

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | WINTER 2024-2025



EDGAR HEAP OF BIRDS
Detail of *Neuf* (1995)



EDGAR HEAP OF BIRDS ARRIVES
AT OKLAHOMA CONTEMPORARY

Natural Anthem



TED WEST

Edgar Heap of Birds on ceremonial grounds west of Geary, Oklahoma

ALTHOUGH HE HAS reached an international level of renown, Hock E Aye Vi Edgar Heap of Birds has purposefully deviated from the paths expected of a major contemporary artist. His searing works range from public signs that bring attention to the forced relocation of the Trail of Tears to text-based prints on Indigenous resilience, and he has exhibited his work across the globe, from the 2007 Venice Biennale to a 2019 solo show at MoMA PS1 in New York. Heap of Birds studied at the prestigious Royal College of Art in London and Tyler School of Art at Temple University in Philadelphia, but in the early 1980s, he moved to Oklahoma, where he has lived ever since.

He sees this separation from the art world’s hotspots as bolstering, not limiting. His work uses the minimalism of conceptual art to confront histories of violence and erasure and celebrate the vibrancy of Indigenous culture. As a citizen

of the Cheyenne and Arapaho Nation, he has a viewpoint that comes from within the tribal lands and its community, where he is a ceremonial leader.

“When you live in Chelsea [New York], the apparatus is your main gig,” he says. “I’m not doing that, and I feel there’s more here than that. There’s the real world, there’s the tribal world, there’s the natural world, and all these other kinds of events—the solstice, the equinox—that are so significant. That’s what I’ve been immersed in for forty years rather than an art career.”

In speaking with Heap of Birds, one finds that his connection to his culture and artistic creation comes up frequently, where collaboration and community are at the forefront rather than any individual prestige. He cited his “ghost prints”—which arguably have received the most institutional acclaim—the monoprints from secondary plate pulls that leave the colors and text fainter, as being similar in

BY ALLISON MEIER

EDGAR HEAP OF BIRDS
Installation rendering of
Neufs for Oklahoma Autumn (2025)



PRINTER PAPER

PRINTMAKING AS AN OUTLET



PRINTMAKING IS A major part of Edgar Heap of Birds' practice, but rather than use it to simply replicate an image over and over, he engages with it as a space for collective action and experimentation.

"I print like I paint," he says. When working with other printmakers, he wants their own creativity to come through. "I don't really tell them, 'Make it like this.' I like seeing things happen."

Ahead of the opening of his retrospective, a group of local, national, and international curators, educators, and printmakers were invited to Oklahoma Contemporary Arts Center to get hands-on with this approach. The workshop was held October 11–13, 2024, alongside Indigenous Peoples' Day weekend, and was organized with support from the Getty Foundation through its Paper Project Initiative.

"We explored some of his ideas of knowledge transfer and how he captures narrative and story," says curator Pablo Barrera.

The participants were joined by Heap of Birds and master printer Marina Ancona of 10 Grand Press and assistants Conor Flynn and

Wesley Kramer, who led them in learning about viscosity monotype and intaglio printmaking, techniques not widely used in printmaking in the state. They used plates based on Heap of Birds' distinctive ink drawings with ink of bold text evoking Indigenous identity, history, and issues. One is emblazoned: "COLD / WAR / WEAPONS / AERO / YEARS / NATIVE / LABOR."

The limited-edition portfolio of prints is being presented in Oklahoma Contemporary's Learning Gallery as part of *Honor Song*, offering another insight into how collaboration as an Indigenous value is deeply embedded in the artist's work. As Barrera says, "Edgar's practice is something that I think is far more fascinating than just the outcomes." —ALLISON MEIER



▼ *South/Peru* (1992)



▼ *Neuf* (1995)





▲ *Our Red Nations Were Always Green* (2021)
All images courtesy of Edgar Heap of Birds

▼ *Disappear Me* (1987)



process to the “collaborative movements of everybody through an evening” at a powwow. He engages with a wide breadth of media using this approach.

“I think artists should be able to make art out of anything,” he says. “It’s not so much like, ‘Where’s my golden paint?’ or ‘Where’s my foundry?’ and all this jazz. I do pretty much anything, and in the tribal and ceremony way, when you need to go make a fire or make a prayer, you can’t fuss around about how do you do that.”

Even with this deep connection to Oklahoma and its people, his work has not been widely exhibited in the state. Oklahoma Contemporary in Oklahoma City is now opening a sprawling retrospective called *Honor Song* that will fill every gallery and the neighboring Campbell Art Park. Staggered openings of these spaces will occur from January 30 to April 24, 2025, and the main exhibition will be on view through October 20, 2025.

“His work is ultimately about trying to draw attention to other people’s stories, using his words in ways that are enriched by his perspective,” says exhibition curator Pablo Barrera. “He enlivens these things that people tend to shy away from but presents them in an unflinching but very humane way that, instead of creating discomfort, I feel invites folks to engage, understand, learn from, and even heal.”

While *Honor Song* will highlight his art made with a lifelong activist’s eye—text proclamations such as “ATOMIC BOMB FOUR CORNERS NAVAJO MINERS DYING” and “OUR RED NATIONS WERE ALWAYS GREEN” read like protest anthems—the first work visitors will encounter is an outdoor basketball court with the backboards and surface painted to evoke tribal sovereignty. The diversity of the work reflects Heap of Birds’ commitment to accessibility in

▼ *Untitled* (2022)



even his most abstract art, yet also demonstrates that Native American art is never one thing, despite how it is often presented in museums.

“I think the perspective is usually to show arts and crafts, and I think that’s really important,” says his wife, Shanna Ketchum-Heap of Birds, a scholar on contemporary Indigenous visual art. “But art with a contemporary edge like Edgar’s, we need it to have that perspective that gives rise to contemporary concerns, like social and political issues that tribes are contending with now.”

Recently retired after thirty years of teaching at the University of Oklahoma, Heap of Birds is still pushing these boundaries of what it means to live as an artist. “Life is a big, big thing; it’s not a tiny, little masterwork,” he says. “Being a human being is a really broad job.”

Hock E Aye Vi Edgar Heap of Birds: *Honor Song* will be on view at *Oklahoma Contemporary* through October 20, 2025. ► okcontemporary.com

Necessities

Lucky Star

MORE THAN 120 works are brought together for this overdue retrospective on art deco-era painter **Tamara de Lempicka**. Although her collecting fans include Madonna, who featured her art on a recent tour, Lempicka remains a somewhat obscure modernist who merged elements of Cubism with the streamlined aesthetic of the early twentieth century for lushly hued portraits, nudes, and still lifes. After debuting at the de Young Museum in San Francisco, the show will travel to the Museum of Fine Arts, Houston. ► famsf.org

Tamara de Lempicka will be on view at the de Young Museum in San Francisco, California, until February 9, 2025. Then it will open at the Museum of Fine Arts in Houston, Texas, on March 9, 2024.

Young Girl in Green (Young Girl with Gloves) (1931)

D O S S I E R

Up Next
Questions? Comments?
DM me @christian.keesee

BOOP-OOP-A-DOOP!
Boop! The Musical begins previews at the Broadhurst in New York City on March 11, 2025.



A LAST HURRAH IN LA ◀
This is the last season to catch Gustavo Dudamel in California. Before he decamps to New York, the Los Angeles Philharmonic’s director for the 2025–2026 season will finish strong with several notable performances. In April, Yo-Yo Ma, John Williams, and Dudamel will collaborate on the stage as part of the *John Williams Spotlight* series.

SUNNY DAYS IN LONDON ▶
Just outside of London, Glyndebourne Opera Festival will feature six operas during its summer season. Among them will be Wagner’s *Parsifal* sung by the superb tenor Daniel Johansson.



EVERYTHING OLD IS NEW AGAIN ◀
Update your stationery with Thornwillow Press. Founded in 1985, and based in New York, Thornwillow employs the old-school methods of print processes for stationery, holiday cards, and beautiful editions of classic literature.



HOMEcoming ◀
The multi-talented actor, singer, and dancer (and Oklahoma native) Kristin Chenoweth will grace the stage in Oklahoma City on December 10, 2024. This cabaret performance will benefit the educational programs of Oklahoma Contemporary Arts Center and her organization Broadway Bootcamp. Tickets can be purchased at ▶okcontemp.org/chenoweth

THE HOLIDAY SPIRIT ▶
An annual tradition, *The Nutcracker* ballet mounts a production in every major city. Oklahoma City Ballet is premiering a new production (more on page 12), and **American Ballet Theatre ▶** will perform Alexei Ratmansky’s award-winning version in Costa Mesa, California.



HELLO, HOUSTON ◀
The Menil Collection in Houston, Texas, has the first major museum survey of the groundbreaking work from Tacita Dean. The show, called *Blind Folly*, will include new and old works by the British artist.



MONET AND CÉZANNE AND RENOIR, OH MY! ◀
See some of the much-adored paintings of the Impressionist movement in *Paris 1874: The Impressionist Moment*, now on view through January 19, 2025, at the National Gallery of Art in Washington, D.C.

