

ART DESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



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A LOWBALL TUMBLER

2 FINGERS OF FINE SCOTCH

A LITTLE SODA WATER

FORGET THE ICE

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SPENCER FINCH, *The River That Flows Both Ways*
The High Line, New York (2009)

ART OF NOW

THOUGHT, POETRY, AND HAPPINESS

WELCOME TO THE THIRD ISSUE OF ARTDESK. This issue covers many fascinating subjects in the world of contemporary art, and we are particularly excited to focus on the work of artist Spencer Finch and choreographer Liz Gerring.

Spencer and I are about the same age, but I didn't discover his work until he completed a commission, *The River That Flows Both Ways*, for New York City's High Line in 2009. In the half-decade since, I have followed his career with great interest. Spencer is original, not derivative. His work is delicate and sensitive and provokes thought, poetry, and happiness. Soon, Spencer's work will be installed at Marfa Contemporary. What will he deliver? What medium will he choose? Which colors from his famous palette will he put to use? At this point, the answers are still a secret. One thing we do know is that whatever he does, it will be clear, crisp, beautifully executed, and intelligent.

Not only is she fashion savvy, good looking, and hip, but Liz Gerring is a choreographic wunderkind. She began dancing and creating as a young girl, and her work today is abstract and non-narrative. Often, she collaborates with visual artists and musicians to create new dances. The Liz Gerring Dance Company is multi-faceted in that it innovates and performs as well as educates through

workshops for people of all ages. In his "Studio" interview with her in this issue, Larry Keigwin delves deeper to find out more about Liz's life and work. The photographs by Julieta Cervantes that accompany their conversation take us out of the dance studio and to the beaches of South Hampton, New York.

In Oklahoma City, we are progressing with the eventual move of Oklahoma Contemporary to its downtown location. We have begun hosting events at the three-block park alongside where our new building will be (we've dubbed this green space the Art Park), and the first such event held there was the Midnight Streak 5K race. It was a run-away success, with 700 runners participating and substantial financial support raised for our education programs.

Upcoming this fall, sculptor Orly Genger will install *Terra* at the Art Park. We also look forward to the winter, when architect Todd Edmonds will debut a new temporary gallery and showroom from which we can clearly show and explain our mission as the new building is constructed.

Lastly, I wanted to share that I adopted a fawn pug this summer from the Humane Society of the Pikes Peak Region. At approximately ten years old with three teeth and bounds of energy and love, Ollie is a new and welcome member of our family.



CHINATI FOUNDATION, MARFA, TEXAS

BELLWETHER

THE CHINATI FOUNDATION OFFERS AN UNEXPECTED REPRISE
FOR A SCULPTOR-PAINTER WHO WAS NOT ONLY A MEMBER OF THE
LIGHT AND SPACE MOVEMENT BUT AT ITS LEADING EDGE.

THIS FALL, THE SMALL TOWNS of Taos, New Mexico, and Marfa, Texas, intersect when Larry Bell installs a major show depicting more than forty years of innovation in form and perception. Bell's early-1960s glass boxes helped define the Light and Space movement, a playful coterie of artists dedicated to exploring light and new technology. They were a largely Southern California cast, led most notably by Bell, Robert Irwin, and James Turrell, who had his own blockbuster year in 2013 thanks to a global retrospective.

For Bell, seventy-four, early renown for his glass boxes had its downside: he became like an actor typecast by a single character, his later work overshadowed by the fame of his boxes. Investigating light, with occasional divergences, he worked in several mediums, including painting, works on paper, abstract bronze figures (at a heroic scale), and even furniture.



▲
LARRY BELL, *First and Last*
Carré d'Art Musée Contemporain, Nîmes (2011), photograph by DAVID HUGUENIN



This past summer, Bell showed *9/11 and the Time Machine* at David Anthony Fine Art in Taos, New Mexico, which paired his visceral “Teeth in Orange Juice” series—collaged canvases created in response to the September 11 attacks—with *Time Machine*, an installation that references a Los Alamos experiment and compresses a viewer’s image on to the other side of the glass sculpture, resulting in an unsettling time/space merge.

In fall 2014, Bell exhibits *Light and Red* at the Hong Kong branch of White Cube. This show presents collages with atmospheric shimmer dramatically set upon red Hiromi paper and alongside a new group of *Light Knot* sculptures, formed from curving sheets of polyester film coated with quartz and metals.

But Bell’s most anticipated stage is undoubtedly the Chinati Foundation, where his contributions will be reconsidered in the context of minimalism. Bell is the 2014 headliner during the legendary Chinati Weekend, as his *Standing Walls* debuts during its October open house and remains on view through summer 2015. The sculptures bow both to minimalism and to *Light and Space*, while underscoring Bell’s unrelenting, fifty-year scientific quest into the effects of light upon surface.

The Chinati works are reductive, elegant, and gracefully austere. Begun post-boxes, *Standing Walls* was first exhibited in 1969 and continues today, six-by-six-feet

squares of glass: clear, dark gray, or reflectively coated, they transmit, bounce, and amplify light to produce an expansive, trans-dimensional portal. The forms—upright with intersecting walls that Bell configures in cubic, zigzag, or angular shapes—conceptually probe the possibilities of the unfolded box.

In an email from his studio in Taos, where he has lived since 1973, Bell reveals his organic process: “The panels of this sculpture go back to the ’80s and some



LARRY BELL, *Standing Walls*

◀ Carré d'Art Musée Contemporain, Nîmes (2011)

photograph by DAVID HUGUENIN



are from 2014. I always improvised the installation of this kind of work, sometimes bringing twenty-five panels and using only twelve because that was all that I needed to make an interesting installation.” For Chinati, a half-dozen will be shown.

“I was inspired by the thought of how many variations were inherent in a group of panels all the same size,” he says of the series. “I think of the coatings as enhancements to the potential of the surface. They allow me to weave reflected, transmitted, and absorbed light into the geometry of the cube.”

The road from Taos to Marfa also reflects the enduring friendship between the late Donald Judd and Bell, forged fifty years ago. Chinati director emerita Marianne Stockebrand, exhibition curator, weighed in via e-mail from Berlin on how this exhibition came to be: “I’ve known of Larry Bell’s large glass sculptures for at least twenty years, when I first met him in Germany, where some of his glass panels were coated. The first works that I actually saw were at Documenta Kassel in the early 1990s.” Stockebrand says she envisioned the exhibition “about two years ago.”



LARRY BELL, *Standing Walls*

Carré d'Art Musée Contemporain, Nîmes (2011)

photograph by DAVID HUGUENIN

"I began thinking about showing these works, since they are rarely seen and largely unknown in spite of the fact that Larry made them in the late '60s all the way through to the early '90s," says Stockebrand. "I'm thrilled that a show of several such works will be exhibited at Chinati and installed by the artist himself."

A peer of Judd's, Larry Bell enjoyed a friendship that was perhaps unlikely. Bell says, "Donald and I met at a party thrown by Frank Stella and his then wife, Barbara Rose, in 1965. The party was a welcome to New York for my first show at the Pace Gallery. Frank and Barbara had invited a bunch of artists, including Donald and Barney Newman, John Chamberlain, and Neil Williams. Don and I hit it off right away, [though I'm] not sure why. We were totally different kinds of people. He was a real tough guy and an intellect, and I was a twenty-five-year-old pussycat who liked hats."

The friendship continued on the opposite coast, with a sage bit of advice from Bell: "Donald came to visit me with his family in Venice Beach on his return from Baja California, searching for the site for his dream project. He had found a place called El Rosario [in Mexico] that he felt was perfect for him. I tried to talk him out of putting all his eggs in another country's basket, especially a country that could so easily



take it away from him. I think he took my advice and found Marfa, which looks exactly like the landscape of El Rosario."

Bell was an early trekker to Chinati. "I went there right after he found the place. He insisted I come see it. It was the most forlorn and remote part of America I had been to."

Decades later, it's back to the future, when Bell's *Standing Walls* takes up residence at Chinati. What did Judd think of his pal's art?

"I do not know what he liked or did not like of my work," he says. "I only know he was very supportive of my studio efforts. He bought an old painting of mine from a collector in Los Angeles and a small cube from me. They are both still in the collection." And what would the founder of Chinati's response be to the current show? Bells quips, "I think Donald would say: 'You're too old to be lifting that stuff, Larry!'" X



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FALL 2014 / WINTER 2015

THE NECESSITIES

WHAT TO SEE, WHAT TO READ,
AND WHAT'S HAPPENING WHERE.

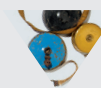
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FRIEZE LONDON 25

*With a magazine of the same name, this
distinguished contemporary art fair is on
this October at London's Regent's Park.*

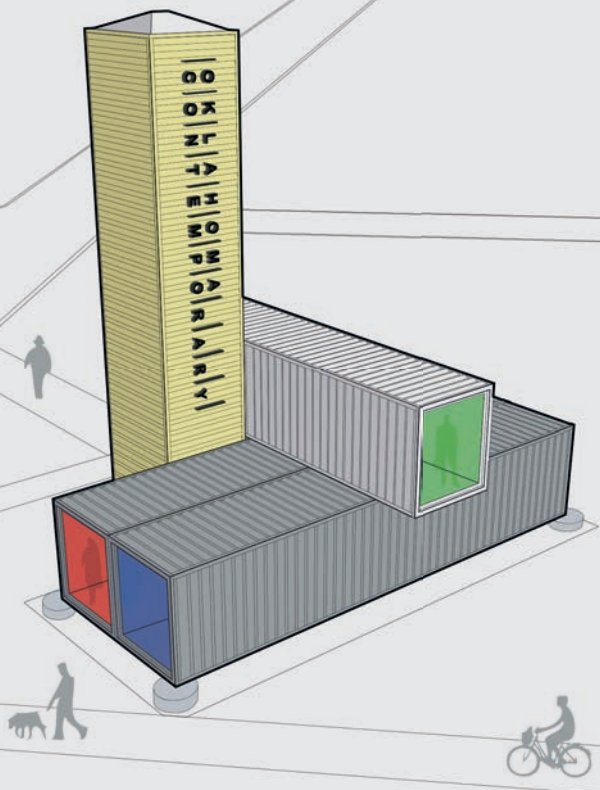
ANIMAL 26
Humane Society of the Pikes Peak Region

VIEW TO A LANDMARK

The Oklahoma Contemporary “Showroom” Project

TASKED WITH CREATING A TEMPORARY SITE to mark the future home of Oklahoma Contemporary Arts Center in downtown Oklahoma City, Todd Edmonds of HSEarchitects looked to the shipping container, an ideal form increasingly known for its adaptive reuse. The architect, a trustee of Oklahoma Contemporary, drafted a plan to drop a forty-by-eight-by-eight-foot container, stenciled with the institution’s name, onto the site. Given the global trade imbalance, an abundant supply of the steel boxes (which have been abandoned in port because returning them empty is more expensive) are available, and at a good price.

