

# ART DESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | FALL 2022

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|  |   |   |   |  |
|--|---|---|---|--|
| 1942<br><i>Le Mythe de Sisyphe</i> , the best response to absurdity and unending tasks is written by Albert Camus.                                       | circa August 1992<br>Alexander Supertramp died in the Magic Bus.  | 1917 - 1992<br>During this time at least 30 nation states embraced Communism as their economic and political ideology. Today only five remain.  | circa 270<br>Saint Anthony goes into the desert. After 15 years in the wilderness, he locked himself in an abandoned Roman fort for another 20 years. The first Christian monastery formed around him.                        | 1291 - 2011<br>Beginning with the Swiss Alliance against the Holy Roman Empire to the Independence of South Sudan from Sudan geopolitics have been ever shifting battleground. |
| October 6, 1967<br>The Summer of Love died.  | May 3, 2011<br>Thistopia II, an artist run cooperative, is taken over by organized crime.   | Ongoing<br>Socialism, whether in the form of social democracy in the Nordic countries or the iron tight grip of the Chinese government over the Internet, has affected and changed the world since the Industrial Revolution. | 1872<br><i>Erewhon</i> , by Samuel Butler describes a fictional country not a utopia nor a dystopia, where there are no machines.   | September 9, 1948<br>North Korea, officially known as the Democratic People's Republic of Korea. A hereditary dictatorship, is one of the five remaining Communist countries.  |
| 2019<br>Around 2.8 billion people use social media. A digital voice and persona has not made the world better, but it is too early to tell.              | Unknown<br>In a beautiful garden Adam and Eve live in perfect communion with nature.  | 2012 - 2016<br><i>Mars One</i> , a scam, persuaded more than 200,000 applicants to travel on a one-way trip to Mars.  | 1838 - 2015<br>Women were allowed to vote in Pitcairn Islands, and more recently in Saudi Arabia.   | 1971 - Ongoing<br>The Farm, Tennessee, an intentional community of around 200 members is still functional.   |
| 1930 & 1932<br>Ville Radieuse versus Broadacre City, Le Corbusier versus Lloyd Wright. City, density versus space.                                       | The future<br>Utopia must invent its own Utopia.  | 1848 - 1898<br>Icarians, utopian socialists, founded communities in Texas, Illinois, Missouri and California. Failed.   | 1841 - 1847<br>Brook Farm, Massachusetts, a Transcendentalist turned Fourierism community, spent most of its wealth in a building which caught fire. Failed.  | 1881 - 1904<br>The Pullman Company Town in Chicago, a hyper-capitalist utopia, failed after a bloody strike in 1894 and was taken away by the state. Failed.                   |
| February 23 - April 19, 1993<br>After a 51-day siege Mount Carmel Center burnt to the ground, and 86 people lost their lives.                            | 1901 - Ongoing<br>Finnish settlers founded Sointula, in Malcolm Island, Canada.   | Today   | November 18, 1978<br>918 people died in Jonestown's mass murder/suicide.  | February 26, 2008 - Ongoing<br>Svalbard Global Seed Vault has stored spare copies of seeds.  |
| 1825 - 1828<br>Nashoba, Tennessee, intended as an interracial and egalitarian commune, remained only wishful thinking. Failed.                           | Unknown<br>Cain killed Abel, his brother, therefore killing a fourth of all living humans at the time, according to the Old Testament.                              | 1968 - 1989<br>The Land, Oregon, headquarters of the Shiloh Youth Revival Centers, lost their battle against the IRS. Failed.   | July 4, 1626<br>Unfinished, <i>New Atlantis</i> by Francis Bacon is posthumously published. Science enters utopian thinking.  | 1949 - 1984<br>Edward James, a surrealist British poet, built Las Pozas.   |
| Some time between 563 BC - 483 BC<br>Buddha spreads a message of compassion towards all living beings.   | December 26, 1991<br>The Soviet Union collapses and the terrors lived by its citizens in this Communist Empire and other countries drain the World's utopian drive. | Ongoing<br>According to UNICEF and ILO 168 million children between the ages 5-17 are still involved in child labour.   | August 2, 2003<br>Scientists announced that the ozone layer is "healing".   | Unknown<br>את האלמו ובזר וזה מהלא מהל רמאי מהלא סתא ורבוז חת תשמרה התי לכבו סימשה חיעבו מה תורבו דודו השבכו קוצא קוצא לו   |
| January 3, 1959<br>The first day of the new government of Cuba was filled with high hopes and promises of a brighter future. As all revolutions tend to. | Ongoing<br>Since the dawn of Humanity, we have lived in an imperfect world. It is precisely that which makes us move towards perfection.                            | Ongoing<br>Utopia is always someplace else.   | 1835 - 1871<br>Germantown Colony, a splinter of the Harmony Society, was caught in the midst of the Civil War. Failed.  | Unknown - Ongoing<br>The statement above is from Genesis 1:28. We are following it perfectly, maybe something is wrong.  |
| Unknown - Ongoing<br>Social systems based upon differences, from religious views to skin color, have been tried and failed.                              | Sometime in between 384 BC - 322 BC<br>Ανολιτικά Πρότερα a work by Aristotle brought Science into History.  | 1947 - 1960<br>The Second Red Scare took place in the United States. In the meantime the Hollywood Blacklist grew and grew.   | 1903 - Ongoing<br>Haleyon, California, was founded as a Theosophical community, it is still standing but almost all residents earn their living elsewhere. Failed?  | Unknown - Ongoing<br>The way we think about a Utopia is always in relation to the current state of the World.  |
| 1934<br>Fordlandia, a prefabricated industrial town in Brazil was abandoned.   | 1874 - Ongoing<br>Bon Homme, a Hutterite Colony, is still working.  | 640<br>Alypius stood upright in a pillar for 53-years. When his feet no longer served him, he laid down and spent 14 more years like that.  | 1888<br><i>Looking Backward: 2000 - 1887</i> was published. Written by Edward Bellamy it originated a political mass movement and inspired several communities.   | 1840<br><i>Voyage en Icarie</i> , a novel by Etienne Cabet was published. The followers, Icarians, will establish egalitarian communes in America.                             |
| October 19, 1963<br>Ray Bradbury publishes <i>Fahrenheit 451</i> . It's based on numerous historical book burnings done in an attempt to erase History.  | Ongoing<br>Bedlam, now Bethlem Royal Hospital is the oldest still operating, psychiatric hospital.  | circa 11,500 BC<br>Agriculture started. It will enable cities. It is the beginning of an ongoing attempt to control Nature.   | Ongoing<br>Myths, religion, fairy tales, folklore are set in Heaven (Utopia), in the unknowable afterlife. Winterless, free from work, misery and disease.  | 1517 - Today<br>After More's <i>Utopia</i> the literary balance went to the Utopian side. After <i>Moby-Dick</i> the scale tipped towards the Dystopian side.                  |
| 1741 - 1844<br>Bethlehem, Pennsylvania, a Moravian religious community, opened to non-Moravians. Failed?   | 2019<br>The wealthiest 1% owns 65 times the combined wealth of the poorest half of the population.  | Unknown<br>Language began. It will enable knowledge to overcome Death.  | Ongoing<br>Most utopian experiments, both secular and religious, are agrarian in nature to account for independence and have few participants, which turns any problem into a catastrophe. (But keeps the catastrophes small) | November 4, 1998<br>Pinky and the Brain fail yet again in their quest for world domination.  |
| 1961<br><i>Archigram I</i> was printed.  | August 9, 1945 - Today<br>No other atomic bomb has been used for warfare.   | July 1799<br>Robert Owen and partners bought the New Lanark textile mill. He would test his utopian socialist ideas here. And later in the United States.   | Ongoing<br>Reserved for the heroic and virtuous souls, the Elysian Fields await the worthy after death. An ordinary life only grants access to the Asphodel Meadows.  | July 27, 1969<br>A desert commune and cult, the Manson Family, began a murdering rampage.  |



OKLAHOMA CONTEMPORARY  
ARTS CENTER



CARMEN HUÍZAR  
*Espectadora Específica* (2018-2022)

# Mexican Reflection

BUILT OVER THE LAST DECADE, A CONTEMPORARY ART ALLIANCE BETWEEN OKLAHOMA CITY AND GUADALAJARA ARRIVES IN FULL FORCE.

**A**RT AND CULTURE ARE the central elements of any great city. By the 1990s, the city of Guadalajara, capital of the western Mexican state of Jalisco, had established a rich legacy over several hundred years. Home to Mariachi and tequila, an exponent of modern architecture and Mexican muralism, and host to an international book fair and the first Ibero-American Summit, the region laid claim to many internationally resonant forms of creative expression. But, overshadowed by the cultural megalopolis of Mexico City, a hotbed of contemporary art it was not.

A quarter century later, Guadalajara is the hub of one of the most dynamic and celebrated contemporary art communities on the planet. Simply put, a small but determined group of aspiring artists, often with formal training in disciplines like architecture and literature, decided to stay and build, brick by metaphorical brick, a contemporary scene from scratch.

Aided by an affordable cost of living, ample space, and the multigenerational presence of skilled artisans and ateliers, these artists created collectives, founded artist-run project spaces, and established studios. They invited artists from around the world to visit the city, facilitating global cultural exchange.

As momentum mounted, the area's first museum dedicated to contemporary art, Museo de Arte Zapopan (MAZ), was founded in 2002. Three years later, it was named the year's American Capital of Culture. Around this time, multiple Guadalajara-based artists like Jose Dávila and Gonzalo Lebrija had begun to exhibit work internationally. Today, Guadalajara boasts one of the world's

richest ecosystems for contemporary art production and tops list after list of must-see art destinations.

This fall, Oklahoma Contemporary will present an exhibition exploring the "house" created by these artists: *La casa que nos inventamos: Contemporary Art From Guadalajara*. Organized by MAZ director Viviana Kuri and Oklahoma Contemporary, the exhibition features nearly fifty works across an array of disciplines by nineteen artists, installed throughout the Arts Center's galleries, lobby, and outdoor spaces. (See pages 12-19.)

With the newest Mexican consulate in the US opening next year in Oklahoma City to serve the area's large, vibrant, and growing Mexican-American population, now is the time to explore the unexpected connections between these cities. This exhibition charts a path of inquiry and exchange for audiences to consider.

"The temper of these works serves as a mirror in which the two cities can see themselves reflected and each receive the image of the other," says Kuri, the curator. "We come to the pleasing conclusion that the world is not so different far away from how it is nearby."

Oklahoma City is entering its fourth decade of economic and cultural expansion. The city has a relatively low cost of living, abundant space, a skilled manufacturing base, a growing population, and an economy that is expanding and diversifying. This exhibition offers an opportunity for the community to learn from the experiences of Guadalajara's creative ecosystem while simultaneously reflecting on the qualities that have led to its rising success.

For Oklahoma Contemporary's

guest director of curatorial affairs Dr. Kate Green, the new exhibition prompts vital questions: "What makes for a fertile creative community? What defines the cultural language of a city?" The ways in which Oklahoma City addresses these questions and others may yet determine the city's trajectory over the next quarter century.

In reflecting on the development of Guadalajara over the past several decades, artist Jose Dávila notes how far the region has come. "During the late 1990s and early 2000s, the art community had to 'build' a house where we could all live, where we could become family, a place for generations to come," he says. "We needed a house. We built an immaterial thing, which is an arts community. Artists can now stay here to live and work; we no longer need to emigrate to Mexico City or elsewhere. Now younger generations can visualize a professional life here—before it was either emigrate or adapt."