—CHRISTIAN KEESEE

CLIC DESPRES



So many artists juggle family and work commitments. How do you balance your family and attend a residency across the country?
I have a super-supportive partner and friends who all encouraged me to apply. A true parenting partnership also means that nothing falls apart while one of us is gone.
I don't think many men who are working parents get asked this question. The arts are already so underappreciated. It's really important for artists and writers, especially those who are not men, to value our own work and the time needed to make it. When our kids see us making

this commitment, that's also a big power of example for them.

What do you plan to do with your time in Green Mountain Falls?
My art and writing are greatly informed by place, so I plan to spend lots of time hiking and exploring the Pikes Peak landscape and beyond. My work plan is to revise a novel meant for readers that are eight to twelve years old in verse, write some new poems informed by this place and time, to follow any ideas I find into picture-book manuscripts, and to play more with illustration.
As a visual artist, I work mostly with mixed media, both two- and three-dimensional. I'm

playing with illustration lately, using cut paper and watercolor crayons and pen and ink, and seeing where that takes me.

In addition to your art practice, you are an elementary educator and a writer. What is your new book about?
There's That Sun Again was born of the idea that a single day of a single child's life can have so many beginnings, middles, and ends. When you're a kid, those ups and downs and in-betweens are all so enormous. It's also about the ways in which our stories intersect and we find our people. It's illustrated by the immensely talented Julie Benbassat.

During the end of my residency at Green Box, the first two books in my board series will come out. *The First Friends* series, illustrated by Aya Watanabe, introduces early learning concepts—two are

about shapes and numbers—through a group of kids and teachers at day care.
In my experience, it's hard to find books about day care that aren't centered on parents feeling guilty or kids feeling nervous. These books are about kids having fun and making a mess and learning together all while at day care. I wished I'd had books like these when my kids were in day care, so I wrote them.

Mk Smith Despres lives in Western Massachusetts. They are the final 2024 artist-in-residence at Green Box Arts.
▶ greenboxarts.org
▶ mksmithdespres.com



G R E A T A N D S M



▲ ANDREW WYETH
The Master Bedroom (1965)

Philosophically Speaking THINKING ABOUT ANIMAL ETHICS

The question is not, Can they reason? Or Can they talk? but Can they suffer?

PHILOSOPHERS, BOTH ANCIENT and contemporary, have had an outsized influence on the development of animal-protection thought and activity. Unsurprisingly, the ancient Greeks wrote and argued about the proper place of animals in moral thinking. Sir Richard Sorabji’s book *Animal Minds and Human Morals* explores the thinking of Aristotle and his peers on animals and provides a foundational analysis of how animals’ moral capacities and experiences might differ from those of human beings. Anybody involved in animal protection today will know of Descartes and Bentham, two philosophers from the seventeenth and eighteenth centuries, respectively. Descartes is usually vilified for arguing that humans may do what they wish to animals, although his arguments and views are more nuanced, while Utilitarian philosopher Jeremy Bentham is credited with coining the foundational question for animal protection in what is now known as

his “famous footnote,” where he asks, “The question is not, *Can they reason?* or, *Can they talk?* but *Can they suffer?*” Peter Singer, another Utilitarian philosopher, authored the 1975 book *Animal Liberation*, which is widely credited with launching the modern animal-rights movement. In the foreword to Richard Ryder’s *Speciesism, Painism and Happiness: A Morality for the Twenty-First Century*, Singer noted that, in 1970, Bentham’s footnote was actually not at all famous and was “substantially overlooked in philosophical discussions of Bentham’s work.” In fact, Singer’s *Animal Liberation* drew attention to Bentham’s argument on suffering as a crucial consideration for animal moral interests. Also notable is that Singer, as a Utilitarian philosopher, does not support rights language in philosophical discourse, but rather, bases his arguments on the notion of animal sentience—namely, that animals experience both positive and negative feelings. At around the same time, American philosopher Tom Regan was developing a rights-based argument that animals, or at least mammals more than a year old, are “subjects-of-a-life” that have inherent value that would prevent

their killing for food or use in most experiments. Regan’s animal-rights arguments have been very popular in the animal-protection movement, and his research is highly sought after, evidenced by the more than 65,000 downloads of the chapter summary of his book in the Wellbeing International Studies Repository. Another philosopher who has played an important role in promoting moral concern for animals is the recently deceased Bernard Rollin (1943–2021). Rollin’s approach was based on the Aristotelian concepts of telos and purpose, that is, he argued that animals have a purpose or function in the world that they need to fulfill and that it would be wrong to frustrate that purpose. Rollin was very active in reaching out to farmers and agricultural interests and engaged constructively with agricultural organizations such as various Cattlemen’s Associations. In 2022, the University of Chicago philosopher Martha Nussbaum produced *Justice for Animals*, in which she applies the Capabilities Approach that she and Amartya Sen developed to address human needs where the focus is on providing choice and opportunity. When applied to animal protection, the Capabilities Approach

is similar to Rollin’s teleological arguments where it would be wrong to limit an animal’s freedom of choice and behavioral opportunity. While ethics is not a popularity exercise, it is striking how few philosophers in the past fifty years have argued against giving animals greater moral consideration or more freedom and choice. Singer’s *Animal Liberation* produced a renaissance in the animal-protection movement that continues to this day. The general welfare of companion animals has improved since 1974, and the use of laboratory animals in biomedical research and toxicity testing has fallen by more than 50 percent since the mid-1970s. While the number of farmed animals housed and raised in intensive confinement has grown substantially in the last fifty years, new legislation and technologies are beginning to lead to positive trends in the agricultural arena as well. The animal-protection movement should certainly not relax, but there is much energy and commitment already leading to positive change. And while we are at it, let’s give thanks to the many philosophers who have helped empower individual advocates.

—ANDREW N. ROWAN

ALL Animal wellbeing in thought and practice

Surviving Together ANIMALS IN TIMES OF DISASTER

IT SEEMS THERE’S no part of the world free from the threat of whipping wind, a deluge of water, consuming fire, blankets of snow and ice, or even drones and missiles. Atmospheric events and armed conflicts don’t discriminate between life forms—they threaten people and also animals, both domesticated and wild.

In the fall of 2024, Florida was battered by back-to-back destructive hurricanes Helene and Milton. Last year, wildfire decimated a portion of Maui and the people and animals in the way. For the past year, bombs have rained down on Palestine and Lebanon, and since 2022 the Russian invasion of Ukraine has disrupted life for millions of people and animals.

It’s an axiom in disasters that when people die or are displaced, the risks apply to non-human animals, too. Like us, they need shelter, whether it’s a fabricated home or apartment, a forest canopy, den, burrow, or tree cavity.

According to a 2023 study from the Pew Research Center, 62 percent of American households have pets—making the risks of disaster a shared experience. In fact, the same study found that half of US pet owners consider their animals to be as much a part of the family as any human member, and it is unthinkable, of course,

that a family member could be left behind.

Not only do our pets need rescue and compassion, but they themselves can also give love and help during crises. In Ukraine, dog ownership has increased over the past two years, as many seek comfort and stability in uncertain times.

This ubiquity of animals in our lives is an expression of the age-old bond between humans and animals. As more people leave the farm or rural living—where animals are part of the matrix of those settings—people in cities and suburbs bring animals into the home to remain connected to nature.

Stateside, it was Hurricane Katrina making landfall on the Gulf Coast that forever changed our response to disasters and our collective understanding of the human-animal bond.

With the warnings of a massive, life-threatening storm approaching the Gulf Coast, authorities issued dire-sounding evacuation orders. But the shelters, miles from the coast, had beds for people but not animals. As a consequence, tens of thousands of people disregarded the orders because they would not abandon their best friends during a time of crisis. They decided to face the storm with their pets by their side.

Congress then recognized, as did the nation as a whole, that if we don’t

account for the human-animal bond, we’ll undermine efforts to prepare and respond to disasters. Just months after the disaster struck, lawmakers passed, and President George W. Bush signed, the Pet Evacuation and Transportation Standards (PETS) Act. It stipulated that state and local governments must implement emergency procedures for those with household pets or service animals, and it authorized FEMA to provide funds for shelter, care, rescue, and other emergency needs or services.

When disaster occurs, too often the voiceless and dependent fall through the cracks, human and animal alike. Such devastation is often what it takes to bring about changes in policy and attitude, yet despite this unfortunate reality, new efforts in helping the helpless, in protecting the weak, must be celebrated. But we cannot stop—when, and before, crisis comes, humankind must endeavor to be better stewards and friends to the furred, feathered, and finned members of our kingdoms.

—WAYNE PACELLE

For more than thirty-five years Wayne Pacelle has been an advocate for the wellbeing and protection of animals. He is president of Animal Wellness Action and the Center for a Humane Economy.

ANIMALS IN PERIL
Clockwise from top: A woman waits with her dog and cat to board a train headed out of the country at the Lviv train station two weeks after Russia’s full-scale invasion of Ukraine; employees at Zoo Tampa are preparing a different kind of evacuation, as they move an African porcupine named Chompers to a pet carrier ahead of Hurricane Milton’s expected landfall (the zoo has several hurricane-proof buildings); A resident in Chiang Mai, Thailand, transports his dog on a board as he wades through flood. Thailand’s northern provinces have been hit by large floods since Typhoon Yagi struck the region in September of 2024, with one district reporting its worst inundations in eighty years.