As enthusiasm for Edmond’s design grew, so did the program: one standard container became four slightly larger one. Erected on the southwest corner of the center’s future 4.5-acre site, the temporary structure consists of two containers placed side by side, supporting a third container above set at a 90-degree angle. A fourth container, standing on end and inscribed with large block letters, connects ground-floor galleries to a second-floor exhibition space. On



display upstairs will be detailed plans and renderings of the permanent building, designed by Rand Elliott of Elliott + Associates Architects and scheduled for construction a short distance away. From this elevated vantage point, potential donors will watch the new landmark take form.

Edmonds’s design, with its steel staircase and stainless-steel fixtures, plays off the structure’s origins as maritime detritus: only the smooth, white walls of the gallery (which conceal insulation and utilities) belie its industrial roots. Glazed at night with programmable LEDs, the interior walls will glow in Technicolor, suggesting that something interesting is always happening inside. White light emanates from underneath the building, which rests on twelve-inch posts, creating the sense that it hovers on the surface, ready to embark.

An integrated arts center and workshop supporting all forms of art, with a satellite in Marfa and others currently being contemplated, Oklahoma Contemporary shares characteristics with Edmonds’s building: both are expansive and free-floating. Once the permanent center is completed in 2017, the temporary building will most likely be shipped to a new location. Until then, its unique presence will no doubt encourage passersby to stop and watch as the institution takes shape.

THE HUMBLE SHIPPING CONTAINER

MATERIAL: Steel	WEIGHT EMPTY: 8,380 lbs.
DIMENSIONS: L 40' x W 8' x H 8' 6"	WEIGHT FULL: 66,139 lbs.
INTERNAL VOLUME: 2,385 cubic feet	NUMBER IN USE: 5 to 6 million
CAN FIT: 82,000 bananas	CAN ALSO FIT: 6 Mini Coopers

OKLAHOMA CONTEMPORARY “THE SHOWROOM,” 2014
HSEarchitects, Todd Edmonds

Rendering of the project

THE HOUSE THAT POTEET BUILT

THE NEWEST MODEL OF CARGO SHIP transports 18,000 containers in a single voyage: this means more abandoned containers and a more urgent mandate for their creative reuse. San Antonio architect Jim Poteet, a national leader in sustainable design, recently explored one repurposing strategy in his own backyard. His combination guesthouse, playroom, garden retreat, and studio make commendably efficient use of the container's 320-square-foot space. Topping it off with a green roof, Poteet further reduces the carbon footprint of this tiny, multi-purpose structure.



CONTAINER AS INSTALLATION ART

Garden at Kobe Biennial

AN IMPORTANT CENTER OF MARITIME TRADE since the tenth century, Kobe, Japan, developed into the world's busiest container port in the 1970s. After a devastating earthquake in 1995 shifted trade to other ports, Kobe began re-imagining itself for the next millennium. Organizers of the 2013 Kobe Biennial enlisted contemporary artists in this cause, asking them to "contain" their competition entries within this potent symbol of the city's past. Tokyo-based designers Masakazu Shirane and Saya Miyazaki responded with *Garden*, a complex polyhedron made of mirrored fabric, joined by zippers and lit from within. Wearing brightly colored capes, viewers enter the piece, their moving bodies activating the space like loose bits of glass inside a giant kaleidoscope. Selected as the winning entry, the installation represents Kobe as a place of active exchange, no longer just of containerized goods but also of art, entertainment, and cultural experiences.



BY THE BEACH

Costa Rican
Cargotel

FROM AN ENVIRONMENTAL STANDPOINT, repurposing used shipping containers saves natural resources and supports shorter, less invasive construction practices. These benefits made container architecture the ideal choice for Oklahoma City coffee big shot Fred Neighbors, owner of the newly opened El Faro Beach Hotel, which sits on a hilltop overlooking the coral reefs of Costa Rica's Playa Espadilla. Assembled from fifty-one containers, the sleek, modern hotel was created without harming the natural habitats of the 109 mammal and 184 tropical bird species that live in the magnificent rain forest of Manuel Antonio National Park, located next door.

A HOUSTON HONEY HOLE

THE AUSTERE BEAUTY of shipping containers, set out in rows and stacked ten high, has inspired sculptor Nestor Topchy's most recent attempt to create an experimental, arts-focused community in Houston called HIVE. A co-founder and art director of the performance space TemplO/Zocalo in the 1990s, Topchy first transformed a container into habitable space in 2004; today, his vision for HIVE, developed in partnership with architects and environmental experts, aggregates hundreds of containers into a highly sustainable urban village.

The center of the scheme is occupied by a four-story structure made of 148 studio spaces, twenty twenty-foot containers, arrayed along a gently spiraling ramp and intended as studios for artists, artisans, and writers. Based on the elemental geometries of the circle and the square, Topchy's plan recalls the ideal cities of Claude Nicolas Ledoux and other visionary urban planners. But the honeycomb at the heart of this artist-centric utopia suggests that, if ever constructed, HIVE might actually function more like its namesake, as an organic work of art modeled on nature.



DIGITAL DISRUPTERS

The Modern Media Revolution

WE WANT WHAT WE WANT WHEN WE WANT IT. That's the sentiment of consumers in a twenty-first-century mediascape dominated by digital devices. The proliferation of screens in our lives is unprecedented. The last century gave us three: the cinema, the television, and the personal computer. Now the digital revolution has given us seemingly unlimited options to watch moving-image content at any time, on demand. Consider how many screens you personally own: smartphone, tablet computer, video-game console, or smart TV, to name a few. That's a lot of screens hungry for content.

Traditional film and television studios established an industrial business model that integrated the production, distribution, and exhibition of moving-image content, monetizing each step in the supply chain. That model appears to have played out now that Hollywood conglomerates have become so risk-averse that their slates are bogged down with never-ending sequels, retreads, and franchises in which content is merely the loss leader to ancillary profits from fast-food toys or theme-park tickets.

Enter the twenty-first-century digital disrupters: Internet companies like Netflix, Hulu, and Amazon, with new platforms and streamlined business models to leapfrog over the middlemen at the box office or video store to deliver our favorite movies and television programs directly to our multiple devices. Increased bandwidth on the Internet has made online video distribution wildly popular with consumers and profitable for providers.

Netflix's meteoric rise as a subscription-based digital distributor with more than 50 million users makes it a power player competing directly with the legacy media that license their libraries to the service. Their recent bold moves to revive canceled television series like *Arrested Development* and produce its own original content, like the red-hot series *House of Cards* and *Orange Is the New Black*, have even influenced how we consume content. Who could have imagined "binge-watching" even a decade ago? In the fiercely competitive global entertainment business, the digital disrupters are fast becoming new media moguls powered by algorithms instead of actors. Watch for these contenders to deliver more creative punches to their old school brethren, who appear to be on the ropes. Consumers are calling this a technical knockout.

by BRIAN HEARN

ARCHI TECTURE + DESIGN *Film Festival*

If buildings could speak, what would they teach us? This is the premise of *Cathedrals of Culture*, six 3-D films that will have their US premiere at the Architecture & Design Film Festival in New York, Los Angeles, and Chicago. Acclaimed filmmakers such as Wim Wenders and Robert Redford let buildings like the Berlin Philharmonic and Salk Institute star as the main characters. Using 3-D technology enables "audiences to enter some of the great landmarks of architecture, wander around in them, and discover them in a whole new way," says Wenders. Films highlighting designer/architects Eileen Gray and Zaha Hadid will also be part of the festival. Panel discussions, Q&As, and special events will accompany more than thirty films in each city.

New York

October 15-19, 2014



Los Angeles

March 11-15, 2015



Chicago

April 2015



ARCHITECTURE DESIGN FILM FESTIVAL
adfilmfest.com

The Salk Institute in La Jolla, California

by JOHN CLIFFORD



◀ The Cooper Hewitt Pen in use

PLAY DESIGNER at the COOPER HEWITT

by JOHN CLIFFORD

AFTER A THREE-YEAR RENOVATION and expansion, New York's Cooper Hewitt, Smithsonian Design Museum will reopen on December 12. Cooper Hewitt is the premier US institution honoring design excellence, so how fitting that it's embracing new technologies to create an experience where visitors are not just looking but exploring, playing, and making.

Everyone visiting the museum will receive a digital pen that can scan museum object labels to begin a collection of favorite pieces. The pen can also provide more information on designers, materials, and processes. High-definition tables throughout the galleries give people space to draw with the pen and create their own designs. These designs can be projected on walls in the Immersion Room, where visitors

can also project any of the 10,000 wall coverings in the museum's collection. And everything collected or created on the pen can be shared online.

The renovation expands and updates the museum's 1902 home, the former Andrew Carnegie mansion, to better display its collection of more than 200,000 historic and contemporary objects. A redesigned entrance will make the museum more accessible and inviting, gallery space has increased 60 percent over four floors, and the landscaped garden will now be open to the public. The museum formerly known as the Cooper-Hewitt, National Design Museum also has a modified name and a bold new brand identity, designed by Eddie Opara at Pentagram.

Inaugural exhibitions include: "Beautiful Users," focusing on user-

"The idea of play is central to the design process. Play involves joyful and open-ended discovery as well as rules and constraints. Those two things define what we do as designers."

— Ellen Lupton
Cooper Hewitt curator

centric design; "Making Design," featuring more than 350 pieces from the collection; and "Maira Kalman Selects," guest-curated by the artist where objects tell a life story.

"Design is everywhere, and this is our moment to communicate this message like never before," says Caroline Baumann, director of the museum. "We have created a twenty-first-century museum that will bring our collections to life and make design even more relevant and exciting."

DOWNLOAD THE COOPER HEWITT TYPEFACE

Continue playing designer after you leave by using the museum's new custom typeface, also called Cooper Hewitt. The sans serif design, by Chester Jenkins, is available in both Open Type and Web-font formats as a free download. "We look forward to seeing how the public uses this new design tool in their lives," says Cooper Hewitt director Caroline Baumann. Download it at Cooperhewitt.org/typeface.