Oklahoma has produced generations of talented artists whose work reverberates well beyond the confines of the state and the country. But for many of them, the choice was also to either move to a larger city, or modify their goals. With the contemporary artists of Guadalajara as a collective guide and *La casa que nos inventamos* as one possible blueprint, what kind of house will the artists of Oklahoma City build to live and work in, so future generations of artists will choose to stay?

—JEREMIAH MATTHEW DAVIS

*La casa que nos inventamos: Contemporary Art From Guadalajara* is on view through January 9, 2023. For more information please visit [oklahomacontemporary.com](https://oklahomacontemporary.com)



# Necessities

“I prefer winter and fall, when you feel the bone structure of the landscape.” —ANDREW WYETH

## Asked & Answered.

What is your current favorite museum? Send us an email with your favorite to [office@readartdesk.com](mailto:office@readartdesk.com), and we'll share it on our social media @readartdesk.



### MUSEU D'ART CONTEMPORANI Barcelona, Spain

“The permanent collection is curated to tell a story of global modern and contemporary art from 1929 to the present through a Catalan lens. Nestled in El Raval, a bohemian neighborhood of the city teeming with street art, design ateliers, and restaurants, the museum's plaza acts as the city's unofficial skate park, packed with skaters of all ages and abilities—providing a blend of performance art and placemaking all its own.”

—JEREMIAH MATTHEW DAVIS,  
*Director, Oklahoma Contemporary*



### WHITNEY MUSEUM OF AMERICAN ART, New York

“With its very interesting beginnings, the Whitney has established itself at the forefront of twentieth century and contemporary American art. The focus on works by current and living artists makes it a bold representative of the finest American art in the world.”

—RYAN JOLICOEUR-NYE, *Interim Artistic Director, Oklahoma City Ballet*



### THE ALDRICH CONTEMPORARY ART MUSEUM, Ridgefield, Connecticut

“I prefer smaller museums that do what they do best. Two of my recent faves are Magazzino in upstate New York and the Aldrich in Connecticut. The small building, focused collections, and the feeling that you can encounter something that you never saw before and you can have time with the object or idea without being swept up in the chaos of busy museums, that's beautiful to me.”

—HRAG VARTANIAN, *Editor in Chief and Co-Founder, Hyperallergic*



### MAGAZZINO Cold Spring, New York

“This small private museum in upstate New York showcases works of the Italian Arte Povera movement. They are expanding the exhibition space and I can't wait to return once it opens. They also have donkeys on the grounds! The museum offers a quiet and immersive environment to really take in the artwork.”

—LINDSAY AVEILHÉ, *Curator*



### THE NATIONAL MUSEUM OF TOYS AND MINIATURE Kansas City, Missouri

“I make miniatures of sculpture ideas constantly and just happened upon this museum a few years back. Their fine miniature collection is mind-blowing. The craftsmanship is out of this world.”

—GABRIEL FRIEDMAN, *Artist*



### THE METROPOLITAN MUSEUM OF ART, New York

“My favorite museum happens to be the one that has hung me the most. Currently, the Met has an etching of a swan I did from 1990 hanging next to three Van Goghs.”

—JOE ANDOE, *Artist*



### SOUTHERN UTAH MUSEUM OF ART, Cedar City, Utah

“I love when I discover a museum that makes a big impression but exists in a small shell. The Southern Utah Museum of Art makes a statement. This compact, contemporary museum allows for an intimate experience of artwork from regional artists known for their landscapes—and the landscapes of the American West are truly magnificent. Plus, I love its adventurous architecture.”

—LARRY KEIGWIN, *Choreographer, Keigwin + Company*



### FRICK MADISON, New York

“Seeing the Frick's collection in this brutalist building (while the mansion is under renovation) is a once in a hundred-year opportunity to see some of America's most important art in a completely different setting—without the robber-baron trappings.”

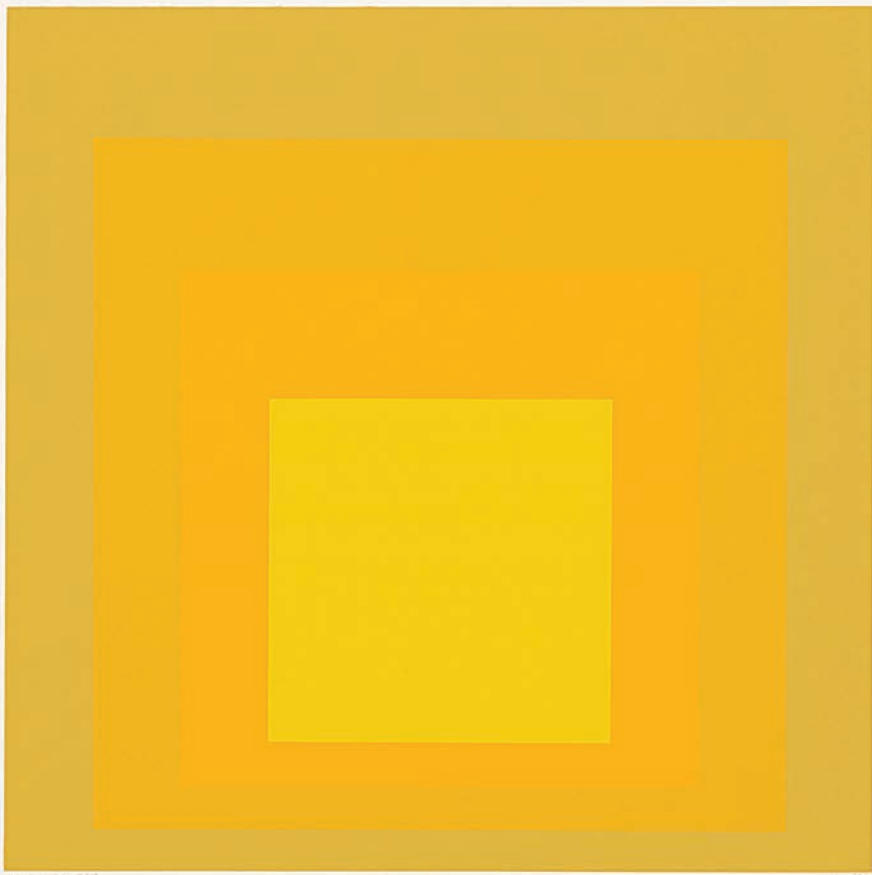
—CHRISTIAN KEESSE, *Publisher, ArtDesk*



### ◀ RUBIN MUSEUM OF ART, NEW YORK

“Once a sanctuary for fashion lovers, the former Barney's flagship store was remade in 2004 to become a sanctuary for contemporary and historic Tibetan and Himalayan art. Impressive and inspiring, the Rubin hits all the right notes and its new Mandala Lab includes pieces by Peter Gabriel, Sheila E., and Laurie Anderson! Leave the Manolos at home because this museum is better seen in Birkenstocks.”

—LOUISA McCUNE, *Editor in Chief, ArtDesk*



JOSEF ALBERS  
*Coming Up* (1966)

## On Constraints in Creativity

Dr. Cathy Webster explains a concept that will change the way you see everything.

“Incurably insomniac, Anton Vowl turns on a light. According to his watch it’s only 12:20. With a loud and languorous sigh Vowl sits up, stuffs a pillow at his back, draws his quilt up around his chin, picks up his whodunit and idly scans a paragraph or two; but, judging its plot impossibly difficult to follow in his condition, its vocabulary too whimsically multisyllabic for comfort, throws it away in disgust.”

Here begins the translation of Georges Perec’s 1969 French novel, *La Disparition*, called *A Void* in Gilbert Adair’s adept English version. If the mystery novel the protagonist is reading is hard to follow, so too we, as readers, may struggle with Perec.

### Why?

In 1967, Perec joined a society called the OuLiPo (pronounced “oo-lee-poh”). OuLiPo is short for *Ouvroir de Litterature Potentielle* (Potential Literature Workshop). Established in the 1960s, it considers challenges to various literary genres and then invites members to devise solutions. Raymond Queneau formed the group after working on a sonnet cycle of ten poems whose verses are interchangeable—every first line can replace every other first lines, as can every second line, and so on. It’s called *One Hundred Thousand Billion Poems* (*Cent mille milliards de poèmes*). It’s a marvel.

### Why?

Look closely at the passage above: Notice that the opening paragraph—like the entire text—is a lipogram on the letter E. The titles of the novel in both languages point to something missing—a void. That all-important letter, the most common in both English and French, does not appear. Reading further, we learn that Mr. Vowl himself vanishes, the fifth chapter is blank (in deference to the letter E’s position in the alphabet), and that we are ultimately learning of the deportation and extermination of French Jews by the Nazis. Things move fast.

### Now what?

As a scholar specializing in mid-twentieth century France, I have long been intrigued by the OuLiPo. Additional inspiration came from my study of genetic criticism with Eugène Nicole at New York University and the work of a colleague from Barnard College, Dr. Patricia Stokes. In addition, I have a background in dance and theater and perform with an Oklahoma City-based Irish pub band, so my interest in the performing arts has also informed my approach. With support from my department, I proposed an interdisciplinary course based on the OuLiPo.

### Then what?

Creativity is not made of writing alone! Subsequent units include Visual Art, Architecture, Film, Music, Design, and Theater and Dance. Choctaw artist d.g. smalling will share his approach with the class. Made famous by Picasso, he uses a one-line, continuous technique in which his pen remains on the paper from start to finish, resulting in remarkable drawings that he later fills with color. His subjects center on Native peoples and the animals important to their culture, including bison and horses.

The performing arts involve a host of constraining factors, including venue, size, and scale. During the Covid-19 pandemic, choreographer Twyla Tharp created a quartet for dancers locked down in different physical spaces—and different time zones—over Zoom. This work became the centerpiece of the recent

documentary, *Twyla Moves*. While Tharp has created site-specific pieces in the past, this dance was born of constraints imposed by circumstance.

### Then what?

While exploring these various disciplines throughout the semester, my students develop final projects based on constraints of their choosing.

Alternatively, they research an artist or art form that involves constraints. The latter option has inspired presentations on Moroccan architecture, Senegalese *sabar*, and the painter Piet Mondrian.

Creative works include a model set designed for multiple productions, a piano composition based on the soundtrack from *Amélie*, and a short film called *Sextuplets* in which a single actress interprets the six course units. There have been book chapters, sonnet cycles, and a children’s story; we have seen music videos, board games, and visual pieces ranging from graphic novels to oil paintings and from collages to a cereal box. Performances have included theatrical and dance pieces. The quality of student work has been consistently astonishing, especially considering that many have heretofore had limited exposure to these disciplines.

### So what?

I asked alumni of the course to reflect on its impact over time. They reported not so much about the particular disciplines or projects, but that the approach has stayed with them, whether they have become teachers, or attorneys, or doctoral students. One commented, “This class helped me see that constraints, limits, restrictions, or whatever you want to call them, are the Petri dish of creation.” Sometimes, we can come up with the most “out-of-the-box” ideas by putting ourselves inside a particular box. I can’t wait to see what my students come up with next.



**MOON SIGNS** A native of Norman, Oklahoma, and the Caddo Nation, Raven Halfmoon’s most recent works expand upon her Caddo culture. After a two-year residency at the Archie Bray Foundation for the Ceramic Arts in Helena, Montana, and at the University of Montana Ceramics department, Halfmoon opened her first solo museum show in August at the Missoula Art Museum.

