

ART DESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



\$10 USD



0 74470 29070 4

START HERE

3 DASHES BITTERS

1 TSP WATER

1 SUGAR CUBE

3 oz BOURBON WHISKEY

1 SLICE ORANGE

1 MARASCHINO CHERRY

A R T D E S K

FROM THE ART DESK 02

Art of Our Time

PORTFOLIO 04

In Full Bloom

THE NECESSITIES 11

EXHIBITION 20

The Quantified Self

BRIDGE 32

Marfa Man

PROFILE 38

Other Dimensions

PHOTOGRAPHY 48

Edward Burtynsky

STUDIO 56

Valerie McDonald

with Larry Keigwin

RETROSPECTIVE 62

Jim Hodges

AN OUTLIER 66

Rescue Dogs

RECENTLY 68

COLOPHON 70

AT WORK 72

Ed Ruscha

MANIFESTO BC

X X X



▲
Marfa, Texas (2013)
photograph by SUSAN SIMMONS

ART OF OUR TIME

Welcome to ArtDesk.

Whether you are a subscriber to this new magazine, were given a complimentary copy, or just stumbled upon it, I hope you will find our features about contemporary art, performance, and thought to be interesting, fun, and enlightening. Each year, our two issues will celebrate the people, trends, and happenings in contemporary art, which we define as the art of our time created by living artists.

ArtDesk's main purpose is to be a support publication for three intertwined organizations: Oklahoma Contemporary Arts Center in Oklahoma City (formerly City Arts Center); Marfa Contemporary in Marfa, Texas; and Green Box Arts Festival in Green Mountain Falls, Colorado. These community arts organizations provide education, exhibition, and programming 365-days-a-year, 24/7 at a grass-roots level.

We at ArtDesk believe in strong regional arts programming. We liken it to the farming system in baseball. Simply said, you can't have great art in the art capitals if there isn't great arts education in the regions. Are there any legendary ballerinas who were born and bred in Manhattan? Sure, there may have been one or two in the history of time, but most likely the great American artists of today come not from New York, but from places like Idaho, Oklahoma, or Pennsylvania. We don't immediately think of these regional outposts as arts incubators. But oftentimes, young artists who have made it to Carnegie Hall or Lincoln Center recall the spark they felt when they first heard an opera or saw a ballet in their hometown. Sitting in their seats with their parents, they experienced that pivotal moment of being art-struck, saying, "I want to do that!" For some, it is easy to find a place to pursue arts education; for others, it can be a struggle.

In Oklahoma City and Marfa and at Green Box, we hope to help light the spark of interest in art. We endeavor to be the mechanism that helps make dreams come true—the place where talent can be discovered, revealed, and fine-tuned and the stepping stone from local to regional to national. And we hope to be the place where anyone can come to learn about art and develop a greater appreciation. We are for everyone.

In closing, I would like to give my sincerest thanks to the Kirkpatrick Foundation trustees, who have so generously encouraged me to move ahead with the magazine, believing that it will engender a greater understanding of what these three arts organizations are achieving. It is also our intention that ArtDesk will serve as its own educational platform and that many of our readers—regional and nationwide—will choose to subscribe. Those most passionate about our editorial mission may consider joining the Kirkpatrick Society with a premium level gift that enables us to place ArtDesk in schools, libraries, and other not-for-profit arts organizations.

Lastly, I tip my hat to Louisa McCune-Elmore, director of the Kirkpatrick Foundation, for using her skills as a magazine editor (previously working at *George* and then as editor-in-chief of *Oklahoma Today*) to bring this idea of mine to life.

IN FULL BLOOM

by MARY ANN PRIOR

ANA MARIA HERNANDO'S EXHIBITION, *The Illuminated Garden* at Oklahoma Contemporary Arts Center, is poised to cement and enhance her reputation for outstanding installations. Previous shows at the Boulder Museum of Contemporary Art, Museum of Contemporary Art in Denver, and Kemper Museum of Contemporary Art in Kansas City have already endorsed the talents of this vibrant, life-affirming artist whose work comprises paintings, drawings, prints, and sculptural installations. Now in Oklahoma City, Hernando synthesizes the whole gamut of her creative practice, and the result is a stunning, colorful, rich array of diverse pieces which—and this cannot be said of very many artists' work today—delight the eye, lift the spirits, and refresh the mind.

Travel, especially to the artist's homeland of Argentina and other South American countries, inspires much of Hernando's work. Although there is nothing overtly historical about the work, customs and traditions are firmly interwoven into her final productions. By employing vivid colors and components such as resin, video, and sound, the artist creates an impression that is pure twenty-first century. Consider *La Montaña* ("the mountain"), made of 130 stiffened, kaleidoscopically hued petticoats that originated from the women of the Andes Mountains. These are combined with wool, beads, and resin, then piled into a surprising hill in front of a multi-screen projection showing women and children from Mollamarca performing in various celebratory scenes. This woman-made mountain is a monument to the spirituality and strength of women, another of Hernando's preoccupations.

"I am always fascinated by this coming together of women, and the collaborative nature of so many of their (our) interactions," says the Boulder, Colorado, resident. "The work, done by an individual or by the group, is regarded as the group's. Throughout history, women of every culture have come together to commune with one another, often laboring, raising children, taking care of the sick. This resonates also with my experience as a single mother of three."

Flowers also feature large in Hernando's body of work, the floral aspect of the work providing an element of natural beauty. As Hernando explains, "Flowers are my inspiration. They are sensual, delicate, quiet, beautiful. I see them as the utmost expression of a plant. Using patterns as a backdrop for the flowers is a reminder to me of the playfulness between sensuality and spirituality, the hiding and the revealing, the fullness and the sparseness, the rules and the inspirations."

Femininity and feminism, history and modernity, craft and fine art—all are skillfully meshed in an exhibition of deceptively simple shapes and patterns that convey a complex layering of information. Hernando's work may be enjoyed on many levels, and that is its true beauty.

The Illuminated Garden will exhibit at Oklahoma Contemporary from October 15 through December 20, 2013, and travel to Marfa Contemporary in Marfa, Texas, January 10 through March 23, 2014.





▲
ANA MARIA HERNANDO, *Bauhinia over Sherry's Gift*
Oil and alkyd on canvas (2004)

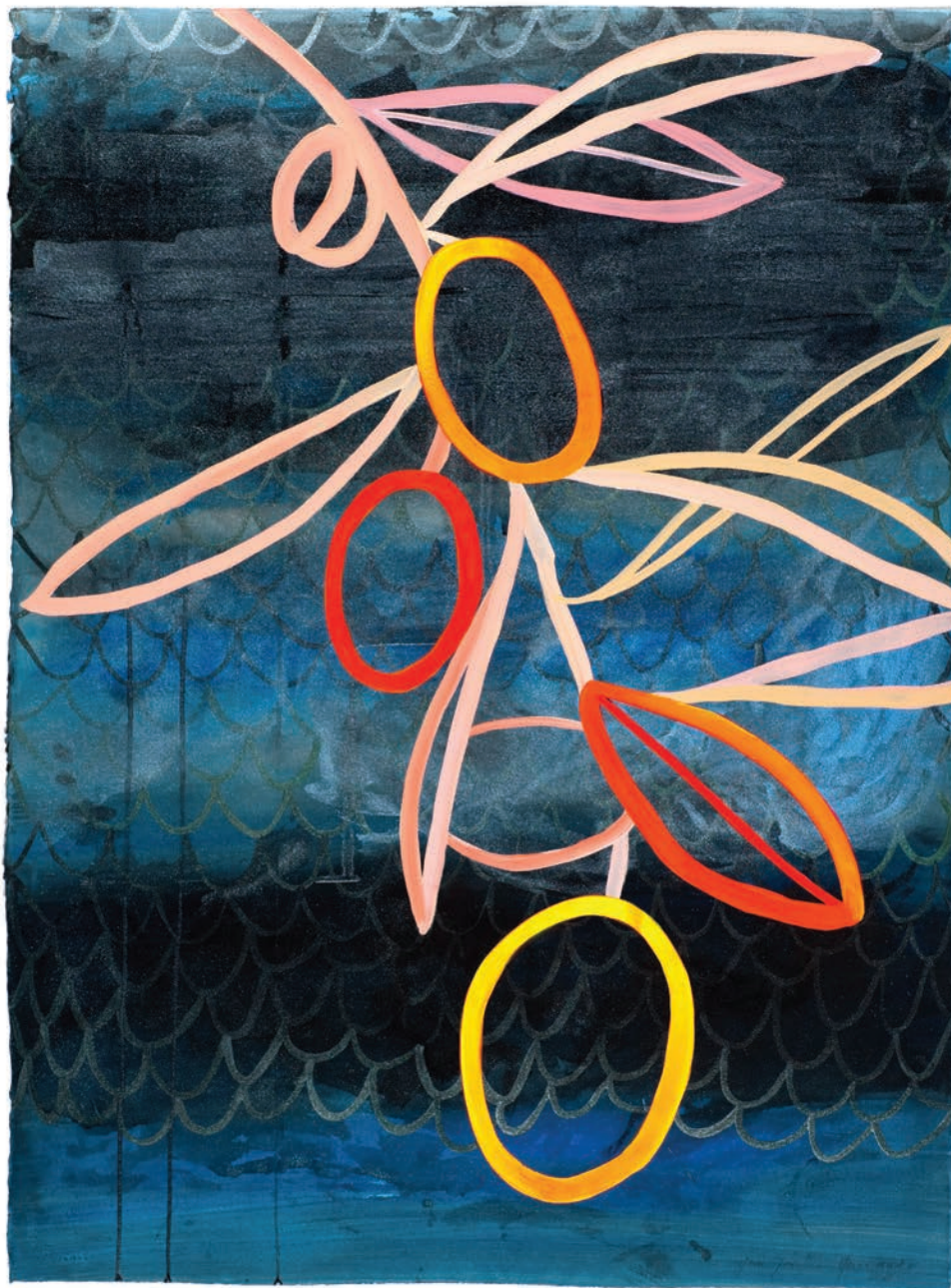


▲
ANA MARIA HERNANDO, *Crecen Flores Blancas en la Miel*
Oil and alkyd on canvas (2006)

A Small Mountain of Doubts in My Jungle Night ►
Acrylic, dirt, ash, ink, wood putty, oil, collaged paper (2007)







▲
ANA MARIA HERNANDO, *The Illuminated Garden, II*
Acrylic ink and acrylic on paper (2012)

WINTER / SPRING 2013-2014

THE NECESSITIES

ArtDesk offers need-to-know details about who to watch, what to read, which tickets to buy, and what's happening where. Follow us @readartdesk for the latest in contemporary arts.