The BOOK REPORT

BY ALANA RUIZ DE LA PEÑA | PHOTOGRAPHY BY BAILEY WALKER

Marina Abramovic Turned Herself Into Art and Wasn’t Sorry

Fausto Gilberti, \$18
Geared primarily for the curious elementary schooler, this is an interesting and inspiring primer on the groundbreaking artist Marina Abramovic. Not only the story of an artist who makes unconventional artworks—like tying her and her partner’s hair together for more than seventeen hours and scrubbing 1,500 cow bones for six hours a day while museum-goers watched—this is an exhilarating story for aspiring artists about achieving goals despite the odds.

Pop-Up Surrealism

Gérard Lo Monaco, \$25
This small book reveals the big world of the post-WWI art movement of surrealism. Paper engineer Gérard Lo Monaco makes eight classic artworks leap off the page. Hand-painted illustrations and snappy text provide important context to fantastical works like Salvador Dalí’s *Loberster Telephone* or André Breton’s “self-portrait,” *The Wall*, a collection of more than 200 objects that replicate the second room of the writer’s Paris apartment.

Linda Nochlin on the Body

Linda Nochlin, \$17
This book is part of the ongoing *Pocket Perspectives* series exploring classic works by writers and cultural luminaries that remain timeless and relevant in the present day. *On the Body*, by feminist and art historian Linda Nochlin—who was once described by *The New York Times* as the “inventor of feminist art history”—explores how, from the late eighteenth century, representations of the human body have shaped the way we look at women’s appearances in the modern world.

Acts of Creation: On Art and Motherhood

Hettie Judah and Brian Cass, \$40
In modern society, mothers are often overlooked and underappreciated. In the art world, even more so. The reality is that many women artists are also mothers, and it’s a facet of their interior world that influences their art practice. From ancient artifacts to contemporary interpretations of pregnancy, *Acts of Creation* centers on the artist mother and her importance. Well-known artists such as Barbara Hepworth, Louise Bourgeois, and Carrie Mae Weems address parenting—and all the highs and lows that accompany it—as a source of creativity.

The World at Your Table

Stephanie Stokes, \$55
In this book Stokes, a well-known “hostess with the mostest,” sets an international table by using her artful eye and decorative objects from her many travels to evoke far-flung settings. Hand-painted pottery, stitched napkins, and fine silver bring the southern coast of Spain to the table, while rich greens, tropical flowers, and silverware with bamboo handles re-create a tropical evening in Bali. Rich in photography and detail, this book will inspire you to look at your dinner table differently.

The World According to David Hockney

David Hockney and Martin Gayford, \$20
This collection of quotations and works of art by British artist David Hockney ranges from art-making to nature to the internet—and more. Forever the Englishman, Hockney provides quotes that are pithy yet profound: “You can’t measure pleasure, can you?” and “I’ve always been a looker ... that’s what artists do.” This is a delightful little book that would be a great gift for the Anglophile art-lover in your life.

Magnum America: The United States

Edited by Peter van Agtmael and Laura Wexler, \$150
What does “America” mean and for whom? *Magnum America* seeks the answer by using the vast archive of the Magnum Photos, the oldest photo agency in the world. Arranged by decade, beginning in 1940, the book’s chapters try to capture the historical events in our country’s history, and commentary and context appear throughout. Clocking in at nearly 500 pages, this enormous tome is an important documentation of American history.

Art Unpacked: 50 Works of Art Uncovered, Explored, Explained

Matthew Wilson, \$40
A great resource for the art-history novice and the art-history enthusiast, *Art Unpacked* deconstructs fifty artworks from around the world and across centuries to explain, diagram, and closely examine the elements of each masterpiece. The mask of Tutankhamun, Dorothea Lange’s iconic photograph *Migrant Mother*, Kara Walker’s haunting paper wall installation *Gone*, and others are dissected for readers to better understand the artists’ inspiration, place in history, and contextual information in relation to the work.

Yoko Ono

Laurie Anderson, Eriko Osaka, and Thierry Raspail, \$55
Yoko Ono is an up-to-date monograph on the work of one of the most important and misunderstood artists of our time. The Japanese-born artist, musician, and peace activist has had a career which spans more than sixty years. Ono’s groundbreaking work is compiled in this book, including her early work with the Fluxus art movement and her recent installation art from 2021. A standout in the book is a conversation between Ono and avant-garde icon Laurie Anderson.

Palace Costume: Inside Hollywood’s Best Kept Fashion Secret

Mimi Haddon, \$30
For more than fifty years, Palace Costume & Prop Co. has been an exclusive Los Angeles film-industry depot of gowns, garments, accessories, props, and jewelry which have been featured in countless movies and productions. Hollywood costume designers rely on Palace Costume to bring a vision to life. Photographer Mimi Haddon has documented the hidden gems within this 30,000-square-foot warehouse and compiled them in an inspirational look-book. As a bonus, *Palace Costume* also includes interviews by Haddon with a dozen Academy Award-winning costume designers, such as Sandy Powell and Shirley Kurata.





AN UNASSUMING ODE TO LOVE AND LOSS SWEET EMOTION

VERY FEW, IF any, artworks have ever blurred the boundaries between pop, minimalism, and conceptual art so thoroughly as “*Untitled*” (*Portrait of Ross in L.A.*). Yet the artist Felix Gonzalez-Torres was able to make this piece one of the most intimate and heart-wrenching of our time, proving this artist’s inimitable and lasting genius.

The Cuban-born American artist utilized minimalist and conceptual vocabularies to produce poignant personal artworks in the 1980s and 1990s, and he is rightly considered one of America’s most revolutionary modern artists.

With seemingly simple artworks composed of everyday materials like light bulbs, stacks of paper, and candy, Gonzalez-Torres flipped the script on minimalism’s macho, muted, and supposedly pure agenda pioneered by artists like Richard Serra and Donald Judd.

One of twenty “candy works” made during the artist’s short lifetime—he died at age thirty-eight from an AIDS-related illness—*Portrait of Ross in L.A.* is made entirely of multicolored, wrapped candies. The piece was named after Gonzalez-Torres’ former partner Ross Laycock, who also died of AIDS-related complications

in 1991—the year “*Untitled*” was created. Despite its seemingly simple appearance, *Portrait of Ross* stands as a complex and moving tribute to Gonzalez-Torres’ closest relationship.

As with many of Gonzalez-Torres’ artworks, much about *Portrait of Ross* gets decided by its exhibitor, completely taking the artist’s hand out of the work. In this sense, the work follows a lineage of esteemed conceptual artists (such as Sol LeWitt) whose compositions were meant to be made by others from a set of instructions.

While Gonzalez-Torres put some parameters in place (for instance, the work must weigh close to 175 pounds, Laycock’s weight before he fell ill), *Portrait of Ross* can take any form the exhibitor would like: a flat rectangle, a heap, an organic arrangement, or something else. Additionally, viewers are invited to take the candy, so this ephemeral artwork slowly disappears as time passes. The work’s indeterminate shape perhaps mimics his former lover’s changing positions, moods, or states. Meanwhile, the slowly dwindling weight of the candies references his partner’s lost battle with AIDS.

This work is part of *Felix Gonzalez-Torres: Always to Return*, an exhibition at the Smithsonian’s National Portrait Gallery. Charlotte Ickes, co-curator of time-based media art and special projects at the National Portrait Gallery, the leeway inherent in *Portrait of Ross* creates an intense yet exciting pressure for art curators. “What configuration do we want to install the candy work,” she asks, “a pile in a corner, a carpet, or some other shape? Do we install the candy work at its ideal weight? And do we replenish the candy and how much? What if we can’t find candy with multicolor wrappers due to issues with the Mylar supply?”

Ickes is joined by co-curator Josh T. Franco, national collector at the Archives of American Art. The show focuses on the artist’s fascination with portraiture and identity; this iconic artwork is one which most exemplifies Gonzalez-Torres’ one-of-a-kind audacity. It’s also one of his most touching. —RYAN STEADMAN

Felix Gonzalez-Torres: *Always to Return* is on view at the Smithsonian’s National Portrait Gallery in Washington, D.C., through July 6, 2025. ► si.edu