The Caddo Nation tribe has a lasting ceramic tradition, particularly in pottery, and Halfmoon was eager to expand upon this artistic history. She builds her powerful artworks using a pottery technique common among Native Americans, but many of her finished works weigh several hundred pounds and stand more than nine feet tall.



"Raven's monumental busts, totems, and horses have a weight and heft that command space in the present tense," says Jeanne Greenberg Rohatyn, a founding partner of the New York gallery LGDR and a champion of Halfmoon's work. "While monolithic, her limbs show on every surface—her modeled clay, the broad strokes of her black and white glazes, and her signature red graffiti tagging."

MAM curator Brandon Reintjes was originally "drawn to the boldness and scale of her work, as well as the fact that it celebrates a connection to a long line of strong women," a reference to the fact that the Caddo is a matrilineal tribe. The empowering cultural imagery found in Halfmoon's artwork is no coincidence—she earned bachelor's degrees

in ceramics and cultural anthropology from the University of Arkansas.

"I am a citizen of the Caddo Nation of Oklahoma, so, therefore, always a representative no matter the work I create," Halfmoon says. "I don't believe being from Oklahoma and Caddo is a dichotomy—the two are always entwined culturally and historically... and my pieces are glazed in the imagery of ancient Caddo iconography, symbols of Oklahoma, and the Red River that runs through our homeland."

—RYAN STEADMAN

*New Monuments will be on view through December 31, 2022 at the Missoula Art Museum in Missoula, Montana. ▶*[missoulaartmuseum.org](http://missoulaartmuseum.org)

Raven Halfmoon at the Missoula Art Museum

# Necessities



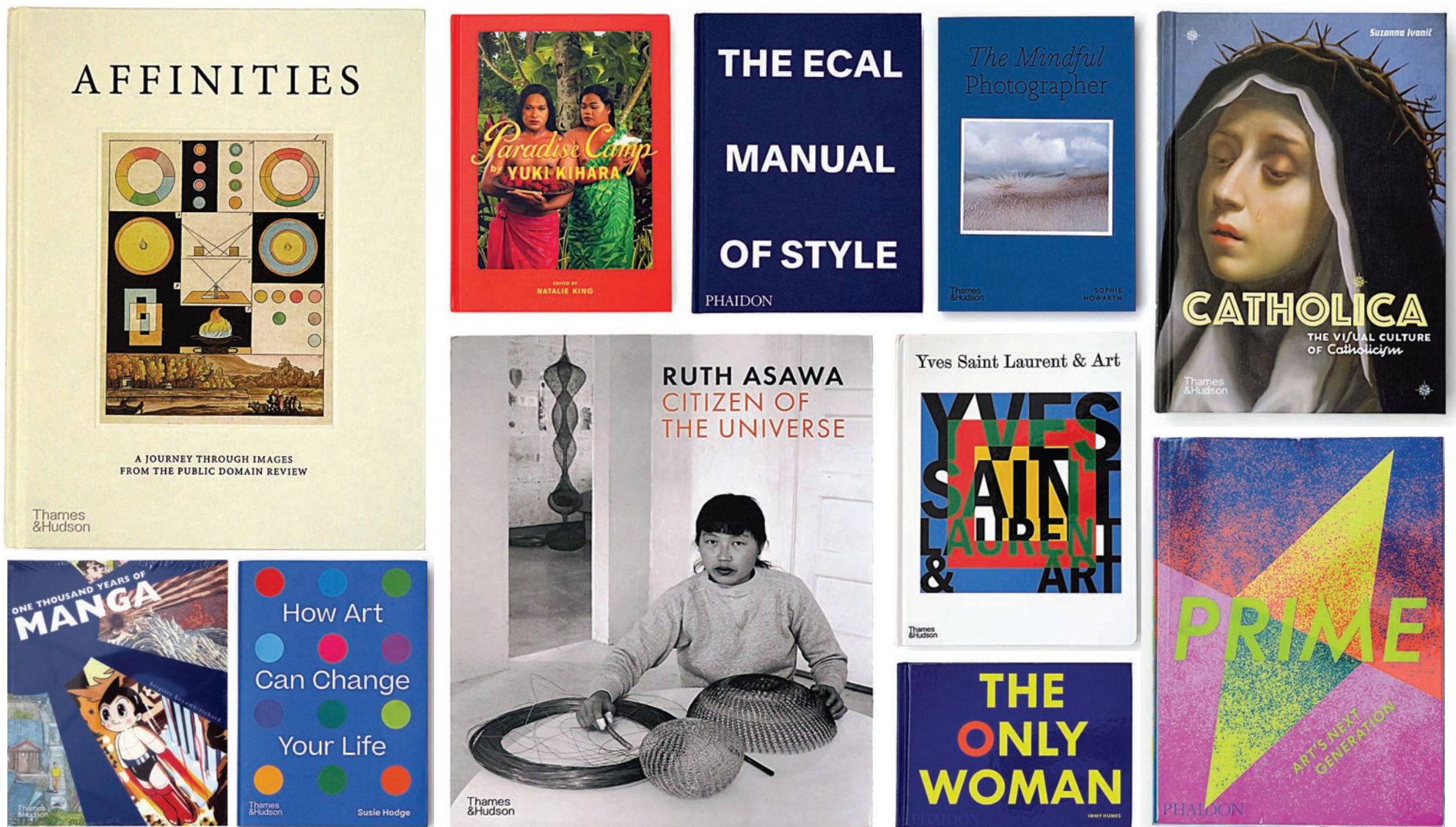
**COWBOY BOOTS & THE GLITZ OF HOLLYWOOD** | American fashion has been transmitted across the planet in movies and other media as a heightened and often myopic view of the country's diverse style. *Fashioning America: Grit to Glamour* at Crystal Bridges celebrates style icons like zoot suits and denim while recognizing designers who have often been left out of mainstream fashion, with an emphasis on the immigrant, Indigenous, and Black designers pivotal in making decades of clothing into international trends. —ALLISON MEIER

*Fashioning America: Grit to Glamour* is on view at Crystal Bridges Museum of American Art through January 30, 2023.  
► [crystalbridges.org](https://crystalbridges.org)



# The BOOK REPORT

By Alana Ruiz de la Peña | Photography by Steven Walker



## Affinities: A Journey Through Images from The Public Domain Review

Adam Green / \$60

The *Public Domain Review* is an online journal and nonprofit organization that chronicles compelling and pioneering visual art that has entered into the public domain (creative work without exclusive intellectual property rights). The book is a ride through the last two thousand years, featuring paintings, photographs, illustrations, among other artistic expressions.

## Paradise Camp

Yuki Kihara, Edited by Natalie King / \$125

Yuki Kihara is the first Pasifika and first Fa'afafine artist to be presented by New Zealand at the Venice Biennale. Kihara's work centers around identity and representation in the Pacific. *Paradise Camp* is a layered, lush, and beautiful survey of work that brings new ideas to these themes.

## The ECAL Manual of Style

Edited by Jonathan Olivares and Alexis Georgacopoulos / \$50

Attending the *École cantonale d'art de Lausanne* is a dream for many a design enthusiast—who wouldn't want to learn from leading minds in visual arts with a view of Lake Geneva? *The ECAL Manual of Style* is a cheat-sheet

of sorts, breaking down methods, exercises, and testimony from alumni and professors into a beautifully designed compendium.

## The Mindful Photographer

Sophie Howarth / \$20

What if instead of being quick to snap and catch the moment on lens we took a minute to soak in our surroundings? Sophie Howarth, a former Tate curator and current creative coach answers this question with *The Mindful Photographer*. With chapters named Clarity, Honesty, and Impermanence the book takes the reader through a leisurely path, highlighting notable past and present photographers.

## Catholica: The Visual Culture of Catholicism

Suzanna Ivanic / \$125

For centuries the Catholic church was an important patron of the arts—especially by funding artists and collecting art and paintings. In response, many painters hid metaphors and marks within their works. Suzanna Ivanic enlightens and decodes centuries of hidden symbols, exploring an array of artworks throughout the book.

## One Thousand Years of Manga

Brigitte Koyama-Richard / \$40

It is easy to see the influence that manga (a style of Japanese comic books and graphic novels) has on worldwide arts and culture. In our current day, these stories often explore themes of every day life, tragedy, and even comedy. It's surprising to learn manga is rooted in the past—in scrolls dating into the twelfth century depicting these subjects.

## How Art Can Change Your Life

Susie Hodge / \$20

For centuries artists have been using their work as a therapeutic outlet. For example, Frida Kahlo used art to come to terms with her chronic physical pain and Louise Bourgeois' towering spiders are a metaphor for the relationship with her mother. Art historian Susie Hodge writes a delightful "how-to" of sorts showing the readers that not only making but looking at art can improve our quality of life.

## Ruth Asawa: Citizen of the Universe

Emma Ridgway / \$40

Walk through just about any furniture store and you'll see the influence that Ruth Asawa's hanging sculptures have on contemporary art and design. One can't help but think Asawa would be thrilled, her pioneering ideas on arts education and ideas about art for all come to fruition.

## Yves Saint Laurent & Art

Stephan Janson / \$50

On the sixtieth anniversary of Yves Saint Laurent's first collection comes this delightfully entertaining book celebrating the Parisian designer's greatest hits by juxtaposing his creations with the artworks and artists that inspired them.

## The Only Woman

Immy Humes / \$30

Despite the leaps and bounds made by society at large, women remain a minority in a myriad of professions. *The Only Woman* illustrates this in a lighthearted and completely accurate way by compiling different photographs from the past 160 years with one striking detail in common—there's only one women in these group photos.

## Prime: Art's Next Generation

Phaidon Editors / \$80

A who's who of the up and coming artists of our time, this book is a refreshing guide of who to watch. Some artists featured could arguably be on their way to household names (Jordan Casteel, Tyler Mitchell, and Amoako Bofo—to name a few). This compilation of young artists with a beautifully designed cover and creative binding makes for an entertaining art book.



**FROM THE STACKS** | The ten most circulated books at the Oklahoma Contemporary Arts Research Library are: *Symbols in Art* by Matthew Wilson, *Abstract Art: A Global History* by Pepe Karmel, *Yayoi Kusama: Every Day I Pray for Love*, *Cuba Habla: entrevistas con 28 artistas contemporáneos* by Jérôme Sans, *Virgil Abloh: Figures of Speech*, *Jean-Michel Basquiat: The Art of Storytelling*, *The Photograph as Contemporary Art* by Charlotte Cotton, *Poems of Sorrow* by Luis González Palma, *The Suffering of Light: Thirty Years of Photographs* by Alex Webb, and *Artists II* by Jason Schmidt.

# CURTAIN RAISER

KEVIN LANDIS is a writer, professor, and director of the Theatre and Dance Program at the University of Colorado, Colorado Springs. We spoke with Landis about his new book (excerpted below), *One Public: New York's Public Theater in the Era of Oskar Eustis*, out November 17, 2022.

*As a professor and acting instructor, your teachings lean toward the physical schools of acting and performing. Is there something in these classes that a non-actor could use in everyday life?*

Absolutely. As I tell my students, contemporary society teaches us that we are brains on tripods. We hunch over computers and stare into our phones and often forget the beautiful reality of our full

selves. Physical theater training reacquaints the actor with their body, as a location of creative impulse. So many magical moments in theater come not from intellectualizing through a speech, but by feeling something in the body and allowing that to be the launch pad in understanding a character.

I also teach clown. People outside of theater think that sounds pretty silly for a college education. But it's not. Clown teaches us to look at our full

selves and take stock of all that is beautiful and ugly in the human essence. It's hard work, emotionally taxing, but I think it is extraordinary in the development of an attuned actor. There is no reason why that couldn't apply to anyone.