Ann Marie Nafziger

Marfa, Texas

Brushes

"I'm an old-school painter—brushes are my favorite tool. I basically use just two different kinds: filberts and brights, but keep on hand a large range of them in different sizes and states of wear and tear, from brand-new to well-worn. Some of them anyone else would probably throw out! I tend to work rather in the moment when I'm making a painting; things aren't usually planned in advance, so it's important to have a lot of brush choices available in the studio. I usually have to buy my studio supplies online, because I live and work in such a remote place, but I love shopping for brushes and checking them out in person in art stores when I'm traveling."

IMPLEMENTS

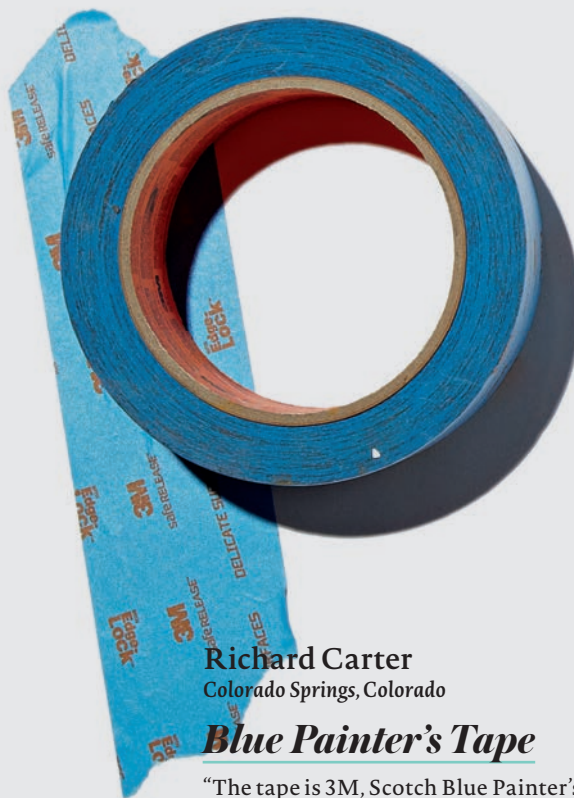
Artistic genius achieved with the help of these favorite tools

Rick Bach

Washington, DC

Bondo Spreader

"When I was a child, my dad built custom cars and bikes in our garage. The squeegee was my first tool. From pushing putty as a child to dragging paint as an adult, the squeegee is a simple, versatile tool that continues to be my favorite."



Richard Carter

Colorado Springs, Colorado

Blue Painter's Tape

"The tape is 3M, Scotch Blue Painter's Tape, with edge lock. Especially the 1.5" and 2" wide sizes. Very user-friendly. I like the Scotch Blue tapes because they are thin, flexible, and water resistant. That's important because I paint with acrylic paint. Also, they leave a very clean, low-profile line. I use miles of the stuff."

Donald G. Longcrier

Oklahoma City, Oklahoma

Cloth Tape Measure

"The tool that has played a very important role in my work for decades, and that I have used most often over the last few years, is the vintage Lufkin carpenter's cloth tape measure. Since 2012, I have used more than 8,000 feet of Lufkin, and occasionally Walsco, vintage cloth tape measures in lengths ranging from 25 to 100 feet. Carpentry tools, rope, wood, steel, beeswax, and fishing tackle are the materials I use to discuss my interest in the contemplative life in Eastern and Western traditions. Tape measures seem to work well for me."



Susan O'Malley

Los Angeles, California

iPhone

"Right now one of my favorite tools is my phone. I've been using it to record live interviews for *Advice from My 80-Year-Old Self*, a project where I've been asking, 'What advice would your eighty-year-old self give you?' People are not intimidated to talk into a phone, and it really allows me to be present in our conversations. I love being surprised by what people say. I'm using the language from these interactions to inform a series of text-based prints."



Nigel Hall

London, United Kingdom

Sketchbook

"I carry one of these little 4.5-by-7 inch notebooks with me at all times, as I have since the early '60s. They contain ideas for sculpture and drawings, lists of works for exhibitions, quick sketches of perhaps a tree or leaf or maybe an architectural detail. Often reminders of a piece of music or a quotation. The thirteen feet of shelving they occupy represents fifty years of my life in art."





SEMIOTICS, CAMOUFLAGE & THE OTHER

K. Yoland's work at Oklahoma Contemporary unsettles as it examines immigration and "the line between migration and invasion."

K. YOLAND'S EXHIBITION at Oklahoma Contemporary presents work that developed from a residency in Marfa, Texas, where Yoland was making photographs in order to examine, or perhaps affirm, notions of identity. Where the consensus might diverge is with regard to what identity—or identities—she is exploring.

The first salient feature of the work is Yoland's manipulation of "the body" in the terrain along the Mexican/U.S. border. The covert representation of the figure is the main aspect of Yoland's work that fascinates—this is the "identity" element. Individuals disguised in blankets render the personas both transubstantial and insubstantial, the effect of which fragments or dematerializes the location. This is the most beguiling aspect of the work and one which prompts many questions. It intrigues and troubles in equal measure, because Yoland withholds the possibility of revealing the presence to such an extent that the "figures" become allied with doubts, consistent with a psychological tenor that befits the subject: immigration and the line between migration and invasion.

Alien on the Border IV (2014) subverts the physicality of the "figure." By juxtaposing the "body" horizontally against the earth of the land (a symbol of regeneration, fertility, and fecundity), Yoland creates what semiotics calls camouflage—representation and distortions of representation. Within the animal world, camouflage provides the means to disappear or become invisible. This survival strategy is often a case of becoming "the other." In Yoland's work, this "other" is the refugee.

There are three visual effects of camouflage in Yoland's photographs: invisibility, disguise, and impersonation. In *Alien on the Border II* (2014), the technique of wrapping, masking, and concealing betrays a distinct crisis of the self, owing to the many reference points. In *Stranger at the Hospital* (2013), "identity" is no longer immobile but in progress. In the process of becoming it moves, it locates elsewhere, it hides, and it disguises.

Yoland's work displays an exceptional homogeneity, not just because she is an intelligent artist but because the imagery is consistent and does not lack variety. It is experimental, political, and diverse, yet pulled together by a distinctive artistic personality.

Yoland's photographs incline toward the melancholic, but that is because, fundamentally, the photograph is a profoundly melancholic object. "All photographs are *memento mori*," Susan Sontag once said. "To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability."

K. YOLAND: SEMIOTICS, CAMOUFLAGE & THE "OTHER"
October 7–December 19, 2014, at Oklahoma Contemporary

K. YOLAND, *Hanna with twisted wire*, Chihuahuan Desert (2014)

ROTHKO RESTORED

by TOM NAWROCKI

Over the winter break of 1962-63, Mark Rothko delivered five paintings to Harvard, to be hung in a sunny function room on the tenth floor of the college's Holyoke Center. The room, alas, was far too sunny; within five years, the works' colors had faded noticeably.

By the end of the 1970s, the entire series had been taken down. But the Rothkos are coming back. After years in storage, Mark Rothko's "Harvard Murals"—bold geometric figures in reds and rusts—will headline the renovated Harvard Art Museums when they reopen this November.

But the pieces haven't been restored with paint; in fact, they've barely been touched. Instead, a digital projector will illuminate the murals, restoring the appearance of Rothko's original color choices. "In human color perception, you have the light source, the surface, and the viewer, and these three interact," Jens Stenger, the conservation scientist leading the restoration, told *Harvard Magazine*. "So if you can't change the surface, you can change the light source."



One of MARK ROTHKO'S untitled studies for the *Harvard Murals*

ART START

6 QUESTIONS FOR DR. DAVID ANFAM ON BEGINNING YOUR COLLECTION

ARTDESK ✕: *If you were advising your hypothetical twenty-five-year-old niece on how to begin her art collection with \$10,000, what would be your first bit of advice?*

DAVID ANFAM: Trust your own eye and judgment, not those of other people. Recent scandals in the United States art world have shown that even some of the best collectors either have poor art advisers or none at all. If you must consult an expert be sure that they really are that and not just someone recommended on a whim. Build a true personal relationship with a stalwart dealer. Don't be afraid to make mistakes—and admit them, too, if necessary. Not changing one's mind, let alone never doing a U-turn, is a sure sign of idiocy. There's nothing wrong with educating one's self in public. Lastly, start small but think big—remember the Vogels. Ten thousand dollars could still buy you a rather good work on paper these days to break the ice.

✕: *What is overrated in terms of collecting?*

DAVID ANFAM: Right now, at the high end of the market, it is of course Rothko (though I, of all people, hate to say so) and Warhol. There's no doubt that Rothko was a very great artist, but he's now become so hyped that it's growing difficult for many to see the paint for the dollars. As for Warhol, fifteen minutes of his work is more than enough.

✕: *What is the best way to display art?*

DAVID ANFAM: Intimately, simply, and without swank.



David Anfam, Ph.D., is a senior consulting curator for the Clyfford Still Museum in Denver. Dr. Anfam will present a lecture at Marfa Contemporary on Sunday, October 12, at 1 p.m., on the subjects of Clyfford Still and Van Gogh. He also has written extensively about Mark Rothko and Jackson Pollock.

✕: *What is the single best bit of advice you can give for new collectors?*

DAVID ANFAM: Enjoy it. There's no point otherwise.

✕: *What is a favorite piece you own and why?*

DAVID ANFAM: A bottle of Gosset champagne that I bought in New York City for the same price in U.S. dollars as it costs in pounds in Britain. (I keep the serious art out of sight when anyone visits).

✕: *What question about collecting would you love to answer but haven't yet been asked?*

DAVID ANFAM: What drives collectors? The answers would probably be a motley catalogue of human follies and triumphs. Over the decades, I've been lucky enough to meet a vast spectrum of art collectors and have never ceased to be fascinated by how they seem to range from downright despicable to wonderful and winning. Also, quite often they're much more knowledgeable than stereotypes might suggest. I shall never forget standing on the top floor of the GE Building examining a now famous painting when a door opened nearby and out walked David Rockefeller. Needless to add, I nearly died of fright on spot. Still, he was gracious and charming.

