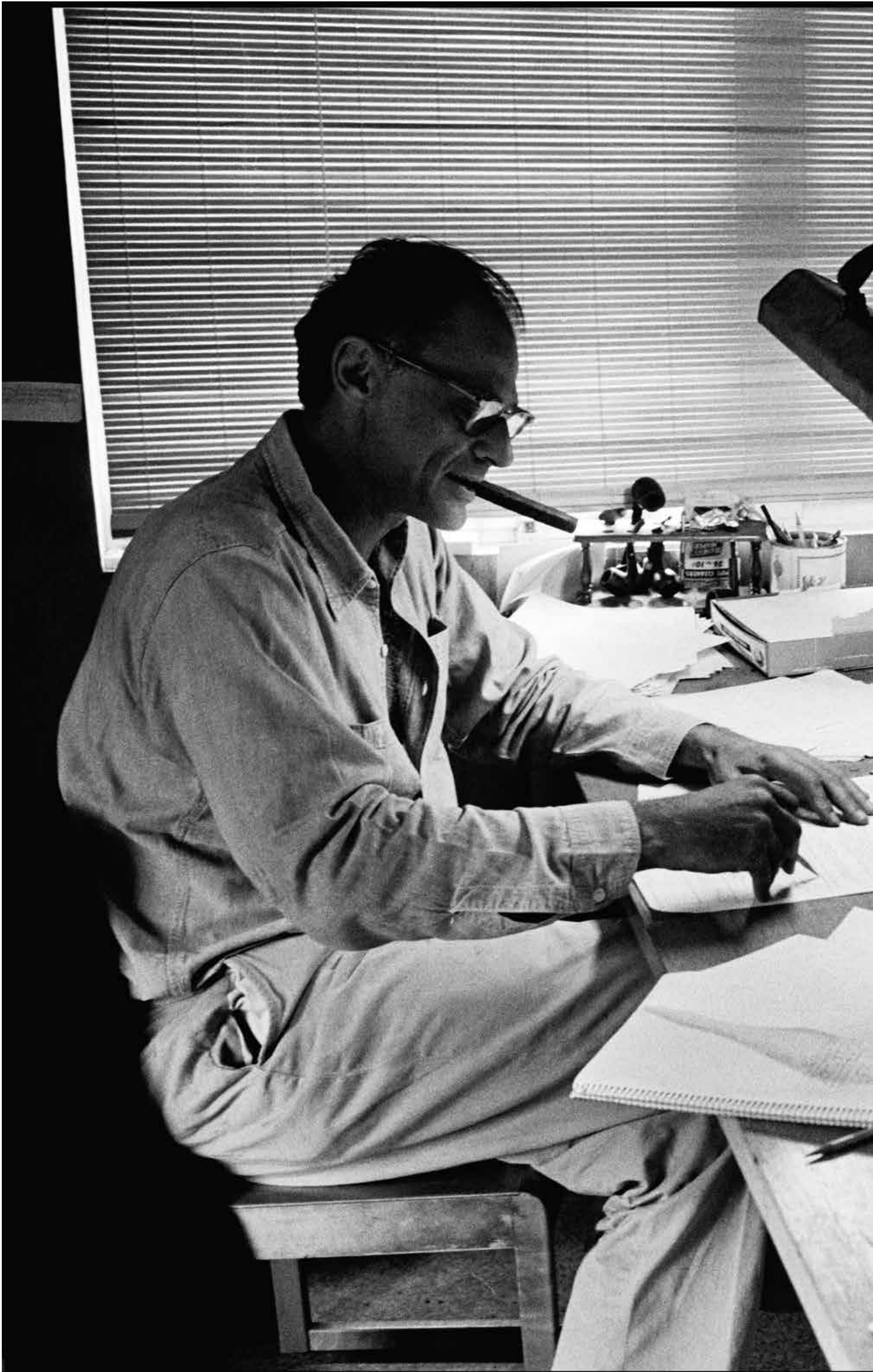


@READARTDESK

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | FALL 2023





Arthur Miller in his studio, Roxbury, Connecticut (1963)

How to...

WRITE A PLAY

by Scott RC Levy

Act 1

Scene 1

LIGHTS COME UP ON A SPEAKER STANDING IN FRONT OF A MICROPHONE IN A SPOTLIGHT. SPEAKER ADJUSTS THEIR GLASSES, CLEARS THEIR THROAT, WIPES THEIR BROW WITH A HANDKERCHIEF TO REMOVE THE PERSPIRATION THAT HAS ACCUMULATED AND FINALLY TALKS TO AUDIENCE.

Speaker (tapping the microphone): Hello? Is this thing on?

Greetings to all of you assembled who decided to join this session on how to write a play. Of course, through the eons of playwriting, there may not be one correct answer, and the *how* of writing a play depends on the style and genre that you wish to explore. But a couple of things are clear: One should start by looking at Aristotle's *Poetics* and determine if the course of action that he outlined thousands of years ago should apply to your play, or if you want to veer directly against Aristotle's thoughts. What are they? Let me summarize. Aristotle said that "tragedy" (what we now call "drama") divides into six different parts and ranks them in order from most important to least important.

ONE: Plot.

TWO: Character.

THREE: Thought.

FOUR: Diction.

FIVE: Melody.

SIX: Spectacle.

One could argue that in our twenty-first century, some playwrights and producers have put more emphasis on Spectacle than the other elements. Aristotle might be turning over in his grave. That's funny, right? I was trying to make a joke. But none of you are laughing and that disappoints me.

Let me take this idea one step further. Whether you are writing a short ten-minute play, or a full-length multi-act experience, I believe that what is most important is to determine what the OBJECTIVE is that the characters have over the course of the script. And then determine whose story we are following. That character's objective is more important than the others in the play, and I would say that they have a SUPER-OBJECTIVE – what is it that they want more than anything, which you will explore over the course of the action of the play? Then determine what OBSTACLES get in the way of the character getting what they want, and what ACTIONS and ACTIVITIES they engage in trying to get what they want. Does the character successfully reach their objective or not? That's up for you to...

ALL OF A SUDDEN, THE POWER FAILS AND ALL GOES DARK, ACCOMPANIED BY THE SOUNDS OF THE POWER GRID GOING DOWN. SPEAKER TURNS ON A SMALL FLASHLIGHT THAT HAS BEEN IN THEIR POCKET AND LIGHTS THEIR FACE WITH THE FLASHLIGHT. SPEAKER TAKES A DEEP BREATH, LOOKS AROUND, PERHAPS POINTS THE FLASHLIGHT AT THE AUDIENCE. FINALLY, THE SPEAKER SAYS:

Speaker: That's up for you to decide.

SPEAKER POINTS THE FLASHLIGHT TOWARD THE OFFSTAGE WING AND STARTS WALKING OFFSTAGE. JUST THEN, THE POWER RESTORES. THE SPEAKER TURNS TO THE AUDIENCE, SMILES, AND FINISHES THEIR WALK OFFSTAGE.

END OF PLAY

Necessities

WINDOW POETICS

Eva Schlegel's playful blend of voices reflects the words and ideas of people and their places. A visit in 2020 to Oklahoma Contemporary Arts Center inspired the Austria-based artist to create *Multiple Voices*, a study on light and environment with the works of three poets connected to Oklahoma appearing on the sculpture's glass panels. The word comes alive in three-dimensional form in this fully interactive, literary installation. —ANN MAGNER

Multiple Voices will be on view in Campbell Art Park at Oklahoma Contemporary Arts Center through January 13, 2025.

How to...

THINK ABOUT AI LIKE AN ARTIST

Jeremiah Matthew Davis



DOES AI DREAM OF ARTIFICIAL SHEEP?

MORAL PANICS HAVE A strange way of following major technological advancements in the modern era. Since the widespread adoption of the printing press, successive generation-defining inventions have sparked concern of inevitable societal collapse. The modern novel, radio, television, video games, and the smartphone all inspired fear that children, women, morality, or society writ large would crumble to dust and disappear. Artworks and movements share a similar historical tendency. Yet, in 2023, the world still spins on its axis.

Enter Artificial Intelligence. Test versions of platforms created by OpenAI burst on the scene and into the popular consciousness over the past year, allowing users to conjure essays and renderings from thin air. The early adoption by millions of users forced many competitors to rush their own test AI platforms to market in an attempt to participate in the next gold rush.

Quickly, on the heels of these platform rollouts, came the next great moral panic. AI has been predicted to lay waste to myriad professions, destroy the education system, and according to an admittedly disconcerting number of scientists working on the new technology, harbor the potential to achieve sentience and go Frankenstein's Creature on its human creators.

This last development does not seem a simple recycling of history's previous moral panics. The proverbial parents of prior Big Inventions did not predict their innovations might signal the end of the world. If the scenario of AI evolving to obliterate the human race has the ring of familiarity, it's because James Cameron already wove this story arc into the plot of his seminal 1984 sci-fi picture *The Terminator*.

So how should we think about AI in 2023? The metaphorical framework best suited to guide our understanding might just be the artist's studio, designer's atelier, or artisan's workshop. Think of AI as a three-part tool kit: sketchpad, jig, and hazardous material.