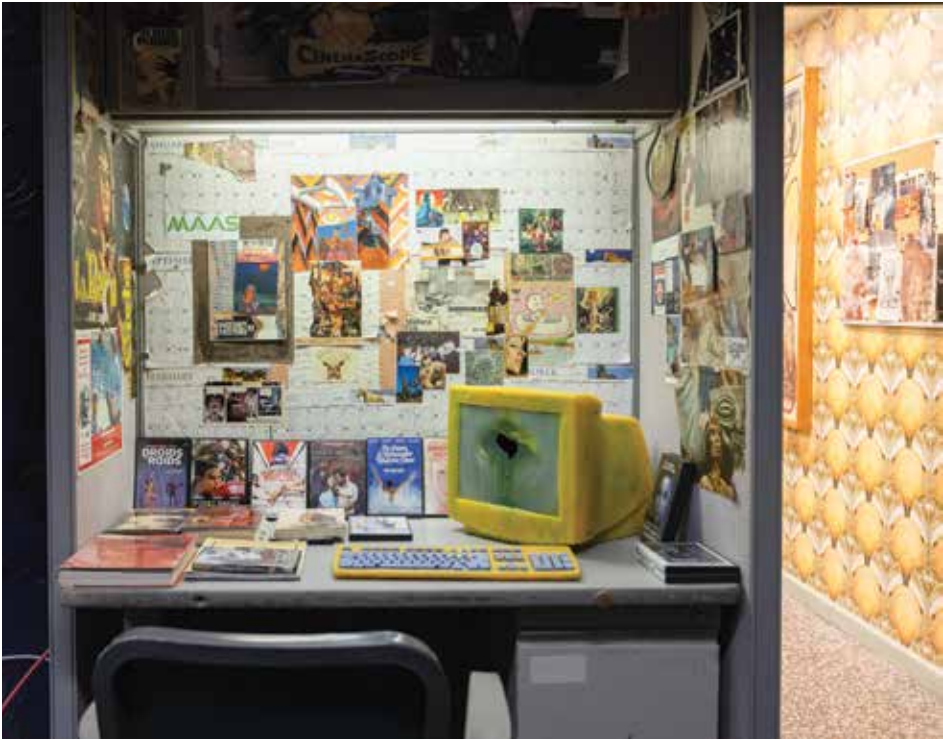
HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON C. MEIER

PICASSO AND THE PROGRESSIVE PROOF: *Linocut Prints from a Private Collection*

Oklahoma City Museum of Art / Oklahoma City, Oklahoma

In his prolific career, there were few art techniques that Pablo Picasso did not dabble in, including printmaking. Picasso produced thousands of print works by using the linocut process of carving linoleum, for minimalist posters and more elaborate multicolored art. This touring show examines his printmaking process with progressive prints and linocuts, demonstrating how his ideas evolved on themes like mythology and his Spanish roots. *Through January 5, 2025.* ▶ okcmoa.com



HUGH HAYDEN: *Homecoming*

Nasher Sculpture Center / Dallas, Texas
Under sculptor Hugh Hayden's hand, domestic objects evoking Americana, like Adirondack chairs, playground castles, and basketball hoops, are given dangerous edges: hand-carved claws of wood, rough boar-hair bristles, and rambles of thorny vines. Now based in New York, the Dallas-born artist is returning to Texas for this *Homecoming* show, highlighting how these provocative works evoke the vulnerability of life amid systemic racism. *Through January 5, 2025.* ▶ nashersculpturecenter.org

JONAH FREEMAN + JUSTIN LOWE: *Sunset Corridor*

Modern Art Museum of Fort Worth / Fort Worth, Texas
The collaborative duo Jonah Freeman and Justin Lowe have radically altered spaces in galleries and museums into elaborate environments meant to disorient and immerse viewers, with this latest ambitious work expanding on the retrofuture lore of their "San San Universe." Expect to step around and through material signs of an underbelly of drugs and politics to discover the countercultural world they created in six different stages—including a cinema. *Through January 5, 2025.* ▶ themodern.org

PICTURING THE BORDER

Cleveland Museum of Art / Cleveland, Ohio
At a moment when migration and borders are vitriolic anti-immigration talking points, this photography exhibition humanizes the cross-border identities of the US-Mexico divide. The images date from the 1970s to the present and are all by Mexican, Latino, and Chicano photographers, such as Graciela Iturbide, who in the 1980s took portraits of marginalized communities in East Los Angeles, and Ada Trillo, whose 2022 photo book gave visibility to the precariousness of migrant journeys. *Through January 5, 2025.* ▶ clevelandart.org

NATIVE AMERICA: *In Translation*

Blanton Museum of Art / Austin, Texas
After guest editing a 2020 issue of *Aperture* magazine on Indigenous photographers, artist Wendy Red Star has curated this traveling show of work by nine of those artists. Especially as early photography often othered Indigenous people or framed them as part of a vanishing past, this contemporary work is powerful in using the camera or other lens-based media for self-representation. The illuminating work ranges from Kimowan Metchewais's sculptural remixing of Polaroids to Martine Gutierrez's glamorously staged fashion spreads. *Through January 5, 2025.* ▶ blantonmuseum.org

SIENA: *The Rise of Painting, 1300–1350*

Metropolitan Museum of Art / New York, New York
Before a plague struck the city of Siena in 1350, it was home to a revolutionary art scene that redefined European painting. This landmark exhibition shifts the focus away from Florence to this more unsung early blossoming of what became the Italian Renaissance. More than one hundred luminous works on view include international loans of gold-toned paintings and other objects to give Duccio, Pietro and Ambrogio Lorenzetti, Simone Martini, and others their due. *Through January 26, 2025.* ▶ metmuseum.org

PAULA MODERSOHN-BECKER: *I Am Me*

Art Institute of Chicago / Chicago, Illinois
Paula Modersohn-Becker is recognized as the first woman artist to have painted nude self-portraits, some depicting herself while pregnant. She died at just thirty-one years old in 1907 after complications from childbirth, leaving behind hundreds of paintings, drawings, and prints. Billed as her first museum retrospective in the country, this show on the German artist asserts her importance to art history. The presented work spans her entire career, demonstrating how, within a too brief time, she experimented with modernism for radical self-expression. *Through January 12, 2025.* ▶ artice.edu

SOPHIE CALLE: *Overshare*

Walker Art Center / Minneapolis, Minnesota
In cemeteries, hotel rooms, and telephone booths, French conceptual artist Sophie Calle has drawn attention to human intimacy and its vulnerability. Encompassing five decades, *Overshare* brings together photography, video, text, and more. Since Calle's work has ranged from the voyeuristically raw, like still photographs sourced from ATM surveillance footage, to the intensely personal, such as photographs of friends invited to sleep in her bed, the exhibition promises an eclectic look at the inimitable artist. *Through January 26, 2025.* ▶ walkerart.org

KNOWING THE WEST

Crystal Bridges Museum of American Art / Bentonville, Arkansas
The American West has been a subject and inspiration for generations of artists, and this traveling exhibition aims to present a more well-rounded narrative of how diverse people have responded to its landscapes and cultures. Familiar names like Albert Bierstadt, who created monumental nineteenth-century paintings that advocated for the conservation of Western nature, are joined by lesser known creators such as Nellie Two Bears Gates, who innovatively portrayed Dakota culture with beaded suitcases. *Through January 27, 2025.* ▶ crystalbridges.org



MOVEMENTS TOWARD FREEDOM ▲

MCA Denver / Denver, Colorado
Throughout the run of this exhibition on movement, activations and dance performances animate the galleries, using its installations to further explore what it means to have a body in the world. Work by artists known for their bold use of movement and large-scale multidisciplinary projects, like Sadie Barnette, Karon Davis, EJ Hill, Liz Magic Laser, and Kambui Olujimi, makes this a wide-ranging and ambitious show on how just moving together can be an act of community, care, and change. *Through February 2, 2025.* ▶ mcadenver.org

SCOTT BURTON: *Shape Shift*

Pulitzer Arts Foundation / St. Louis, Missouri
When his life was cut short in 1989 by AIDS, Scott Burton left behind a remarkable body of work that he called "sculpture in love with furniture." His legacy in conceptual and public art is now finally getting major attention. The Pulitzer Arts Foundation is hosting the most significant retrospective of his work, while in NYC at SculptureCenter through March 24, 2025, artist Álvaro Urbano is reconstructing Burton's lost bench sculpture from the Equitable Center in Manhattan. *Through February 2, 2025.* ▶ pulitzerarts.org

FOR DEAR LIFE: *Art, Medicine, and Disability* ▼

Museum of Contemporary Art San Diego / San Diego, California
In what's billed as the first major museum show on American art relating to illness and disability from the 1960s to the Covid-19 pandemic, MCASD is tackling complex issues, from stigma to care-taking. Along with work by artists such as Laura Aguilar, Felix Gonzalez-Torres, Christine Sun Kim, Simone Leigh, and Pope.L, the exhibition also includes accessibility as part of its curation, such as audio descriptions and added seating, something often scarce in museums. *Through February 2, 2025.* ▶ mcasd.org

XICAN-A.O.X. BODY ▼

Pérez Art Museum Miami / Miami, Florida
Even in a city like Miami, with a majority Latino population, work by artists of Mexican descent is frequently underrepresented in contemporary exhibitions. This survey brings



PROSPECT NEW ORLEANS

New Orleans, Louisiana
Returning for its sixth edition, Prospect New Orleans is showcasing around fifty local and international artists, including Mel Chin, Raúl de Nieves, Abigail DeVille, and Joan Jonas. Each is examining the idea of home, a powerful theme for a triennial formed in the wake of Hurricane Katrina. While some artists present their work in leading local institutions like the Ogden Museum, others have interventions in public spaces and unconventional venues. *Through February 2, 2025.* ▶ prospectneworleans.org



together seventy of those artists, with its title referencing both the Chicano Movement that emerged in the 1960s and the more recent Xicanx cultural moment. Particularly focused on themes of resistance, whether in confronting what is deemed “fine” art or the legacy of colonization, *Xican-a.o.x Body* highlights influential collectives like Asco that began in the 1970s, alongside artists now pushing boundaries, such as rafa esparza and Nao Bustamante. *Through March 30, 2025. ▶ pamm.org*