BENJAMIN MILLEPIED

The One to Watch

IN PARIS, the ballet is a matter of no small cultural pride, its illustrious history dawning in the court of Louis XIV, The Sun King. The Paris Opera Ballet is the world's oldest national ballet company. So naturally, the company's announcement that Bordeaux-born, New York City Ballet-raised, Los Angeles-based Benjamin Millepied would take over as director, effective November 2014, raises the question: What does this mean for ballet?

It's a grand jeté of an artistic appointment that, Millepied told *The New York Times*, "made my head spin." For those whose balletomania was kindled by the 2010 thriller *Black Swan* (choreographed by Millepied and winning an Academy Award for his wife, actress Natalie Portman) it suggests a courtship of movie audiences. Well, why not? Millepied, currently at work on a piece for New York City Ballet, is not ashamed of his pop-culture pedigree; the bio on his web site lists his film-directing credits, plus a modeling gig for Yves Saint Laurent's fragrance "L'Homme Libre." Yet insiders know the real reason he landed this job is his many years with New York City Ballet, which ended in 2011 when he relocated to California to found the L.A. Dance Project.

Like all ballet companies, international or regional, the Paris Opera Ballet regularly commissions works from contemporary choreographers (Millepied included), showcasing these additions to the repertoire on par with *Swan Lake*. Lise Friedman is a former dancer and the author of *Becoming a Ballerina: A Nutcracker Story* (Viking). "With Millepied," she says, "this venerable troupe ups the artistic ante, choosing a choreographer steeped in Balanchine, fluent in film, and uniquely attuned to the unpredictable rhythms of twenty-first-century life."

His appointment continues a grand tradition that's alive and well from Paris to Oklahoma, where Tulsa Ballet's resident choreographer is the award-winning, Beijing-born Ma Cong. Millepied is French for one thousand feet. His next job affirms that the steps of every choreographer who moves with modern times may be reflected many thousands of feet from the ballet-studio mirror.

BALLET DE L'OPÉRA DE PARIS

Paris, France

Millepied's tenure begins in November 2014

self-portrait by Benjamin Millepied

AUGUST: OSAGE COUNTY

Misery Loves Family

TRACY LETTS IS ON A ROLL. Fresh off his 2013 Tony Award-winning debut as a Broadway actor in the fiftieth anniversary revival of Edward Albee's *Who's Afraid of Virginia Woolf?*, the Tulsa-born playwright-actor-screenwriter is about to see his own 2008 Pulitzer prize-winning play *August: Osage County* become a major awards contender again when the film adaptation hits theatrical screens this December. The son of a novelist mother and actor-college professor father, Letts paid his dues for more than a decade in the trenches of Chicago's acclaimed Steppenwolf Theater Company, followed by writing and acting Off-Broadway, then on the Great White Way. Two of his earlier plays, *Bug* (2006) and *Killer Joe* (2011), he adapted as independent feature films.

August: Osage County is a multi-generational ensemble drama about the Weston family, led by irascible matriarch Violet, that calls to mind the emotionally complex dramas of Tennessee Williams, and the gritty pulp fictions of Jim Thompson. Letts' scorching, seriocomic tale fearlessly takes on suicide, substance abuse, and all manner of family dysfunction. With its literary merits established and a strong critical wind at its back, the film adaptation (also penned by Letts) attracted the Academy Award-winning producing team of George Clooney and Grant Heslov, who in turn drew a starry cast led by Meryl Streep, Julia Roberts, Sam Shepard, Chris Cooper, and Ewan McGregor.

Given the story's rural setting and the author's strong ties to the state, it would've been a sin to film this story anywhere else but Oklahoma. Film productions of this magnitude come along once in a decade at best. Still, Oklahoma has been home to its share of location cred, including *Dillinger*, *The Outsiders*,



Rain Man, and *Twister*. The producers of *August: Osage County* decided to shoot at the play's plot location thanks to Letts's background and director John Wells's penchant for authenticity.

Cameras started rolling for the eight-week shoot in September 2012 at various locations around Osage County in northeastern Oklahoma. Already, this film has joined several other recent productions in making a significant economic and cultural impact on communities far from Hollywood. As Letts has said, he hadn't seen many plays about folks living in the so-called flyover zone.

Premiering at the Toronto Film Festival in September and with Oscar season expert Harvey Weinstein at the helm of distribution, *August: Osage County* is guaranteed a white-hot spotlight if not a slew of award nominations. Who better to bare the warped soul of an Oklahoma family in crisis than a talented, original voice like Tracy Letts?

AUGUST: OSAGE COUNTY

Directed by John Wells

The Weinstein Company

Opens Christmas Day

photograph of Tracy Letts by Fredrik Brauer

KRAFTWERK

Post Modern

THE PIONEERING GERMAN electronic music group Kraftwerk has always been as much an art project as a band, but never more so than now. In the 1970s, when founding member Florian Schneider was still playing the electronic flute rather than the synthesizers that came to define Kraftwerk's sound, the group was more likely to headline art galleries than music clubs.

So it was a homecoming for the electro pioneers from Düsseldorf to be enshrined at New York City's Museum of Modern Art in April 2012. Playing an eight-night stand called *Retrospective 1 2 3 4 5 6 7 8*, performing songs from each of its eight studio albums known as *The Catalogue*—along with a futuristic stage show featuring 3D projections of red-shirted robots—Kraftwerk was now a museum piece.

Other musicians had always loved Kraftwerk's oddly funky electronica: Among the group's worshipful fans are U2's Bono and Chris Martin of Coldplay, who once compared Kraftwerk to Leonardo da Vinci. In the past year, *The Catalogue* has toured the world, with eight-night stands this spring at Tokyo's Akasaka Blitz and at the Sydney Opera House.

Ralf Hütter, the only original member since Schneider's departure in 2006, says it's time to continue *The Catalogue*: "Now we can concentrate on number nine." This, he promises, is more than a work of art: "It's music non-stop!" Meanwhile, former percussionist Karl Bartos is busy touring to promote his new album based on work during his Kraftwerk era, *Off the Record*.

THE CATALOGUE

Recorded 1974–2003, Released 2009 by Kraftwerk

photograph Andy Sheppard

▲
MUSIC
by TOM NAWROCKI

SOLAR DECATHLON

Let the Games Begin

IT'S THE BEST OF TWO WORLDS: The spunk of ambitious, creative college students combined with the spirit of intense competition through architectural design. An opening ceremony, showcasing finely tuned skills judged by a panel of experts, lends Olympic flair to the 2013 U.S. Department of Energy Solar Decathlon, taking place October 3–13 at the Orange County Great Park, in Irvine, California.

From the Greek words *déka* (ten) and *áthlon* (feat), the Solar Decathlon is much like its Olympic counterpart. Solar decathletes work for two years to design, build, and operate solar-powered houses that are not only cost-effective and energy-efficient, but attractive as well. As the name implies, competitors are judged in ten categories—architecture, market appeal, engineering, communications, affordability, comfort zone, hot water, appliances, home entertainment, and energy balance. Each is worth a hundred points for a total of one thousand. Twenty university teams made up of engineering, architecture, and marketing students have been selected to compete. Their houses are moved to a specially constructed solar village, where visitors are encouraged to tour and learn about ways to implement energy-saving ideas into their own homes.

"We nurtured this event in America, watched it grow in Europe, and witnessed it reach new heights in China," director Richard King says in a blog post. "I am so glad to see our good work spread around the world."

SOLAR DECATHLON

October 3–13, 2013, in Irvine, California

photograph by Jim Tetra

▲
ARCHITECTURE
by SUSAN GROSSMAN

THE

Book Report

From architectural polemics to soft and furry bunnies, this recent crop of art books brings much to the nightstand (and coffee table).

THE MASTER OF US ALL: **BALenciAGA**

Mary Blume
Farrar, Straus & Giroux
2013; \$25

Haute couture king Cristóbal Balenciaga defined elegance. He was exacting, he designed for women of a certain position in life, and he was, above all, private. Writer Mary Blume investigates the man through the eyes of his top vendeuse, Florette Chelot.

PICASSO AND TRUTH: FROM CUBISM TO GUERNICA

T.J. Clark
Princeton, 2013; \$45

Retired UC Berkeley art historian T.J. Clark revisits the great twentieth-century master, Pablo Picasso, not through biography but through the most important works of his career, including *Guitar and Mandolin on a Table* (1924). The book is based on his Mellon Lectures in Fine Art from 2009.

ARTFUL ANIMALS

Colleen Terry
Fine Arts Museums of
San Francisco, 2013;
\$27.95

The junction of fine art and beautiful animals never gets old. *Artful Animals* is a fresh but comprehensive revisiting of that pairing, from Rembrandt's *Sleeping Puppy* to Beth Van Hoesen's delicate and dear Sally.

GLITTERING IMAGES: A JOURNEY THROUGH ART FROM EGYPT TO STAR WARS

Camille Paglia
Pantheon Trade Paperback, 2013; \$18.95

Camille Paglia, a favorite feminist of the libertarian set, takes her signature approach to twenty-nine favorite artworks. As much a meditation on art as it is an essay for modern society, *Glittering Images* implores us to bring art into our lives in order to "realign our senses and produce a magical tranquility."

SIX FAIRY TALES

*The Brothers Grimm
with illustrations by
David Hockney
Royal Academy of Arts
1970; \$25*

First published in 1970 by Kasmin Gallery, where artist David Hockney was nurtured and befriended by British art dealer John Kasmin, *Six Fairy Tales* was reissued in 2012, featuring plate etchings by the artist and a linen and embossed cover.

AMERICAN SKI RESORT

*Margaret Supplee Smith
University of Oklahoma
Press, 2013; \$45*

Ski bums will rejoice with the arrival of this coffee-table tome, a gorgeous avalanche of detail about the top one hundred designers and architects of North American ski resorts. From early A-frames to Pepi Gramshammer's 1960s Tyrolean-style hotel in Vail and the modular vacation housing of the Eighties, this history will be welcome around any alpine fireplace.

THE GAY 90'S

*Mark Ryden
Rizzoli, 2013; \$39.95*

Artist Mark Ryden puts surrealist pop art on display in this richly produced art book. Whether oil on canvas or charcoal on paper, Ryden's work—described by the artist as blurring the boundaries of high and low art and “treading a fine line between nostalgic cliché and disturbing archetype”—is a mash-up of da Vinci and Lady Gaga.