SKETCHPAD

An artist's sketchpad is a laboratory for observations and ideas in miniature. Artists use them to draw, of course, but they will also record their ideas, notes, plans, studies for final works, and even daily experiences. Finished sketchbooks are like collages of an artist's creative and intellectual life during that period. Image generators could serve a similar function if used with intention and rigor. The "sketches" created through these platforms function as first drafts of not just artworks, but presentations, home improvement projects, or real-world photographic opportunities. The collections created could be archived and referenced over time to serve as both time capsules and inspiration for future works or plans.

JIG

A jig is a custom device or tool made by an artisan or technician to create speed and standardization in the manufacturing of tools or fabrication processes. Text generators in particular could be leveraged to create templates, boilerplate legal documents, or standard email correspondence, saving time for more strategic or creative activities on the part of people working across a diversity of disciplines and industries. Quality control is a key part of any process that brings a final product to market, but AI as jig

▲ This image was created for *ArtDesk* by Walker Creative's Kyle Gandy by using prompts in Midjourney. The visual may not be copyrighted, since it was not created by a human.

could streamline the path toward testing and review of texts before publication or distribution.

HAZARDOUS MATERIAL

Any studio or workshop is full of compounds, solvents, compressed gases, and tools that pose significant risks to health and safety. With regulation, proper training, storage, protective equipment, and caution, these risks can be mitigated and even eliminated. Many of the tools and materials used to make art are dangerous. Their inherent dangerousness does not mean these vital things should be banned or avoided.

New technologies require new approaches to health, safety, and working conditions. Many people and companies most knowledgeable about AI are calling for its immediate regulation by the federal government. The technology is already being challenged in court over copyright infringement in multiple lawsuits. Use of AI by Hollywood studios is a central tenant of the WGA and SAG-AFTRA collective bargaining negotiations with the Alliance of Motion Picture and Television Producers. Our elected and appointed officials should heed this call, sharpen their pencils, and get to work. Perhaps ChatGPT could help them get started at the drafting table?

Jeremiah Matthew Davis is the director of Oklahoma Contemporary Arts Center in Oklahoma City.

How to...

LET FISH SWIM

Leilani Dade, PhD



IN 2020, I LEFT the education field. I waited tables, washed cups and glasses, and thought “that could have been me,” whenever I glimpsed a story online or chatted with a friend about what teachers had to deal with that year. When I returned to teaching, it was as if I had returned to a world that had been turned upside down, and not in a doom and gloom sort of way. It was more like picking up a dropped backpack or purse after the contents have spilled out all over the sidewalk. It was like watching a person hastily retrieve the items, shoving everything back into place and coming to terms with the fact that it will never be quite the same again. It was like a fish returning to a tank to find everything clean but rearranged. A lot of things stayed the same, some things got better, but no matter which way I looked at it, things were different.

In the post-pandemic classroom, I’m reminded of the importance of embracing difference. Our students experienced the pandemic differently than us, and they came up with some pretty cool new ways of experiencing the world. They missed out on

things, but they also learned to adapt. They seem to live on the internet, but they’re also burnt out and stressed about processing so much information. They’re as fascinated with the past as they are with the future. Their attention spans are shorter but they learn quickly. They are different from us, and that’s okay.

As an educator, things tend to go more smoothly when I focus on giving my students problems to solve rather than telling them how to solve them. Connections seem to happen more quickly when I focus on finding out what they can do rather than what they can’t. When I expect skills and knowledge from them that they don’t have, I think of the fish being placed back into a tank where everything looks a little bit different. Although it’s a little sad to think of these things being lost to time, I remind myself to trust that the fish knows what to do and that the way I feel about things being different won’t stop the fish from swimming.

Dr. Leilani Dade teaches music and art history at Trinity School in Oklahoma City, Oklahoma.

TEACH ART TO LITTLE KIDS

Christen Conger

MY WORK IS TWO-FOLD. As an elementary art teacher, my goal is not just to teach children art and art techniques but to also enhance their enthusiasm for art and individual confidence as they create original works of art. In planning my art lessons, I outline the basic components of the lesson: the goal, materials, procedure, and time frame.

One of my favorite art projects can be taught to students of all ages. The goal is to teach the students about abstract art by introducing them to the works by Russian painter Wassily Kandinsky.

In this project, I collaborated with our school’s music teacher. The students listened to the book *The Noisy Paintbox: The Colors and Sounds of Kandinsky’s Abstract Art* by Barb Rosenstock. By observing many examples of Kandinsky’s artwork, they learned that

the artist saw music as colors, serving as an inspiration for his paintings. In class, our students closed their eyes while listening to jazz and classical music. We then discussed what we saw in our minds and how it made us feel. Using watercolors, markers, and oil pastels, the students then painted those feelings and visions with lines, shapes, and patterns. The results were fantastic—the project was a success. The students were excited and proud of their artwork, full of vibrant colors and whimsical designs.

It is a joy to be an art teacher and to share my love of art with my students. It is equally rewarding to watch them grow as talented and inspiring young artists!

Christen Conger is an art teacher at Wilson Arts Integration Elementary in Oklahoma City, Oklahoma.



ENCOURAGE A YOUNG ARTIST

Ryan Steadman



The art teacher in 1961

MARK ROTHKO BECAME ONE of the first American artists to help shape and protect the untainted eloquence of children’s art. Despite reports to the contrary, many knew the influential abstract expressionist painter as a warm, compassionate soul and positive force in his community. Nowhere was that more evident than in his lesser-known career: art teacher at the Brooklyn Jewish Center, where he taught five-to-fourteen-year-olds for more than twenty years.

Rothko taught at esteemed colleges and universities later in his life, but even before mounting his first solo exhibition, he was already fascinated with teaching art to children. He even published an essay in 1934 titled *New Training For Future Artists and Art Lovers* that he hoped to expand into a book. While the book never materialized, harnessing the unique artistic abilities of children would occupy his thoughts—and even help inspire his iconic paintings.

In fact, according to Seth Cameron, executive director of the Children’s Museum of the Arts in New York City, Rothko’s strong beliefs about art made his approach to teaching it to children

inseparable from his own process.

“For Rothko to have achieved his work, it required an incredible and sustained openness to affective experience,” says Cameron. “I don’t think he saw his practice as a choice; I suspect he thought of it as just what life is. For those of us who feel the same, it’s fairly direct to identify with the creative work of kids, to see the immediacy of their approach as indicative of intrinsic desire.”

As many Rothko fans know, his most famous paintings—with their large and irregular blocks of painterly color—feel immediate, like those of a child.

Rothko’s practical lessons for teaching art to children stand the test of time. According to his writings, what a teacher shouldn’t do—such as not imposing “laws which might induce imaginative stagnation and repetition”—is just as important as what they should. Counter to the idea of a rigid disciplinarian, Rothko believed an art teacher should act like a trusted confidant, offering possible solutions while enabling a student’s self-confidence and excitement. He also points out in his essay how, unfortunately,

“most of these children will probably lose their imaginativeness and vivacity as they mature” due to adults forcing them to internalize misguided ideas about natural talent, training, and expertise.

Rothko thought that all humans felt a natural urge to communicate through art. Yet, unlike most adults, children are still free from the rules of taste and style that tend to strangle imagination.

Cameron elaborates on this, explaining how the ab-ex legend “recognized that making art is intrinsic to the human condition—that, by and large, we are born with the desire to bridge ourselves to the world through visual representation. This is just as true today as in 1934 and as it has been since cave painting.” Cameron also believes childhood art educators must give kids the tools they need to grow as artists.

In the end, the simplest of Rothko’s instructions for teaching art to children is also the easiest: exhibit their work. From the kitchen refrigerator to gallery walls, nothing imbues a young artist with confidence more than an appreciative audience.



©1998 KATE ROTHKO PRIZEL & CHRISTOPHER ROTHKO - ADAGP, PARIS, 2023

MARK ROTHKO
Green on Blue (Earth-Green and White) (1956)

ROTHKO IN PARIS

Through April 2, 2024, Fondation Louis Vuitton in Paris will host a major exhibition on Mark Rothko (1903-1970), the first such retrospective in France since 1999. Curators will bring together 115 works from international institutions, private collections, and the artist's family. Notable appearances include Rothko's *Green on Blue* (1956) and his nine Seagram murals. The exhibition follows a chronological journey through Rothko's career, from his early figurative paintings to his defining abstract expressionism. This comprehensive show—which expects blockbuster attendance—will help new audiences decipher the silent dialogue between the master abstractionist's iconic geometric shapes and bold color. —ANN MAGNER