Curator CHAD ALLIGOOD and President
DON BACIGALUPI in search of new talent ►
photograph by STEPHEN IRONSIDE

In Transit

After a mythic quest of 100,000 miles and 1,000 emerging artists, modern-day argonauts Don Bacigalupi and Chad Alligood unveiled State of the Art: Discovering American Art Now this fall at Crystal Bridges Museum of American Art in Bentonville, Arkansas.



► Featured work
from artist
JASON VAUGHN

Move over, Whitney Biennial. Don Bacigalupi, Crystal Bridges president, and Chad Alligood, one of its curators, scoured the country from coast to coast, personally visiting 1,000 yet-to-be celebrated artists, viewing their studios, petting their dogs, and engaging in face-to-face conversations on why they make art and how their efforts are impacting their communities.

They traveled from big cities to rural areas that have not yet registered on GPS, from goat barns to old pie factories, to find artists banding together, thriving, and innovating—to hell with the economy, politics, or the state of funding to the arts.

Using a giant pinned map of the United States, the intrepid duo finally selected 227 paintings, photographs, sculptures, installations, and performances from 102 artists, ranging in age from twenty-four to eighty-seven. Included is everything from a whimsical 1950s mixed-media toy store made by Wichita, Kansas, artist Randy Regier to Kirk Crippens's 2009 photographic series, *Foreclosure, USA*, to a life-size piñata of a souped-up 1964 Chevy Impala, created by Las Vegas artist Justin Favela.

STATE OF THE ART: DISCOVERING AMERICAN ART NOW
Crystal Bridges Museum of American Art
September 13, 2014 to January 19, 2015



ARTDESK'S PAM GROUT:
What an inspiring journey. Were you surprised by the number of unknowns? Is it safe to say that art is such a part of the human condition that it arises everywhere, art school or not?

CHAD ALLIGOOD:
“Unknown” is a provocative term. It implies that artists toil in relative obscurity until they are discovered and the treasures of their talent are revealed. That’s bunk. In fact, artists are known—locally, just not widely. Often, they form tight communities of support, both with one another and with the larger local culture. I think the strength and support of these local communities would surprise most curators who limit their research to New York or L.A. Go to Wichita, San Antonio, Las Vegas, Milwaukee—places that aren’t even the art capital of their state, let alone the nation—and you’ll find rich and textured communities founded on mutual support. Not-for-profit galleries, local artists’ residencies, and other community spaces form the training ground for ideas and practices that propel artists forward.

One of the working theses in our research is that artists can serve as “canaries in the coal mine”—that by working in and among communities across our nation, artists can provide new ways of seeing the world we inhabit. We think of this project as a call to action, both within the field and beyond, to discover and value these voices of artists in local communities all over this country. I dig your proposition that art is an intrinsically human impulse. Our research bore this out.

How did your viewpoint on art (or the possibilities of art) change during this journey? How are you different?

This process has been an incredible privilege: to go and see the artists where they live, to ask them what they do and why they do it, to sit and contemplate with them. To be there. I am convinced, more than ever, of the vitality and importance of art. I used to teach it—to insist that my students go and see and do. Now I’ve done it myself, and I am changed because the artists of this country said *Sure, come on in*. Overwhelmingly,

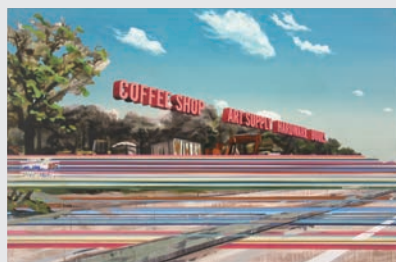
kindness, openness, and spontaneity ruled the day in our visits. I am a better person for having met these people and experienced their practice firsthand.

What's the difference between simply looking at slides and going out and visiting these studios and artists, meeting their friends and families?

I love this question—it's the absolute crux of the project. Art, finally, exists not in the object, spirited away from the artist's studio, shiny and pristine and vitrined in the gallery. The stuff of art is not pigment and marble and linseed oil. Art—at least for me—lies in the encounter, in the experience, in the feeling of being changed. To go to the source, then, is critical, because it acknowledges the importance of the experience.

Mounting such a huge undertaking has to be daunting. Did you sometimes feel like God? How was the weight of being one of two to make all these important decisions on the state of art in America?

The undertaking is huge, and yet it's just the beginning. It's impossible for one person (or even two!) to see every artist, to know every artwork in the country. It's incumbent on all of us to continue: to reach out, to find and support the networks of artmaking in each of our local contexts. This is a "State of the Art"; I could imagine others that look quite different. It's not the final word but just the open door to a national conversation. That's exciting to me and an indication that art production in this country is dynamic, vital, and ever-changing. The exhibition, and the discussion that arises from it, will reflect that.



The stuff of art
is not pigment
and marble
and linseed oil.
Art...lies in the
encounter, in
the experience,
in the feeling of
being changed.

Work from upcoming *State of the Art* featured artists: COBI MOULES, DELITA MARTIN, KIM DICKEY, and KIM CADMUS OWENS.

THE Book Report

This fall's reading list is comprised of the provocative and the playful.

by LOUISA McCUNE
photography by JEFF ELKINS

AVANT-GARDE IN MOTION

Ackermann and Meyer-Böse
Hirmer, \$39.95

Alexander Calder brought playful motion to high art: primary colors hanging in the balance of that kinetic object of infancy, the mobile. *Avant-Garde in Motion* celebrates the achievements of this American master with new insight and photos of the man at work.

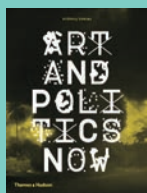
RICHARD PRINCE: PROTEST PAINTINGS

Richard Prince
Skarstedt, \$85

In *Protest Paintings*, we experience artist Richard Prince in full renegade muscle-car form, with his edgy words-on-canvas paintings expressing irreverence, humor, and a strong point of view. Kent State and the humming of Arlo Guthrie's "Alice's Restaurant" also make appearances.



Up & Coming



ART AND POLITICS NOW

Anthony Downey
Thames & Hudson, \$50

Downey is a leading thinker and academic about contemporary art and now turns his pen toward the intersection of modern political life and the artists who make sense of it all, including, of course, Ai Wei Wei. A must-have for any artist whose work is inherently rooted in politics.



LANDMARK: THE FIELDS OF LANDSCAPE PHOTOGRAPHY

William A. Ewing
Thames & Hudson, \$65

This important survey includes the work of leading photographers Andreas Gursky and Edward Burtynsky and emerging talents like Olaf Otto Becker and Pieter Hugo, for a compelling and at times provocative meditation on the physical world around us.



YVES SAINT LAURENT

Roxanne Lowit
Thames & Hudson, \$50

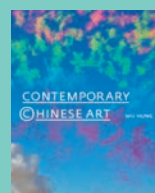
With the recent reinvention of the Saint Laurent brand, now is a wonderful time to revisit one of the greatest couturiers of our time, Yves Saint Laurent. Lowit's photographic authority spans more than two decades, and this new offering shows why she was his favorite lenswoman.



100 PAINTERS OF TOMORROW

Kurt Beers with Gregor Muir
Thames & Hudson, \$60

In this ambitious volume, "the one hundred most exciting, up-and-coming painters at work today" are presented from a global pool of 4,000 contenders spanning thirty countries around the globe. Denver-born, Los Angeles-based painter Tomory Dodge is a highlight.



CONTEMPORARY CHINESE ART

Wu Hung
Thames & Hudson, \$95

In *Contemporary Chinese Art*, readers are treated to a "much-needed" comprehensive understanding of just exactly how the Middle Kingdom has come to dominate the global art market over the last forty years, starting with the effects of the Cultural Revolution.

ACROSS THE U.S.

Happenings

FALL 2014 / WINTER 2015

Macrocosm/Microcosm: Abstract Expressionism in the American Southwest

Fred Jones Jr. Museum of Art
Norman, OK

EXHIBITION

The American Southwest has long inspired artists, sun-baking their palettes; in the 1950s, the region became a crossroads for Abstract Expressionists from the New York School and the San Francisco Bay Area, notably Elaine de Kooning and Richard Diebenkorn. This show takes its title from an observation by Ansel Adams: "The skies and land are so enormous, and the detail so precise and exquisite, that wherever you are, you are isolated in a glowing world between the macro and the micro." Oct. 3, 2014–Jan. 4, 2015. OU.edu/fjima/

The Heart Is Not a Metaphor

Museum of Modern Art
New York, NY

RETROSPECTIVE

"The Heart Is Not a Metaphor" is the first large-scale American survey of sculptor Robert Gober's deceptively simple oeuvre. His previous métier as a carpenter-handyman, crafting stretchers for fellow artists and renovating lofts, is referenced in Gober's frequent depiction of objects such as sinks and doors. Oct. 4, 2014–Jan. 18, 2015. www.moma.org

MICHAEL CLARK COMPANY: COME, BEEN AND GONE

MUSEUM OF
CONTEMPORARY
ART CHICAGO



Oct. 25 – 27

The British choreographer creates dances that combine classical mastery with an experimental sensibility. Featuring music by David Bowie, this performance is presented on the occasion of the blockbuster touring exhibition "David Bowie Is," which brings together more than 400 objects, including handwritten lyrics and original costumes—the Ziggy Stardust bodysuits are here—plus film clips and rare performance material spanning fifty years. The show closes January 4, 2015, and MCA is its only U.S. venue.

MCACHicago.org

Judith Scott—Bound and Unbound

Brooklyn Museum
Brooklyn, NY

EXHIBITION

In a career span of seventeen short years, Scott has created a remarkably original body of work, with astonishing visual complexity. Often spending weeks or even months on individual pieces, she uses yarn, thread, fabric, and other fibers to envelop found objects in her signature, fastidiously woven cocoons. Oct. 24, 2014–Mar. 29, 2015. Brooklynmuseum.org

Larry Sultan: Here and Home

Los Angeles County
Museum of Art
Los Angeles, CA

RETROSPECTIVE

With more than a hundred powerfully moving stills, this first retrospective of master lensman Larry Sultan (1946–2009) honors a groundbreaking artist who challenged the conventions of photographic documentation, exposing the medium's subjective and fantasy elements. Nov. 9, 2014–Mar. 22, 2015. LACMA.org

Chris Ofili: Night and Day

The New Museum
New York, NY

EXHIBITION

The first major solo show in the US of the artist whose 1999 portrait of the Virgin Mary, depicted in part with elephant dung, famously drew the ire of New York City mayor Rudolph Giuliani. Occupying the museum's three main galleries, the exhibition includes paintings, drawings, and sculpture with imagery from diverse sources: the Bible, hip-hop music, Zimbabwean cave paintings, blaxploitation films, and the poetry of William Blake. Ofili is an English artist who lives in Trinidad; he received the Turner Prize—awarded by the Tate—in 1998. Oct. 29, 2014–Feb. 1, 2015. newmuseum.org

Keigwin Kabaret

Galapagos Arts Space
Brooklyn, NY

EVENT

Brooklyn's artsy DUMBO section is the venue for this performance party to benefit Keigwin + Company, the dance troupe whose smooth moves blur the boundaries of contemporary and classical. Dynamo (and *ArtDesk* editor-at-large) Larry Keigwin presents his signature fusion of modern dance, vaudeville, and burlesque—followed by cocktails, hors d'oeuvres, and more dancing. Nov. 18, 2014. LarryKeigwin.com

ACROSS THE U.S.