JUNKSPACE WITH RUNNING ROOM

*Rem Koolhaas/Hal Foster
Notting Hill Editions
2013; \$15.66*

Described as both manifesto and jeremiad, Rem Koolhaas's reissued meditation “Junkspace”—about the poor state of architecture—is an essential read right now, especially since cult hero Koolhaas will curate the fourteenth International Architecture Exhibition (titled, of course, *Fundamentals*) at the 2014 Venice Biennale.

GENESIS

*Sebastiao Salgado
Taschen, 2013; \$69.99*

The most anticipated art book of 2013, *Genesis* is the masterwork of Brazilian photographer Sebastiao Salgado. In production for nearly a decade, the black-and-white images function as a survey of the planet—humanity and nature—and reflect Salgado's quest to document the “pristine world” that exists “beyond our eyes and reach.” *Genesis* is remarkable in every way.

THE

Foreseeable Future

WINTER / SPRING 2013-2014

LET'S FACE IT

NELSON-ATKINS MUSEUM OF ART

Twenty-nine different artists from around the world will be represented in *Kansas City's About Face*, focusing on contemporary photographic portraiture since 2000.

Nelson-Atkins.org Closing January 19, 2014

Brooklyn Museum
New York, NY

To appreciate why the ancient Egyptians worshiped the divine feline, pounce on *Cats of Ancient Egypt* at New York City's Brooklyn Museum, celebrating the whiskered deity as work of art and force of nature. July 24, 2013 – December 2014.

BrooklynMuseum.org

About Face: Untitled, above, is by photographer Jocelyn Lee, who was born in Italy in 1962. She has degrees in art from Yale University and Hunter College and lives in Brooklyn.

The Art Institute of Chicago
Chicago, IL

Japanese photographer Shomei Tomatsu is celebrated with the first museum retrospective since his passing last year at age eighty-two—it's also the first solo show of his work in the U.S. in nearly a decade. The photos comprising *Island Life* will doubtless inspire a new generation to share Tomatsu's enduring fascination with Japan's southern islands. September 14, 2013 – January 5, 2014. **ArtIC.edu**

Now

Walker Art Center
Minneapolis, MN

The venerable Minneapolis mecca presents the largest retrospective of sculptor Claes Oldenburg's formative work from the decade that defined pop art. With snapshots, home movies, and slide projections of 300 Oldenburgs from around the world, *The Sixties* runs September 22 – January 12, 2014. **Walkerart.org**

Whitney Museum of American Art
New York, NY

A picture is worth a thousand words, and a picture of words by Robert Indiana is well worth visiting New York City this fall. *Beyond Love* explores this iconic artist's themes of American illusion and disillusion with the L-word. September 26, 2013 – January 5, 2014. **Whitney.org**

Oct. 06

Detroit Institute of Arts
Detroit, MI

Watch Me Move: The Animation Show displays one hundred segments from famous and lesser-known animated films, including names like Chuck Jones, Disney, Pixar, Studio Ghibli, Tim Burton, South Park, Felix the Cat, Mickey Mouse, Betty Boop. October 6, 2013 – January 5, 2014. **dia.org**

Oct. 19

Nasher Xchange
Dallas, TX

X marks the Nasher Sculpture Center's tenth anniversary, October 19. For the occasion, this public exhibition features new work by ten artists at ten historic locations around the city, on view through February 16, 2014. **NasherSculptureCenter.org**

Oct. 27

Denver Art Museum
Denver, CO

Fine French art migrates to Colorado when *Passport to Paris* arrives this fall at the Denver Art Museum. Boasting works by such legendary artists as Claude Monet, Edgar Degas, Camille Pissarro, and Henri de Toulouse-Lautrec, the exhibition covers the late 1600s to the early 1900s. October 27, 2013 – February 9, 2014. **DenverArtMuseum.org**

Dec. 05

Art Basel
Miami, FL

Art's next hot talents and their doting collectors, gallerists, and media mavens are basking in Miami Beach, Florida, at the 2013 edition of this renowned art fair. Comb the beach and visit more than 250 galleries showcasing new works in painting, sculpture, installation, and more. December 5 – 8, 2013. ArtBasel.com

Jan. 20

Oklahoma Contemporary Arts Center
Oklahoma City, OK

For more than two decades, *Art Now* has been the go-to exhibition for the works of Oklahoma's finest local artists. The opening gala (Friday, January 24) will feature live entertainment by area music legends, plus catering provided by some of the city's most treasured restaurants. January 20 – February 7, 2014. CityArtsCenter.org

Mar. 02

Philbrook Museum of Art
Tulsa, OK

Art and consumer culture collide in Tulsa at next spring's *Pop Art Design*, the first exhibition to explore the importance of design and evolution in the world of Pop Art. More than forty artists and designers will be represented through paintings, furniture, films, album covers, and other media dating from the 1950s to the present. March 2 – May 25, 2014. Philbrook.org

Apr. 11

Dallas Art Fair
Dallas, TX

The sixth annual Dallas Art Fair will hit the Fashion Industry Gallery next spring with a special preview gala on April 10. Benefitting the Dallas Museum of Art, the Dallas Contemporary, and the Nasher Sculpture Center, the gala offers patrons a chance to preview and purchase works prior to the fair's public opening. April 11 – April 13, 2014. DallasArtFair.com

Camp Art!

Oklahoma Contemporary Arts

Center's youth art camps are an eclectic assortment of visual and performing arts classes designed to inspire students' imagination and encourage exploration of the arts. Participants have a variety of classes to choose from, each offering a unique approach to art. The camps provide an alternative to traditional art classes and employ professional instructors to encourage growth and creativity among students. The courses also take a fun and modern approach to art, with previous classes including: **Smart Phone Photography, King Kong vs. Godzilla: Adventures in Stop Motion Animation, and Dream Weavers.** Classes explain techniques, famous artists, and art history all while encouraging individual creativity. Programs are available for **children ages five to thirteen years** and are offered several times throughout the year.

FALL BREAK 2013

October 14 – 18

October 21 – 25

SPRING BREAK 2014

March 10 – 14

March 17 – 21

WINTER BREAK 2013

December 18 – 20

HOLY BOXES!
DONALD JUDD'S
NEVER-BEFORE-
SHOWN COLLAGES
AND DRAWINGS
FROM THE JUDD
FOUNDATION
ARCHIVE IN
MARFA, TEXAS,
HAVE TRAVELED
TO ST. LOUIS,
MISSOURI, FOR
THE EXHIBITION:
MULTICOLORED
RED WORK GIVES
NEW MEANING TO
"SEEING RED."

May 10, 2013 –
January 14, 2014.
at The Pulitzer
Foundation for
the Arts.
PulitzerArts.org

RAISING THE BRA

Innerwear is Outed in an Exhibition Celebrating Centuries of Undergarments

by LAUREN DOW

La Perla and Agent Provocateur, take note. *Behind the Seams, the Mechanics of Underwear: An Indiscreet History of the Silhouette* is a new exhibition that seeks to expose the architectural and whimsical beauty of historic garment foundations. Traveling from the Louvre in Paris to Bard Graduate Center in New York City and designed by scenographer and designer Constance Guisset, *Behind the Seams* features more than two hundred examples from the fourteenth century to today.

The underclothing, gathered from both private and public collections, highlights the evolution of lingerie and the standard of beauty for both men and women. The women's lingerie includes exquisite pieces built with boning, straps, hinges, springs, laces, and fabric designed to mold the body into the feminine figure required by the stylish silhouette of the day. Men's undergarments, meanwhile, range from padded undershirts and stockings to the codpiece that conveyed strength and virility.

Visitors to the exhibition have the opportunity to try on specially made replicas of corsets, panniers, and crinolines, for an up-close understanding of how intimate fashions have shaped customs across time.