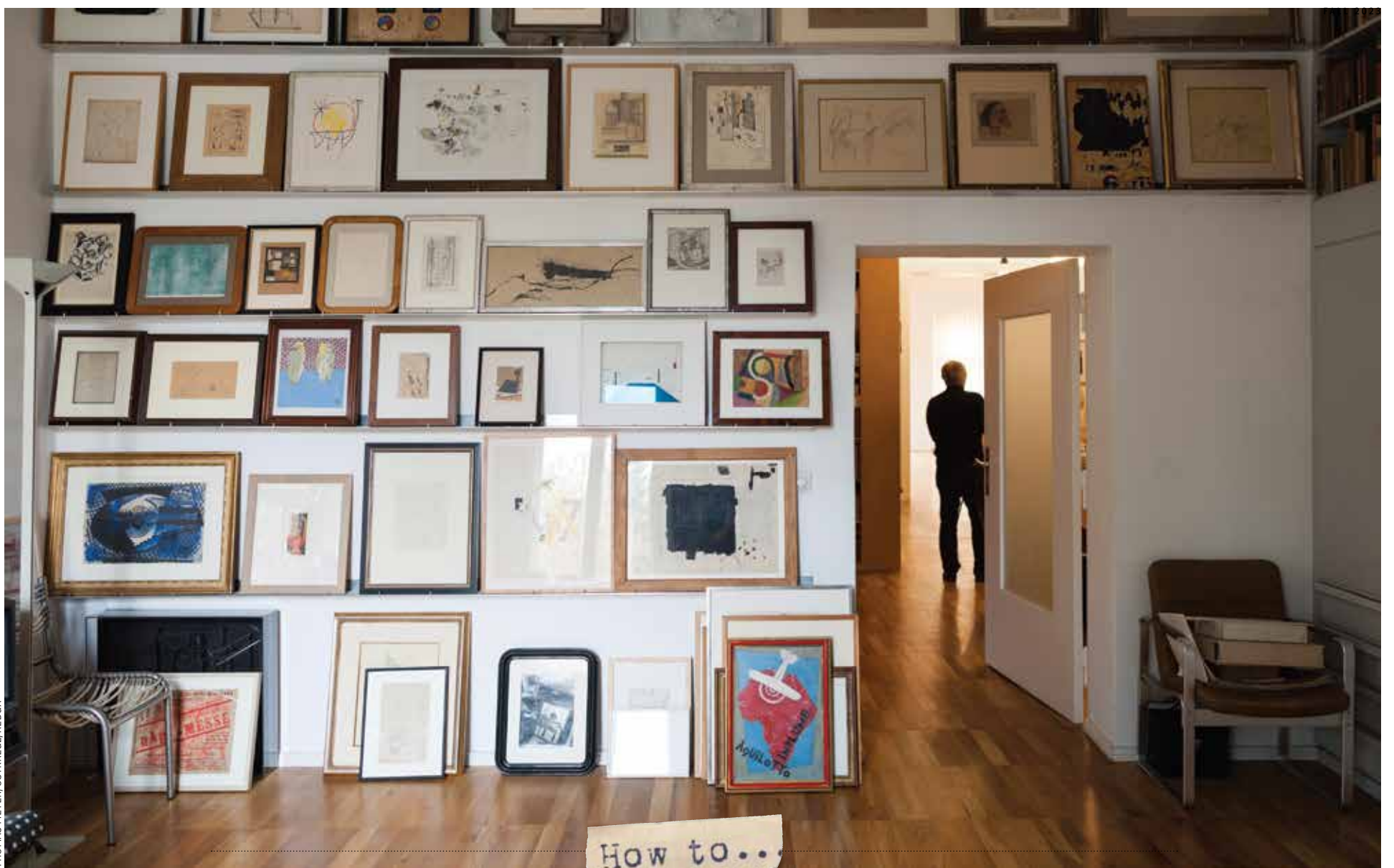


HOW TO SEE all of Green Mountain Falls, Colorado? The best spot is the new **Town Overlook**. The adventure begins at the Lower Turrell Trail at the foot of Red Butte Recreational Area. From there, it's a short saunter up the mountainside in a forest bath of ponderosa pines—or travelers can hop on Green Box Arts' ATV for a complimentary escort. En route to the **James Turrell Skypace** (above), the overlook is located midway up the trail. This postcard-worthy, picturesque lawn (below) has 360-degree views of everything to explore and do in this charming mountain town.—ANNA FAYE HUNTER
▶ greenboxarts.org

JEFF KEARNEY, TDC PHOTOGRAPHY



JEFF KEARNEY



THOMAS MEYER/OSTKREUZ/REIDUX

How to...

BUILD AN ART COLLECTION

by Mary Ann Prior



ANNETTE HAUSCHILD/OSTKREUZ/REIDUX

THAT'S FOR THE 1%, surely? Collectors are often indeed billionaires, but also corporations and simply individuals with not very much money to throw around. They can even be restaurants, as was the case with the *Colombe d'Or* in Saint-Paul de Vence, France, where, in the 1920s, proprietor Paul Roux accepted paintings in lieu of cash as payment for meals. The artist-diners comprised a then-relatively impoverished crowd that included Matisse, Picasso, Léger, Chagall, Calder, and Braque, all of whom, over time, went on to command high prices as their reputations soared. The large, now highly valuable, museum-quality collection currently adorns the hotel and restaurant.

Collecting can be personal, emotional, and intuitive. It can be objective, strategic, and aimed at a return on investment. Or it can be a mix of both. A collector may zero in on a very specific area of art production or be as wide-ranging and free as they choose. For individuals, unlike institutions, there are no rigid rules regarding how, why, and what to buy, only limitations of resources—time, money, and space. Motivation for acquiring art or artifacts usually stems from a sheer love of culture and a wish to share in it, a desire to encourage emerging talent, a great respect for artists of the past, or just from following

a particular interest in art history, interior design, and decoration.

It helps to remember that there is no blueprint for a typical collector, and the novice should take heart knowing that amassing art in whatever form is a highly pleasurable activity involving looking, learning, and listening. Taste and knowledge become more refined over time, and so getting rid of some pieces that don't quite work out (“deaccessioning” in museum parlance) is always an option. Mistakes are occasionally made by everyone; it's part of the learning curve, so accept it and gracefully move on.

While there may be no hard and fast rules, there are definitely guidelines which apply at all levels of collection formation. Whatever is being assembled—paintings, prints, photographs, sculpture, whether large or small scale, low cost or expensive, it is helpful to seek out expert advice through all stages of the process from acquisition, care, and management to possible dispersal and legacy. Art is a passion and the people already involved in it—professors, students, practitioners, museum guides, and curators—are generally enthusiastic and willing to encourage others to get on board.

A good way to start is by going to student degree shows and talking to the graduates. It is here at the cutting edge that one can get a sense of developing trends in art and obtain a firsthand account of how it is created. You might find a future star and pay very little for it. Think of the renowned British dealer John Kasmin who saw David Hockney's degree show at the Royal College of Art in London, bought most of it, gave him an exhibition, and launched the artist's career.

If contemporary art doesn't appeal, visit museums and art centers, check out local auctions, aiming eventually to move on to specialist dealers. Whatever the interest, be it Japanese netsuke, Hollywood memorabilia, illustrated books and manuscripts, impressionist or medieval art—no

end to the possibilities—seek it out diligently, badger the experts, and, when it comes to actually buying it, acknowledge that decisiveness is a good trait for a collector to possess.

In the zeal to acquire, knowledge and cost of aftercare sometimes gets overlooked. For 2D works, sturdy frames and acid-free mounts protect the art from being knocked or, worse, dropped. Because excessive light is the enemy of watercolors, photographs and textiles, UV protective glazing can help to prevent the harmful effects of sunlight. 3D work such as sculpture, glass, or ceramics often need specialist cleaning and treating, and then, getting into the higher echelons of collecting, an awareness is required of storage needs, documentation, conservation—things to bear in mind from the outset before purchasing takes place. There are also tax implications to consider when divesting oneself of part, or all, of the collection either during and after one's lifetime.

Don't be daunted by any of this. The rewards of collecting are many, not least because art is special, individual, and, for some, a gateway to experience the divine.



Getting Started

BUILDING AN ART COLLECTION IS EASY. IT JUST TAKES TIME.

- **Artsy.net** is an online platform showcasing a range of artworks from independent sellers and galleries.
- **Etsy.com** is a marketplace for independent artists, providing a platform for one-of-a-kind artworks.
- **Artspace.com** provides access to exclusive collections and limited-edition prints from well-known and early-career artists.
- Selling more than 1.6 million original pieces with a wide price range, **SaatchiArt.com** offers a free advisory service.
- **UpriseArt.com** offers a selection of contemporary artwork by emerging artists.
- In Oklahoma City's Paseo Arts District, **JRB Art at the Elms** offers pieces from up-and-coming and established artists. The nearby **Paseo Arts Association** hosts exhibitions of local art and an annual festival.
- **TappanCollective.com** is a gallery spotlighting a small group of emerging artists providing a platform for discovering diverse artistic talent.
- **Artfinder.com** is a marketplace where buyers purchase directly from artists.
- Art fairs are an excellent place to hone a point of view for seasoned and novice collectors. A few to get started are **NADA** in Miami, **Art on Paper** in New York, and the **Affordable Art Fair** which tours cities across the globe.
- Finally, estate sales, garage sales, stoop sales, **Facebook Marketplace**, **eBay.com**, **LiveAuctioneers.com**, and local thrift stores can yield hidden gems at great prices. This fall, an N.C. Wyeth painting purchased at a New Hampshire thrift store for \$4 was sold at auction for \$191,000.

The BOOK REPORT

By Alana Ruiz de la Peña | Photography by Bailey Walker

How to See

David Salle / \$17

Born in Norman, Oklahoma, David Salle is a well-regarded, thoughtful, and charming presence in contemporary art. *How to See* keeps the “artspeak” at a minimum, making for a delightful collection of essays that attempts to answer the question, “So what is this I’m looking at?”