*What prompted you to write about the Public Theater?*

I believe there is no company in the country as innovative and socially conscious as

The Public. When I [went there] on sabbatical, I decided I wanted to create an oral history of the company ... and started interviewing people in the Public family.

As I started the archive, with early interviews with Kevin Kline, Jesse Tyler Ferguson, Justin Vivian Bond, and other legends of theater, I realized I was in the middle of what could be an amazing story. About two years ago, I started writing and *One Public* is what developed.



**THE HISTORY OF THE LIBRARY** in Astor Place is gloriously and richly “New York,” and once known, it is difficult not to read its history into everything that happens there.

In *An Historical Sketch of the Old Astor Library Building 1895, 1980, 2002*, Dan Dalrymple tracked the history of The Public. In an elegant foreshadowing of the mission of The Public, the land upon which it stands was first granted to the slaves of the West India Company in 1640. By 1804, it was purchased by John Jacob Astor and subsequently leased to create the Vauxhall Gardens, a verdant pleasure park based on its London namesake. Dalrymple notes that with its first public manifestation being a location of musical performance.

Continuing its deep history as a location of entertainment, what remained of Vauxhall, which was almost precisely

on the spot of the present-day Public, was leased to the great circus impresario, P. T. Barnum. Eventually, however, the area was urbanized, and, according to the will of Astor, \$400,000 was allocated for a library to be built on the site. The project was overseen by the Harvard librarian, Joseph Cogswell, who would be the original curator of the holdings. Over the years, three architects, Alexander Saelzer, Griffith Thomas, and Thomas Stent, designed and built the sections of the structure that now stand on the spot.

It is well to imagine the Astor Library as you stand at the entry of The Public Theater, a place now known for its dedication to diversity, free Shakespeare, and universal access. While that was the mission of Cogswell library, when it opened it was not a circulating library, and due to hit and miss electricity, it closed when it became too dark to read.

In 1895, as the Astor Library outgrew its space and plans were being hatched for the future of public libraries in New York, The Astor, with its 260,000 volumes, closed its doors to the public. By 1897, the trustees partnered with their counterparts at the Tilden Library and the Lenox Library and formed what would become the New York Public Library. While it operated temporarily out of the building on Lafayette, it relocated to its permanent and current home on 5th Avenue and 42nd Street in 1911. The building at 425 Lafayette Street would stand

vacant for eight years.

The second tenant looms just as powerfully to this day in the moral and cultural makeup of The Public. In 1920, the building was purchased by the Hebrew Immigrant Aid Society (HIAS) and was subsequently opened as a space to shelter new Jewish immigrants to the United States and aid in their immigration processing. To accommodate the influx of immigrants and the new necessities asked of 425, the grandeur of the library was lessened; the central staircase was taken out, and spaces were turned over to create offices, a dining hall, and a synagogue. For forty-four years, 425 Lafayette was a safe house of sorts, registering over 250,000 immigrants through the height of the Second World War and the regime of Adolf Hitler. However, after the war, the need for the large building lessened for HIAS, and by 1964, the organization moved uptown, and the Astor Library was again vacant.

When HIAS sold the building to a developer, its razing was all but assured. Enter Joe Papp. To assure its historical status, the building needed an interested owner, and as Ken Turan describes, Papp and his associate, Bernard Gersten, arrived just in time. The two theater-makers, already famed for their New York Shakespeare Festival, toured the building and found it to be a shell of its glory days; skylights boarded up, dust and debris, overseen by a single caretaker, Arthur Abraham,

who had stayed on from the HIAS years.

But the old structure—sitting as it was on the site of a former slave sanctuary, a location of an English-styled pleasure garden where P. T. Barnum produced spectacles, and the site of the first major library in New York and the landing place of European Jews—seemed just right for what Papp wanted for the permanent home of the Festival. With an interested champion, and the newly created Landmark Preservation Commission, 425 was close to being spared. Helped by a donation from Florence Sutro Anspacher, Papp secured \$250,000 toward the \$575,000 asking price. With partial funding, Papp also lobbied the newly created Preservation Commission to allow renovation, and it was granted on the grounds that while he could renovate the interior, the façade had to remain as it was. Papp was to invest \$1.8 million into renovations, with subsidies from the City of New York. For the first time, tickets would have to be put on sale to help pay the loans.

By 1970, the City of New York agreed to cover the \$2.6 million that Papp needed to cover the purchase of the building and its renovation. The Public secured a fifty-year lease from the City at a cost of \$1 per year (the length of the lease was later increased). The “full circle” nature of the evolution of the Astor Place building was complete. The Public Theater would forever be owned by the people of New York.

An abbreviated excerpt from Landis' forthcoming book, **One Public**



With fresh leadership from **Kelly Kerwin** and a new mission, the Oklahoma City Repertory Theater gears up for the next season.

## WHEN THE HOUSE LIGHTS DIM

this fall at the Oklahoma City Repertory Theater, audiences can expect to encounter work that might have felt alien to the local performing arts landscape just a few years ago.

Under the vision of its new thirty-seven-year-old artistic director Kelly Kerwin, a Yale School of Drama grad from Missouri who took on the role in July 2021, the theater that began two decades earlier is undergoing something of a revolution in the stories it tells and how it tells them.

The biggest change at OKC Rep is a hybrid model for bringing shows to the stage. In addition to producing plays in-house, similar to how most regional theaters operate, it's also presenting groundbreaking work from outside companies and artists.

“It's essentially a touring show, but not your big Broadway touring show,” Kerwin says of these external productions. “It's a smaller, oftentimes more experimental, outside-the-box show.”

One such performance is the upcoming *Under the Radar: On the Road*, a collaboration with The Public Theater in New York City, where Kerwin served as a former associate producer. Presented in partnership with Oklahoma Contemporary at its Te Ata Theater on January 26–29, 2023, the traveling version of the New York company's *Under the Radar* Festival will bring up-and-coming voices from the bleeding edge of contemporary theater to the middle of the country.

“We want to make more avant garde happen in the heartland,” Kerwin says.

In addition to the new model, Kerwin is also instituting a sliding scale admission system with a pay-what-you-can option, open to everyone.

“I think we're doing some of the highest quality theater in the state of Oklahoma, and I don't think that should only be for people who can afford it,” she says. “What's the point of coming to middle America if you're only going to make shows for the rich people here?”

—JEZY J. GRAY

Oklahoma City Repertory Theater will begin the 2022–2023 season on September 29, 2022. ▶ [okcrep.org](http://okcrep.org)

## DOSSIER

@CHRISTIAN.KEESE

## GALLERY CHECK ▶

This fall, two of America's greatest contemporary artists will have exhibitions in New York: Dan Colen at Gagosian through October 22, 2022, and Jenny Holzer at Hauser & Wirth through October 29, 2022.



## A WIN FOR WILD ANIMALS ◀

Gray wolves have regained federal protection in much of the United States. The unmitigated slaughter of these apex predators after their removal from the endangered species list in 2020 has threatened the comeback of an important animal in our ecosystem.



## SAVE THE DATE ▶

The Frick Collection—currently housed in the brutalist Breuer building on Madison Avenue—will move back home to the mansion in mid-2024.



## IN PARIS WITH THE PARISIANS ◀

November (after the tourists have gone) is a great time to book a suite at Hôtel de Crillon, located in Place de la Concorde, a storied public square in the middle of Paris. Across the street the one-time storage unit for French royalty, the Hotel de la Marine has been restored and is now open to the public.



## A DISPATCH FROM ISRAEL ▶

In Jerusalem, drop by the American Colony Hotel for sweet & savory pastries and a cup of coffee. The Rothschild Room at the Israel Museum is beyond special if you appreciate interior design. Flying in and out of Tel Aviv? Schedule a pit-stop at the Norman Hotel—we liked room 11.



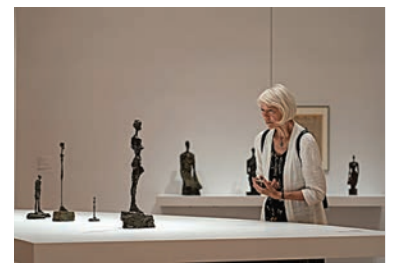
## READY TO WOW ◀

American Ballet Theatre's fall season begins October 20, 2022. Keep an eye out for Aran Bell, Daniel Camargo, Catherine Hurlin, and Isabella Boylston for bravura dancing at its best.

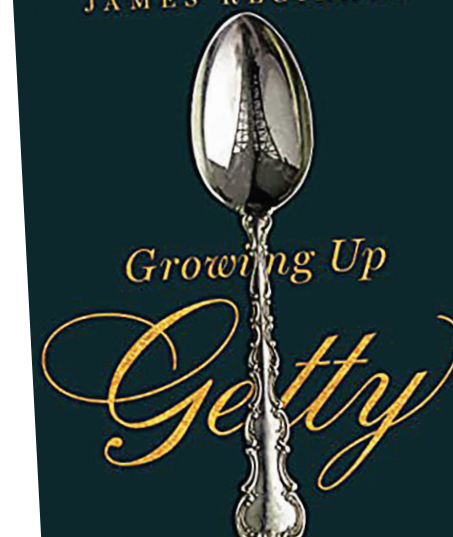


## WHEELS UP ▶

New non-stop flights to Seattle from Will Rogers World Airport in Oklahoma City make visiting the beauty of America's Northwest easier than ever. While you're there, check out the blockbuster Giacometti exhibition at the Seattle Art Museum, winding down on October 9, 2022.



JAMES REGINATO



## FALL READING ◀

The big money is on *Growing Up Getty: The Story of America's Most Unconventional Dynasty*. "An oil dynasty is portrayed as no more dysfunctional than other very rich families" so says author James Reginato.

EMILY CHASE

*Forgetting Calendar* (2020)

## SPEAKING TERMS

**INHERITED PAIN AND** loss find refuge in the sounds and shapes of *Fugitive Speech*, an upcoming exhibition at Oklahoma Contemporary, where collective and personal histories reclaim memory, time, and voice. Seven artworks from artists Emily M. Chase, Jerome Ellis, and Anita Fields give new form to unheard voices and unseen bodies, putting on trial what, why, and who of personhood. —ANN MAGNER

*Fugitive Speech* will be on view at Oklahoma Contemporary Arts Center from November 3, 2022 through February 20, 2023. ▶ [oklahomacontemporary.org](http://oklahomacontemporary.org)

Do you have ideas or suggestions for the Dossier? DM me: @christian.keese



### ◀ MATTHEW WONG: *The Realm of Appearances*

Dallas Museum of Art / Dallas, Texas

After a short but prolific six years of painting, Matthew Wong died at age 35 in 2019. The posthumous skyrocketing of his art in auctions has overshadowed the person behind these vivid yet melancholic landscapes dotted with solitary figures. The Dallas Museum of Art, the only museum that collected his work in his lifetime, is now staging his first museum retrospective. It takes a biographical approach through around sixty pieces, looking at how from his early studio in China to his final years in Canada he created thoughtful works of incredible color. *October 16, 2022–February 19, 2023* ▶ [dma.org](http://dma.org)

### IMMATERIAL

Metropolitan Museum of Art / New York, New York

When is the moment that a material becomes art? What drives this universal human desire to turn the ordinary into something extraordinary? The new *Immaterial* podcast from the Metropolitan Museum of Art takes a global view of thousands of years of creation to examine these questions. Hosted by poet Camille T. Dungy, the series investigates how these materials connect to culture and history as well as our everyday world. A single material is the focus of each episode, from clay and paper to shells and jade. *Ongoing*.