Anne Collier
Museum of Contemporary
Art Chicago
Chicago, IL

EXHIBITION

Anne Collier is a camera, and her photographs of photographs—scrutinizing vintage books, album covers, advertisements—focus the viewer's gaze on layers of looking, seeing, and seeming. This retrospective traces her career from 2002 to the present. Nov. 22, 2014–Mar. 8, 2015. MCAChicago.org

SCOPE Art Show
Miami Beach, FL

ART FAIR

Now in its fourteenth year, SCOPE returns to the sands of Miami Beach on historic Ocean Drive. Meet tomorrow's talked-about gallerists today at this premier showcase for emerging, international contemporary art, and multi-disciplinary creative programming. Six days, 100 exhibitors, and 40,000 visitors are a sure sign of SCOPE's success. Dec. 2–7, 2014. SCOPE-Art.com

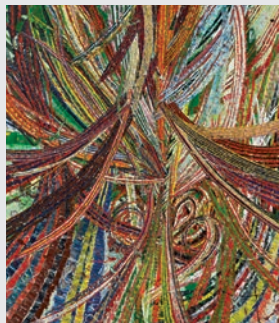


ART BASEL

DEC. 4–7, 2014
Miami, FL

The international art set winters each year in Miami Beach, where Art Basel showcases established and emerging art stars. Beyond the main exhibition hall, ambitious projects and performances become part of the scenery at two nearby beaches, Collins Park and SoundScape Park.

ArtBasel.com



**The Forever Now:
Contemporary Painting
in an Atemporal World**
Museum of Modern Art
New York, NY

EXHIBITION

Genres morph and collide in work by seventeen painters whose talents display a timeless quality that sci-fi legend William Gibson termed "A-temporality." The A-temporal team includes Nicole Eisenman, Oscar Murillo, Rashid Johnson, and Charline von Heyl. Dec. 14, 2014–Apr. 5, 2015. MOMA.org

ArtNow
Oklahoma Contemporary
Oklahoma City, OK

EVENT

The contemporary art exhibition for Oklahoma, ArtNow has showcased work by the state's most respected artists for more than two decades. Putting the art in "party," its opening-night gala fund-raiser lets guests meet the makers, purchase their newest works, and enjoy live entertainment, an open bar, and the culinary artistry of local restaurants. Jan. 23, 2015. OklahomaContemporary.org

**Tom Sachs: Boombox
Retrospective
1999–2015**

The Contemporary Austin
Austin, TX

EXHIBITION

Sachs achieved near-rock-star status for confronting the luxury logo as loaded cultural fetish (Tiffany Glock, Chanel Chain Saw). This survey of his DIY, mixed-media audio systems is music for the eyes, pumping up the volume on the sculptor's lifelong fascination with punk bands. Jan. 24–Apr. 19, 2015. TheContemporaryAustin.org



**Intent to Deceive:
Fakes and Forgeries
in the Art World**

Oklahoma City Museum of Art
Oklahoma City, OK

EXHIBITION

With more than sixty works by talented crooks from around the world, this exhibition paints a compelling portrait of the creator as con artist. Viewing authentic Matisse and Modiglianis alongside convincing counterfeits is genuinely exhilarating! Feb. 13–May 10, 2015. www.OKCMoA.com

GLOBALLY

Now that ArtDesk is available on newsstands across North America and in more than twenty-five foreign countries, from Japan to Poland, we've created a section of our favorite art happenings in the Pacific Rim, Europe, and the Middle East.

Martu Art from the Far Western Desert

Museum of Contemporary Art—Australia
Sydney, Australia

EXHIBITION

Ancient and contemporary cultures collide in the work of Western Australia's Martu people, who have only recently begun painting on canvas. These vibrant, collaborative works reflect traditions of collective storytelling, dance, and ritual that reach back more than tens of thousands of years. Through Nov. 30, 2014. MCA.com.au



Mariana Castillo Deball: Parergon

Museum für Gegenwart
Berlin, Germany

EXHIBITION

Deball digs art literally—researching objects in museum collections as would an archaeologist, then using installation, photography, sculpture, and drawing to record the objects' "itinerant lives wandering between courtyards, pedestals, display cases, storage areas, traveling exhibitions, and private collections." It's hard to imagine a more appropriate site for her probing process than the historic hall at Hamburger Bahnhof, the former Berlin railway station that now serves as the Museum für Gegenwart (Museum for the Present). Through Jan. 3, 2015. SMB.museum

Hiraki Sawa: O

Gallery of Modern Art
Queensland, Australia

VIDEO INSTALLATION

Born in Japan and based in London, Hiraki Sawa creates video works that are subtle reflections on time and motion, travel and dislocation. His recent, elaborate multi-screen installations enable an exciting exploration of multiple narratives and perspectives. Through Feb. 15, 2015. Qagoma.qld.gov.au

FRIEZE LONDON

Regent's Park, London, UK

Oct. 15 – 18, 2014

ART FAIR

This distinguished international, contemporary art fair takes place each October. Making a first appearance this year is Zanzibar-born Lubaina Himid, fresh from her triumphant installation at Gwangju Biennale and recent shows at both Tate Britain and Tate Liverpool (look for Himid's work at Hollybush Gardens, Stand H9). Can't make it to The Big Smoke? Check in with *Frieze*, the magazine published by the fair's founders. FriezeLondon.com

ABU DHABI ART

Saadiyat Cultural
District, Abu Dhabi, UAE

ART FAIR

Nov. 5 – 8, 2014



Now in its sixth year, the United Arab Emirates' biggest annual art event celebrates the cultural diversity of the UAE with street performances and poetry readings on the beach in addition to museum-quality artworks by Emirati artists and designers, among them Aisha Khalid, Anish Kapoor, Hassan Sharif, and Moataz Nasr. Also on view: *Seeing Through Light: Selections from the Guggenheim Abu Dhabi Collection*, which spotlights eighteen artists whose work explores the theme of light. AbuDhabiArtFair.ae

ICE HOT NORDIC DANCE PLATFORM

Norwegian National Opera
& Ballet, Oslo, Norway

Dec. 9 – 14, 2014

DANCE



This four-day festival of contemporary dance, programmed by an international jury, is hosted each year by a different Scandinavian country. This year's Oslo edition includes an appearance by the white-hot Norwegian troupe, Carte Blanche, plus programming for kids—and is sure to induce chills of anticipation in anyone with dance fever.

NordicDancePlatform.com

PET PALACE

The Humane Society of the Pikes Peak Region is a haven and way station for homeless animals.

SATURDAY AFTERNOON IS A BUSY TIME at the Humane Society of the Pikes Peak Region (HSPPR), with dozens of families checking out the cats, the dogs, and even the odd turtle who have found their way to the shelter. One resident is especially eager to make friends: a black mastiff named Doji is a member of the Lonely Hearts Club, reserved for animals who have been here for three weeks. Doji found his way here when his owner was called off to overseas military duty—not an uncommon occurrence here in Colorado Springs, home of the US Army’s sprawling Fort Carson.

Serving the entire Front Range area east of the Rockies in Colorado, the HSPPR does more than just find new pets: during 2013’s devastating wildfires in the nearby Waldo Canyon area, it rescued 400 animals, and reunited more than 100 of them with their owners. All told, on this afternoon, there are 180 dogs at the shelter, and a similar number of cats, waiting to be taken in. On most summertime Saturdays, close to forty animals get adopted.

The society will need to keep up that pace. Pikes Peak has accepted a challenge to rescue nearly four thousand animals over the summer to win up to \$100,000 in grants from the ASPCA’s Rachael Ray Challenge. Attempts to meet the challenge have resulted in a 47 percent boost in adoptions.

The gorgeous facility, complete with a memorial garden festooned with sidewalk plaques reading “Shiloh, Our Blue-Eyed Babe” and “Loving Memories of Jack the Cat,” generally doesn’t need anyone to stay in the Lonely Hearts Club for more than a couple of days, according to the shelter’s Gretchen Pressley. “Our pets usually do not stay long before finding their new homes,” she says. “The average length of stay for cats is ten days and for dogs is six and a half days.” Doji had better not get too comfortable.





AGAIN AND ONCE AGAIN

The raw physicality of Liz Gerring's choreography—particularly her recent piece *Glacier*—has begun to attract rave reviews from the New York dance critics. ArtDesk's Larry Keigwin talked to Gerring about how abstract paintings influenced her work and about the experience of being a woman, and a mother, in the highly competitive dance world.

Interview by LARRY KEIGWIN
Photography by JULIETA CERVANTES

LIZ GERRING

LARRY KEIGWIN Why don't you introduce yourself.

LIZ GERRING My name is Liz Gerring. I'm a choreographer. I work out of New York City, and I've had a company for about ten years now. Well, I've been working for about fifteen or twenty years, but I started off on smaller projects as a solo artist. I took a few breaks when I had my children, and then in the last five years, I have had a regular group of dancers, between five and seven people. I made three pieces at the Baryshnikov Arts Center, and then, in 2013, I did a piece at Montclair State University, where *Glacier* was. I'm scheduled to go back to Montclair at the end of 2015.

LK Alastair Macaulay of *The New York Times* named *Glacier* one of the top ten dances of 2013. Let me read what he said: "*The singular authority of Liz Gerring's choreography is evident in the very particular nature of her dancers' body language—paradoxically galvanized and relaxed at the same time and informally precise. Glacier's moods change like weather, and its fascinatingly analytical temperament—scrutinizing both athletic and pedestrian movement—discloses multiple aspects of wit and passion.*" It doesn't get more glorious than that.