The Portrait Photographer’s Manual

Cian Oba-Smith and Max Ferguson / \$25

A playful mix of tutorials, activities, and profiles of legendary photographers, this book is a must-have for the seasoned camera collector and the casual smartphone user.

Seeing Things: The Small Wonders of the World According to Writers, Artists and Others

Foreword by Cornelia Parker / \$25

Seeing Things, edited by legendary designer Julian Rothenstein, revels in the act of observing the small marvels around us. By gathering images from the Instagram profiles of cultural luminaries like Jarvis Cocker, David Byrne, William Kentridge, and Roz Chast, this satisfying book serves as a reminder that there is joy in the mundane.

Latin American Artists: From 1785 to Now

Introduction by Raphael Fonseca / \$70

Featuring 308 artists from all twenty regions of Latin America, this expansive A to Z survey of Latin American art features household names like Frida Kahlo and Diego Rivera and contemporary legends Ana Mendieta and Felix Gonzalez-Torres.

How To Work Better

Peter Fischli and David Weiss / \$75

Swiss artists Peter Fischli and David Weiss first found this ten-point list on a bulletin board at a factory in Thailand and made it an art piece that has become an ethos for design and a part of the MoMA’s permanent collection. The book, *How To Work Better*, is a survey of work from this irreverent duo.



How to Be an Artist

Jerry Saltz / \$22

Jerry Saltz is a well-known art critic at *New York* magazine who is best known for his plainspoken, straightforward style. He brings his distinct voice to this book with the goal of inspiring anyone and everyone to embrace their inner artist. Full of lists, questions, and creative prompts, it’s a book that’s easy to pick up over and over again.

Behold the Walls

Clara Luper / \$27

First published in 1979, this is Clara Luper’s direct account of the historic sit-in at Katz Drug Store in Oklahoma City. In her words, Luper discusses how the local movement she led and organized was instrumental in ending legal racial segregation across the nation. This commemorative edition includes a new introduction and thirty-three historical photos.

How to Be a Design Student (and How to Teach Them)

Mitch Goldstein / \$26

Mitch Goldstein is an associate professor of design at the Rochester Institute of Technology. Here, he covers the who, what, when, where, and why of design school on both sides of the lectern with humor and insight.

How to Help Your Child Clean Up Their Mental Mess

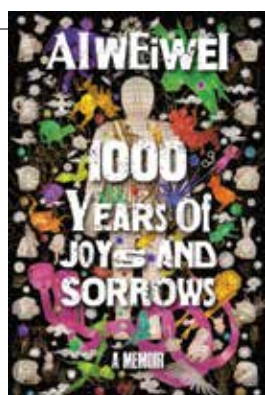
Dr. Caroline Leaf / \$29

A helpful book that’s not only for parents but for anyone whose mental clutter gets in the way of achieving one’s true potential. Dr. Caroline Leaf combines psychology with neuroscience to create a five-step plan for managing and organizing the internal thought process.

The Graphic Language of Neville Brody 3

Adrian Shaughnessy and Neville Brody / \$85

Legendary British designer Neville Brody is best known for defining the post-punk aesthetics of the 1980s and 1990s. His style relies heavily on DIY typefaces and experimental layouts. This third volume of work explores his body of work from the mid-nineties and beyond.



THE RELATIONSHIP BETWEEN ART and social change is the topic of a book club discussion presented by Oklahoma Contemporary Arts Center and the Metropolitan Library System on October 21, 2023.

Led by senior director of curatorial affairs Carina Evangelista, the Oklahoma City community conversation will focus on *1000 Years of Joys and Sorrows* by Ai Weiwei, a 2021 memoir exploring the life

of the Chinese artist and activist who was secretly detained without charge for months by state authorities a decade earlier. A thousand copies of the book were donated by Kirkpatrick Foundation (publisher of *ArtDesk*) for distribution at libraries across Oklahoma County.

“Reading this book was a profound and eye-opening experience for me,” says librarian Julianna Link. “I was challenged throughout the process of learning about Ai Weiwei’s life.

The way he structured the story of his father’s life, then his own life, gives such a personal perspective on the whole of modern China. It’s a diary and an epic at the same time. I keep thinking about how Ai Weiwei and his work touches so many people around the world. I’m grateful to have read it.” —JEZY GRAY

For more information about the *1000 Years of Joys and Sorrows* Book Club visit:
▶ oklahomacontemporary.org

How to...

BE A CUSTODIAN OF OBJECTS AND IDEAS

Carina Evangelista



JONATHAN DORADO

THE VERB “CURATE” WAS absolutely verboten in the late 1990s during my junior curatorial years at the Museum of Modern Art in New York. Exhibitions are *organized*—not *curated*. Now the pretense around the notion of the expertise attached to the task of organizing exhibitions has been enthusiastically embraced by all. Within a decade from my time at MoMA, I noticed the verb gaining traction with clothing stores, Christmas gifts, and trays of charcuterie being curated by their respective connoisseurs.

The word “curator” is from the Latin *curare*, from which the word “cure” is derived, referring to the spiritual care of souls and later to the medical care of bodies. The operative word is “care” in the sense that curators—be they of art museums, anthropological sites, or zoos—

are in charge not just of the artworks, artifacts, or specimens but also of the scholarship, the framing of ideas, the advancing of thought around the works they show.

Good curatorship entails a combination of research, instinct, an impeccable aesthetic, and editorial sensibility. Research and education can give way to a historical grasp of the subject and a wide scope of knowledge of cutting-edge works or under-the-radar artists worth bringing to the foreground.

While scholarship matters, sensibility is also key. Depending on the thought put into layout and design, physical aspects of the framework can either buttress or diminish the proposed concept of an exhibition. The formal presentation and selection of objects requires a sharp sense

◀ **ED RUSCHA / NOW THEN**, on view through January 13, 2024, at the Museum of Modern Art in New York, is organized by chief curator Christophe Cherix, assistant curator Ana Torok, and curatorial assistant Kiko Aebi—all from the department of drawings and prints.

of scale, lighting, and visual cadence. Line of sight can warrant moving a painting an inch to the right. To plinth, or not to plinth? That is a question posed by an artist’s intention. Just as there are steadfast universal standards for average eye level or center justification for installing art, there are artworks that benefit from dispensing with rules—particularly contemporary art hardwired to disrupt monotony or the post-medium diversity that sometimes defies the logic of equidistant display.

Placement is a critical aspect of any curatorial practice—what goes next to what; which works are grouped together; which works warrant rooms of their own; which exhibitions are best laid out chronologically or thematically. It is not an accident that the word “juxtaposition” is a favorite word among curators. It is not happenstance that the creamy apricot Marilyn Monroe roses are planted next to the Rosa ‘John F. Kennedy’ cultivar at the Huntington Library, Art Museum, and Botanical Gardens where, yes, there is a dedicated curator of the rose collection.

Context and points of reference add to the understanding of the objects on display. For example, the current exhibition at Oklahoma Contemporary, *ArtNow: The Soul Is a Wanderer*, organized by guest curator Lindsay Avelhê, came

together through a cross-disciplinary call-and-response, using Joy Harjo’s poem *A Map to the Next World* as the call. All the works by the featured artists were created or selected in response to the poem.

Among the exhibitions I worked on at MoMA, *The Raw and the Cooked* was conceptualized by Robert Storr, who paired outsider art with the work of “insiders,” artists like Louise Bourgeois, Jean Dubuffet, and Pablo Picasso, drawing inspiration from the primal and childlike forms and colors of naive artists (children and psychiatric patients among them) to defy modernist principles deemed stale.

Art does not come about from spontaneous combustion, nor does it exist in a vacuum. Objects are products of forces—of desire, change, need, technological innovation, historical convulsions, migratory patterns, social upheaval, and imagined possibilities. Curators pay attention to a multitude of details—not just logistical but also philosophical—if care is to be evident in the custodianship of objects and the stewardship of conversations they trigger.

It is through exacting standards of what’s worth including and what warrants excluding that a curatorial thesis yokes with rhyme and reason. A keen aesthetic eye is important in creating balance and nuance, the anticipation in the Beethoven pause, the gem of a surprise, the crescendo, then the ellipsis. All the reverberating sensations and thoughts that one acquired going through an exhibition, long after being distracted by the curated baubles in the gift shop upon exiting the museum.