CHARLES ATLAS: *About Time*

Institute of Contemporary Art / Boston / Boston, Massachusetts
Charles Atlas is a pioneer in merging video and dance, helping to develop a new “media-dance” genre with performances specifically created for film. Immersing viewers in large-scale presentations of fifty years of his work, including collaborations with choreographers like Merce Cunningham and Yvonne Rainer, *About Time* is the American artist’s first significant museum retrospective. The title, then, can be read as a comment on the long-overdue timing of the survey as well as his interest in capturing fleeting movement through the camera lens. *Through March 16, 2025. ▶ icaboston.org*

VINCENT VALDEZ: *Just a Dream...*

Contemporary Arts Museum Houston / Houston, Texas
Painter Vincent Valdez made headlines in 2018 with the debut of a searing thirty-foot painting of a twenty-first-century gathering of the Ku Klux Klan, and he has continued to use his realist style to portray the often uncomfortable layers of American life and history. This survey spans two decades of his practice, showing how he has used sculpture, drawing, video, and other media, alongside his unflinching paintings, to visualize what is willfully overlooked. *Through March 23, 2025. ▶ camh.org*

PROJECT A BLACK PLANET: *The Art and Culture of Panafrica*

Art Institute of Chicago / Chicago, Illinois
While the *Panafrica Across Chicago* project is anchored in this sprawling show at the Art Institute of Chicago, it spans the city with several satellite exhibitions, all examining and celebrating art of freedom and solidarity from Africa and the African diaspora. The concept of Pan-Africanism emerged in the early twentieth century but remains under-explored in museums, with this the first major initiative to illuminate its international cultural footprint. *December 15, 2024–March 30, 2025. ▶ artic.edu*



FRANKOMA POTTERY: *For Those Who Like Nice Things*

Fred Jones Jr. Museum of Art / Norman, Oklahoma
It’s hard to find a household in Oklahoma without a piece of Frankoma pottery on the shelf, and this show of more than 200 pieces highlights how the state’s first commercial pottery manufacturer made such an impact. Taking its name from a Frankoma slogan—“For those who like nice things”—the exhibition draws on a recent major donation to chronicle the company from its early days, when it was founded at the University of Oklahoma in 1933 by John Frank, then a ceramics teacher at the school, to the use of local clay. *Through April 13, 2025. ▶ ou.edu/fjma*

OF SALT AND SPIRIT: *Black Quilters in the American South*

Mississippi Museum of Art / Jackson, Mississippi
More than just objects of warmth and comfort, quilts carry with them the stories of their makers. The Mississippi Museum of Art’s already expansive quilt collection was bolstered in 2022 when it added several acquired over the years by the late photographer Roland L. Freeman while he traveled the American South. *Of Salt and Spirit* spotlights more than fifty handmade and machine-stitched examples at the museum, contextualizing them with new research on how quilting reflects both community resilience and women’s empowerment. *Through April 13, 2025. ▶ msmuseumart.org*

BAUHAUS TYPOGRAPHY AT 100 ▲

Resnick Center for Herbert Bayer Studies / Aspen, Colorado
The students and teachers at the Bauhaus School, founded in Weimar, Germany, in 1919, explored the potential of technology to create a new kind of art and design where form follows function. Although the school ended in 1933 with the rise of the Nazis, its impact has endured into the present, particularly in typography and graphic design. Organized with the Letterform Archive in San Francisco, this show marks a century of this legacy with books, magazines, ephemera, and other objects by Bauhaus figures including Wassily Kandinsky, László Moholy-Nagy, and Herbert Bayer, who fled Germany for the United States in 1938. *Through April 2025. ▶ thebayercenter.org*

JOSÉ PARLÁ: *Homecoming* ▼

Pérez Art Museum Miami / Miami, Florida
Artist José Parlá spent four months in a medically induced coma in 2021 after contracting Covid-19, an experience that reshaped his life. His return to painting is at the heart of this show, alongside his return to his hometown of Miami. A recreation of his studio and examples of his post-illness work will be joined by the artist himself painting a site-specific mural. Visitors will get to witness his distinctive layering of paint, ink, and found ephemera into frenetic abstract forms. *Through July 6, 2025. ▶ pamm.org*

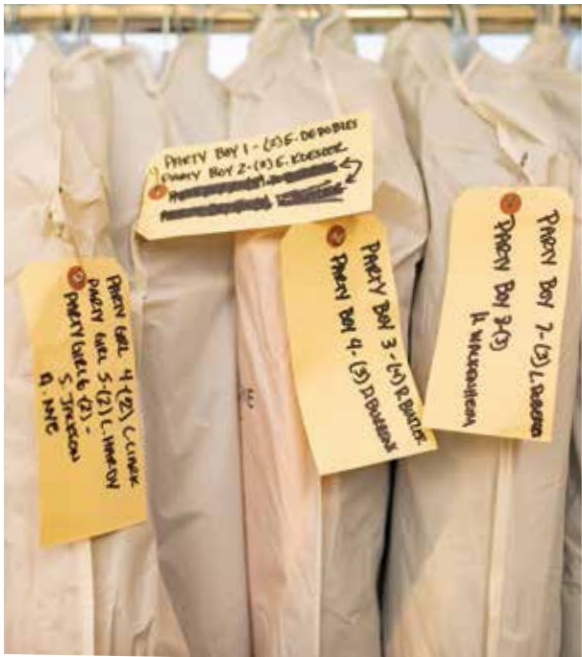
DAWOUD BEY: *Street Portraits*

Denver Art Museum / Denver, Colorado
From 1988 to 1991, photographer Dawoud Bey brought his large-format tripod-mounted camera to cities across the country to photograph the Black Americans he met in these urban communities. This solo show of thirty-six of those portraits considers how these years influenced the direction of Bey’s art, from street photography to increasingly formal compositions. This slower photographic process and more time spent with each subject led to a more intimate connection with the viewer in each black-and-white frame. *Through May 11, 2025. ▶ denverartmuseum.org*

WAR CLUB: *Native Art & Activism*

Philbrook Museum of Art / Tulsa, Oklahoma
From the 1969-71 Occupation of Alcatraz, which drew attention to the injustices against Native Americans, to the 2016 protest against the construction of the Dakota Access Pipeline, Indigenous activists have regularly used art to fight for social justice. This exhibition, featuring objects related to this history of creative action, is the culmination of WAR CLUB, a project started in 2017 through a Tulsa Artist Fellowship by the mother-son duo Anita and Yatika Fields. *Through June 29, 2025. ▶ philbrook.org*





Dream Weaver

An all-new production of *The Nutcracker* is brought to life

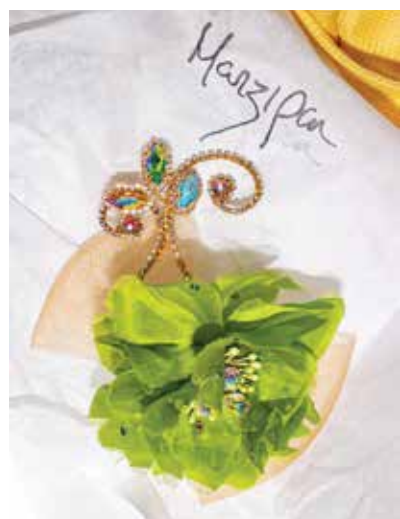
By Susan Grossman
Photography by Dylan Johnson

ON A WARM afternoon in late October, dancers come and go from a crowded room near the administrative offices of Oklahoma City Ballet. Colorful pastel drawings are taped to the walls, and dozens of costumes hang on rolling clothing racks. In the middle of the room stands principal dancer Courtney Conner Jones, a long flowing dress safety-pinned at the back. It's the final fittings of new costumes for the Oklahoma City debut of an all-new production of Tchaikovsky's holiday classic, *The Nutcracker*.
Artistic director Ryan Jolicouer-Nye created several new characters and a few plot twists for the December production, set in 1906.
"Our goal was to honor the rich history and tradition of *The Nutcracker* while simultaneously inviting the audience to embark on a fresh, unexpected adventure," says Jolicouer-Nye. "Striking that balance between reverence for the past while introducing new elements was challenging, but I believe we've achieved

something timeless and deeply satisfying."
Set transitions will happen "a vista"—an open scene change where nothing is hidden from the view of the audience.
"While we won't rely on flying effects or elaborate tricks, the true magic will emerge through the storytelling, the dancing, the lighting, and these choreographed scene changes," Jolicouer-Nye says. "Every moment is crafted to create a new immersive experience that lets the magic unfold naturally onstage."
That magic also comes from the nearly 200 costumes designed by Holly Hynes, longtime director of costumes for New York City Ballet. She and Jolicouer-Nye envisioned the designs together.
The process began on June 1, 2023. Hynes drew all the designs inspired by months of research. Then the designer and her team sampled more than 4,000 fabric swatches. The costumes were constructed by eighteen artisans and makers, and initial fittings began at the end

of July in New York City and finished in Oklahoma City in October.
Hynes, who has seen the modern Balanchine production of *The Nutcracker* more than a hundred times, says designing a new production of a treasured storybook ballet is like starting from scratch.
"Each production has a different choreographer, and together with the scenic designer, we all agree on a period to set Act I," Hynes says. "Then my love of historical research kicks in. That is what makes *The Nutcracker* so fun. You get to work with period costumes as well as fantasy. I also try to create a look that is special for the city we are in."
"It's the timeless story we know, infused with delightful new twists."