LG (laughing) Yeah, he's been a very supportive critic. Hasn't always been the case that I've had that. It's gratifying when you feel somebody is really getting your work. My work comes out of a sort of formalism in the Merce Cunningham-Trisha Brown vein, based on technical discipline, physically based movements, and I think that is something that Alastair responds to.

LK Do you follow reviews?

LG I would like to say, "Oh, I don't pay any attention," but I think that's ridiculous. It's information that you can agree with or not agree with. The audience looking at our work is what completes it. As an artist, you have to go with your instincts 100 percent, but I think it's also about responses, because that will help you gauge what is going on. And you may agree or disagree with those responses and then judge accordingly.

LK The critic is an audience member. So whichever way it rolls, it's a way to receive that information. I'm going to move on quickly to the minimalist movement. How does that aesthetic inspire you?

LG I came to dance kind of late, when I was about thirteen. I took a little bit of modern dance, and then I moved right away into ballet. When I discovered modern dance again in my late teens, I knew that physically this was the place for me. It was a whole convergence of my physical self and my mental self, saying, *I can do this*. It was like sitting in the right chair or something, like, *Oh, this fits me*. This is the right place for me.

LK That is such a great analogy.

LG At Juilliard, my mentor was Kazuko Hirabayashi, who came out of [Martha] Graham, but adapted a lot of the Graham technique to this very abstract, Cunningham-like aesthetic. And as soon as I heard that abstract music, I said, *This is it*, 'cause all that dramatic music didn't work for me. It was like, *This is the flavor of ice cream that I like best*. I went to Juilliard to be a dancer and to get a job at Paul Taylor, like everybody else. I didn't even know what a choreographer was really. Then another one of my mentors, Doris Rudko, turned to me one day and said, "You're a choreographer." I was like, *Ew, I want to be in Paul Taylor!*

LK I'm a dancer!

LG Exactly. Also at Juilliard, I met the composer Michael Schumacher, who I've collaborated with on most of my projects. He would give me this music that I felt very attuned to, and that sort of completed the whole picture of this abstract movement, with this abstract sound. And I felt this was absolutely where I belong.

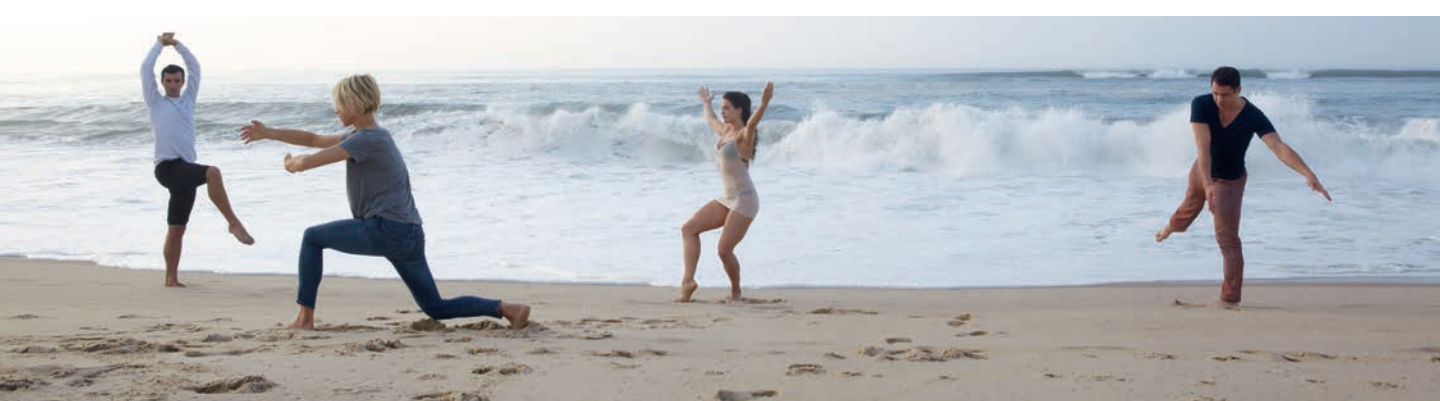
LK How were you introduced to contemporary dance?

LG My mother was a big proponent of creativity. When I was a young child, she found this creative-movement teacher that was an hour's drive from our house. We lived in LA, in the Valley. When I









was around eleven, my mother took me to USC, where, once a week, I had modern dance because my mother really wasn't a proponent of ballet. She thought it was too rigid. I remember doing a little piece that my teacher and I made together to a Beatles song, and there was running in it and I did it with a little hat. One summer I went to a camp in California, Idyllwild, where Bella Lewitzky was a resident artist. That was one of the first times I started moving out of the ballet vocabulary and into modern dance. As a body type—more athletic, more physical, not being en pointe—that really clicked for me physically. Just like if you're a sprinter, and you try to do a marathon. It doesn't work if you don't have the right body.

LK Yes, fits like a glove.

LG I went up to Seattle my last years of high school, where I was exposed to Graham a little bit, and at that point I really felt that modern dance—bare feet, not in shoes—was for me. Then I went to Juilliard, which is for modern dance; you don't really go there for ballet. Here I was dancing en pointe and trying to get my body to do these things it was never going to do because ballet is so restrictive. Then all of a sudden I take off my shoes and I'm able to run as fast as I can—but still within a dance context.

LK So your limitations become your assets.

LG Right. Had I had a more ballet type of body, who knows what would have happened? I started ballet when I didn't make the gymnastics team, and I was very disappointed. I said, *All right, I'm going to try this instead.* So, you keep moving around until you find you're good at something.

LK The last piece I saw of yours was a work in progress of new material on this tiny stage. I was so blown away by it. It was visceral and filled with vitality, two dancers on this tiny postage stamp of a stage. That rawness—is that something that is encouraged?

LG Yeah, there's a certain quality in the work which requires physical exertion. I mean, some work requires almost no exertion. To me, some of the drama comes from the effort that's involved.

LK Love that.

LG There's something about seeing somebody laying everything out there, 100 percent. It's

not just running around like crazy. These are trained dancers, and they have to execute this in a very specific way. Back when I was studying ballet, even modern techniques, I never felt like I could do it with as much force as possible. When I started to work on my own vocabulary, that was very important to me. Like, I'm just going to, you know, *not hold back.*

LK Can you speak to your interest in contemporary art?

LG I always loved to go to museums. My mother would let me wander off by myself sometimes, so it was like a freedom. I know when I first saw abstract work—a Mark Rothko, for instance—I responded immediately to that. I liked that better than a picture of something specific. When I started to make work, I felt like, *That's what I do, I'm a sculptor and my medium is movement.* I use that analogy a lot.

LK Oh my God—that's wonderful!

LG I enjoy also the part of being a choreographer where I'm able to collaborate with other artists. The biggest thing is always music, but I have collaborated with visual artists, photographers, and painters. I like the idea of connecting with artists in different mediums. With dance you can have these other elements, and they can be part of what you're doing. I like that aspect of it.

LK Before I go to my own dance rehearsal, I want to make sure we talk about this conversation that sometimes percolates about maybe a lack of female choreographers. Do you feel like that's a reality?

LG Well, I don't know. Sometimes I think about Trisha Brown. She really was in a man's world. But then you have people like Martha Graham, who began modern dance. I think it is a very female-driven profession; even having a company is kind of this maternal thing. Yeah, there are parts of the profession that are male-driven, certainly. Maybe it's the amount of work involved that can discourage women who are thinking about having a family. I don't know. I'm sure it's true for female lawyers too, like "What, you have kids?" This is a 100 percent job.

Liz Gerring was photographed for ArtDesk with company dancers Brandon Collwes, Claire Westby, and Jake Szczyppek.



MARFA CONTEMPORARY

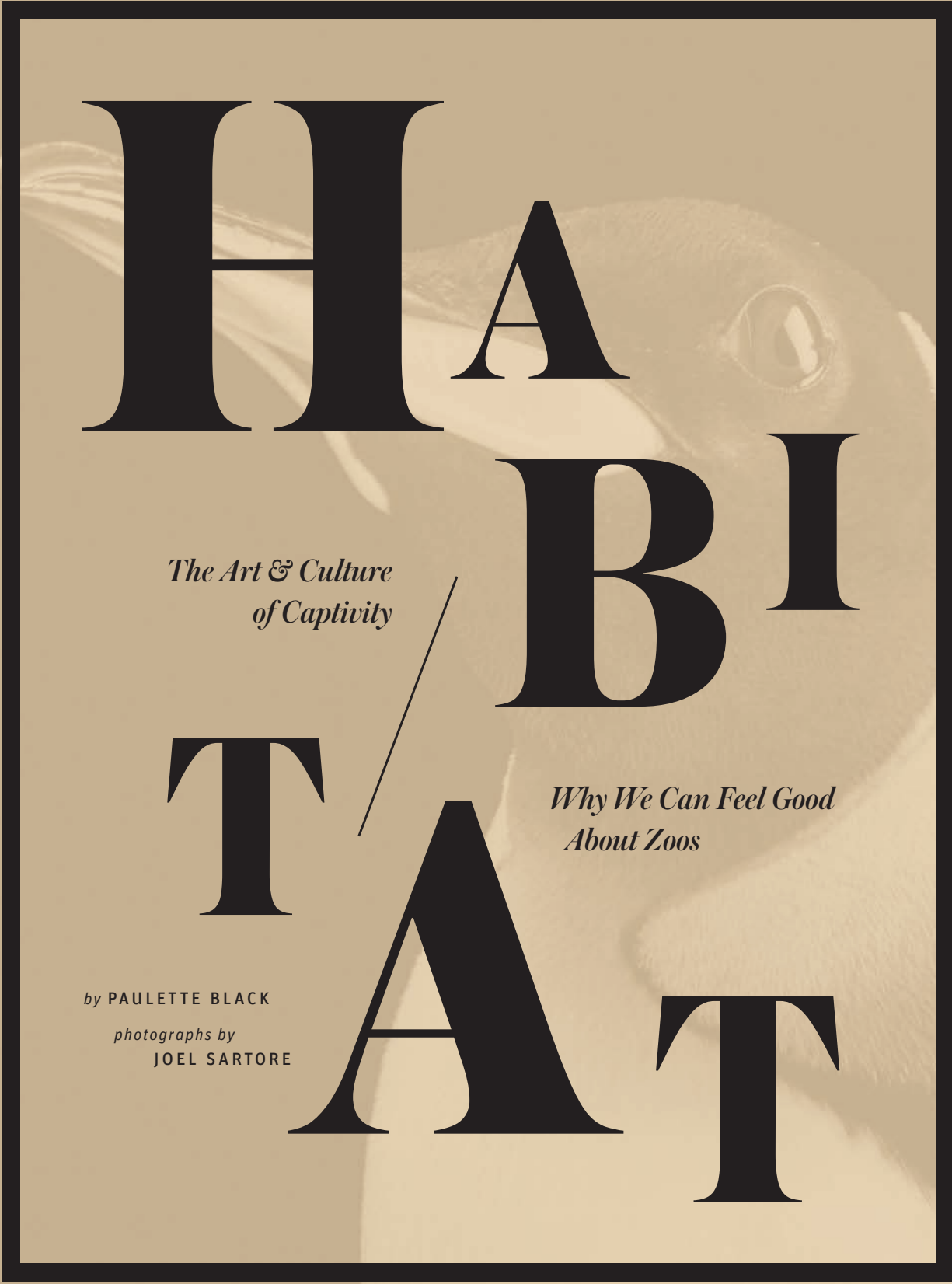
Marfa Contemporary designed by Elliott + Associates Architects