DOSSIER

@CHRISTIAN.KEESEE

HOW TO LIVE STREAM A PERFORMANCE

Prior to 2020, the only live streaming I had heard of was from the Metropolitan Opera. *The Met: Live in HD* is simulcast from the Metropolitan Opera House in New York to movie theaters across the world. Now, all manner of opportunities for live productions can easily be enjoyed, from local movie theaters to a smartphone. Here are some live streams to watch the world’s best arts and cultural programming from the comfort of our own homes. *Suggestions for more live streaming excellence? Feel free to direct message with ideas and leads for mention in future Dossier columns.*

ALL THE WORLD’S A STAGE
The mothership of all live streaming is YouTube. If you can’t find what you’re looking for on this platform, it just might not exist. ▶ [youtube.com](https://www.youtube.com)

ACTS OF SERVICE ▶

For ecclesiastical voices, I recommend live streaming Saint Thomas Church’s choral services and offerings. No other boy’s-choir boarding school in the country is so intensely devoted or has achieved this musical standard. ▶ [saintthomaschurch.org](https://www.saintthomaschurch.org)



AS YOU LIKE IT ▼

Not only are performances at Shakespeare’s Globe Theatre in London streamed live, but there is an abundant array of educational offerings and scholarly commentary. ▶ [shakespearesglobe.com](https://www.shakespearesglobe.com)



ITALIAN-STYLE ▶

If grand opera, gilt, and red velvet drapes flip your switch, then you’ll enjoy the live events and library of on-demand programming of Milan-based opera house Teatro Alla Scala—including a selection of Franco Zeffirelli productions. ▶ [lascala.tv](https://www.lascala.tv)



MOUNTAIN TIME ◀

This is the place to identify new talent. Musicians specializing in classical music are often introduced for the first time at the Aspen Music Festival. During the summer months, many performances are live streamed. ▶ [aspenmusicfestival.com](https://www.aspenmusicfestival.com)



MUST SEE ▶

Medici.tv hosts more than 150 live events per year and supports a catalog of more than 4,000 performances. ▶ [Medici.tv](https://www.medicitv.com)



PLAY TIME ◀

National Theatre Live is well-known for streaming Britain’s finest theater performances to more than eleven million people across sixty-five countries. ▶ [ntlive.com](https://www.ntlive.com)



NOW ON ◀

Twitch offers opportunities for musicians to perform and share their music on a platform that has unique opportunities for revenue. Geared for the younger set, it’s still worth a look—and mentioning the site will give you instant credibility with those under thirty. ▶ [twitch.tv](https://www.twitch.tv)



THE SOPRANOS ◀

Since 2014, OperaVision has broadcast live performances from thirty opera companies in seventeen countries each week. Perfect for the seasoned show-goer or the aria-curious, their vast library of content makes opera available to all. ▶ [operavision.eu](https://www.operavision.eu)



RUTH ASAWA
Untitled (BMC.107, Dancers) (c. 1948–49)



LISTENING FOREST

Crystal Bridges Museum of American Art / Bentonville, Arkansas

After its popular debut in 2022, *Listening Forest* by artist Rafael Lozano-Hemmer returns to transform the forest outside Crystal Bridges with a series of interactive installations. Each of them asks visitors to add a trace of their presence, whether by contributing the rhythm of a heartbeat to the pulse of thousands of lights or using the movement of their bodies to augment twenty-foot-tall luminescent stick figures. *Through December 31, 2023.*

► crystalbridges.org

◀ RUTH ASAWA THROUGH LINE

Whitney Museum of American Art / New York, New York

While widely known for her suspended wire sculptures—the USPS even put them on stamps in 2020—Ruth Asawa's drawings remain more obscure. This is the first major exhibition to concentrate on this aspect of her practice, where drawing daily was, as she put it, her “greatest pleasure and the most difficult.” Organized by the Whitney with the Menil Collection in Houston, where it will subsequently open in March 2024, it features work dating back to her studies at Black Mountain College in the late 1940s until her death in 2013. *Through January 2024.*

► whitney.org

CHICAGO ARCHITECTURE BIENNIAL

Chicago, Illinois

Curated by the arts collective Floating Museum, this fifth edition of the Chicago Architecture Biennial is organized around the theme *This is a Rehearsal*, with the process and exploration of architecture and urban spaces at its center. Its over seventy international participants, ranging from architects and artists to designers, will be holding exhibitions, installations, and events across the city, such as studio:indigenous's examination of Indigenous land use and The Living studio's collaboration on an urban agriculture site. *Through January 2, 2024.* ► chicagoarchitecturebiennial.org

RAVEN HALFMOON: *Flags of Our Mothers*

The Aldrich Contemporary Art Museum / Ridgefield, Connecticut

Some of the hulking stoneware sculptures created by Raven Halfmoon weigh hundreds of pounds and tower at twelve feet, giving an imposing presence to the boldly sculpted women splashed with black, red, and white paint. The Oklahoma artist's first major museum exhibition is inspired by the traditional ceramic skills she learned from a Caddo elder as well as her meditations on the experiences of gender, history, and heritage. After its Aldrich debut, the show will travel in 2024 to the Bemis Center in Omaha, Nebraska. *Through January 7, 2024.* ► thealdrich.org

MAKING HER MARK: *A History of Women Artists in Europe, 1400-1800*

Baltimore Museum of Art / Baltimore, Maryland

Although Artemisia Gentileschi, Rachel Ruysch, and Élisabeth Vigée Le Brun have gained wider acclaim in recent years, women

continue to be unsung in European art history. This exhibition joins their work with ceramics, furniture, devotional sculptures, and tapestries. By including the work of anonymous women in workshops and manufacturing centers, *Making Her Mark* broadens not just the history of women creators but also what is considered fine art. *Through January 7, 2024.* ► artbma.org

BEATRIX POTTER: *Drawn to Nature*

High Museum of Art / Atlanta, Georgia

Beatrix Potter's stories of Peter Rabbit and other woodland creatures remain classic children's tales, yet the scientific interests of the writer have been largely overlooked. This touring exhibition organized by the Victoria and Albert Museum in London includes more

Museum of American Art, Jaune Quick-to-See Smith curates this watershed exhibition of fifty Native American artists who are working across the country. It is the first artist-curated show at the National Gallery of Art, and has a diverse range of media, from photography by Cara Romero and beaded typographic textiles by Marie Watt to painting by Emmi Whitehorse and charred watercolor paper by Gerald Clarke Jr. *Through January 15, 2024.* ► nga.gov

◀ GROUNDSWELL: *Women of Land Art*

Nasher Sculpture Center / Dallas, Texas

The story of land art that emerged in the 1960s is usually one of men reshaping the earth to their visions, whether Michael Heizer carving lines in the earth with a motorcycle or Robert Smithson constructing the colossal *Spiral Jetty* on the Great Salt Lake. This exhibition provides a fresh view on this American art movement, concentrating on women artists who have rarely been discussed in this history—such as Beverly Buchanan, Agnes Denes, Nancy Holt, and Ana Mendieta—and how they worked with and responded to nature. *Through January 7, 2024.*

► nashersculpturecenter.org

ABRAHAM ÁNGEL: *Between Wonder and Seduction*

Dallas Museum of Art / Dallas, Texas

Abraham Ángel was only nineteen at the time of his sudden death in 1924; he left behind a small body of work from a painting career that started at sixteen. This retrospective on the largely unknown Mexican artist brings together all of his known surviving works to not



than 125 objects, such as sketches, diaries, and experimental books, to show how Potter defied expectations for a woman born in the Victorian age, studied mycology and other fields, and advocated for the preservation of the environment. *Through January 7, 2024.* ► high.org

▶ ED RUSCHA / NOW THEN

Museum of Modern Art / New York, New York

The journey between his home state of Oklahoma and his new home in Los Angeles inspired Ed Ruscha's 1963 artist's book *Twenty-six Gasoline Stations*, one of his first works to gain widespread attention. It set the tone for a career marked by material experimentation, bold visuals, and a love for the iconography of a place. Now, sixty years later, the Museum of Modern Art presents a major survey of more than 250 pieces, including an eclectic array of paintings, prints, photography, film, and more. *Through January 13, 2024.* ► moma.org

THE LAND CARRIES OUR ANCESTORS: *Contemporary Art by Native Americans*

National Gallery of Art / Washington, DC

Fresh off her major retrospective at the Whitney

TINY TREASURES: *The Magic of Miniatures*

Museum of Fine Arts, Boston / Boston, Massachusetts

More than one hundred objects that can fit in the palm of your hand are assembled into this joyous look at the art and history of miniatures. Spanning the globe and made across centuries, they reflect the meticulous labor needed to make something on a minuscule scale. Marvel at a tiny bicycle brooch with diamond-adorned wheels from the 1890s, a Rembrandt etching sized for a mouse's house, a diminutive Egyptian god made in gold, and an Edo Period netsuke scene carved in ivory. *Through February 18, 2024.* ► mfa.org

SEASONS OF CHANGE

Powers Art Center / Carbondale, Colorado

Visitors who make it out to this clandestine museum built from sharp angles of red sandstone on a former cow pasture will find it is devoted to one artist: Jasper Johns. The private art collection at the foothills of the Roaring Fork Valley is designed to be a place of calm. Its exhibitions that rotate once a year also highlight contemporaries of the American artist, like Robert Rauschenberg, Andy Warhol, and Roy Lichtenstein. Seasons of Change, though, concentrates on Johns and how he has grappled with the passage of time. *Through April 27, 2024.* ► powersartcenter.org

PRESTON SINGLETARY: *Raven and the Box of Daylight*

Oklahoma City Museum of Art / Oklahoma City, Oklahoma

Preston Singletary has stated that his “work with glass transforms the notion that Native artists are only best when traditional materials are used.” This traveling show demonstrates how he uses glassblowing and media like video and audio to engage with traditions of Pacific Northwest Indigenous art and honor his Tlingit heritage while finding new pathways to storytelling. For this stop at OKCMAO, the First Americans Museum hosts the Native Sound Summit on November 11, featuring Singletary and other creators. *November 11, 2023–April 28, 2024.* ► okcmoa.com