The Nutcracker will be presented December 14–24, 2024, at Civic Center Music Hall in Oklahoma City, with the Oklahoma City Philharmonic and Canterbury Voices.



A DAY AT THE BALLET Costume designer **Holly Hynes** (above, right) and **Marianne Krostyne** (center) spent a few days at Oklahoma City Ballet fitting costumes with the cast of ***The Nutcracker***. This reimagined version of the holiday classic includes more than 195 new costumes. Hynes not only meticulously designed the costumes but also gave life and a backstory to the new characters, including a glamorous, globe-trotting aunt who wears a showstopping cape.

Looking A



In the Air

January 28–February 2, New York, New York

At New York City's beloved Joyce Theater, **Compagnie Hervé KOUBI** will perform its poetic and meditative dance *What the Day Owes to the Night*, a gravity-defying work blending capoeira, martial arts, and contemporary dance. Inspired by Algerian author Yasmina Khadra's novel of the same name, it traces Koubi's personal lineage as a French-Algerian choreographer, who, after learning about his family's Algerian roots, returned to the country of his ancestors to collaborate with street-dance performers from across the Mediterranean basin.

Art at Altitude

June 27–July 12, Green Mountain Falls, Colorado

In 2025, Green Box's hallmark event, the **Green Box Arts Festival**, will celebrate its seventeenth year with another two-week, multidisciplinary cornucopia of arts performances, exhibitions, classes, camps, conversations, and parties. Taking place in the idyllic beauty of Green Mountain Falls, Colorado, the event once again promises to deliver dozens of unique events.



Stillness Is a Move

May 10–23, New York, New York

The **New York City Ballet** will present a program of encores by three of the world's best current dance-makers: Alexei Ratmansky, Caili Quan, and Justin Peck. Ratmansky will offer his somber and elegiac *Solitude*, which debuted in the winter of 2024 to broad acclaim. Meanwhile, Peck will present a set to a commissioned score by Dan Deacon, and New York-based choreographer Quan has reinvented Camille Saint-Saëns' *Cello Concerto No. 1* in her first work on the NYCB stage.



Intelligent Design

May 10–November 23, Venice, Italy

Curated by architect and engineer Carlo Ratti, the nineteenth **International Architecture Exhibition**, titled *Intelligens*, takes its name from the modern term "intelligence" but hopes to evoke a more inclusive and multi-pronged future for this attribute. Broken into sections of natural, artificial, and collective intelligence, the show will host architects from around the world whose cities and territories are rapidly evolving in response to climate change.

Dialog Box

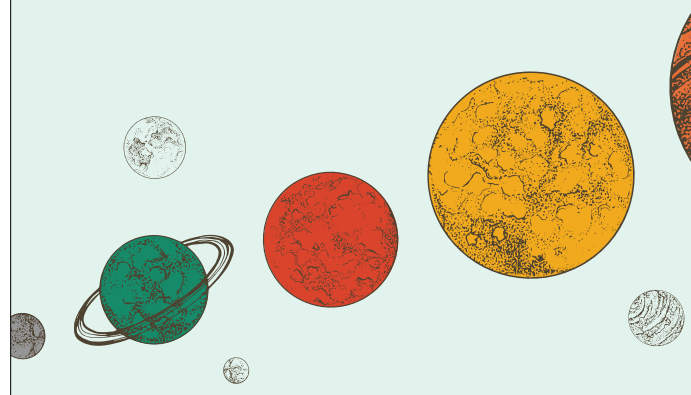
March 7–9, Cambridge, Massachusetts

TransCultural Exchange, whose mission is to foster a greater understanding of world cultures, invites artists and those who support them to come together for the **International Conference on Opportunities in the Arts: Avenues for Daring**. This three-day extravaganza will connect artists and supporters of the arts from around the globe to consider our era's pressing need for diversity, political equity, and climate and social justice—all while also celebrating the arts' ability to provide joy, respite, and common ground for dialogue. Participants will explore innovative strategies, technologies, and working methods for artists to best express today's challenges, offering portfolio reviews, receptions, networking activities, and tours of local attractions to promote resources for sharing and new possibilities of caring.



COSMIC SHUFFLE

January 21



Ahead: THINGS TO SEE, ATTEND, AND ENJOY IN 2025



Star Turn

Broadway's 2025 season will see some of Hollywood's biggest names gracing the stage in brand-new productions. Bringing their talents to the Great White Way will be **Denzel Washington** and **Jake Gyllenhaal** in *Othello*; **Bob Odenkirk**, **Bill Burr**, and **Kieran Culkin** in *Glengarry Glen Ross*; **Nick Jonas** in *The Last Five Years*; and **George Clooney** in *Good Night, and Good Luck*.

Nola Noise

April 24–May 4, New Orleans, Louisiana

The **New Orleans Jazz and Heritage Festival** offers a unique platform for musicians (more than 85 percent of them local) to showcase their talents on a global stage. The festival is known for its eclectic mix of musical genres, from jazz and blues to gospel, R&B, rock, and folk. But Jazz Fest also features local crafts, with diverse artworks by hundreds of acclaimed artists. Add to that numerous traditional food and cultural displays, and you have a festival that few can match.



DOUGLAS MASON/WIREIMAGE

MICHAEL BODYCOMB



JEAN-AUGUSTE-DOMINIQUE INGRES
Louise, Princesse de Broglie, Later the Comtesse d'Haussonville (1845)

Back to the Classics

April 2025, New York, New York

Closed for more than four years during its ambitious expansion project, the **Frick Collection's** Upper East Side mansion in Manhattan is set to reopen in April. Led by Selldorf Architects, the renovation will open up the building's second floor for the first time. Along with revamped exhibition spaces, the Frick will unveil state-of-the-art spaces for education, research, and public programs, plus a café and an auditorium.

Checking In

Early 2025, HBO Max

The highly anticipated third season of Mike White's Emmy Award-winning anthology series *The White Lotus* will drop in 2025, and it should be just as hypnotic as the previous two. After filming season one in Hawaii and season two in Sicily, season three will take place in Thailand (filming has already begun in and around Koh Samui, Phuket, and Bangkok). New stars slated for the hit series include Parker Posey, Michelle Monaghan, and Lisa from K-Pop girl group Blackpink.



VIVI SUTHATHIP SAEPLING

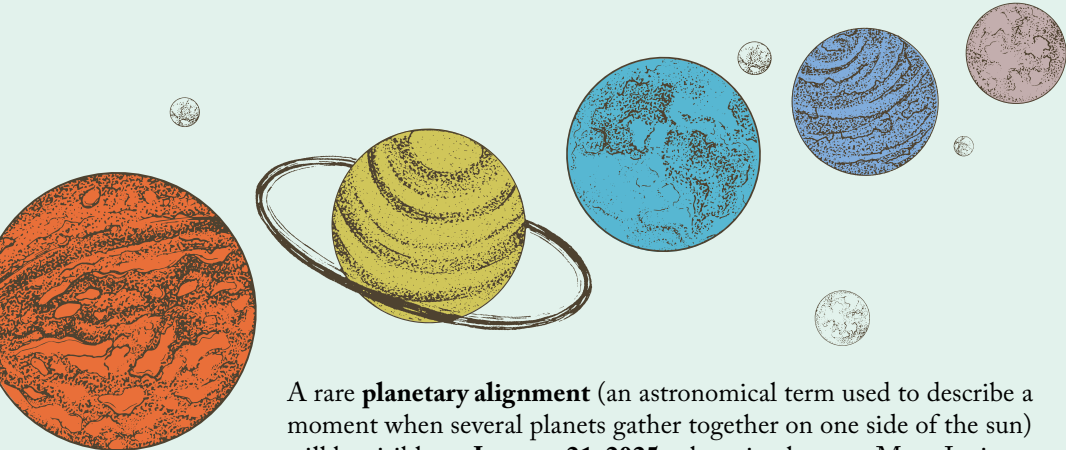
DANIEL QUAT



Made Well

July 10–13, Santa Fe, New Mexico

This year marks the twenty-first anniversary of the **International Folk Art Market**, with its mission of creating economic opportunities for folk artists while preserving folk-art traditions. The market is held annually in Santa Fe, New Mexico, and this year will include more than 150 artists from more than fifty countries working in ceramics, painting, home decor, clothing, and more.



A rare **planetary alignment** (an astronomical term used to describe a moment when several planets gather together on one side of the sun) will be visible on **January 21, 2025**, when six planets—Mars, Jupiter, Uranus, Neptune, Venus, and Saturn—line up. Mars, Jupiter, Venus, and Saturn will be easily visible to the naked eye, but you will need a telescope or high-powered binoculars to see Neptune and Uranus.



Kent Monkman

HISTORY IS PAINTED BY THE VICTORS

April 20–August 17, Denver Museum of Art

This will be the first major US survey of the celebrated Fisher River Cree Nation artist **Kent Monkman**. Known for his playful reinterpretations of the Western European and American art canon, Monkman offers a better understanding of the colonial injustices inflicted upon Indigenous people and how they live today.