Winner of the 2014 International Architecture Award, Chicago Athenaeum

marfacontemporary.org



photograph by Scott McDonald © Hedrich Blessing



HABI TAT

*The Art & Culture
of Captivity*

*Why We Can Feel Good
About Zoos*

by PAULETTE BLACK

photographs by
JOEL SARTORE

During a recent mid-morning tour of the Oklahoma City Zoo and Botanical Gardens, before the hot summer sun reached its noon apex, I was inspired by the quiet and energized by the sounds of rousing animals and their attending zookeepers.

That experience is repeated by tens of thousands of people every day at any one of the 224 zoos around the world accredited by the Association of Zoos & Aquariums (AZA). On my visit, I was greeted by the sound of cool water running over handsome rock formations and expanses of land mirroring an African savanna. I almost forgot it was all man-made. At the screech of two beautiful macaws, I wondered if it was possible for these animals to experience their native state—the unique, natural, and genetic needs or interests of any particular animal—while in the educational service of tourists like me.

Wild and exotic creatures fascinate human beings. The AZA reports that, each year, “more than 175 million people visit zoos throughout the world—more visitors than the NFL, NBA, NHL and MLB annual attendance combined.” Whether in popular culture, as in recent movies such as *Planet of the Apes* or *We Bought a Zoo* or documentaries such as Gabriela Cowperthwaite’s influential *Blackfish*, the subject of animals in the context of human constraint is compelling and, in some circumstances, concerning. For millennia, mankind has been enamored with animals in close range and has attempted to co-exist side by side within nature’s orderly placement or, as the case may be, in man-made enclosures for utility, companionship, novelty, or sheer entertainment.

“Keeping wild animals is as old as the first attempts at domestication, which began about 10,000 B.C.; however, ‘collections’ of wild animals were not assembled until the earliest urbanized civilizations began about 3000 B.C.,” writes Vernon N. Kisling Jr. in *Zoo and Aquarium History: Ancient Animal Collections to Zoological Gardens*.

According to Kisling, exotic animals were first exhibited in North America by 1716, usually as a single-animal traveling exhibit. The first zoo was opened in 1874: “The Philadelphia Zoological Garden opened to the public with 282 mammals on exhibit, including antelopes, lions, zebras, kangaroos, an elephant, a rhinoceros, a tiger, some fifty monkeys, and numerous

rare species from Asia and Australia. There were also some 674 birds and eight reptiles.”

Our fascination and mutual relationship with non-domesticated animals continues to be complex, ranging from comforting, endearing, and life-saving—which inspires our love and curiosity—to traumatic and even violent, for both animal and human. Aysha Akhtar, a neurologist and public-health specialist, says in her book, *Animals and Public Health*, “The United States takes the lead in the number of wild animals kept as pets. According to a survey conducted by the American Pet Product Manufacturers Association, 18.2 million wild animals were kept as pets in 2004, an increase from 16.8 million in 2002. Thousands of wild mammals, such as tigers, lions, wolves and NHIs [non-human primates] are kept in American homes. Born Free USA, a non-profit animal protection organization, estimates that between 5,000 and 7,000 tigers are kept in private homes in the USA. If correct, this means more tigers live in American households than exist in the wild.”

The fact remains, though, that exotic and wild animals do not make ideal pets, despite justifications to the contrary. Wild animals are best left in their natural environments, where they can act on their natural instincts, exercising their innate tendencies and fulfilling biological and social needs in familiar surroundings. But the unchanging human desire to know more and see more demands a place to experience these creatures, and this is a function zoos can fill, the best ones honoring the animal’s native state.

So human beings want to observe animals up close, even those we dislike and, perhaps especially, those we fear. We admire their designs with their multitude of defenses, skin coverings, and ornamentation, as well as the near-flawless functionality of bone and muscle structure. We marvel at their agility and speed, weigh their cleverness, ponder their intellect, and admit some seem to possess an uncanny comedic sense.

The range of emotions in animals may nearly parallel our own, the elephant being a prime example. In *When Elephants Weep: The Emotional Lives of Animals*, authors Jeffrey Moussaieff Masson and Susan McCarthy present evidence of emotions in animals—including grief, joy, compassion, friendship, jealousy, and more—based on behavioral research. As Dr. Gay Bradshaw writes in *Elephants, Us, and Other Kin*, “While stereotypy, self-injury, major depression, infanticide, general anxiety disorders, and other trauma-related symptoms are rife in captive animals, it was shocking

to discover that life in the wild had devolved into a similar state. What conservationists observed on the outside—habitat loss, culls, hunting, translocation, capture, various forms of human hostility—was happening inside elephant minds and society. The discovery of elephant PTSD was newsworthy but unsurprising.”

Bradshaw’s findings were later described by Charles Siebert in his *New York Times* article “An Elephant Crackup?”:

“Today’s elephant populations are suffering from a form of chronic stress, a kind of species-wide trauma. Decades of poaching and culling and habitat loss...have so disrupted the intricate web of familial and societal relations by which young elephants have traditionally been raised in the wild, and by which established elephant herds are governed, that what we are now witnessing is nothing less than a precipitous collapse of elephant culture.”

Earlier this year, I attended a conference, the Science of Animal Thinking and Emotion at Gallaudet University, in Washington D.C., and heard a number of academics give compelling evidence on the topic, based on new knowledge of the animal brain and years of scientific investigation, leaving no doubt about the capacity for sentient feeling. Science tells us more about animal emotion and intellect every day, and the best zoos can help communicate what science is learning, providing a safe space for discovery and examination that is personal and engaging for the human and sensitive to the captive animal’s needs.

Amy Stephens, the naturalist supervisor at the Oklahoma City Zoo and Botanical Gardens and author of *Images of America: Oklahoma City Zoo, 1960-2013*, says, “A zoo experience provides a personal moment where you can connect, fall in love with animals, and develop a passion for nature. Zoos, once mission-based, are now places to care and make a difference.”

Stephens says external efforts help support the work of zoos, including conservation of natural habitat in the wild, and adds that “people love the zoo, and we have almost more requests than we can keep up with. This year, we hit a milestone of one million visitors, and our new pre-school is now open. We have teen volunteers who come back as docents, then tell us they want to go into the sciences because of that early exposure at the zoo. The zoo is a place to see the world.”



Although some animal protectionists question the ethics of keeping animals in captivity, citing an inherent impingement on the animal’s freedom and the arrogance of human dominion, zoos and aquariums will be with us far into the future. Almost all zoos share four common purposes to the benefit of both animals and people: conservation, education, recreation/entertainment, and research.

Jennifer D’Agostino, DVM, is a diplomat of the American College of Zoo Medicine and the director of veterinary services at the Oklahoma City Zoo. She says, “Because we have animals from all over the world, people can see a variety of animals from places to which they may never travel. They begin to care about them because of their zoo experience, and that care broadens to those in the wild, not only those in captivity. We tell our visitors they can begin conservation efforts in small ways, through consumer-product choices that ultimately have impact on habitats in the wild globally. We want these animals to continue to exist.”

Says Vint Virga, DVM, animal behaviorist and author of *The Soul of All Living Creatures*, “There will always be an entertainment component of zoos, but in general, they’ve done a great job evolving to the broader goals to include conservation, education, and research... Zoos offer the opportunity not only for the public to be educated, but to increase awareness, sensitivity, and recognition of the needs of various species.”

The best of these zoos, of course, are the ones that heard the siren call of change, the growing public demand to broaden the man-made habitat for animals within their care.

“Years ago, zoos were all bars, moats, and windowed areas separating restricted areas, people, and animals,” says Virga. “Now zoos offer more space that is rich and complex. New habitat design is intended to provide a variability of environment, giving animals interactive experiences. This may include logs, trees, barriers, and water features that are more natural. Enriching the environment for the animals is paramount.”

By acknowledging that animals have emotions, we have a responsibility to make their lives at least as comfortable and novel as what they would find in the wild, and that includes a suitable habitat—far more than concrete slab enclosures and isolation from like

species. And yet, just as domestic pet ownership covers a range of personal styles, zoos are also on a continuum of improvement. Not all accredited facilities have been able to make significant habitat changes all at once, typically tackling the job in phases due to cost considerations. Dr. Virga says that, in the dozens of zoos he visits, the phased approach is evident.

"I can see one exhibit that is enriched, with animals interacting and engaged in the environment, and then turn the corner and let out a sigh of disappointment, seeing the very next animal exhibit, which is not as natural as it could be," he says. "Clearly, with limited funds, difficult decisions must be made, including which species is a priority."

Cost being a major consideration, adequate funds are typically acquired through a combination of philanthropic donations, public funding, and community support. "A pivotal moment for Oklahoma City was passage of a sales tax for mega-exhibits," says Stephens. The tax was passed in 1990 and made possible exhibits like Great EscApe, Cat Forest/Lion Overlook, and the Elephant Habitat.

The Treetop Trail at the Philadelphia Zoo, America's oldest zoo, offers Zoo360, a campus-wide network of see-through flexible stainless-steel mesh trails to afford animals the opportunity to roam around and above zoo grounds, sometimes as much as sixteen feet aboveground. Big Cat Crossing, Great Ape Trail, and Treetop Trail (for small primates) offer visitors unique experiences and the ability to witness animal movement in a more realistic fashion than traditional enclosure or cages do. This design approach allows animals to roam, swing, climb, and generally move more freely. In the case of big cats, visitors get a sense of their predatory character as the animals walk above the humans, weaving across the full span of their designated trail.