▶ [metmuseum.org/perspectives](http://metmuseum.org/perspectives)

### THEATER OF THE MIND

Denver Center for the Performing Arts / Denver, Colorado

Musical artist David Byrne of Talking Heads and writer Mala Gaonkar consulted with neuroscientists to create this immersive journey into perception. The participatory production's debut with the Denver Center for the Performing Arts is part of its Off-Center initiative. Small groups of audience move through a series of environments in a sprawling warehouse, engaging in sensory experiments and together delving into the mysteries of the mind and how it shapes our sense of self. *Through December 18, 2022*.

▶ [theateroftheminddenver.com](http://theateroftheminddenver.com)

### HERBERT BAYER: *An Introduction*

Resnick Center for Herbert Bayer Studies / Aspen, Colorado

After the Nazis rose to power, Bauhaus leader Herbert Bayer fled Germany and was soon invited to Aspen to co-design the Aspen Institute. He became a pivotal proponent of the ski town as a hub for art and culture. This summer, the institute opened the Bayer Center to not only recognize this legacy but to be a crucible for new ideas that involve creativity in current issues. The inaugural exhibition showcases more than 150 works by Bayer as a kickoff to this ambitious next step on the path that the artist and designer helped set. *Through December 3, 2022*. ▶ [thebayercenter.org](http://thebayercenter.org)

### ▼ GREAT RIVERS BIENNIAL

Contemporary Art Museum St. Louis (CAM) / St. Louis, Missouri

Every two years, the Great Rivers Biennial showcases some of the most exciting emerging creators in the St. Louis area. This tenth edition has three artists grappling with complex issues, including Yowshien Kuo whose large-scale paintings are buoyantly colorful but haunted by



contemporary and historical trauma, and Yvonne Osei's installation involving photo-video work and textiles to consider the marginalization of cultures in the United States. And in sculptures involving wood, sand, and fabric, Jon Young responds to the signage of the American West. *Through February 12, 2023*. ▶ [camstl.org](http://camstl.org)

### ABBAS KIAROSTAMI: *Beyond the Frame*

Oklahoma City Museum of Art / Oklahoma City, Oklahoma

From the intimate perspective of a car's interior to seemingly limitless landscapes, Iranian filmmaker Abbas Kiarostami created meditative moments that blurred between reality and fiction. The Oklahoma City Museum of Art is presenting the first museum survey since his death in 2016, which takes a wide view of his career from his lesser-known early work in children's film and graphic design to his photography and video installations. Alongside, the museum is presenting screenings of his impactful feature films. *October 15, 2022–April 9, 2023*. ▶ [okcmoa.com](http://okcmoa.com)

### ▼ SPEAKING WITH LIGHT:

*Contemporary Indigenous Photography*  
Amon Carter Museum of American Art / Fort Worth, Texas

More than thirty artists are highlighted in this first major museum show on Indigenous photography from the past three decades. Including photographs, videos, and three-dimensional art, the show's breadth of work expresses ideas like representation and addresses the violence of colonization. From Will Wilson's



reintroduces his vibrant art across six decades of creation, including paintings, drawings, and watercolors. Known as just "Mariano," he filled his canvases with roosters, marine scenes, and peasant life, accented with abstraction in the 1950s and the grotesque in the 1960s. Fusing modern art styles with local imagery, he pioneered a distinctively Cuban visual expression. *Through January 22, 2023*. ▶ [pamm.org](http://pamm.org)

US promises to be a destination, with more than seventy paintings and works on paper exhibited. The Detroit Institute of Arts was the first public museum in the country to acquire a Van Gogh painting and now joins that self-portrait with examples of the post-impressionist's work from collections across the globe. *October 2, 2022–January 22, 2023*. ▶ [dia.org](http://dia.org)

## HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER



tintype portraits of Indigenous leaders to Wendy Red Star's reframing of archival materials, the around seventy pieces on view reveal the role of the camera in affirming identity. *October 30, 2022–January 22, 2023*. ▶ [cartermuseum.org](http://cartermuseum.org)

### LIFE BETWEEN BUILDINGS

MoMA PS1 / New York, New York

In the disused lots of 1970s New York City, some saw potential instead of eyesores and transformed the derelict spaces into lush community gardens. This exhibition looks at how the rise of community gardening coincides with artists in the city engaging with its overlooked corners, such as Cecilia Vicuña recognizing the beauty of sidewalk weeds and Gordon Matta-Clark's acquisition of unusable slivers of urban land. Spanning fifty years up to the present, *Life Between Buildings* recognizes how these small green spaces were and remain essential for respite and gathering. *Through January 16, 2023*. ▶ [moma.org](http://moma.org)

### ▶ MARIANO: *Variations on a Theme*

Pérez Art Museum Miami / Miami, Florida

Mariano Rodríguez was a groundbreaking Cuban modernist whose work has infrequently been seen in the United States due to the Cuban Revolution. This traveling retrospective

### VAN GOGH IN AMERICA

Detroit Institute of Arts / Detroit, Michigan

The artist who struggled for critical attention in his life might be shocked to see the twenty-first century frenzy for his work, from immersive experiences to blockbuster exhibitions. This rare opportunity to see a large gathering of Vincent van Gogh's art in the



### ▲ A MOVEMENT IN EVERY DIRECTION: *Legacies of the Great Migration*

Baltimore Museum of Art / Baltimore, Maryland

When millions of Black Americans departed the South from the 1910s to 1970s for homes across the country, there was a significant impact on culture, from the Harlem Renaissance to Chicago blues. This exhibition, organized by the Mississippi Museum of Art and the Baltimore Museum of Art, features twelve contemporary artists with connections to the South responding to the legacy of the Great Migration, including new commissions by acclaimed artists Mark Bradford, Theaster Gates, Leslie Hewitt, Robert Pruitt, and Carrie Mae Weems. *October 30, 2022–January 29, 2023*. ▶ [artbma.org](http://artbma.org)

### THE SPACE BETWEEN: *The Modern in Korean Art*

Los Angeles County Museum of Art / Los Angeles, California

The second in LACMA's series of three exhibitions on Korean art, *The Space Between*, focuses on 1897 to 1965, spanning eras of European and American influence as tradition, identity, and culture were in flux. Organized with the National Museum of Modern and Contemporary Art, Korea, around 130 paintings, photographs, and sculptures reveal how these years led to the modern expression that would propel Korea's renowned contemporary art. *Through February 19, 2023*. ▶ [lacma.org](http://lacma.org)

### WHO TELLS A TALE ADDS A TAIL: *Latin America and Contemporary Art*

Denver Art Museum (DAM) / Denver, Colorado

The nineteen artists commissioned for this exhibition all grew up during a time of digital technology and a spirit of connection ripples through their work, as well as themes from climate change to colonialism. Sprawling through the museum campus, the exhibition reflects DAM's recently bolstered attention to contemporary Latin American art. This is the first major show curated by its inaugural curator dedicated to this work, the Brazil-based Raphael Fonseca. *Through March 5, 2023*.

▶ [denverartmuseum.org](http://denverartmuseum.org)

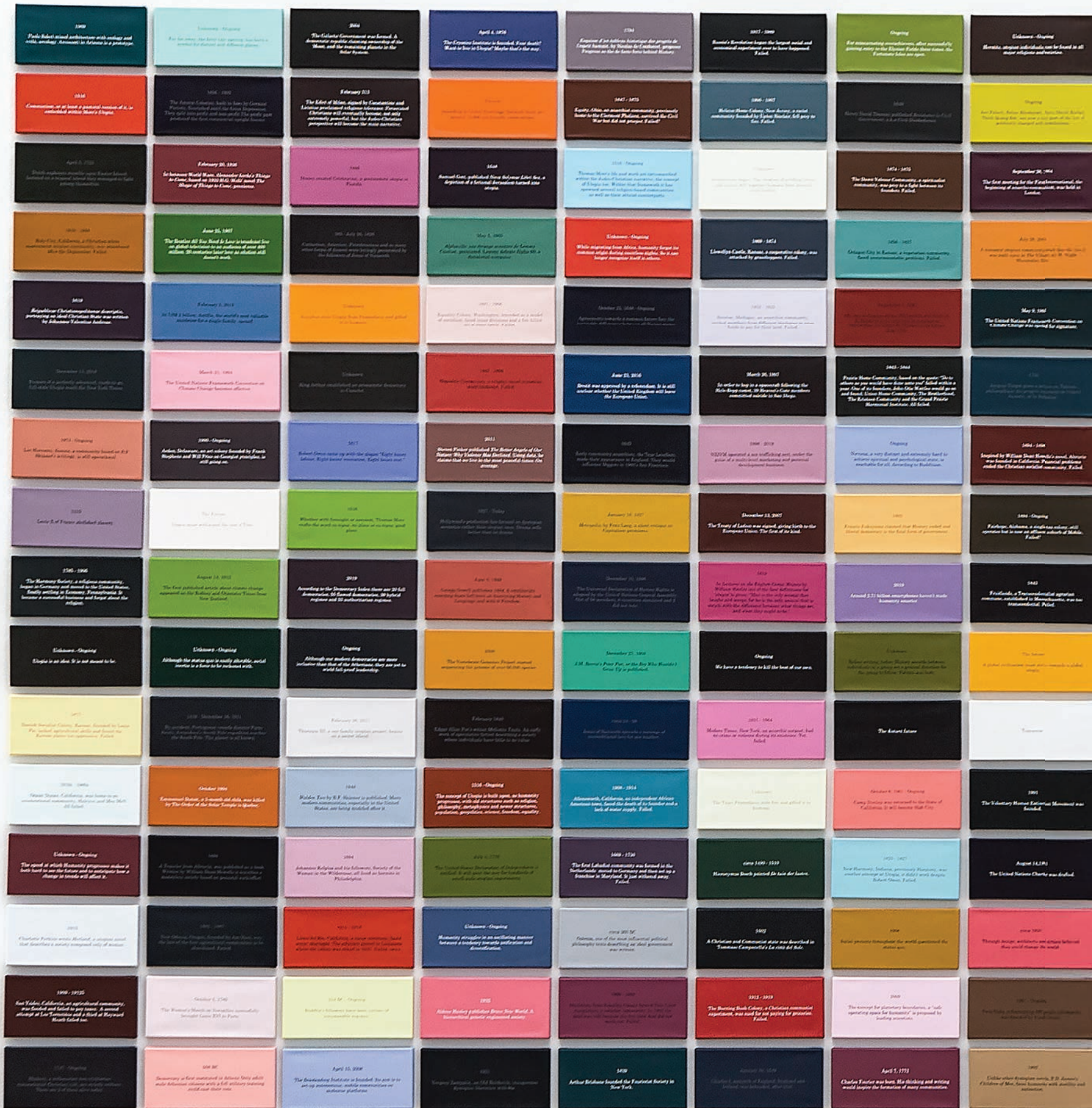
# EVERY LIGHT IN THE HOUSE

LA CASA QUE NOS INVENTAMOS: CONTEMPORARY ART FROM GUADALAJARA surveys

the work of nineteen artists who respond to their hometown through paintings, sculpture, performance, and more.