JOHN WATERS: *Pope of Trash*

Academy Museum of Motion Pictures / Los Angeles, California

As the creator of subversive cult films like *Pink Flamingos* (1972) and surprise successes such as *Hairspray* (1988), John Waters has exuberantly embraced camp, surreal tones, and comedy. This retrospective at the recently opened Academy Museum sprawls across the career of the inimitable “Pope of Trash.” It includes costumes, props, handwritten scripts, scrapbooks, and other objects to spotlight his impact on American independent cinema by showing the auteur's process behind the scenes. *Through August 4, 2024.*

► academymuseum.org





Earth Tones

IN HER OWN WORDS,*
GREEN BOX ARTIST IN RESIDENCE
BROOKE SMILEY

*Edited for clarity

I DREAMED OF *EARTH.SPEAKS* for many seasons. Driving for three days from Chumash territory in Ojai, California, I arrived in Green Mountain Falls, Colorado. From the Green Box team, I was given encouragement, resources, and freedom to fulfill a daily practice of discovering what this project would offer us. I began in partnership with the Southern Ute Tribe's cultural preservation officers Crystal Rizzo and Cassandra Atencio. Prior to arrival, I invited their participation on the location, design, and build. Once in person, we had to find out if we actually wanted to work together, like when you're little and you decide whether you're



Photography by Brooke Smiley and Jeff Kearney

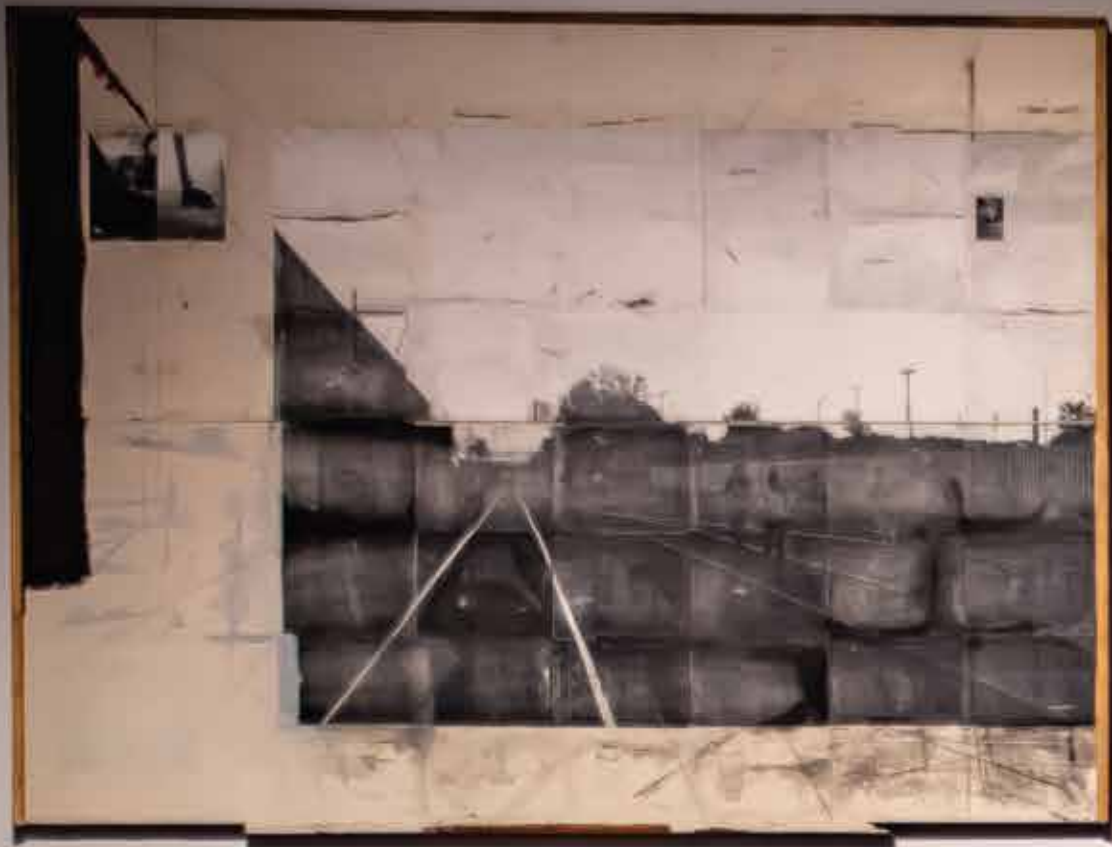
going to be friends. It was important for us to make decisions together—to be of this land and its people—in right relations. All community members, who I had the joy of building with, would feel this difference. Knowing the land had been prepared and welcomed us in a good way, we would receive and learn so much together.

The first two weeks I spent building a relationship with the Southern Ute, listening. In the snow, my dancing became pathways. These soon shaped a footprint, a first-time movement became design.

As I met with community members, the focus shifted to one's body as nature. In relation with the earth, we partnered with the history of the land—all forms more than human—its wisdom and agency, and honored each voice by slowing down to listen and rest.

The people and land changed me, and this work. There are five earth markers, a bonus to the life-enriching process that transpired between us. I still get texts from people telling me that they rested today. What we learned together is informing who we are growing to be. This project was an activation of what connects us, despite our differences. It was made with much heart. ✕

EARTH.SPEAKS
ámanikyatumə'ovi or
Resting Hand (2023) is a project aimed at healing through the collaborative creation of sustainable "earth markers," informed by somatic movement education and multi-sensory learning.



FIRST INTRODUCED IN 2012, Oklahoma Contemporary Arts Center's exhibition *ArtNow* is currently in its tenth edition. This year, Lindsay Aveilhé, director of the Gardiner Gallery of Art at Oklahoma State University, has taken the reins as guest curator, bringing thirteen fresh faces to the museum's Eleanor Kirkpatrick Gallery.

Traditionally a group show, *ArtNow* artists range in age from twenty-five to sixty-five, hail from Nigeria to Louisiana, and work in all types of media, including painting, sculpture, video, installation, performance, photography, and ceramics. The show takes its title, *The Soul Is a Wanderer*, from a poem by US Poet Laureate from 2019 to 2022, Oklahoman Joy Harjo. Using the poem's concept of a reimagined future, each artist created a new artwork for the show.

"I was so deeply drawn to each of the artist's work because of their careful consideration of pressing issues of our time, whether personal, ancestral, local, or more all-encompassing," says Aveilhé. "In reflecting on topics such as identity, history, or our environment, the artists are on a journey of discovery, acting as storytellers and poets through their work." Nowhere is that more evident than in a video piece by *Reservation Dogs* writer and director Sterlin Harjo, starring Joy Harjo herself reading from the poem containing the show's title.

Most of the show looks to Oklahoma's unique landscape—and its people—for inspiration. One artist used the state's iconic red earth as a material, paying homage to the land and the many generations who have walked it. "Ultimately, there is a real reverence and love for Oklahoma, its future, and its people." ✕

ArtNow: The Soul is a Wanderer will be on view through January 15, 2024, at Oklahoma Contemporary Arts Center in Oklahoma City.

Charting Course

By RYAN STEADMAN





JOSEPH RUSHMORE
No Known Place (2023)

BELOW FROM LEFT: Lindsay Aveillé,
curator of the 2023 ArtNow biennial
exhibition; MOIRA REDCORN,
Ma^zha^ tseka Ma^thi^ (*Moving to a New Country*)
(2022); ASHANTI CHAPLIN, detail of *Earth
Elegy* (2023)



LOLA SERRANO



MOIRA REDCORN



LEXI HOEBING



HOW TO DANCE

TILER PECK

Principal Dancer

New York City Ballet

Dance with and from the heart. By feeling the music deep in your bones use the body as an extension of what you hear and feel. Dancing is the best way to express oneself—fulfilling body and soul.

ANDREA LODICO

Manager and Producer

Keigwin + Company

Move as an expression of your heart's passion, your body's sense of freedom, your spirit's connection. Now, you're dancing. Joyful or poignant, expansive or subtle, choreographed or not, onstage or alone in your kitchen, accompanied by an orchestra, your favorite tune, or simply your own heartbeat—your dance is a celebration of what is uniquely you.

JOSÉ LIMÓN (1908–1972)

Dancer and Choreographer

Founder of Limón Dance Company

A gesture, be it a leap, turn, run, fall, or walk, is only as beautiful, as powerful, as eloquent as its inner source... Purify, magnify, and make noble that source. You stand naked and revealed. Who are you? What are you? What do you want to be? What is your spiritual caliber?

DENYS DROZDYUK

Artistic Director

DNA Ballroom

Your soul was gifted by nature and a higher power. Attune to it by eliminating all the unnecessary limiting information. By searching for freedom of

the mind and freedom of the soul, notice doubts that sneak themselves in and tell them to wait outside. Leave no room for them. Become aware of your breathing and wake the imagination. Warm up the body and become excited about the magic of dance. And then, dance.

JANET JOHNSON

Executive and Artistic Director

Ormao Dance Company

Dance in all the nooks, crannies, and wide-open spaces of life. As a dancer, maintain your curiosity about the human body and its limitless ways of moving through your own experiences, observing other humans and everything in nature. Seek out all the nuances of human interactions, the commonalities, and the broad differences in how we navigate relationships. This includes relationships with self, others, and our environment. Music can envelop and inspire movement, whether it be alone in the dark or in the bright sunshine with others. Dance is life!