BEHIND THE SEAMS, THE MECHANICS OF UNDERWEAR

Opening March 2014 at Bard Graduate Center

photography by Patricia Canino

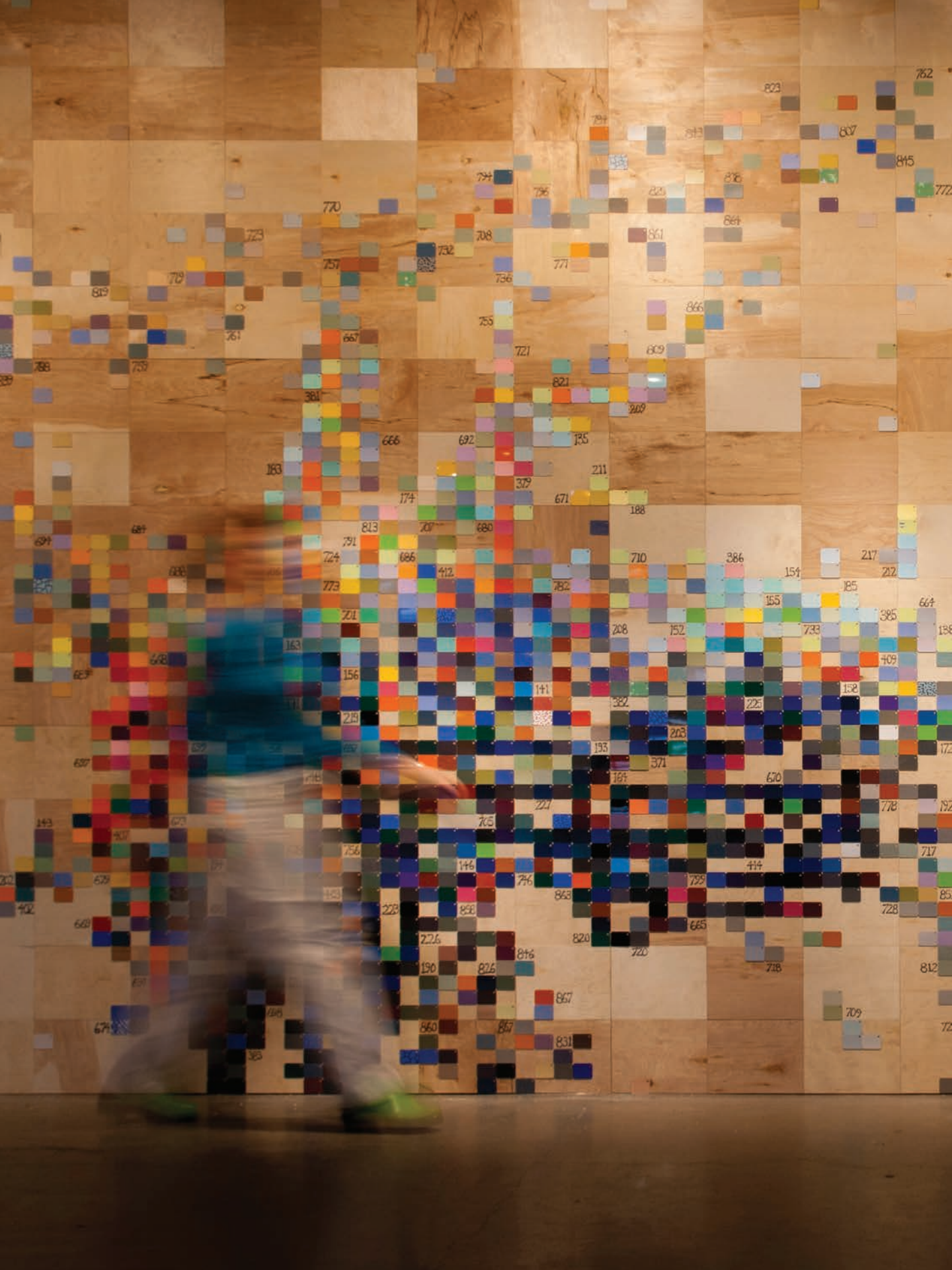


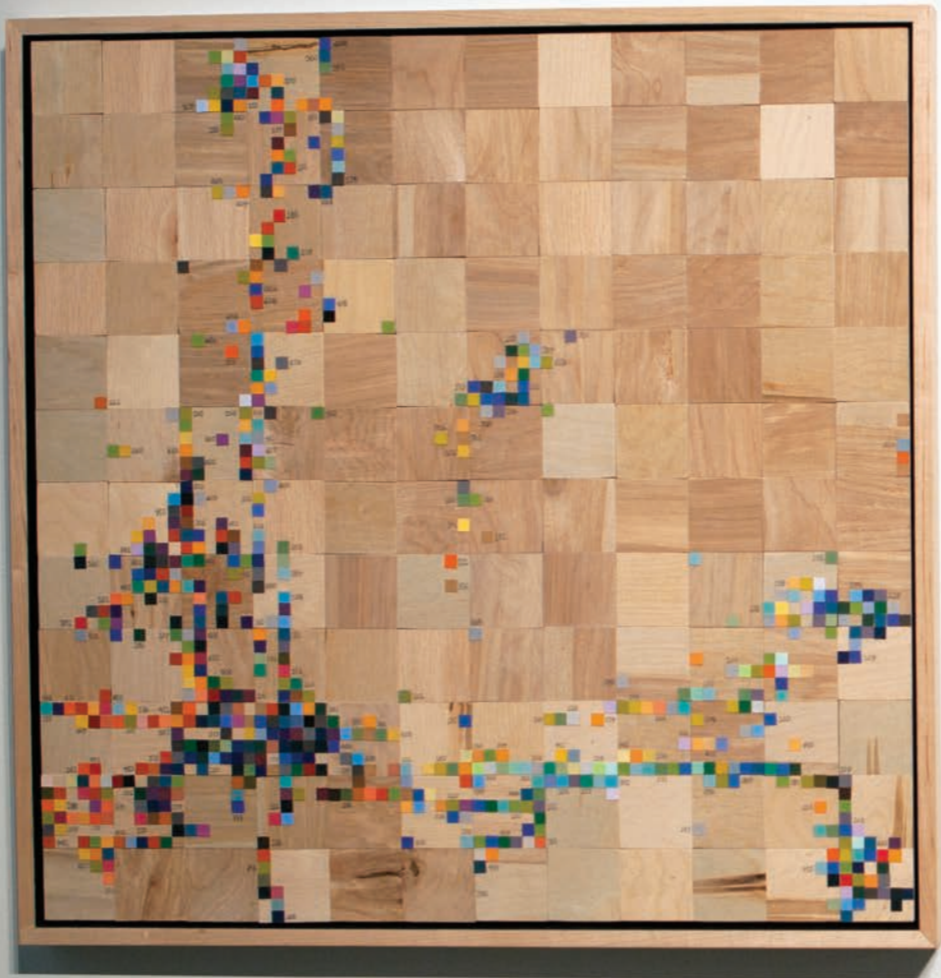
*"Everything is
within walking
distance if you
have the
time."*

MARFA CONTEMPORARY

THE QUANTIFIED SELF

In Sleeping, eating, walking at Marfa Contemporary,
artist Laurie Frick depicts the visual
pattern of her every action.





▲
LAURIE FRICK, *From Brooklyn to Manhattan*
Cut wood, paper, graphite, and adhesive (2012)



▲
LAURIE FRICK, *Austin Tracks*
Cut wood, paper, graphite, and adhesive (2012)

THE QUANTIFIED SELF

by ALLISON MEIER

WE LIKE TO THINK that our actions and behaviors as people spring from some mysterious well of the unconscious, a perfect alchemy of impulse and planning. But what if at least some of our sense of self could be predicted by our personal data? And what if collecting this data, rather than being an unsettling or invasive measure, could give us a better understanding of ourselves as individuals?

"Some people see the future in this way and it's very appealing," says artist Laurie Frick, whose work is driven by data. "Some people see the future in this way and it's horrifying. They've grown up with this idea that the makings and mechanics of you are a mystery."

New York- and Austin-based Frick has a background in mathematics, engineering, and high technology, all of which influence her intricate art. Each new work is part of an evolving portrait in information of Frick as a person. From each step walked, to the time she's spent online, to the pattern of her sleep, to her mood and stomach stability—days upon weeks of captured data are transformed into art that transmits visually abstract collected numbers.

"I think looking at Frick's work, one is interested in recalling one's own movements through time and space," says gallerist and writer Sonia Dutton.

With *Walking, eating, sleeping*, which opened at Oklahoma Contemporary Arts Center and is now on view at Marfa Contemporary until January 3, 2014, Frick installed an immersive exhibition based on her data tracking systems used over the last two years. The exhibition is something of a retrospective on the artist's work: a concentrated look at the rhythms of what makes her, her. Much of it is inspired by thinking of a world in which everything about us could be measured by the minute and turned into a language that we could understand in the context of who we are.

Or, as Frick says, "What if you find all of these ways to see yourself, and it's a whole other way to see yourself?"

Re-contextualizing the self in art, whether it's a self-portrait that manifests what is usually invisible or a geometric painting whose patterns resonate beyond language, Frick's work is comparable to a scientist turning a data flow into a narrative of meaning. In fact, science and her work are intimately linked; she's had a residency at the University of Texas Neuroscience Imaging Research Center, and she draws on neuroscience's focus on brain activity.

"Laurie's specific interest in understanding patterns in human thought and behavior dovetails incredibly well with the research that we do in my laboratory, which uses brain imaging to understand decision making and self control," says Russell Poldrack, director of the Imaging Research Center.

Frick's *Walks* series centers on movement data recorded by portable devices over different days, with geometric layers of collected paper conveying the kinetic energy of a walk around New York City. Added to the physical aspect of steps and location is the conceptual twist of "self-surveillance" data: the artist's mood, sleep, and even time spent on the Internet.

The end result is an artful data signature as individual to Frick as a fingerprint. She notes that there's a growing "ability to make sensing very invisible to you" with sensors embedded in a phone or clothing, to track "not just your biometrics—your pulse, your heart rate, your skin temperature—but also the behaviors that you don't think about, like how fast you respond to an email, or how many people you talked to."

Many of us already track ourselves with pedometers and calorie counters, handy on our phones and other gadgets. But there are new tools



▲
LAURIE FRICK installs *Walking, eating, sleeping* at
Oklahoma Contemporary Arts Center; background, *Moodjam* April 10 (2013)



that may become even more prevalent. Frick actively uses an online site called MoodJam to associate a color with a mood and compare it to the results of other users. For *Sleeping, eating, walking*, this is expressed in grids of Italian countertop tiles, such as *Moodjam, April 10*, which charts her mood down to the second as it pulses from soft hues of blue, green, and beige to sudden fragmentations and mottled patterns. Other days are dominated by darker colors or more uniform shades.

As with her other art, Frick's materials, often found serendipitously, are simple yet effective. The artist says that the visual impact of color is "a good way to transmit a complex sensation," and she uses elements such as the color pieces to "set the rules in [her] mind" for transmitting the data directly.

Frick notes that "everyone deals with data in a digital pixels way on the screen," and "you have this idea that you have a social pulse." Even with casual

usage of Facebook, Twitter, and other outlets of social sharing, we may already be inadvertently tracking our behavior. She points to Eric Horvitz of Microsoft, a fellow speaker at the 2013 TEDxAustin, where Frick presented on "the art of self-surveillance."

Horvitz's team at Microsoft looked at the tweets of women who'd recently given birth, tracking their social-network usage before and after, and was able to predict the likelihood of their experiencing postpartum depression. More than just statements of gloom and the particular language charted across time on their Twitter feeds, Microsoft looked at how many people the women followed, how many followed them, and whether they were actively re-sharing external links or engaging more in one-to-one interaction—and how this changed after childbirth.

"We ignore our own heartbeat; we forget the things we've said," says Frick, so that we almost see this data and our internal workings as our anxiety-producing



“other self.” But all this overlooked data is as much a part of us as our immediate consciousness. Frick has measured hundreds of nights of her own sleep, which tends to be “ragged”; but, she adds, it’s “really even” and she has “a low standard deviation,” just as she herself tends to be an even-keeled person. Her husband’s sleep scores, on the other hand, “swing wildly,” which corresponds to her assessment that he “is either in a fabulous mood, or completely falls off the cliff.” She adds, “There is a reflection of your basic nature in some of these measures, something inherently connected to your basic personality.”

Quantify-me, an installation in *Sleeping, eating, walking*, collects hanging, laser-cut squares of paper to create something of a data forest, each element a streamlined chart of activities such as sleep, distance, weight, mood, and computer time. Cut words offer clues to deciphering the patterns, and on the floor is a scattering of paper shards. For Frick, these represent

moments in which “the data goes bad,” and they correspond to those times, in data as in life, when things just fall apart. But with more data, you may be able to predict why, or when.

With her high-tech take on the notion of knowledge as power, Frick sees the value in examining personal data within the clarifying, visual medium of art. One project compares her walking data to the weather conditions on a given day. Any number of similar data crosses—aligning email responsiveness with mood, say, or skin temperature with stress levels—could be used to interpret or even predict how a person feels on a particular day. Using art to explore this theme gives Frick a freedom that she wouldn’t have with straightforward science.