Now open at Oklahoma Contemporary Arts Center, the exhibition's title translates to "the house we invented," citing Guadalajara's status as a cultural hub of Mexico and highlighting the artists who have championed the city's creative qualities over the past decade. ✂

Curated by Viviana Kuri and Oklahoma Contemporary



# Octavio Abúndez

MIXED MEDIA – B. 1981

*"My work is about ideas. In that sense, I consider myself a conceptual artist. I write a lot and most of my work is text-based. I let the texts age, and then I often come back to them. I experiment with different ways of presenting those texts in accordance to their nature."*

► @octavioabundez





**Gonzalo Lebrija** ▲  
SCULPTURE – B. 1972

Gonzalo Lebrija is known for evocative geometric abstraction and recasting everyday objects and activities with a poetic sensibility using sculpture, video, photography, and painting. Lebrija's symbolic, multi-media approach to the creative process has made him a notable figure in contemporary art.

► [gonzalolebrija.com](http://gonzalolebrija.com)

**Hiram Constantino** ◀  
MIXED MEDIA – B. 1987

*"A large part of my exploration starts from a sketch and then creating a narrative around it. I like to use vignettes (like comic strips) as images. Before I start a project I like to think of how can I learn from new techniques and mediums to develop my work and combine it with what I already know."*

► [@hiconstantino](https://twitter.com/hiconstantino)



**Claudia Cisneros** ▲  
PAINTING – B. 1991

Claudia Cisneros' interest in language, images, and physicality have led her to develop a personal and unique art practice. Most of her projects are developed in situ—intersecting the artist with her audience—and unfolding as a collaborative practice. Using the body as primary material, her interdisciplinary practice includes writing, drawing, video, sculpture, sound, and installation.



**Gabriel Rico**  
 SCULPTURE – B. 1980

*“I have always been fascinated with philosophical analogies and scientific disciplines. My work has been influenced by the study of form and space. I consider myself a believer in matter, an ontologist with a heuristic methodology; sometimes I use technology tools and scientific models as metaphors for collective memory. My work is a reflection on the nature of the pieces from the materials used to produce them.”*



**Jose Dávila**

SCULPTURE ~ B. 1974

*“My art-making process is born out of research: books, magazines, art history, interviews, and more. It helps me visualize the path I am pursuing. I keep a lot of materials, images, and graphics [in my studio] waiting for the best moment to use them. Through these materials, I am defining the artistic vocabulary I am going to speak with later on.”*

▶ [josedavila.mx](http://josedavila.mx)



**Francisco Ugarte** ▲

MIXED MEDIA ~ B. 1973

Francisco Ugarte’s architecture background is evident in his minimalist, precise artworks. His pieces encompass a range of sculpture, drawing, video, painting, and installations that aim to emphasize their environment—whether a site-specific intervention or within the white walls of a gallery or museum.

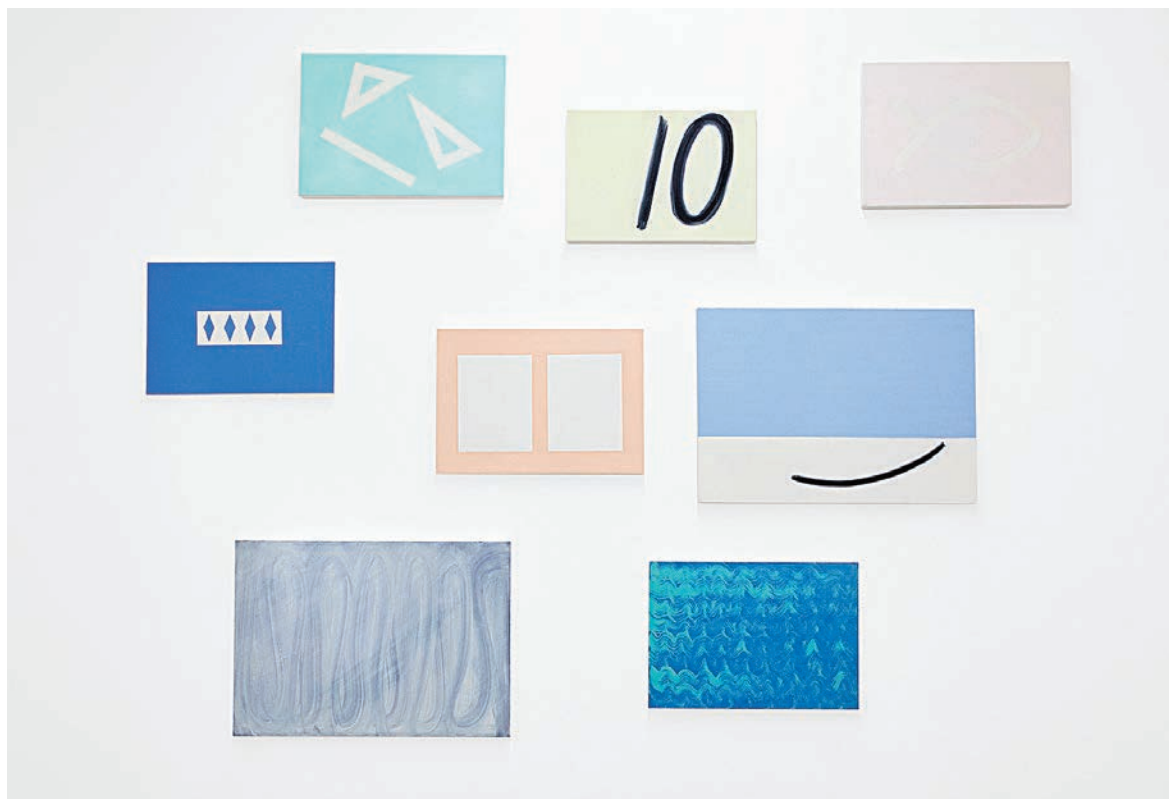
▶ [franciscougarte.com](http://franciscougarte.com)

**Carmen Huizar** ▶

PAINTING ~ B. 1995

*“For the paintings that are part of this exhibition, they come from images that I had access to in my [childhood]. I did not grow up in the city of Guadalajara, but in a town in the north of the state of Jalisco. When I conceived of the series, I thought about the distance of my town from a larger city. I had little access to images considered art, this made me remember the layers of paint and the wear and tear visible on the walls in the town, as the only accessible art for me at that time.”*

▶ [carmenhuizar.info](http://carmenhuizar.info)





### Julieta Beltrán ▲

PAINTING – B. 1997

*“My inspiration begins by searching for material to work from, sometimes it comes from family photos, social media, news outlets, or film stills. Other times, I’ll start with an excerpt from a book or essay, and that becomes the framing device through which I produce my works. I tend to imagine a story behind the images—maybe it links to a previous painting or an experience that connects with a part of my identity. From that, I frame the area of the image I will work with and begin to paint.”*

► [julietabeltranlazo.com](http://julietabeltranlazo.com)



### Isa Carrillo ▲

TEXTILE – B. 1982

Isa Carrillo’s interests in hidden or invisible phenomena began to develop at the start of her career. By combining themes referring to the subconscious present in everyday life and through the collection of personal files, photographs, and images, the artist utilizes both the tangible and the intangible as catalysts to develop her projects.

► [isacarrillo.com](http://isacarrillo.com)

### Daniela Ramirez ◀

PAINTING – B. 1991

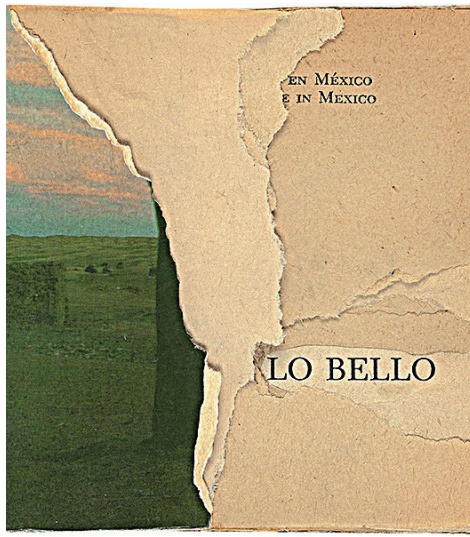
*“I build most of my paintings directly on the canvas. I don’t necessarily know what the result is going to be, so it takes time to decide. Sometimes colors and shapes easily appear, other times I erase them over and over again which is part of the process—gaining textures and layers.”*



**Alejandro Almanza ▲**

**SCULPTURE – B. 1977**  
By compiling every day materials such as neon light-tubes, rope, and cement into large-scale sculptures, Alejandro Almanza challenges the stability of the objects and explores the culturally specific paradigms of safety, danger, and architecture.

▶@alejandroalmanzapereda



**Zazil Barba ▲**

**VIDEO ART – B. 1985**  
Zazil Barba has a special interest in collection and classification of everyday objects, fragments, phrases, urban remains, and garbage material to create her narratives. She has created work in sculpture, video, performance, collage, and installation. Since 2007 Barba has been part of the art collective La Favorita Colectivo, with Álvaro Ugarte and Alberto López Corcuera, where they develop performative projects.

▶@zazilbarba



**Renata Petersen ▲**

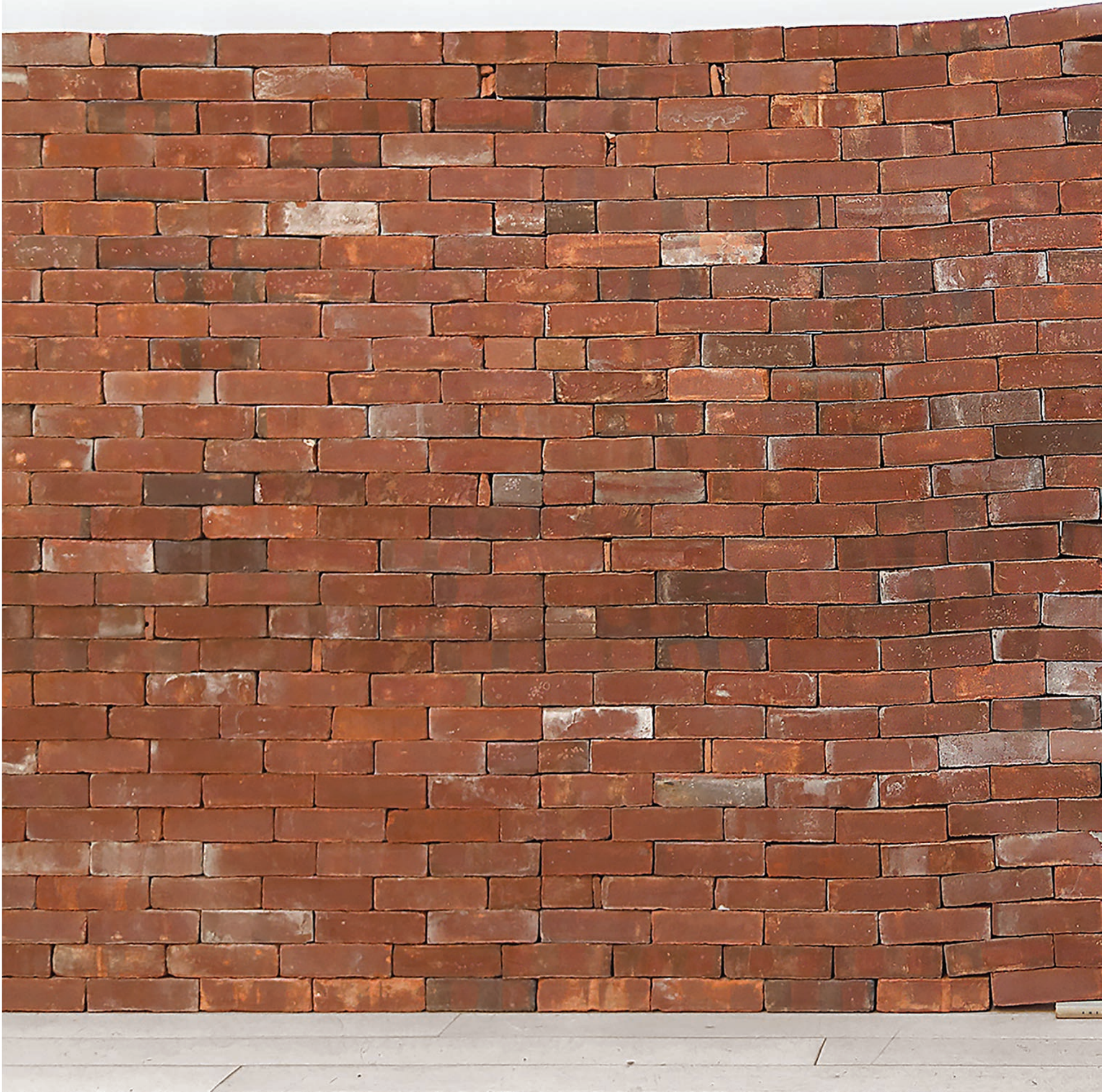
**SCULPTURE – B. 1993**  
Renata Petersen has been interested in community and spiritual dynamics since childhood. She uses ceramics and blown glass to create satirical revisions to subjects such as religious sects, urban legends, gender roles, contemporary sexuality, and the subjectivity implicit in “bad taste.” Her art straddles high and low culture by referencing the mass market through the world of art.