GEORGE BALANCHINE

(1904–1983)

Choreographer

Co-Founder of New York City Ballet

One is born to be a dancer. No teacher can work miracles, nor will years of training make a good dancer of an untalented pupil. One may be able to acquire a certain technical facility, but no one can ever “acquire an exceptional talent.” I have never prided myself on

having an unusually gifted pupil. A Pavlova is no one's pupil but God's.

SILAS FARLEY

Artist in Residence

Meadows School of the Arts,

Southern Methodist University

Let your love for the movement come through. Take devotional delight in the details. Dance inside the music.

HUI CHA POOS

Dancer and Choreographer

Founder of RACE Dance Collective

There are no rules...just turn the music on, close your eyes, and let your body move.

MARTHA GRAHAM

(1894–1991)

Dancer and Choreographer

Founder of Martha Graham

Dance Company

Pull, pull on the contraction.

Do not cave in. And the contraction is not a position. It is a movement into something. It is like a pebble thrown into the water, which makes rippling circles when it hits the water. The contraction moves.

STEFANIE BATTEN BLAND

Artistic Director

Company SBB

How to dance? Be, live, walk, run, stand still, look up, sit down, skip on your way to the subway, raise your hand and say hi, turn around yourself on the bus, walk in slow motion across the street, stop traffic, look at someone and smile. Dance is life. ✕

◀ NYC DANCE PROJECT

Tiler Peck of the New York City

Ballet photographed by Ken

Browar and Deborah Ory

PORTO, PORTUGAL



SERRALVES MUSEUM OF CONTEMPORARY ART



IT SHOULD BE a rule: Never leave Portugal without going to Porto. Lisbon's Calouste Gulbenkian Museum and the Pena Palace at nearby Sintra are on every cultural tourist's itinerary and must not be missed. But Porto is equally important for the multidisciplinary Serralves Museum of Contemporary Art, one of the top one hundred museums in the world with 1.3 million visitors every year.

The city it inhabits is a work of art in itself: Porto's tall, colorful, historic buildings teeter precariously on the steep rocky banks of the Douro gorge, overlooking the mouth of the river. The Douro gushes into the city, swirling under six vast and impressive bridges—including one designed by Gustave Eiffel—to the point where fresh water meets the Atlantic Ocean. Centuries-old Port wine lodges line the south side of the river, boats plough up, down, and across the water, and bright flowers and lush foliage are everywhere. In the heart of this spectacular setting sits Serralves.

Serralves is more than a museum. It has forty-five acres of gardens and a park featuring sculptures from the collection, amid which stands a ravishing pink art deco villa, Casa de Serralves. So central to the cultural life of the city and its visitors is this entire ensemble that, in 2012, it was classified as a national monument. Designed by the Pritzker award-winning modernist architect Álvaro Siza Vieira, the museum was inaugurated in 1999 and

contains large, light, airy, and versatile galleries well-suited to the complexity of its wide-ranging contemporary art displays. Exhibitions are assigned to showcase artists at a ratio of one-third Portuguese to two-thirds international, a proportion that is similarly reflected in the permanent collection.

The Casa do Cinema Manoel de Oliveira presents thematic and monographic films throughout the year and holds conferences about contemporary cinema alongside educational programs. The space includes an auditorium for lectures, music, dance, and performances, and a comprehensive library. The new Poente Building, also by Álvaro Siza Vieira, will increase exhibition space by 40 percent, with a reserve capacity of 60 percent to store archives.

As a comparison, the overall atmosphere of Serralves is not unlike that of the Walker Art Center in Minneapolis. This is not mere coincidence because both institutions have benefitted from the stewardship of a highly animated, dedicated, and enthusiastic director, Philippe Vergne.

Displays of art take multiple forms designed to both confront and comfort the audience, and to emphasize first and foremost the dignity and care of artists while respectfully stretching the limits of their creativity. A recent example is *micro | macro [pavilion]* by Japanese artist and composer Ryoji Ikeda, who was invited to conceive a project for a temporary pavilion in Serralves Park.

The result was a cinematic experience in an immersive environment of sound,

silence, and penetrating digital imagery of mathematical mapping, all wildly flashing and pulsating on a ceiling screen reflected on a mirrored floor. Viewers' reactions range from feeling soothed to experiencing sensations of panic and claustrophobia (there are warnings!).

Other artists include Jennifer Allora and Guillermo Calzadilla, a collaborative duo who live and work in Puerto Rico showing *Entelechy* (through October 29, 2023); and António Júlio Duarte, whose exhibition *Fever* (through November 12, 2023) was designed specifically for the Serralves galleries and the Villa's chapel. *Fever* comprises fifty photographs and a large-scale work on fabric of the work *Queimado*. A major exhibition currently on view and running until January 2024 is of the block-buster variety: *Joan Miró / Alexander Calder: Space in Motion*. Following this will be a show exploring the fiftieth anniversary of the Carnation Revolution, ending forty years of dictatorship in Portugal.

Serralves is an exciting and inspiring place requiring a certain amount of intellectual gymnastics to take in the diversity of offerings available. A program covering such a wide spectrum of choices enables visitors of all kinds to see and hear themselves represented. ✕

By MARY ANN PRIOR



ArtSociety



Now That's Art.

Oklahoma Contemporary Arts Center celebrated the biennial exhibition *ArtNow 2023: The Soul Is a Wanderer* by throwing a “party with a purpose” to mark the June 22, 2023, opening. The fundraiser featured a one-night performance of *Dust to Dirge: An Earth Elegy* by artist Ashanti Chaplin and collaborator Gabriel Royal—plus the debut of an Oklahoma Contemporary-inspired beer from local Vanessa House Beer Company. In the Eleanor Kirkpatrick Main Gallery through January 15, 2024, the ongoing *ArtNow* exhibition led by guest curator Lindsay Aveilhé features thirteen artists working in sculpture, installation, photography, ceramics, painting, performance, and video to “navigate the landscape of Oklahoma as a site for questioning, dreaming, and action.” ▶ [Oklahoma City, Oklahoma](#)



FROM TOP: Party-goers were some of the first to see the 2023 *ArtNow* exhibit; **Atlee and Kim Hickerson, Kayla Moor, and Leonid Furmansky, Gabriel Royal** performing *An Earth Elegy* during **Ashanti Chaplin's** performance, *Dust to Dirge: An Earth Elegy*; **Lilly Klontz and Zekarias Cates; Carina Evangelista**, senior director of curatorial affairs, and curator **Lindsay Aveilhé**, attendees observing the exhibit; **Amber and Kris Kern, Mairead Todd, Sterlin Harjo, and Sam Stalcup; Angela Chase, Gabrielle and Stephen Butler** and **Erica and Jason Emery.**



Colorado Cool

The 2023 Green Box Arts Festival returned for the biggest iteration of the annual arts celebration in its fifteen-year history. Serving up more than eighty unforgettable performances, classes, camps, live music events and more, this year's festival included residencies by Paul Taylor Dance Company, visual artists Brooke Smiley, Nikki Pike, and Molly Rideout. Opening festivities on June 30, 2023, included a concert by the Summer Institute for Contemporary Performance and Practice (SICPP) performing music by composer-in-residence Marti Epstein. The occasion also included the unveiling of works by Smiley, Pike, and Rideout, along with a new sculpture by artist Brian Wall and a large-scale Lake Street Display by Brenda Biondo. After two weeks of performances, screenings, and happenings, the festival wrapped on July 15, 2023, with a block party complete with food trucks and a performance from Arkansas-born folk duo Handmade Moments. ▶
Green Mountain Falls, Colorado