Liliane Lijn

ARISE ALIVE

May 24–October 5, Tate St Ives

A survey of **Liliane Lijn**'s career from the 1950s to today, this exhibition includes her kinetic sculpture work and her films and videos. A cutting-edge artist who defies categorization, Lijn has drawn inspiration from surrealist ideas, ancient mythologies, linguistics, and other areas of study. Meanwhile, she has experimented with an array of materials, such as plastics, prisms, feather dusters, and copper wire.



Psyched Out

May 9–11, Oklahoma City, Oklahoma

Among a production of three short ballets titled *Shorts*, the artistic director at **Oklahoma City Ballet**, Ryan Jolicoeur-Nye, will premiere a new work—the first professional ballet set to music by American psychedelic rock band The Flaming Lips. Jolicoeur-Nye created every element of the dance in Oklahoma City, from sets and costumes to music and choreography.



Change Is a Sound

February 21, New York, New York

The new musical ***Buena Vista Social Club*** will begin a set of Broadway performances at the Gerald Schoenfeld Theatre early in 2025. Directed by Saheem Ali with choreography by Patricia Delgado and Justin Peck, the show takes inspiration from the Grammy-winning album of the same name. Starring Natalie Venetia Belcon, Julio Monge, and Mel Semé it will bring the album to life by telling the legendary story behind its making.

In With the Old

January 23–26 and March 20–April 6
Round Top, Texas

Each spring, the small Texas town of Round Top swells from its population of ninety to a few hundred thousand during the **Round Top Antiques Festival**. With around one hundred venues in the communities of Round Top, Warrenton, Carmine, Burton, and Fayetteville, this two-week festival brings treasure hunts, food, and fun to the otherwise sleepy Texas countryside.



MOON SHOT

March 14, Western Hemisphere

A **total lunar eclipse** will be visible on **March 14, 2025**—the first of two total lunar eclipses next year. The eclipse will take place near the moon's farthest point from Earth (the apogee), making its diameter appear 5.4 percent smaller than average. During this “blood moon” type of eclipse, the moon will gradually get darker while passing through the Earth's dark shadow, taking on a rusty or blood-red color. The eclipse will be visible throughout all of the Americas.



Jasmine Gregory

WHO WANTS TO DIE FOR GLAMOUR

Through February 17, 2025, MoMA PS1

Organized by the museum’s assistant curator, Jody Graf, this will be **Jasmine Gregory**’s first institutional exhibition in the US and will feature new artworks and a large-scale, site-specific installation. Her oil paintings of advertisements for wealth-management firms and luxury watch companies commingle with wine bottles, vitrines, plastic bags, and more to create ambiguous dramas surrounding production and consumption.



Kara Walker

WINTER 2024-2025
FORTUNA AND THE IMMORTALITY GARDEN

Through May 2026, San Francisco Museum of Modern Art

Kara Walker has regularly confronted the power dynamics of race and sexuality through the medium of an oppressive culture. *Fortuna* is newly commissioned, a site-specific work with the types of automata most commonly seen in theme parks—except here the robots are evoking how people can be trapped in both ritualistic actions and cycles of trauma.

Black and White

January 24, Washington, D.C.

As part of the **Smithsonian National Zoo and Conservation Biology Institute**’s giant panda conservation program, Bao Li and Qing Bao—two giant pandas from Chengdu, China—arrived at the zoo on October 15, 2024, and are set to make their public debut on January 24, 2025. The giant pandas are currently acclimating to their new environment. But in the meantime, panda fans can watch *Prepping for Pandas*, a digital series that looks into how the Smithsonian’s “panda team” prepared for this bear pair.



FEATURECHINA



NIKO TAVERNISE

She’s Alive!

Opens in October

The 1935 classic movie *Bride of Frankenstein* gets a much-needed refresh next year through the eyes of director Maggie Gyllenhaal. *The Bride!*, starring Christian Bale, Peter Sarsgaard, Annette Bening, and Penélope Cruz, tells the story of a young woman in 1930s Chicago who was murdered and reborn as Frankenstein’s romantic partner—not to mention the leader of a radical social movement.

Rebel, Rebel

March 12–September 7, Seattle Art Museum

The Seattle Art Museum will present Ai Weiwei’s first US retrospective in more than a decade. *Ai, Rebel: The Art and Activism of Ai Weiwei* will show more than one hundred artworks made between the 1980s and the 2020s, the largest-ever exhibition in the US and his first solo in Seattle. Curated by FOONG Ping, SAM’s Foster Foundation Curator of Chinese Art, this career-spanning exhibition highlights Ai’s role as a provocateur and his strategies for disrupting artistic canons and challenging political authoritarianism.



GAO YUAN

Brotherly Love

Summer 2025, North America

What was once unthinkable appears to be happening: a reunion of the Grammy-nominated ’90s Britpop band **Oasis**, despite a long and bitter feud between its founding bandmates and brothers, Liam and Noel Gallagher. After selling out all its tour dates in the UK and Ireland, the band recently posted a series of shows in the US—all in the summer of 2025—which have already sold out.



SIMON EMMETT

Globe Trotting

Our top destinations this year

Making stops in Marrakesh, Fes, and Casablanca in Morocco; touring Turkey in the spring; summertime in Amsterdam and Stockholm; taking in art week in Mexico City; and road trips crisscrossing the US to Grand Rapids, Michigan, and Fairhope, Alabama



World Party

April 13–October 13, Osaka, Japan

The **2025 World Expo** will be in Osaka, Japan, and it should be as exciting as its googly-eyed mascot, MYAKU-MYAKU. With the theme of “Designing Future Society for Our Lives,” Expo 2025 takes a unique approach by asking people worldwide to propose solutions to social problems with their own astounding ideas and cutting-edge technologies. Approximately 28 million people will descend upon the city to view and produce exhibits, each hoping to glimpse a better future for humanity. What could be more thrilling than that?



ALBERT VECERKA/ESTO

Holding Space

Fall 2025, Harlem, New York

A stalwart of global art of African descent, Harlem’s **Studio Museum** will unveil its new 82,000-square-foot building, designed by Adjaye Associates, in the fall of 2025. The new building will provide extensive exhibition spaces and public

amenities to the Harlem community and will kick off with a presentation of the work by artist, educator, and activist Tom Lloyd (1929–1996), whose pioneering practice was the subject of the institution’s first exhibition in 1968.

TIM FLACH



▲ TIM FLACH
Topiary (2010)

BEST IN SHOW EXPLORES THE CONNECTION BETWEEN PETS AND PEOPLE

BY JEZY J. GRAY

Paws and Reflect



WHAT CAN WE learn about “status, power, loyalty, compassion, and companionship” from how we relate to our animal friends? This is the question behind *Best in Show: Pets in Contemporary Photography*, a traveling exhibition of more than one hundred works by twenty-five global artists currently on view at the Momentary, the satellite space of Crystal Bridges Museum of American Art, in Bentonville, Arkansas, through April 13, 2025.

The group show, organized by Fotografiska Museum New York, explores the often complex relationship between people and their pets and includes the celebrated Weimaraner portraiture of William Wegman, the soapy bathtime pups of Sophie Gamand, the class-conscious pets

of Martin Parr, and images by the world’s first professional cat photographer, Walter Chandoha.

Additional artists behind this fur-forward showcase include Akseli Valmunen, Heather Phillipson, Kári Björn, Leila Jeffreys, Visarute Angkatavanich, Winnie Au, and dozens more.

“Photographers have been turning their lenses on animals since the beginnings of the medium,” the executive director of Fotografiska New York, Sophie Wright, told *Time Out* during the show’s debut in Gramercy Park, Manhattan, in 2023. “Of course, *Best in Show* is meant to be fun. We want it to delight and entertain and bring smiles to your faces.” **➤**



RSVP

SOCIALIZING IS AN ARTFORM, TOO

Mountain Holiday

The 2024 Green Box Arts Festival marked its sixteenth year of bringing artists and audiences together for an annual arts-based getaway. Taking place July 1-14, 2024, the event featured the unveiling of art installations that included a paper lantern exhibition by Vietnamese artist **Thu Kim Vu** inside Lakeview Terrace. Festivities also included *A World of Dance: A Variety of Rhythms*, a genre-scrambling program representing five different companies and styles from tap to modern, and the *ArtDesk* Conversations series. ▶ **Green Mountain Falls, Colorado**



CLOCKWISE FROM ABOVE: Attendees of a short-films screening featuring works by Green Box-affiliated artists; Green Box co-founder **Larry Keigwin** leading a conga line; a performance by Grammy Award-winning duo **123 Andrés; Todd Dixon**, the mayor of Green Mountain Falls, presents at the annual mayor's forum; the **ArtDesk Conversation** with writer **Emily Nussbaum** and **Louisa McCune**; tap dancer **Michela Marino Lerman** leads a dance master class; Green Box founder **Christian Keesee** (left), and executive director **Scott Levy**, unveiling **Kristina Barker's** photography on the Lake Street Display; the art installation *Arc ZERO: Nimbus* by **James Tapscott**; groovin' and movin' at the silent-disco party featuring a live DJ set from **Sound of the Rockies**; participants at the plein air painting workshop led by **Dottie Lrette** experimenting with watercolors and landscapes in an outdoor setting. Photographs by Jeff Kearney/TDC Photography and Tom Kimmell.