“There’s something about art that gets people to stop and look and notice,” she says. “It holds them and gets them to really pay attention. It’s the ability of an artist to imagine something that isn’t real yet.” ✕



Cut found paper on cradled hardpanel (2009)

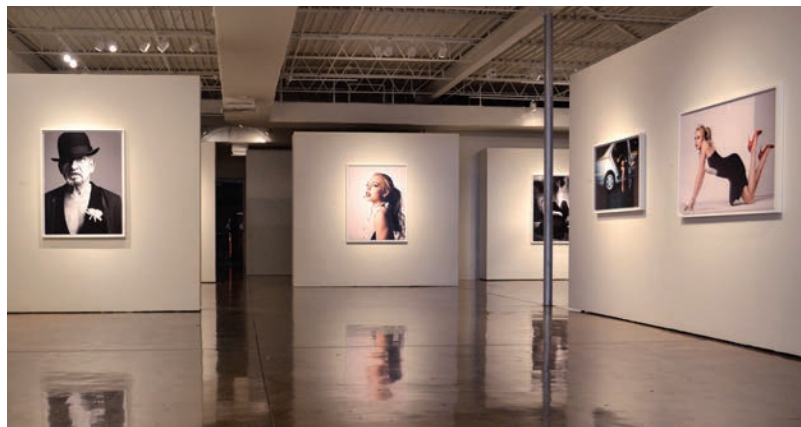


LAURIE FRICK, *January (detail)*
Cut found paper on cradled hardpanel (2010)

"Victoria Beckham" by Bryan Adams



ENCOURAGING ARTISTIC EXPRESSION IN ALL ITS FORMS THROUGH EDUCATION AND EXHIBITS.



EXHIBITIONS



ADULT WORKSHOPS



CHILDREN'S CLASSES & CAMPS

| O | K | L | A | H | O | M | A | R | Y |
| C | O | N | T | E | M | P | O | R | A | R | Y |

formerly City Arts Center

3000 GENERAL PERSHING BLVD.
OKLAHOMA CITY, OK 73107
405.951.0000

WWW.OKLAHOMACONTEMPORARY.ORG



{ Marfa Man }

*In this West Texas minimalist mecca,
Marfa High School welding teacher, Buddy Knight,
forges a legacy of craftsmanship.*

THE RURAL WEST TEXAS TOWN of Marfa is known internationally for the arts. The visual arts. It's the home of the Chinati Foundation, the international art destination that features the masterpieces of the late Donald Judd, Dan Flavin, and John Chamberlain.

But there's more to this story. Marfa is known regionally for other arts. Industrial arts. The welding students at Marfa High School routinely return from state competitions with plaques, medals, and ribbons. There's a history of ranching here, and the students' handmade spurs and buckles often win "best in show."

So, thank you, Donald Judd? No, the man at the center of that success is Buddy Knight—teacher, county commissioner, and head of the high school's agricultural mechanics program.

Knight stands in a brick-faced, drafty building lined with metal windows and large silver letters that spell

"Voc. Agriculture Bldg." It was built quickly in the 1960s after a fire destroyed the previous structure. He walks from the drafting room to the machine shop, demonstrating the different tools of the trade: an engraver, a lathe mill drill, a band saw, an arc welder, and an anvil that's a hundred years old.

"This is not new technology," he says, pointing to a wire welder.

Everything about this place is not new technology. The run-down building was recently sold by the cash-strapped school district that has been forced to tighten its belt.

Knight is a stout man with round glasses and a white mustache that droops over his mouth. On some days he wears a cowboy hat; on others, a dusty baseball cap. He always sports a western buckle that you know is handmade. His given name is Frank but he's known throughout town as Buddy, and he has taught welding and metalworking in the region for a dozen years, the last eight in Marfa. Prior to that,

he had his own career making high-end western trappings. It provided him a living. Enough cowboys would bypass a pair of \$30 spurs to spend \$500 on ones made by Knight.

As any Marfa artist can tell you, hand-made takes a lot of time and effort. Knight reaches for a bridle. “You can tell if someone has done this by hand or if a machine stamped it out.” On this late spring day, Knight surveys the equipment, planning for the move now that the building has sold. He is contemplative. Retirement is not far away: Maybe one year, maybe two? Ironwork, he says, is a dying art. Still, this drafty machine shop has produced years of student winners.

“With a bit of maturity,” he says, “I know that these students can do as good work as anyone in the country.”

Putting aside the decorative arts of metalwork, there is a demand for anybody who can operate an acetylene torch. There’s an oil boom a few hours to the north, in Midland and Odessa, which claim two of the top-five fastest growing economies in the nation. “Yes sir,” Knight says, “you can get a good job welding right now in the oil fields.” He’s helped a few former students land those six-figure incomes.

One of Knight’s best students is seventeen-year-old Yasmine Guevara. According to Knight: “Girls are better welding students than boys. They have a tendency to concentrate better.” At a metal arts exhibit at Marfa Contemporary in May 2013, Guevara displayed an antique belt buckle with intricate scrollwork. She runs down the team’s many “best in state” honors and can’t even list all of her individual awards.

Guevara is asked, *Why Marfa?* Is it because of the Chinati Foundation? The Lannan Foundation?

Ballroom Marfa? No, she says. She seeks no inspiration from the organizations that have put Marfa on the art world map. Instead, she attributes her success to Knight.

“We don’t try to copy other people’s projects,” says Guevara. “We choose our own ideas. We use advanced tools.”

And it’s true. Marfa welders bring guns to a knife fight. While students from other schools show up at competitions with the usual BBQ pits and metal gates, Knight’s students enter with more finery: belt buckles, bits and spurs, and jewelry.

*“With a bit of maturity,
I know that these students
can do as good work as
anyone in the country.”*

Guevara spends her “open period” during the school day in the shop. She’s comfortable with difficult techniques and is not afraid of firing up the forge.

“Buddy has the unique ability to instruct children,” says Andrew Peters, the superintendent of Marfa Independent School District. “If they have the patience and the focus, the students can learn a really nice craft from him.”

Knight makes his way to the door of the Industrial Arts building and switches off the lights. Many artists continue to come to Marfa. Others, as Knight knows, are born and raised here. And all pass through these doors. ✕



FRANK "BUDDY" KNIGHT was born in Fort Worth in 1950 and moved to Marfa three days later.





*I AND PANGUR BAN MY CAT,
'TIS A LIKE TASK WE ARE AT:
HUNTING MICE IS HIS DELIGHT,
HUNTING WORDS I SIT
ALL NIGHT.*

—ANONYMOUS—

OTHER DIMENSIONS

by CAROL KINO

Artist Tomás Saraceno
Lets His Inner Architect
Out to Play

TOMÁS SARACENO, *In Orbit* ►
at K21 Ständehaus, Düsseldorf (2013)





▲
Bubble: *On Space Time Foam*
at Hangar Bicocca, Milan (2012)



SARACENO

FOR THREE WEEKS LAST SUMMER, anyone who visited Green Mountain Falls in Colorado got to see something surprising: a fantastical cluster of steel and acrylic pods, hovering like a giant space ship in the foothills of Pikes Peak. Measuring fifty-four feet across and soaring twenty-eight feet into the surrounding trees, the structure could be seen from every part of town, its mirrored surfaces reflecting the sky, the mountains, and the drifting clouds. Those who climbed inside found themselves disoriented by upside-down and sideways reflections, as if they'd entered a funhouse built by nature and light.

Part of the Green Box Arts Festival, the piece was *Cloud City*, a 2012 construction by Argentinian artist Tomás Saraceno, whose work has been shown in

museums, galleries, and biennials around the world. The forty-year-old is known for creating spectacular installations, including room-size plastic bubbles that welcome people to climb around in, or latticeworks of black elastic thread that suggest the macrocosm of the galaxies or the microcosm of a spider web. Saraceno's projects are inspired by visionary architects such as Buckminster Fuller; social theorists such as the French philosopher Bruno Latour; and scientific studies of natural phenomena. Increasingly, they also require a huge amount of smart engineering to pull off.

Cloud City, for instance, is comprised of sixteen separate, interlocking, twelve- and fourteen-sided polyhedrons made from transparent acrylic and polished stainless steel. Weighing twenty tons,

it was carted to the site by a convoy of eight semi-trailer trucks, making *Cloud City* the largest and most complex installation Green Box has mounted since it began presenting artists' projects in 2008. It was also the most popular, drawing hundreds of visitors, according to Julie Maguire, the art advisor who helps select work for the program each year. Part of the appeal was that people in Green Mountain Falls are "all about outdoor living and doing things outside," Maguire says. "It's a really wonderful thing to have brought that here."

Cloud City proved an equally complex undertaking for the Metropolitan Museum of Art in New York City, where it debuted in May 2012 as part of the Met's annual roof garden series. There it presented a completely different experience, reflecting the urban cityscape while offering panoramic views of Central Park. It also required more than two years of help and input from dozens of lawyers, engineering consultants, architects, and city agencies to complete.

"We always viewed it as a sculpture," says Anne L. Strauss, the associate curator in the Met's modern and contemporary art department who oversaw the project. "But ultimately we were building a building."

Yet for Saraceno, *Cloud City* is but a tiny step on the road to "Air-Port-City," the grand utopian project that has occupied his imagination since he began his career. It involves creating "platforms or habitable cells made up of cities that float in the air," the artist explained in a 2005 interview in *Domus* magazine. "These change form and join together like clouds."

Ultimately, he aims to find a way for people to live in self-sustaining modules in space, travelling freely without regard for national borders.

"Up in the sky there will be this cloud, a habitable platform that floats in the air," he says, "changing form and merging with other platforms just as clouds do...a huge kinetic structure that works towards a real economic transformation."





And Saraceno is totally serious about it. “He’s a very passionate visionary artist,” says Strauss, noting that Saraceno’s original plans called for the *Cloud City* modules to be launched over Central Park from the roof of the Metropolitan Museum. He had also hoped to realize “a model for futuristic urban planning,” Strauss says, by outfitting the flying modules with solar cookers and bromeliads, tropical plants that can survive on the moisture in the air. He also agitated for a utopian cleaning regime, which would have involved swiping the entire surface of the piece with a feather duster each day. Apparently Saraceno was dismayed when Strauss informed him that many of these things could not be achieved—at least not on the Met’s rooftop.