▶@renatapetersendlt



**Florencia Guillén ▲**

**MIXED MEDIA – B. 1978**  
The themes of Florencia Guillén’s artworks are social observation and narration through the use of different media including video, sound, text, drawing, photograph, and found materials.





### Eduardo Sarabia ▲

MIXED MEDIA – B. 1976

*“My work comes to life from very personal memories and experiences of living. Also, there is a certain kind of fiction involved in the construction of a story. I’m interested in all the ways my work could be interpreted by an audience. Coming to live and work in Guadalajara gave me the opportunity to be close to local artisan manufacturers. It opened up a world of possibilities in terms of production techniques and collaboration with people who work from artisan knowledge.”*

▶ [eduardosarabia.com](http://eduardosarabia.com)



### Cynthia Gutiérrez ▲

SCULPTURE – B. 1978

The work of Cynthia Gutiérrez asks, “Is it impossible to generate accurate memories?” By reconfiguring images and objects and manipulating historical elements and materials from a new point of view, her sculptural work challenges the expected and undermines the line between reality and fiction.

▶ [cynthiagutierrez.com](http://cynthiagutierrez.com)

### Jorge Méndez Blake ▼

SCULPTURE – B. 1974

A trained architect, Jorge Méndez Blake is a mixed-media conceptual artist who uses construction materials like bricks, aluminum tubing, and slabs of marble to reference literary icons like Jorge Luis Borges, Franz Kafka, and Emily Dickinson. His works seek to explore the dynamics and contradictions in contemporary culture.

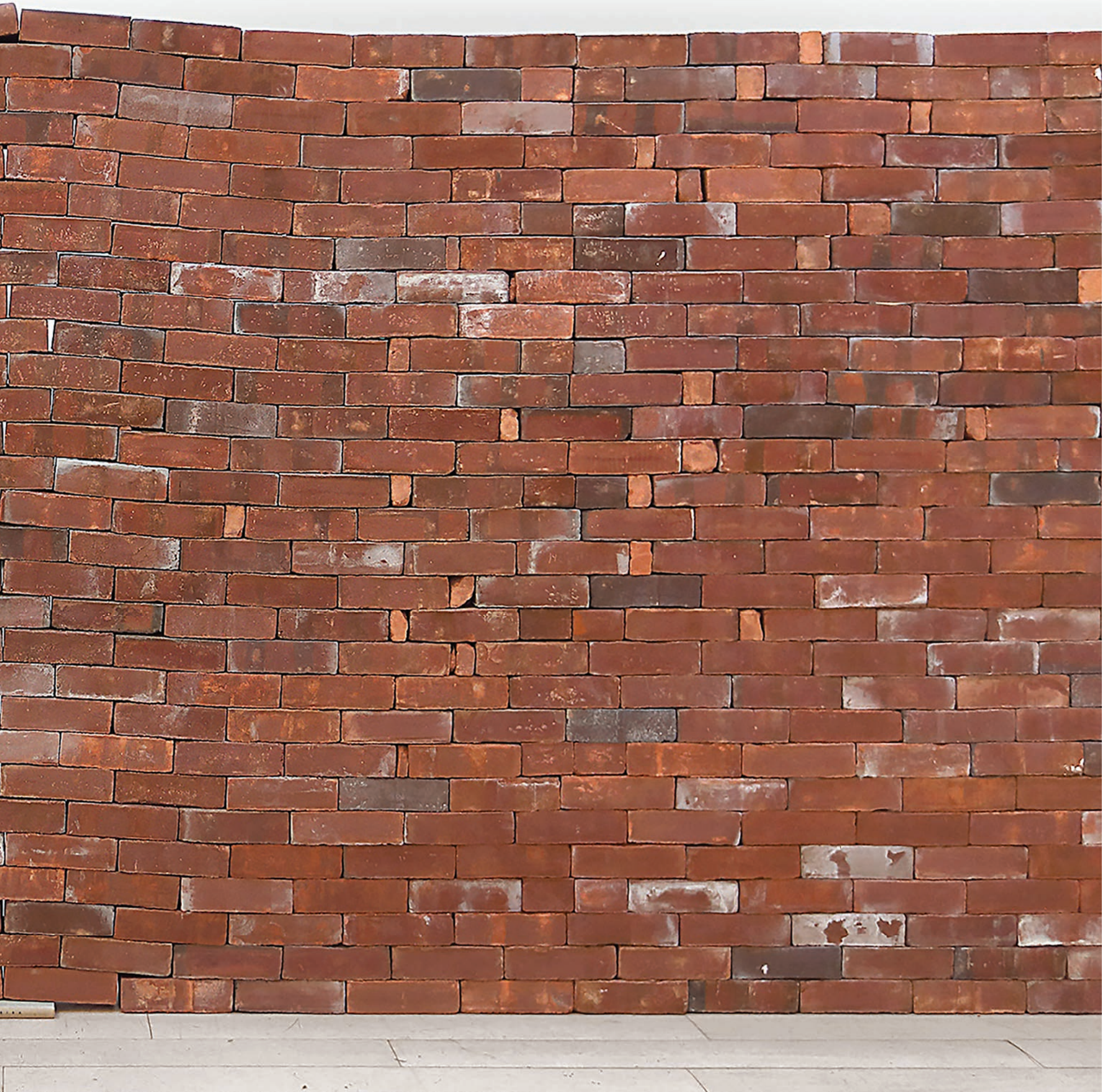
▶ [mendezblake.com](http://mendezblake.com)



### Peach ▲

MIXED MEDIA – B. 1993

Peach, a multidisciplinary artist, investigates the ways we build relationships. The artist’s research emerges from queer theory, feminism, and the millennial experience through participatory projects, installations, video, self-publications, and resources found in cyberspace. Peach currently lives and works in Guadalajara and manages the programming at PAOS GDL, a non-profit association that promotes cultural research and artistic education.



# ArtSociety

"It is OK as long as I can breathe, as long as my heart is pumping, as long as I can express myself." — AI WEIWEI



## Green Box 2022

The 2022 Green Box Arts Festival broke attendance records this summer as it continued a fourteen-year tradition of bringing performances, classes, camps, live music, and more to the awe-inspiring environment of Green Mountain Falls, Colorado. From June 18 to July 4, the festival coincided with the debut of James Turrell's *Green Mountain Falls Skyspace*. More than seventy-five art-forward events included performances by renowned dance company Ballet Hispánico, two nights of screenings from Rocky Mountain Women's Film, a poetry reading from Pikes Peak poet laureate Ashley Cornelius, and live shows by vintage singing group Jessica Fichot and Spanish guitarist El Twanguero. This year's ArtDesk Conversations series included an illuminating discussion with professor, author and animal behaviorist Temple Grandin (who also served as a judge at the annual Pooch Parade). ▶ **Green Mountain Falls, Colorado**

### ▶ PEAK PERFORMANCE

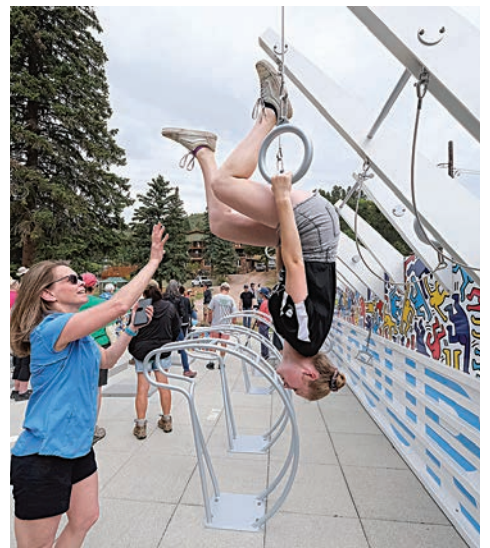
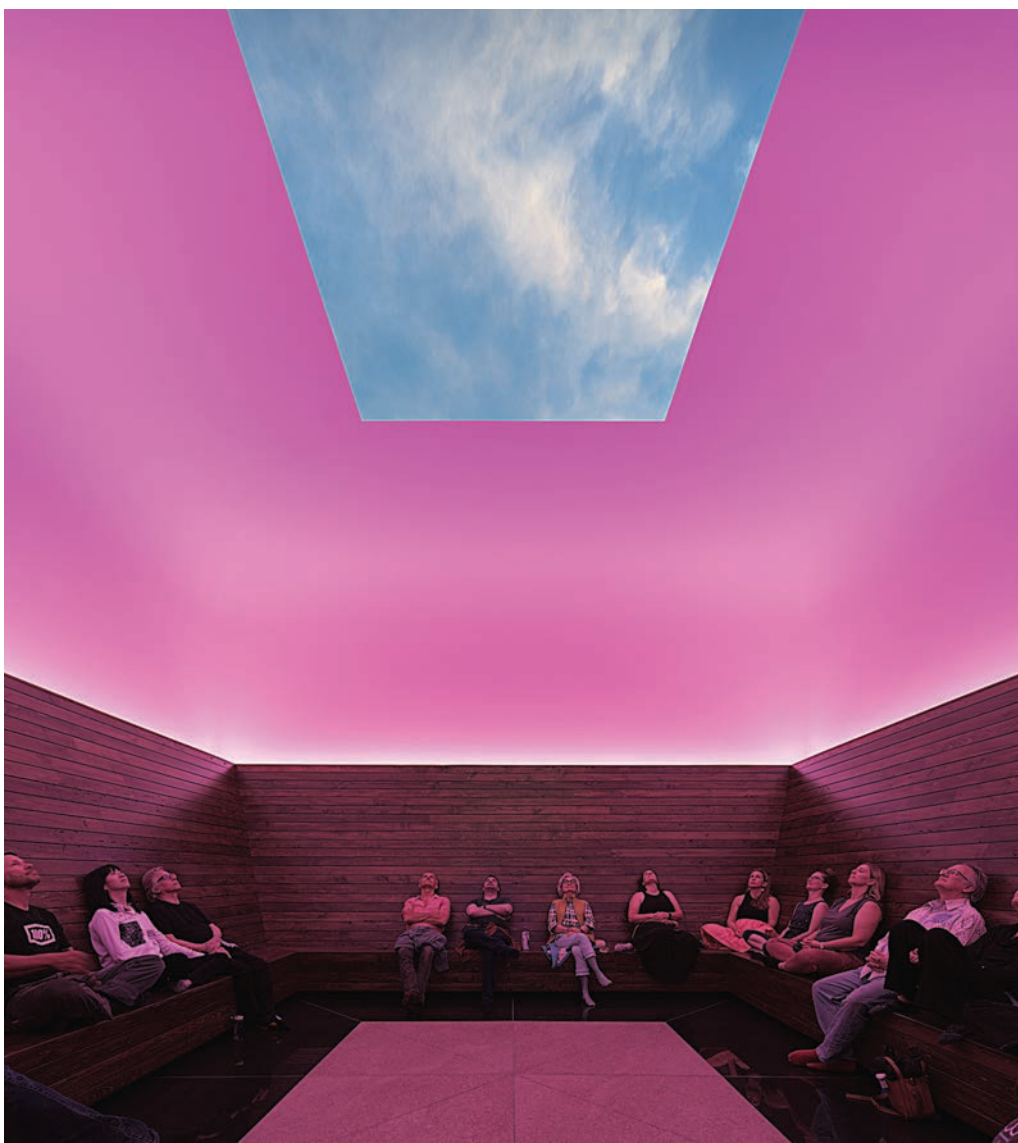
From top: **Ballet Hispánico** one of their many performances during the festival; Guests at the annual Patron Party; **El Twanguero** performs at the Fourth of July Block Party; **Daisy McGowan**, Green Box artist-in residence **Michael Krondl**, and **Scott Levy** at the ribbon cutting for Krondl's artwork, *Meltwater*, on Lake Street; Movie night at the Farm Stand; **Lisa Bonwell**, **John Bell**, and **Nancy Dickson** at the Patron Party.