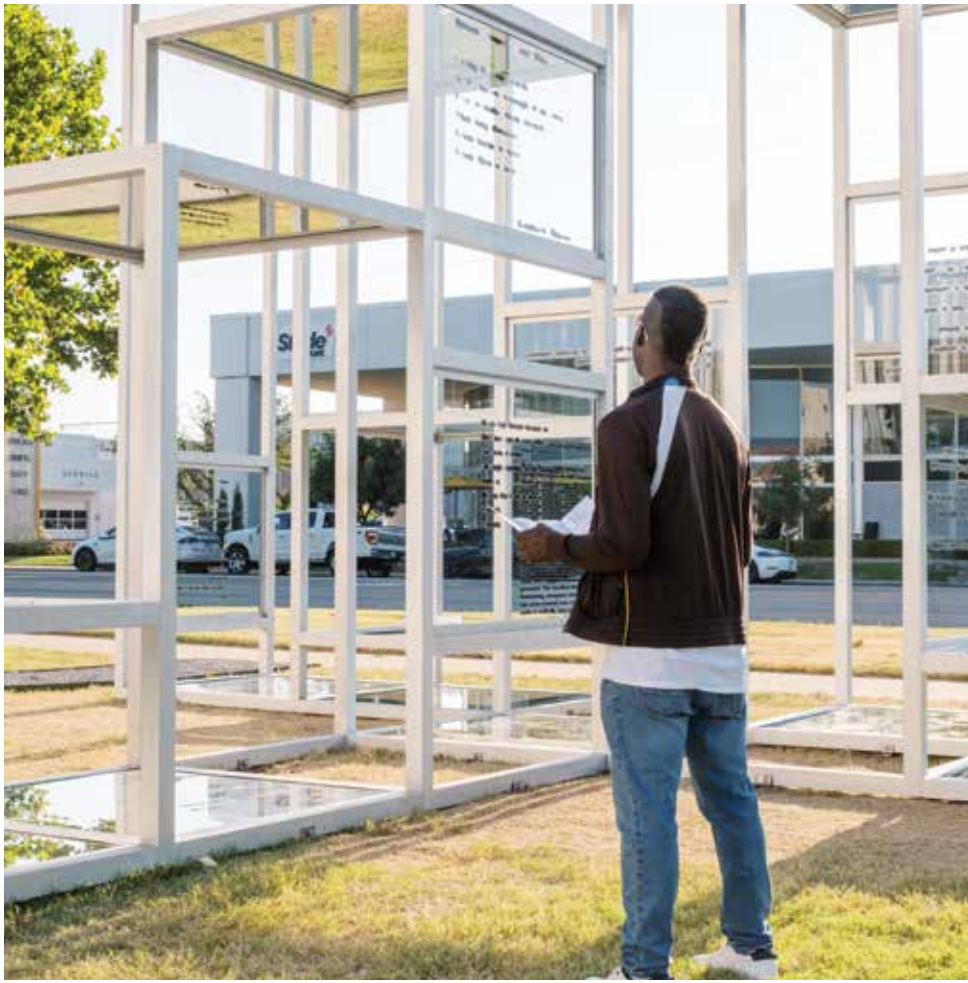


CLOCKWISE FROM LEFT: The unveiling of *Ovum* by artist **Nikki Pike**; the annual Creative Participants dinner celebrating the artists involved with the Green Box Arts Festival; **Brent Learned** and **Scott Levy** during a discussion regarding the book *Bury My Heart at Wounded Knee*; **Douglas Smith** during the ArtDesk Conversation about wolves; festival-goers working out at the Keith Haring Fitness Court; a participant of the Pooch Parade; Arts Camp kids showing off their creations; the festival ended with a block party; visiting dance ensemble, **Paul Taylor Dance Company** performing at the festival



Raise a Glass

Artist Eva Schlegel has created public art projects around the world—but *Multiple Voices* is her first installation in the United States. The work was unveiled on August 31, 2023, in Campbell Art Park at Oklahoma Contemporary. The evening featured a conversation with Schlegel and Oklahoma Contemporary’s director, Jeremiah Matthew Davis. Made of reflective surfaces that mirror the materials of the art center’s building, Schlegel’s perspective-shifting work was inspired by her visit in 2020 to Oklahoma Contemporary for the exhibition *Bright Golden Haze*, a group show featuring works by Schlegel and other artists from around the world exploring intersections of light, place, and perception. *Multiple Voices* will be on display through January 13, 2025. ▶ **Oklahoma City, Oklahoma**



Common Good

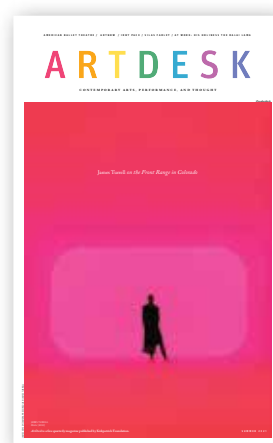
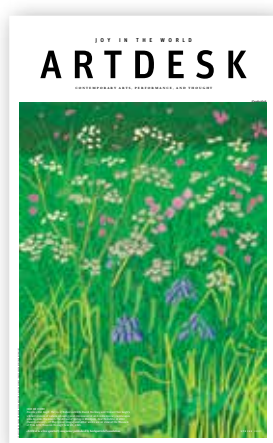
On August 23, 2023, animal advocates from across the state joined **Christian Keese**, **Max Weizenhoffer**, and **Louisa McCune** for a private screening of three short films at the Oklahoma City Museum of Art movie theater. The films shown were *Common Enemy*, a documentary by The Humane League about the impacts of industrial animal agriculture in Oklahoma, along with two Kirkpatrick Foundation films: a profile on Kirkpatrick Honor for Animal Wellbeing recipient and former Oklahoma attorney general **Drew Edmondson**, along with the stateside premiere of a documentary about the foundation’s work produced for the Oxford Center for Animal Ethics summer school at Oxford University. ▶ **Oklahoma City, Oklahoma**



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Oeuvre Easy

Ghislain d'Humieres, director and CEO at Norton Museum of Art in West Palm Beach, Florida, was promoted from the position of chevalier to officer by France's Order of Arts and Letters—established in 1957 by the French Minister of Culture “to reward people who have distinguished themselves by their creations in the artistic or literary field or by the contribution they have made to the influence of the arts and letters in France and in the world.” The celebration began with a dinner at the Jockey Club in Paris, attended by **Melissa Scaramucci**, **Mary Ann Prior**, and **Virginia Meade**, followed by a ceremony and cocktail party at the city's Museum of Hunting and Nature. From 2008–2013, d'Humieres was the director and chief curator of the Fred Jones Jr. Museum of Art. ▶ **Paris, France**



First Words

Oklahoma City icon **Ed Ruscha** (with Oklahoma Contemporary director Jeremiah Matthew Davis) was feted with an opening celebration for the sweeping new retrospective of his work, *Ed Ruscha/ Now Then*, at the Museum of Modern Art. The exhibition was hailed by *New York Times* art critic Jason Farago: “To call it the show of the season is something of an understatement.” Ruscha, who lives in Los Angeles, was the first *ArtDesk* At Work contributor, in 2013. ▶ **New York, New York**



Contributors



SCOTT RC LEVY served as the producing artistic director for Penobscot Theatre in Maine and the Fine Arts Center Theatre Company in Colorado. He has produced, performed, and directed on and off Broadway, at Shakespeare's Globe in London, at the Edinburgh Fringe Festival, and in more than sixty cities across North America. He is a member of Actor's Equity and is currently the executive director of Green Box.



ALANA RUIZ DE LA PEÑA is the center of the wheel at *ArtDesk*. As managing editor, she functions as the traffic controller for all contributors and ideas coming into the magazine. Raised in Texas, she graduated from the University of Oklahoma and recently celebrated her ninth anniversary at *ArtDesk*. “I've now worked on thirty issues. It's an honor to get to work with so many accomplished people.”



KEN BROWAR and **DEBORAH ORY** of New York are the collaborators behind NYC Dance Project. Browar is a fashion photographer, and Ory brings a background in dance and editorial photography. NYC DP showcases the world of dance and dancers. Their book, *The Style of Movement: Fashion and Dance*, was published in 2019. Their photographs of ballerina Tiler Peck appear on the cover and on page 16.



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This issue is dedicated to Polly Nichols, on the occasion of her retirement after twenty years of service as a board member for Kirkpatrick Family Fund.

ADDITIONAL PHOTO CREDITS FOR THIS ISSUE COVER: Tiler Peck, principal dancer at the New York City photographed by Ken Browar and Deborah Ory of the NYC Dance Project, created to showcase the dancers in New York City. INSIDE COVERS: Photograph of Arthur Miller (1963) by Inge Morath, courtesy Magnum Photos



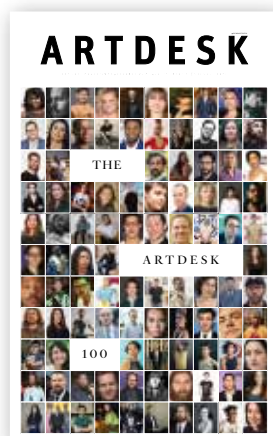
ABOUT THE PUBLISHER

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.

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“THIS IS YOUR WORLD.”



MAKE 120 PAINTINGS and 250 drawings a year with four assistants for six galleries around the world? For today’s art market darlings, this prodigious output is a serious, full-time job. For one “art star,” it was only ever about joy.

Bob Ross’ infectious painting show, *The Joy of Painting*, only aired on PBS from 1983 to 1994, but to people from all walks of life, he remains an icon. During his run, the Daytona Beach-born, former Air Force sergeant would tape half-hour segments first in a private house and then at this humble easel at PBS affiliate WIPB in Muncie, Indiana. Armed with a flashy wet-on-wet oil painting technique, a soothing demeanor, and a well-maintained perm, Ross would inspire millions to paint their

own “happy little trees,” as he called them. Soon, countless viewers would pick up brushes and palettes loaded with paint—often from his own line of art supplies—in search of the serenity and pleasure Ross himself derived from the medium.

While many admired Ross for the bag of painting tricks he would share with them each week, he was equally loved for his heartening and zen-like anecdotes and catchphrases, such as “Go out on a limb—that’s where the fruit is” and “There’s nothing wrong with having a tree as a friend.” His most powerful message was that anyone can—and should—paint, not to become an art star but because it will enrich your life beyond your wildest dreams.

—RYAN STEADMAN



"The structure of a play is always the story of how the birds came home to roost."

*ON STAGE OR IN
YOUR KITCHEN,
ACCOMPANIED BY
AN ORCHESTRA
OR SIMPLY YOUR
OWN HEARTBEAT,
YOUR DANCE IS A
CELEBRATION
OF WHAT IS
UNIQUELY YOU.*

At ArtDesk, we believe in the power of art to enhance and transform lives. Ten years and thirty-three issues later, we remain dedicated to the art of our time and committed to presenting a showcase that celebrates and nurtures the arts and artists of today. We encourage you to explore your own artistic ideas and invite you to share those pursuits with us.

—
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