“I think he’s allergic to boundaries,” Strauss says. “And to the word no.”

Those who are close to Saraceno say his disdain for boundaries—national, financial, and otherwise—stems from his childhood. Born in San Miguel de Tucumán, Argentina, in 1973, during a military dictatorship, he was exiled to Italy with his family when he was a toddler, returning in the 1980s after the danger had passed.

“Tomás doesn’t really talk very much about that,” says Luca Cerizza, a Berlin-based curator and critic who organized Saraceno’s first major solo show at Genoa’s Pinksummer gallery in 2004. “But this issue of borders, and the idea of finding and creating a community, it’s related very much probably to this condition as a child, when he was expatriated.”

Saraceno now lives in Berlin.

Although he made his career in art, Saraceno’s first love was architecture, which he initially studied at the University of Buenos Aires. In 2001, he moved to Frankfurt to attend the prestigious Städelschule School of Art, drawn by the chance to study with Peter Cook, a member of the 1968-74 British avant-garde collaborative Archigram, whose projects, which re-envisioned architecture as entertainment, were widely published but never built.

At first, recalls Daniel Birnbaum, then dean of the Städelschule, Saraceno’s ambitions seemed headed in the same direction. “There was this joke in the architecture class that he was the worst student ever,” says Birnbaum, now director of the Moderna Museet in Stockholm. “He’d be there drawing balloons

or flying eagles, and he left the school doing the same thing.” Yet Saraceno also had a strong interest in science and engineering, and soon found an outlet for both interests in art. During school, he went to work as a studio assistant for German pop artist Thomas Bayrle. Through connections made there, he met the artist Olafur Eliasson and, after graduation, became his assistant. But even as a student, Saraceno managed to be “always very visible everywhere,” Birnbaum recalls. “He was always linked to interesting things.”

In 2003, right after graduation, Saraceno participated in the Venice Biennale as one of the youngest participants in “Utopia Station,” a project for which 160 artists were asked to create posters. Saraceno’s, a rambling, stream-of-consciousness manifesto, talks about the electron microscope, “the project of the flying city,” and “humanity’s new frontier.” His first solo show in Italy, *On-Air*, at Pinksummer gallery in Genoa, came the following year. Although Cerizza, the curator, had originally intended to mount a group exhibition, he changed his mind after one meeting with Saraceno.

“He talked about this vision he had of a flying city, erasing national borders and moving in the stratosphere,” Cerizza recalls. “His vision was so strong and so convincing that I thought, ‘Let’s do it!’”

Saraceno’s proposal involved creating a giant PVC balloon that would fill the gallery, then located in the thirty-foot-high ballroom of a sixteenth century palazzo, and inviting visitors to clamber around inside and on top of it. The piece would also function as a social experiment: although the balloon was kept inflated by an air compressor, both groups of visitors had to cooperate in order to maintain equilibrium.

Saraceno had never realized a project like this before, says Cerizza, and until the last minute, “we really didn’t know if this thing would work, or would smash to the ground in a few minutes.” Luckily, it turned out to function perfectly—after some minor adjustments to air pressure when a visitor slipped over the side of the balloon at the vernissage. Opening the same day as another big show at nearby Palazzo Ducale, Saraceno’s installation attracted scores of international visitors, and an art career was born.

One person who saw it was the director of the Curve Gallery at the Barbican, which gave Saraceno his first show in London in 2006. He presented a

panoramic video made in Salar de Uyuni in Bolivia, the world's largest salt flat. Shot with a ring of thirty-two cameras, it was projected against the curved walls of the space, creating the illusion that visitors were floating in the clouds. This led directly to Saraceno's first solo show in New York at Tanya Bonakdar Gallery in Chelsea, which continues to represent him in America today.

But the real turning point came in 2009, when Birnbaum, the curator of that year's Venice Biennale, gave him the gallery at the center of the International Pavilion. Saraceno filled the space with ethereal orbs and lattices woven from black elastic. Titled *Galaxy Forming Along Filaments, Like Droplets Along the Strand of a Spider's Web*, the installation suggested spider webs, dividing cells, exploding galaxies, even a fanciful map of the Internet. Since that moment, Saraceno's career has exploded, with bigger showing opportunities and more frequent scientific collaborations—a combination that has allowed him to realize increasingly monumental and ambitious work.

In 2009, he participated in an international space-studies program at NASA's Ames Research Center in Mountain View, California, where he explored the idea of sending his spider web models into space. The next year, working with a team of arachnologists, computer programmers, and other scientists, he created *14 Billions*, said to be the first three-dimensional model of a spider's web, for a show at the Bonniers Konsthall in Stockholm. And at Hangar Bicocca in Milan last October, for a show called *On Space Time Foam*, he built a three-level, seventy-nine-foot-high version of the giant balloon he showed at Pinksummer. This project became the focus of Saraceno's fall 2012 residency at MIT, where he was the Inaugural Visiting Artist at the university's new Center for Art, Science & Technology.

The Venice Biennale was also the place where Anne Strauss, the Metropolitan's curator, saw Saraceno's work and realized it might be perfect for the museum's rooftop. "I just thought he exhibited this astonishing, unfettered imagination and inventiveness," she concludes. "In his world, the sky is truly the limit." ✕

THE 2014 GREEN BOX ARTS FESTIVAL WILL BEGIN JULY 4TH.

Join us in beautiful Green Mountain Falls, Colorado to experience art, music, culture, and natural beauty.

www.greenboxarts.org



*A performance by Keigwin + Company at
Green Box Arts Festival featuring dancer
Aaron Carr and balloon sculpture by artist
Jason Hackenwerth.*



green
box
arts

BEAUTY & INFLICTION

by THE EDITORS

The intersection of nature and machine takes on new meaning in the hands of Canadian artist Edward Burtynsky. His bold and balanced photographs depict a range of human effect on the environment. But Mr. Burtynsky's eye never passes judgment, nor does it flinch. His images are unsentimental yet accepting, strict but loving. With bold, earthy, and industrial colors, his patterns—man-made or natural—are hallmarks of genuinely intelligent design, all of which reveal the equal talents of man and nature. It's a rare moment when mining tailings and mountainside railroad cuts appear rapturous, but decade after decade, Edward Burtynsky manages to achieve this.





▲
EDWARD BURTYNSKY, *Nickel Tailings #35*
Sudbury, Ontario (1996)



EDWARD BURTYNSKY, *Manufacturing #7 Textile Mill* ►
Xiaoxing, Zhejiang Province, China (2004)







▲
EDWARD BURTYNSKY, *Mines #17*
Lornex Open Pit Copper Mine, Highland Valley, British Columbia (1985)



Ready to Fly

Are artists born or made? Perhaps a bit of both, as our conversation with budding ballerina Valerie McDonald reveals. At age three, Valerie was introduced to gymnastics, and the exciting experience of tumbling led her to pursue a career in dance. She first went on pointe at age ten; now fourteen, the Oklahoma native attends the eighth grade at Classen School of Advanced Studies in Oklahoma City. Of all the courses this future performer actively pursues—modern, ballet, jazz, and character—her “ultimate favorite” is ballet. “I mean,” she says, “that’s what I want to do.” So, are artists born or made? Read on and decide for yourself.





LARRY KEIGWIN Have you danced in any ballets with the Oklahoma City Ballet?

VALERIE McDONALD I've been in *The Nutcracker* a few times, and *The Wizard of Oz*. I was a flying monkey.

LK Did you really fly?

VM No, because there's a rule that you have to be eighteen and up to be put in the harness. So I just had the wings, but I didn't fly.

LK And what parts did you play in *The Nutcracker*?

VM I've been a party child, and Chinese.

LK Do you ever choreograph your own dance routines?

VM Not for anybody to see, but in my mind and when I'm at home, I just make up things to whatever music I have.

LK Do you watch any of those dance shows on television? Like *Dancing with the Stars* or *So You Think You Can Dance*?

VM The show that I watch is *Dance Moms*. I don't do competitions. But I like that show. It's very entertaining.

LK What do you think about competition dance?

VM I still consider it dancing, but I'm not really into it. I think that I wouldn't do it, that's just how I am. It seems difficult, and you're kind of doing a lot of the same things over and over, and it's mostly fast paced. I love moves that are pretty and fluid, with that soft touch.

LK What part of ballet class do you enjoy the most?

VM I especially love grand allegro and being out in the center. A lot of students, if you ask them, really do not like adagio

in the center, because it's slow, really painful, and just difficult. But I love to do it because that's time for me to feel really pretty. I really do not like petit allegro. I just don't.

LK This is looking ahead to the future, but do you think you'd be interested in studying dance in college?

VM Of course. I know some dancers don't go to college because they get offered contracts right out of high school, but I want to go to college if I have the ability to go.

LK What's your dream? Would it be to dance in a ballet company?

VM I'd like to start off small and then eventually branch off to a more well-known company. If I can, I'll start off at Oklahoma City and branch off to Tulsa, and then eventually I want to go to American Ballet Theatre or Dance Theatre of Harlem in New York.

LK Is there a teacher who has been an inspiration or mentor to you?

VM There's a teacher, her name is Mary Boday. I call her Miss Mary and I just love her so much. I love her choreography, even though it's difficult. It's pretty, but it's also challenging. It's always hard and usually long, but it makes you feel really pretty when you succeed in doing it. She's really a good dancer, she's kind of like an old-school dancer of ballet. She always wears a little flower in her hair.

LK Are there any roles you're just dying to play?

VM The Swan Queen in *Swan Lake*, the Sugar Plum Fairy in *The Nutcracker*, and of course Cinderella in *Cinderella*.





▲
VALERIE MCDONALD
in Norman, Oklahoma

A FINE ASSOCIATION

:

In a new retrospective, Jim Hodges relies
on mutuality for high effect

FOR ARTIST JIM HODGES, the idea of “many” is a wonderful thing—many themes, many materials, many techniques. In *Give More Than You Can Take*, he continues that motif with a collaborative effort between the Dallas Museum of Art (DMA) and the Walker Art Center in Minneapolis, appropriate because much of the artist’s work involves and depends upon collaboration on many different levels. The exhibition, the first large-scale retrospective of the Spokane native’s work in this country, covers a twenty-five-year period from 1987 to the present and includes an equally broad span of materials, thematic explorations, and techniques.

The two co-curators, the DMA’s Jeffrey Grove and the Walker’s Olga Viso, collaborated closely with Hodges, a senior critic in the sculpture department at Yale University School of Art, on the selection of works and the design of the installation, which is arranged according to theme rather than chronologically, underscoring the artist’s ongoing exploration of several patterns that have defined his career. The show includes seventy-five works that range from room-size installations to small drawings, photos, works on paper, and objects rendered in mirror, light bulbs, and glass.