◀ ROOM WITH A VIEW

FROM TOP: **Daisy McGowan** at the Town Overlook for the ribbon cutting ceremony of the Skyspace; **Christian Keesee** and **Jesse Stroope** at the ribbon cutting for the Skyspace; The first visitors at *Green Mountain Falls Skyspace*; **Ashley Cornelius** reading her poem *Look Up*, which was commissioned by Green Box in honor of the new Skyspace; Festival-goers exploring the brand new Keith Haring Outdoor Fitness Court; **Jessica Fichot** and her band performing at the Lakeview Terrace Amphitheater; Best in show at the second annual ArtDesk Pooch Parade, **Maggie** and her owner; **Temple Grandin** and **Louisa McCune** during an ArtDesk Conversation.





# Animal Fix on Rt. 66

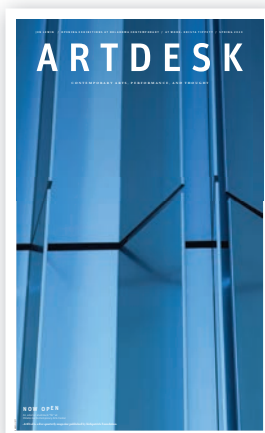
Kirkpatrick Foundation celebrated ten years of Safe & Humane, its Oklahoma animal-welfare program, on July 22–24, 2022, at three animal-friendly stops along historic Route 66: **Mollie Spencer Farm** in Yukon, **Oliver and Friends Farm Sanctuary** in Luther, and the **Round Barn** in Arcadia. A VIP dinner kicked off the weekend and included a surprise announcement: Longtime Oklahoma attorney general Drew Edmondson and Dr. Jennifer D'Agostino of the Oklahoma City Zoo (above) were named the 2022 Kirkpatrick Honor for Animal Wellbeing recipients. Kirkpatrick Foundation is the publisher of *ArtDesk*. ▶ [kirkpatrickfoundation.com](http://kirkpatrickfoundation.com)



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# People

## Artist Update

Pard Morrison completed a new mural, *Songster* (2022), this year on the ground floor of the Kirkpatrick Oil building in Oklahoma City, where *ArtDesk* is headquartered. Morrison is based in Colorado Springs and has a BFA from Colorado State University in Fort Collins. The artist's work is included in many permanent collections, including at the American Embassy at The Hague in the Netherlands.



## From Our Readers

It is always a nice surprise to pick up the heavier Sunday *New York Times* and find inside the latest edition of *ArtDesk*. I haven't been to Oklahoma City for many years, so I do not know too much about the city or the art community. Nevertheless, it is always interesting to see what is going on and to appreciate the art news from other parts of the country. I especially like the paper quality of *ArtDesk*, and it lends itself to something like the wraparound print of the Rothko Chapel. I spent an hour or so there on a business trip to Houston years ago, so the print brings back a pleasant memory.

*Tim Hartzler*  
Albuquerque, New Mexico

The summer 2022 issue of *ArtDesk* includes a brief article about the Chamberlain building in Marfa. When I visited Marfa about ten years ago, no one seemed to know about the film John Chamberlain worked on in the late 1960s outside of Santa Fe. We were told John rented a station wagon in Pennsylvania, said he wanted it just for the weekend, then drove out west with his camera crew. He flew in Mara Jean Divine from New York and a *Vogue* model from Paris, and the poet Max Finstein as part of the acting group.

Everyone lived in two large cinder block artist studios with a kitchen and bathroom in between. Much of the filming was done outdoors in northern New Mexico. I was involved in the crazy production in a peripheral way and was told the film was later shown on three screens at Hunter College. John, initially, wanted to call the movie either *Nose Pick* or *Thumb Suck*. So, maybe somewhere, it still exists?

*Elizabeth Rusnell*  
Taos, New Mexico

We welcome reader feedback! Drop us a line anytime at [editor@readartdesk.com](mailto:editor@readartdesk.com).

## Young at Art



### PENCIL ON PAPER

Emma Taunton, a fourteen-year-old freshman in high school, began her artistic endeavors at age seven. The teenager enrolled in camps and classes at an arts studio in Edmond, Oklahoma. Taunton says teacher Risa Wilkins gave her the encouragement she needed to take her abilities to the next level. In addition to drawing, the young artist volunteers at Oliver and Friends, a farm-animal rescue in Luther, Oklahoma.

# Contributors



**CATHY WEBSTER** is a professor of French at the University of Central Oklahoma. She has served as the dean of the College of Liberal Arts since 2016. Born in New Jersey, Webster grew up in Connecticut, not far from New York City, which became her home for more than twenty years. Webster lives in downtown Oklahoma City with her husband, Bill Dycus, her son, Thayer Dycus, and two cats. Her daughter, Meredith Dycus, attends college in New York.



**JEREMIAH MATTHEW DAVIS** is originally from Oklahoma, but has worked across educational and artistic fields in creative and leadership roles from Istanbul to New York to Oklahoma City for nearly twenty years. He serves as director of Oklahoma Contemporary, where he collaborates with the Board of Trustees and leadership staff to conceive, develop, and oversee the artistic vision and strategic focus of the arts center.



**MEL WILLIS** is a visual artist specializing in architectural photography, interior photography, and aerial photography throughout Oklahoma City, Tulsa, Dallas, and Kansas. Willis grew up in Kansas City and honed her photography skills while studying visual communication in college. Her photos have been published in *Condé Nast Traveler*, *Design\*Sponge*, *Cottages & Bungalows*, and *DesignBoom*.

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We dedicate this issue to Nancy Anthony in celebration of her thirty-seven years of extraordinary leadership at the Oklahoma City Community Foundation.

In memory of Queen Elizabeth for whose loss we are saddened, but by whose life we are thankful.

### ADDITIONAL CAPTIONS AND CREDITS FOR THIS ISSUE

Cover Image: Detail of Octavio Abúndez, *Hi(stories): A Utopian History of Humanity* (2019)

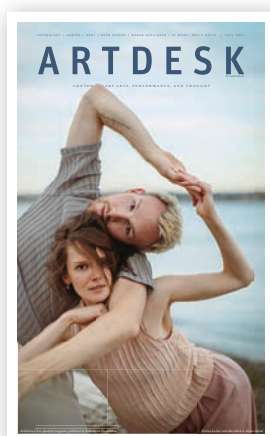
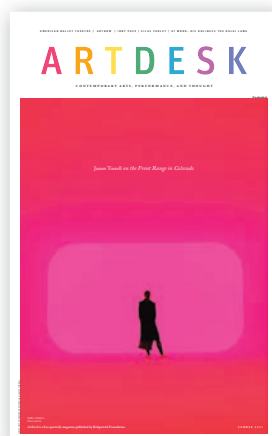
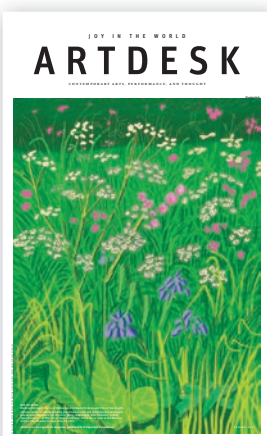
Page 04: Josef Albers, *Coming Up* (1966), ©The Josef and Anni Albers Foundation/Artists Rights Society (ARS)

Page 06: Ruben Toledo, *Tailors Forms 8* (2022), ©Ruben Toledo

Page 08: Photograph of the Public Theater by Noam Galai, Getty Images

Page 24: Courtesy of Barragán Foundation, Switzerland

◀ **Route 66 in Oklahoma** Page 22, from top left: **Lyn Adams** and husband **Sam Gresham** with their grandchildren; the 2022 Kirkpatrick Honor for Animal Wellbeing recipients **Drew Edmondson** and **Jennifer D'Agostino** DVM; **Rebecca Snyder** PhD and husband **Dwight Lawson** PhD, director of the Oklahoma City Zoo; **Jennie Hays**, founder of Oliver and Friends in Luther; **John Leonard** of Mollie Spencer Farm reads a Quaker blessing of the animals prepared by **Pat Hoerth**—Governor **Henry Bellmon**'s daughter—of Green Connections.



### ABOUT THE PUBLISHER

Kirkpatrick Foundation—founded by John and Eleanor Kirkpatrick in 1955—is an Oklahoma City philanthropy supporting arts, culture, education, animal well-being, environmental conservation, and historic preservation.

### CONTACT US

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## THE MODERNIST

**THE WORK OF GUADALAJARAN ARCHITECT** and engineer Luis Barragán has been a well of inspiration for contemporary architects and artists working today. Winner of the Pritzker Prize, architecture's highest award, Barragán was a master in the use of water, light, and color.

Born in 1902, he grew up on a ranch in the Sierra del Tigre and developed a lifelong love of horses. He studied at Escuela Libre de Ingenieros in Guadalajara and embarked on the first of many influential trips to Europe in 1929.

His early commissions were for private homes in Guadalajara. By 1935, Barragán had moved to Mexico City, where he remained for the rest of his life, becoming a real estate developer and investor. This move provided Barragán the financial and creative freedom to pioneer several

design experiments that combined natural and traditional materials with modern, man-made environments. This style is especially evident in his residential designs.

Barragán founded the Mexican Society of Landscape Architects and the American architect Louis Kahn sought his advice for the courtyard design at the legendary Salk Institute in La Jolla, California.

UNESCO named his residence, Barragán House, a World Heritage Site in 2004 due to its representation of traditional Mexican architecture combined with Modernism.

Although Barragán died in 1988, his style continues to influence architectural design around the world.

—SUSAN GROSSMAN





Gabriel Rico, *I Have Anticipated You III*, 2019.



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