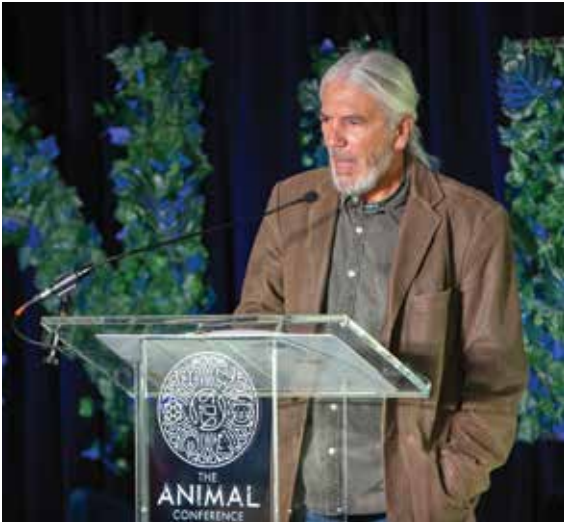


Among Friends

The Kirkpatrick Foundation’s Animal Conference returned for two days of advocacy at the Oklahoma City Zoo. The fourth triennial conference of the Safe & Humane initiative brought together experts and advocates alongside civic and nonprofit leaders, academics, journalists, and private citizens to advance the goal of “making Oklahoma the safest and most humane place to be an animal by the year 2032.” The program included a historical and cultural look at animals in North America by Dan Flores, insight into pet-inclusive housing by Ross Barker, a presentation by Katie Hawk of the Oklahoma Monarch Society, and a tribute to Louisa McCune, introduced by foundation chairman Christian Keesee. ▶ Oklahoma City



CLOCKWISE FROM LEFT: **Molly Gibb** and **Little Man**, a search, rescue, and recovery canine; **Kelley Barnes**, the executive director of Kirkpatrick Foundation; historian and author **Dan Flores** spoke about animals of North America; on Saturday afternoon, Kirkpatrick Foundation remembered **Louisa McCune**, executive director who passed away in August; **Douglas Smith**, a wildlife biologist, discussed the reintroduction of wolves in Yellowstone National Park; **Shawn and Natalee Cross** with **Blaze’s Tribute**, a horse sanctuary located in Harrah, Oklahoma; **Inger Giuffrida**, the executive director of Oklahoma’s only sanctuary and rehabilitation center; the **Lutheran Comfort Dogs** were in attendance; a special presentation on cockfighting in Oklahoma by **Kevin Chambers** of Animal Wellness Action, **Drew Edmondson**, former Oklahoma attorney general and district attorney, and **Gary Maxey**, an attorney in Enid, Oklahoma; the two-day conference included excursions around the Oklahoma City Zoo, including giraffe and rhino feedings, and a tour of the Joan Kirkpatrick Animal Hospital. Photographs by Shevaun Williams and Associates.



Recognizing Excellence

Awarding the exemplary in the Kirkpatrick Foundation’s areas of philanthropic focus—arts, culture, education, animal wellbeing, environmental conservation, and historic preservation—recipients of the inaugural Kirkpatrick Medal were honored with a dinner and ceremony on November 25, 2024, at Oklahoma Contemporary Arts Center. Selected by a committee of foundation trustees, community members,

and foundation staff, awardees included (from left) wildlife photographer **Harvey Payne**, governor of the Chickasaw Nation **Bill Anoatubby**, historic preservationist **Melvina Heisch**, environmental conservationist **Ed Brocksmith**, music educator **Angela McKenna**, and posthumous honor for museum director and arts advocate **Nan Sheets**. ▶ **Oklahoma City**



Photograph by Shevaun Williams

Legends of the West

Outré West: The American School of Architecture from Oklahoma to California opened August 22, 2024, at Oklahoma Contemporary with a panel discussion helmed by co-curators **Dr. Angela Person**, **Dr. Stephanie Pilat**, and **Marco Piscitelli**. Featuring archival drawings, photographs, and ephemera surrounding architectural giants like **Bruce Goff** and **Herb Greene**—including a miniature replica of the latter’s Prairie House in Norman, Oklahoma—the show is on view in the Eleanor Kirkpatrick Main Gallery through January 27, 2025. ▶ **Oklahoma City**



▼ BELOW: **Jeanette** and **Rand Elliott**, **Todd** and **Becky Edmonds** and **Bree** and **Cody Edmonds**; Photographs by Rudolph Tolar





Dinner Date

On October 25, 2024, arts advocates and supporters of **Oklahoma Contemporary Arts Center** from Oklahoma City and across the region welcomed out-of-town guests from California, Texas, Kansas, and New Mexico for a private dinner at **Park House**, the home of **Christian Keesee**. Guests enjoyed an alfresco dinner and a tour of **Tomas Saraceno's** interactive sculpture *Cloud City*. ▶ **Oklahoma City**



Contributors



ANDREW ROWAN has pursued animal-welfare science and environmental advocacy for forty-eight years. Until 2017, he was the CEO of Humane Society International and board chair of the Humane Society Wildlife land trust. He has authored and edited more than one hundred published materials on animal-research alternatives, companion-animal demographics and management, wildlife management, and human-animal interactions.



DYLAN JOHNSON honed his skills roaming the streets of New York with a camera. For nearly a decade he has been shooting full-time for music venues, restaurants, bands, record labels, and festivals across the country. In addition to publishing an art and music magazine, *Dojo Zine*, Johnson's work has been featured in *Rolling Stone*, *Vice*, *XXL*, *Esquire*, and *Cosmopolitan*. He is the co-owner of Uncanny Art House in his hometown of Norman, Oklahoma.



RICKI LEE SCHEEF was raised by an entomologist and a science teacher, and grew up fossil hunting, visiting natural history museums, and spending summers in the university biology lab. She developed an appreciation for the colors, shapes, and ecosystems that contribute to the inexplicable beauty of nature. Scheef lives in Oklahoma City, and gleans inspiration from her friendships, her parents' petrified wood collection, and the personalities of her farm animals.



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Congratulations to Blake Keesee and Katie Nance on their recent marriage on October 12, 2024.



ABOUT THE PUBLISHER

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

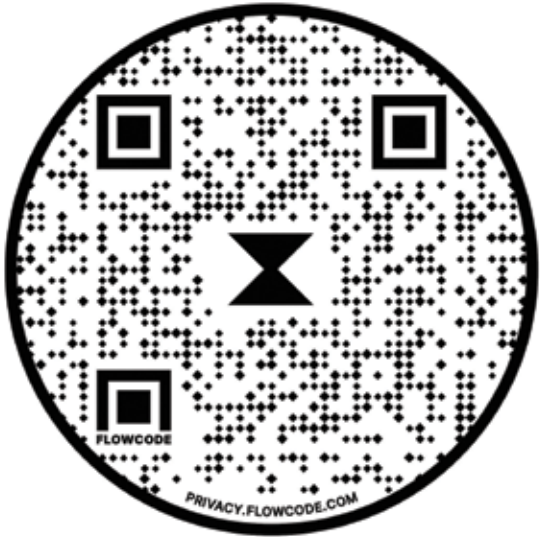
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ArtDesk is a quarterly magazine created and published by Kirkpatrick Foundation. Electronic documents can be sent to office@readartdesk.com. Kirkpatrick Foundation, *ArtDesk*, and its assignees will not be responsible for unsolicited material sent to *ArtDesk*. Copyright 2024. All rights reserved. *ArtDesk* is published by Kirkpatrick Foundation; no donations to Oklahoma Contemporary Arts Center or Green Box are used in the creation of this magazine. All subscription proceeds directly benefit Oklahoma Contemporary. Visit us at readartdesk.com and @readartdesk. **Please be kind to animals and support local art.**

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A Final Bow

Louisa McCune’s desk was a universe—a veritable treasure trove of articles, books, images, studies, movies, artwork, music, letters, and copious handwritten notes. Louisa was inimitable—working brilliantly, enthusiastically, racing to each deadline like it was the last. To know her and see her in action was a gift.

Louisa was one of those magical individuals who lit up any room she entered. She was a collector of many things, people being one of them, always connecting, supporting, and elevating those she believed in. She was a devoted mother, an accomplished journalist, editor, ideator, and creator, and especially a doer.

During her thirteen-year tenure as the executive director of the Kirkpatrick Foundation, she drove meaningful change for the causes close to her heart—animal wellbeing and journalism at the forefront. In 2012, she created the bold but achievable goal of making Oklahoma the safest place to be an animal by the year 2032. In 2014, she co-founded and became editor-in-chief of *ArtDesk*. To call Louisa extraordinary is not an understatement.

This issue is dedicated to the spirit of Louisa McCune. We will miss you, dear friend.

LOUISA DOUGLAS MCCUNE
May 11, 1970–August 10, 2024



RICKI LEE SCHEEF

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Calida Rawles, *Thy Name We Praise*, 2025. Courtesy the artist and Lehmann Maupin. © Calida Rawles