True to form, Hodges’s work—from intricate paper creations to massive boulders partially clad in brightly colored stainless steel—often involves the time and talents of many individuals, including studio

assistants and volunteers. His large-scale, yet delicate, floral curtains are composed of dismantled silk flowers that have been painstakingly sewn together, with just the tip of one petal touching another. The artistic collaboration here results in a meditation on beauty, transformation, and temporality.

The choice of materials used in Hodges’s work—paper, bits of glass, gold leaf, items drawn from the natural and man-made worlds—is a sort of partnership too. Hodges has said that the material itself helps guide the direction of his art. He contemplated the use of mirrors as an artistic medium for several years before deciding how to use them. He explains: “Materials draw my attention and then I wait for the material to give instruction on how to access it.” In the case of the mirror, that revelation was to break it.

Finally, and perhaps most importantly, Hodges’s art involves a collaboration between artist and audience. Hodges deftly engages each viewer: in a dialogue; an exchange of ideas, interpretations, and emotions; and an exploration of such themes as materiality, the passage of time, or the threshold between light and dark.

In *Give More Than You Can Take*, Jim Hodges shows an astonishing array of diverse material interpreted by a consummate artist who focuses our attention on both lasting and fleeting moments of beauty, balance, and transformation.

Give More Than You Take opens at the Dallas Museum of Art, October 6, 2013, through January 12, 2014. The show travels to Walker Art Center, February 14 through May 11, 2014; the Institute of Contemporary Art in Boston, June 6 through September 1, 2014; and the UCLA Hammer Museum in Los Angeles, October 5, 2014, through January 2015.

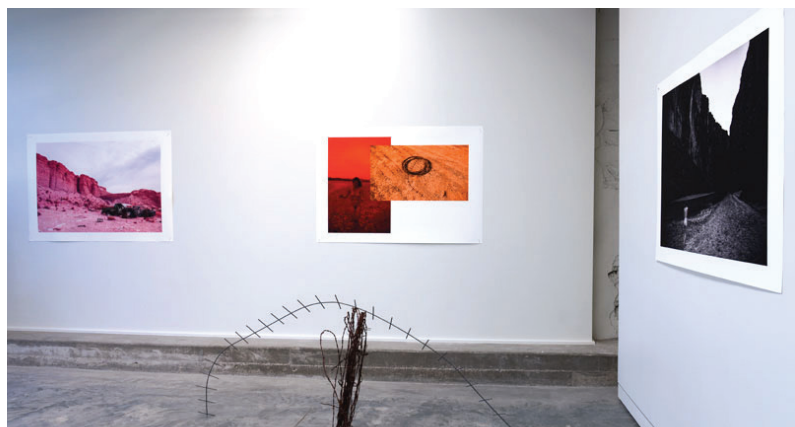


▲
JIM HODGES
and still this (detail, 2005-2008) : Untitled [Gate] (1991) : Untitled (2011)



"Prairie View, TX" by Boo Ritson

SUPPORTING THE DEVELOPMENT OF ARTISTS OF DIVERSE AGES, BACKGROUNDS AND DISCIPLINES.



EXHIBITIONS



ARTIST IN RESIDENCE



ADULT & CHILDREN'S CLASSES

| M | A | R | F | A |
| C | O | N | T | E | M | P | O | R | A | R | Y |

100 EAST SAN ANTONIO ST
MARFA, TEXAS 78943
432.729.3500

WWW.MARFACONTEMPORARY.ORG



RESCUE ME

Dogs—some shelter, some pure-bred—train for the “live find” and become invaluable friends in times of need.

SALSA IS OFTEN SEEN DANCING, twirling, and barking, but this sweet mix of black Labrador and Golden Retriever is no average playful pup—she’s a hardworking member of the National Disaster Rescue Dog Foundation (SDF). In the aftermath of the tornadoes that rocked Oklahoma in May, our nation saw heartbreaking scenes of devastation on TV and looked for signs of hope. Meanwhile, Salsa was attentively watching something else: the daunting mounds of rubble left in the tornadoes’ wake. Looking for signs of life, Salsa was doing her job.

Her quarry might be a person buried beneath rubble from a tornado, or it might be someone trapped by collapsed walls after an earthquake or collapsed mines. It might be a child lost after a train wreck or other accident. But if the person is alive, Salsa is trained to find him or her—and making the find is the best part of her day.

Captain Dane Yaw, an Oklahoma City firefighter and volunteer K9 handler with Oklahoma City Task Force One, has handled Salsa since 2006. The team of two was deployed and worked all night in the aftermath of an EF-4 tornado that ripped through Shawnee and Little Axe, Oklahoma, on May 19.

“We’re able to clear a large section of area quickly,” Yaw says. “The dogs don’t slow down until they come across something of interest.”

The next day, Salsa and the captain were on the scene twenty minutes after an EF-5 tornado, 1.3 miles wide, shredded two elementary schools on the afternoon of May 20. Yet another EF-5 twister tore through central Oklahoma on May 31, and Salsa went back to work.

Today, Salsa is part of the K9 elite, but not long ago, she was on a path to become a seeing-eye dog. Salsa was deemed too hyper, or, as Yaw says, she “flunked out of school.” Smart and energetic is just what SDF looks for, so Salsa was transferred into the live-find program, where she has thrived. Like many high-energy breeds and mixes—Labs, Goldens, German Shepherds, and Border Collies—SDF dogs have an intensity that can be offputting to individuals seeking a mellow family pet. Yet that very trait is what makes Salsa and her K9 colleagues so successful.

In fact, some of the “least adoptable” dogs make the very best search-and-rescue K9s. Jagger is Salsa’s Oklahoma City Fire Department peer, and his dogged determination for search and rescue is especially poignant when you consider that he was rescued from a humane society in California, severely malnourished and at death’s door himself. Jagger is a case of the rescued becoming the rescuer.

Chances of disaster victims being found quickly have greatly improved thanks to these dogs’ unstoppable drive—and the dedication of SDF founder Wilma Melville, who is pretty unstoppable herself.

Melville was deployed with FEMA in the aftermath of the 1995 bombing in Oklahoma City with her search-and-rescue dog, Murphy. There were only a handful of trained “live find” and “cadaver” dogs working the Alfred P. Murrah site where 168 men, women, and children were killed, and hundreds more injured. That experience and her determination to pair trained dogs with firefighters inspired Melville, a former physical-education teacher then

in her early sixties, to create the National Search Rescue Dog Foundation in 1996.

“If firefighters are willing to do this, then I can train them,” says Melville, who turns eighty this year and was recently spotlighted on CNN and ABC News.

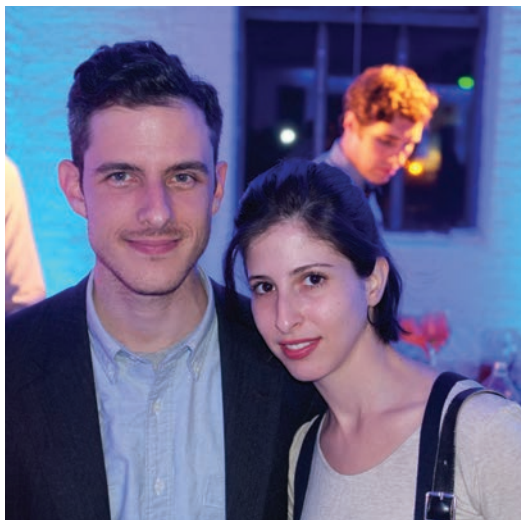
To achieve its vital mission, SDF relies entirely on donations and grants. It costs about \$15,000 for the initial certification of one search-and-rescue dog. Afterward, a firefighter volunteer is paired with the dog, and they continue training together as a team. The commitment is for the life of the dog. When off-duty, dog and handler live and play together at home just like any other pet-human relationship.

Since SDF’s founding, 144 teams have worked 91 disaster sites from Haiti to California, with two teams specially trained for international deployment. “They deploy as a self-contained unit,” says SDF’s Clare Bland.

Currently, there are twenty-eight task forces and seventy-one teams, with eight task forces in California alone (ready for West Coast earthquakes). Oklahoma City and Tulsa have nine in-demand dog/firefighter teams statewide—not bad for a bunch of “unwanted” shelter dogs just like the ones filling up animal shelters, in Oklahoma and nationwide.

The National Search Rescue Dog Foundation is building a 14,000-square-foot training center on 125 acres of donated historic ranch land in Santa Paula, California. Construction is expected to be completed in 2014. For more information, or to make a donation, contact searchdogfoundation.org.

—
by CAROL COLE-FROWE



MARFA LIGHTS

SUPPORTERS OF *BALLROOM MARFA* GATHER IN NEW YORK CITY TO CREATE A HAPPENING GOOD TIME FOR A HAPPENING GOOD CAUSE.

by LAUREN DOW

As the recent “From the Desert to the City” proved, the West Texas-based nonprofit gallery Ballroom Marfa has admirers all over the country. The event celebrated ten years of art, film, performance, and music in West Texas and beyond. Co-sponsored by Barclays and hosted by Ballroom Marfa co-founders Virginia Lebermann and Fairfax Dorn, together with the board of trustees, the evening’s festivities featured silent and live auctions of work by artists such as Allison V. Smith, Leo Villareal, and Robert Wilson, plus musical performances by Mick Barr, YACHT, and DJ Saheer Umar. Proceeds from the benefit, auctions, and dinner will help continue Ballroom Marfa’s investment in a public space for the study of contemporary art and culture.

THIS PAGE: Van Hanos and Talia Chetrit; Fairfax Dorn and Christian Keese; Alexa Rudolfo and Jenny Laird; Jake Burghart and photographer Hanuk Hanuk

OPPOSITE, LEFT COLUMN: Hailey Gates and Waris Ahluwalia; Carlos Mota and Allison Sarofim; Stefano Tonchi (and Martha Stewart nearby)

OPPOSITE, RIGHT COLUMN: Jorge Linares, Alexa Rudolfo, and Derek Blasberg; Genevieve Bahrenburg and Carolina Zapf; Cacho Falcon and Fred Dechnik



ARTDESK

PUBLISHER

Christian Keesee

EDITOR

Louisa McCune-Elmore

EDITOR-AT-LARGE

Larry Keigwin

CREATIVE DIRECTION

*Polygraph**Gavin Wade, Lindsay Mannix & Jason Mannix*

ASSOCIATE EDITOR

Abby Kurin

CONSULTING EDITOR

Julia Szabo

EDITORIAL AND OFFICE ASSISTANCE

*Kathy McCord, Debi Miller, Lauren Dow, Julie Maguire,
Zach Swickey, Jerry Pines, Seth Bradley***ARTDESK IS SET IN***Austin* by Christian Schwartz
Novel Pro by Christoph Dunst
FF Unit by Erik Spiekermann**PRINTED BY**MOSAIC Printers of
Cheverly, MD**PRINTED ON**Sterling Premium Gloss
Wausau Exact Index Gray
with PMS Silver 8400 C**KIRKPATRICK FOUNDATION
BOARD OF TRUSTEES****CHRISTIAN KEESEE**
Chairman**ROBERT CLEMENTS, MISCHA GORKUSCHA, JEANNE
HOFFMAN SMITH, JOE HOWELL, REBECCA MCCUBBIN,
ANNE MORGAN, DAVID RAINBOLT, MARK ROBERTSON,
GEORGE RECORDS, MEG SALYER, LAURA WARRINER,
AND MAX WEITZENHOFER****LOUISA MCCUNE-ELMORE**
Ex-Officio**ELIZABETH EICKMAN**
Advisor

*Support local art and art education,
and please be kind to animals.***CONTACT US**Please direct letters to
editor@artdeskmagazine.com, or
Editor c/o *ArtDesk Magazine*
1001 West Wilshire Boulevard
Oklahoma City, Oklahoma 73116*ArtDesk (ISSN 2330-4170) is published twice
a year. Electronic documents can be sent to
office@artdeskmagazine.com. Do not send original
content. Kirkpatrick Foundation, ArtDesk, and
its assignees will not be responsible for unsolicited
material sent to ArtDesk. Please note: ArtDesk
is published by the Kirkpatrick Foundation; no
donations to Oklahoma Contemporary Arts Center,
Marfa Contemporary, or Green Box Arts are used in
the creation of this publication. Annual subscription
price, \$30. Periodical postage paid in Washington
D.C. Copyright 2013. All rights reserved.
www.artdeskmagazine.com and @readartdesk*

CONTRIBUTORS

Carol Cole-Frowe

CONTRIBUTING WRITER

Writer-blogger Carol Cole-Frowe is an adjunct journalism professor at the University of Oklahoma and an award-winning writer on environment, science, health, business, and travel.

Michael Duty

CONTRIBUTING WRITER

Michael W. Duty has spent more than thirty-five years as a museum director, auction specialist, and consultant. Author of eight books and numerous exhibition catalogs, Duty has held directorial positions at the Rockwell Museum of Western Art in New York and the Eiteljorg Museum of American Indians and Western Art in Indianapolis. He and his wife Laura live in Dallas, Texas, where Duty is currently at work on a book about Wilson Hurley.

Susan Grossman

CONTRIBUTING WRITER

Journalist Susan Grossman has covered subjects ranging from crime to sports, higher education to architecture. She considers the Solar Decathlon a perfect subject. "Take a diverse group of students, put them on a team, assign them a building project, and watch what happens: something beautiful all the way around." She lives in Norman, Oklahoma.

Hanuk Hanuk

CONTRIBUTING PHOTOGRAPHER

New York-based photographer Hanuk Hanuk has an impressive track record of chronicling the most fashionable people and happenings. His images are regularly published in *The New York Times*, *Interview*, *Paper*, *GQ*, *Elle*, and *W*, among many others. A graduate of Parsons School of Design, Hanuk is the 2010 winner of a Paper Nightlife Award for Best Nightlife Photographer.

Brian Hearn

CONTRIBUTING WRITER

Who better than Brian Hearn, distinguished cinema advocate, to report on the movie adaptation of Tracey Letts's work of contemporary theater? "It is a privilege to write about a film with the pedigree of *August: Osage County*," says Hearn, film curator at the Oklahoma City Museum of Art. "I am excited to see how authentic stories from our region can impact mainstream popular culture."

Carol Kino

CONTRIBUTING WRITER

"Art is the perfect beat for anyone who wants to be a generalist in specialist's clothing. It has allowed me to tackle virtually any subject I've wanted to, from politics and technology to contemporary culture and social history," says veteran culture journalist Carol Kino. A contributing editor at *Art + Auction*, Kino writes regularly for *The New York Times* and its style magazine *T*, and *1stDibs.com*. In 2007, she was one of seven journalists chosen from around the world as a USC Annenberg/Getty Arts Journalism Fellow.

David Lauer

CONTRIBUTING PHOTOGRAPHER

"The trees and hillsides were wonderful contrasts to the metal modular structure," says photographer David Lauer of shooting *Cloud City*. "People also played an important part, for scale, composition, and movement." Lauer, whose style of architectural photography draws upon twenty years of supervising film visual effects, was co-visual effects supervisor on Academy Award-winning film, *Life of Pi*. He lives in Denver.

Allison Meier

CONTRIBUTING WRITER

Brooklyn-based writer Allison C. Meier is a staff writer at *Hyperallergic* and an editor at *Atlas Obscura*. She also moonlights as a cemetery tour guide at various New York burial grounds. Read more about her at allisonmeier.com.

Tom Michael

CONTRIBUTING WRITER

Tom Michael is general manager of Marfa Public Radio, which he helped create in 2005 to serve far West Texas.

Tom Nawrocki

CONTRIBUTING WRITER

We couldn't have entrusted our dispatch on Kraftwerk to an author with a more appreciative ear for music than Tom Nawrocki. A former editor at *Rolling Stone* and *Worth*, he's also written for *Sports Illustrated* and says his preparation involved listening to the group's classic albums *Autobahn* and *Trans-Europe Express*. Nawrocki lives in Colorado with his wife and two sons. He blogs about music and sports at debris-slide.blogspot.com

Nathan Poppe

CONTRIBUTING PHOTOGRAPHER

Photographer Nathan Poppe, equally adept with DSLR or a disposable camera, enjoys creating original poster and cartoon artwork with nothing but a pen and some highlighters. Of documenting the work of Laurie Frick, the Oklahoma City resident says, "Oklahoma was a little bit brighter with her presence." He has also worked with several bands, including the Flaming Lips, Other Lives, and the Polyphonic Spree.

Mary Ann Prior

CONTRIBUTING WRITER

Mary Ann Prior is a curator and art advisor whose professional career has been divided between Britain and the United States. She is currently the executive director of Oklahoma Contemporary Arts Center in Oklahoma City and Marfa Contemporary in Marfa, Texas.

Susan Simmons

CONTRIBUTING PHOTOGRAPHER

Susan Simmons, whose admiration for her neighbors will appear in the pages of her forthcoming book, is a photographer in Marfa. "Like many pilgrims before me, I was attracted to the mystique of an artist named Donald Judd," she says. "After living here for some time, I think I am beginning to understand what drives one to the desert in the first place."

Julia Szabo

CONTRIBUTING WRITER &
CONSULTING EDITOR

For more than two decades, New York City-based author and journalist Julia Szabo has covered culture and style for a range of publications, from the *New York Times* to *Travel + Leisure*, *Traditional Home* to *The New Yorker*.

Shevaun Williams

CONTRIBUTING PHOTOGRAPHER

Shevaun Williams is a widely recognized editorial and advertising photographer. She opened her Norman, Oklahoma, studio in 1986. The ninety-year-old, 4,500-square-foot, renovated building includes make-up/dressing facilities, four studio spaces, and a gallery. "Little did I know when I unwrapped the Kodak Instamatic 104 at my ninth birthday party and started snapping images of my twin sister that it was to be a seminal moment."



L.A. CONFIDENTIAL

photograph by ED RUSCHA

Ed Ruscha is one of contemporary art's favorite sons. He was born in Omaha and raised in Oklahoma City. Since 1956, he has lived in Los Angeles, where he creates "urban life" paintings and artist's books, most famously *Twenty-Six Gasoline Stations*. Worth noting in this tableau of creativity? An email from Joels Wachs of the Andy Warhol Foundation; Ruscha's Clacton & Frinton shirt; doodles and a to-do list; Johnson & Johnson dental floss, a Le Pen black marker, and an X-acto knife; a 2011 *Wall Street Journal* clipping about Texas photographer James H. Evans' book, *Crazy from the Heat*; and two matchboxes from Craig's in West Hollywood. Ruscha acquired his desk from friend Jim Corcoran, a private art dealer, who in turn got it from his friend, Sandy Iwataki.

Ruscha. Saraceno. Millepied. Letts. Salsa, the dog.

Join Us

as we meet and learn about these and other leaders in the dynamic world of the contemporary arts.

ARTDESK will be available on newsstands around the country. To purchase in-store, visit our website for locations. www.artdeskmagazine.com

Charter Subscription \$30

Want our regular content without missing a single issue? A subscription to **ARTDESK** will keep you informed on the most important happenings, ideas, and installations in Colorado, Oklahoma, Texas, and beyond. You'll receive two issues yearly, two issue-announcement emails, and an **ARTDESK** desk journal.

Introductory Membership + ARTDESK \$100

Become a member of **Oklahoma Contemporary Arts Center**, **Marfa Contemporary**, and **Green Box Arts** and receive **ARTDESK** twice a year as a benefit. For more details on membership, visit www.artdeskmagazine.com.

Kirkpatrick Society \$500

The **Kirkpatrick Society** is a group of corporate and individual friends who believe passionately about the editorial mission of **ARTDESK** magazine. Their support goes directly into a dedicated fund, managed by the Kirkpatrick Foundation, that enables **ARTDESK** to be stocked in schools and libraries, primarily in—but not limited to—Colorado, Oklahoma, and Texas. If you would like to be a member of the **Kirkpatrick Society** or request the magazine for your school or library, please call or email (405) 608-0934 or ksociety@artdeskmagazine.com.

A R T D E S K

At *ArtDesk*, we believe wholeheartedly in the power of art to enhance and transform lives. We promise to search the world for the best creators and brightest contributors. We love regionalism, community arts, and arts education for people of all ages. *ArtDesk's* form and content are designed to reveal how profoundly relevant the most exciting artists of this era are to your life. We are dedicated to the work of our time—contemporary, that is—and committed to cultivating a showcase that celebrates and nurtures the arts and artists of today.

That showcase is ArtDesk.

We hope you'll join the experience and become part of the *ArtDesk* culture. And please visit us online at *artdeskmagazine.com*