In fact, one trend for zoos has been total immersion, where the visitors are the ones captive in an enclosure and the animals roam free within the confines of the zoo or in a natural habitat. Safari-type or drive-through "cage-less" zoos—think Jurassic Park—are such examples, like Lion Country Safari Park in Florida. This AZA-accredited institution was, upon opening in 1967, the first drive-through safari park in the country and introduced the concept to animal lovers.

"We don't want people to get the idea that wild animals make good pets. They belong in the wild or in an accredited, protected environment, such as a zoo," says D'Agostino. And as Aysha Akhtar reminds us, "No matter the circumstances, by their very nature, non-domesticated animals are dangerously unpredictable."

Aquariums, like zoos, are also challenged to create immersion experiences but often do so on a less ambitious scale. I remember a visit several years ago to the Baltimore Aquarium, where I opened my arms outspread against the glass as a stingray displayed his full expanse of fin, exceeding my own wingspan. Even as an adult, I was moved by that connective experience, and I giggled like a child. Moving on to a large, darkened room displaying iridescent jellyfish, I was again mesmerized, and time seemed suspended.

While many of these facilities still have a thriving attendance and feature larger glass enclosures than they did in the past, those with orcas and dolphins face particular challenges. Large mammals require special consideration due to the vast oceanic territory they typically travel and their familial ties or close-knit social groupings. When animals do not have adequate space or a natural habitat, they begin to exhibit troubling behaviors indicative of psychological stress.

"When one natural behavior is not expressed, another behavior will take its place," writes Virga in his book.

The largest marine mammal parks, namely SeaWorld, have been forced into a standoff with protestors, disillusioned tourists, and equity market investors who are ringing the bell for a new business model that includes sea pens and educational alternatives such as digital four-wall representations of orcas (also known as killer whales). Because of this, the company announced expansions in its orca habitat, considered by some to be half-measures to buoy the stock price. With its Blue World Project, SeaWorld will double the size killer whales have to swim, from around six million gallons of water to ten million gallons, which is approximately fifteen Olympic-sized swimming pools. Depth, too, will increase to fifty feet and include a "fast-water current." The San Diego location is expected to open to the public in 2018, followed in subsequent years by Orlando and San Antonio.

Critics point to the fact that orcas and dolphins typically swim more than a man-made enclosure can accommodate. According to the Center for Whale Research, "Killer whales travel an average of seventy-five miles a day. They are capable of sustaining an average speed of more than eight miles per hour for long periods of time and can go as fast as thirty miles per hour for short periods."

Journalist David Kirby, who has covered the SeaWorld controversy from the beginning, says, "The best thing that large marine-mammal entertainment

parks like SeaWorld can do is end captive breeding and performances by all cetaceans—whales and dolphins—and gradually prepare them for retirement to sea-pen sanctuaries. There, they could live out their lives in relative peace, in the natural ocean. SeaWorld would still own the animals and could charge people to come see them, an additional revenue stream. Meanwhile, back at the parks, aquariums with whale and dolphin shows could then focus on what should be their core activities: education and conservation.”

Zoos are making efforts to accommodate the psychological needs of animals, changing the approach to exhibit design in the process and, as Virga says, “providing an opportunity each day for animals to have interesting things to explore, discover, create, and innovate. In essence, the animals are challenged to use their brains and skills to the maximum degree possible.”

Jon Coe, an internationally known landscape architect and leading innovator in immersion design, has developed master plans that move along the immersion design continuum, including several at the Oklahoma City Zoo. He says, “Immersion design must be supported with robust programs of naturalistic environmental enrichment, including systems of animal rotation, for optimal zoo-animal wellbeing.”

In his article “Design and Perception: Making the Zoo Experience Real,” published in *Zoo Biology*, Coe writes, “The purpose of exhibiting exotic animals is both to entertain effectively and to educate accurately. Good entertainment is educational and good education is recreational.”

Coe goes one step further, saying, “The success of this landscape immersion depends entirely upon two factors: 1) the completeness and correctness with which the characteristic landscape is projected, and 2) the care and accuracy with which the viewpoints and views are located and composed, concealing barriers, enhancing perspectives, composing light and shadow and, most importantly, visually unifying animal space and visitor space.”

Zoo-exhibit designers like CLR Design in Philadelphia consider the culture and environment of the originating continent—Africa, for example—to be essential for the animal and for providing observational context. Depending on the zoo’s priority, creating a savanna, rain forest, or desert-like terrain is now a key element of habitat redesign, rather than merely placing a fence or increasing the height of barriers.

New developments in zoo design include “flex-habitats,” in which several species are free to roam, play, and investigate each other in relative harmony, an absence of predators being key. These animals interact as they would in the wild. Activity-based design takes into account the natural day-to-day interests of the specific animal type, providing elements that encourage curiosity and present challenges, which make for an ever-changing and interesting day, the ultimate sign of respect for the native state.

Of course, the health and wellbeing of the animals is paramount. “Veterinary care has increased exponentially, and zoo medicine has improved as technology has improved,” says Dr. D’Agostino, who will lead the new Joan Kirkpatrick Animal Hospital at the Oklahoma City Zoo, scheduled to open in November 2014. “We can now perform MRIs, CAT scans, and do more procedures that in the past would not have been considered. We can extend and improve the quality of life with technology and community partnerships such as those we have with the University of Oklahoma College of Medicine and the Oklahoma State University veterinary teaching hospital.”

These changes in habitat design complement conservation efforts, which are supported by a new emphasis on education. Without these areas working in concert, the battle to preserve some species may be lost and, in the process, our own habitat compromised. Virga says he is concerned that we are not making strides in decreasing the rate of loss for endangered species, due to depletion of natural habitat, climate change, pollution, hunting, and poaching.

“We’re jeopardizing the future habitat of our children,” he says. “We need to be more aware and concerned for their future well-being. We must encourage them to be mindful, aware, and sensitive to life around us, starting in our own homes, backyards, and neighborhoods.”

There are few better places to increase that awareness and sensitivity than at a well-run zoo, where exhibits are enhanced with modern design and messaging and where young visitors and education programs are plentiful.

As Dr. Virga writes, “The animals around us in our daily lives, from the hawk eyeing us from his perch high in the branches to the smallest ant crossing our path as we step outside our door, can challenge us to stretch our perspective and inspire us to consider a world more lavish than we could ever grasp on our own—if we will only allow them to.” ❧

The background of the entire image is a solid dark green color. Overlaid on this background is a complex, repeating pattern of lighter green lines. These lines are wavy and zigzag, creating a sense of movement and depth. They resemble stylized waves or perhaps the hull lines of a ship, which ties into the text below. The pattern is dense and covers the entire frame.

A SHIP IS SAFE
IN HARBOR,
BUT THAT'S NOT WHY
SHIPS ARE BUILT.

BROOKLYN, NEW YORK

BUSHWICK COLLECTIVE

THE WRITING ON THE WALLS

Once a sign of urban blight, spray paint has gone legit, energizing inner-city communities and proving the power of art to create a renaissance.

HISTORICALLY, THE MORE SPRAY PAINT a neighborhood had, the less desirable it was. The Bushwick section of Brooklyn was just such a place. People traveled there only if they absolutely had to. Crime rates soared, and mischief—the term used under New York law to define vandalism—ran rampant; no surface was safe from graffiti tagging. Today, artists are descending on Brooklyn, the Bronx, and other so-called gritty areas to make modern mischief: legitimately deploying aerosol cans to reinvent these places as popular destinations for art lovers. Bushwick, in particular, has morphed into a 24/7 alfresco art gallery, its vibrant murals summoning visitors from all over the world.

This is street art—please don't call it graffiti. The G-word brings back sad memories for Joe Ficalora, who grew up in Bushwick and knows just how brutal

its graffiti-tagged streets used to be. One night in 1991, his father was fatally knifed; young Joe was twelve. Later, when his mother died after a long battle with cancer, seeing graffiti would make Ficalora cry. To make it go away, he marched outside early one morning in 2012 with a can of paint, to whitewash a wall. When he stepped out again at 8 a.m., he says, “the wall I'd painted was already tagged.”

Ficalora did what many in a quandary do: consult Google. He entered the search term “street art” and e-mailed invitations to artists to come use the walls of Bushwick as their canvas. In short order, a movement was born: the Bushwick Collective. Ficalora didn't need to pursue artists; they flocked to Bushwick from as far away as Russia, Singapore, and New Zealand. As de facto curator, Ficalora speed-networks to secure permits and wall space. He has no art background, but he knows what he likes: how artists have transformed the Bushwick landscape from wasteland into world-class cultural crossroads.

Today, Bushwick is a plein-air *pinacoteca* with ever-changing exhibitions. Artists include Lexi Bella, Damien Mitchell, Brendan Rogers, Case (of Germany's Maclaim crew), Sexer, Solus, and Chris

Stain. The scene's éminence grise is Paris legend Blek Le Rat, the “father of stencil graffiti,” about whom Banksy has said, “Every time I think I've painted something slightly original, I find out that Blek Le Rat has done it as well, only twenty years earlier.” Lexi Bella has painted in many American and European venues. “Bushwick is unique,” she says. “It's rare to find that much real estate solely for artists to express themselves on. What Joe has done is extraordinary.”

Surveying his neighborhood still brings tears to Joe Ficalora's eyes—only today, they're tears of joy. As at any august art museum, a guided tour is available, but many prefer to undertake their own culture crawl, starting at the L train's Jefferson Street stop and sampling culinary artistry at hip local eateries: Montana's Trail House, Northeast Kingdom, the Rookery, AP Café. One may even bring home a Bushwick souvenir: the collective proudly offers for sale *Little Miss Dynamite*, a Blek Le Rat aerosol-on-canvas original. The price? Ten thousand dollars. There goes the neighborhood.

by JULIA SZABO

photography by ADAM FRIEDBERG



JERKFACE





ORLY GENDER
REDEFINES WHAT IT
MEANS TO BE GIVEN
ENOUGH ROPE.

TRICK ROPESTER

by CAROL KINO

IN ONLY A FEW SHORT YEARS, the sculptor Orly Genger has become known for creating massive, awe-inspiring installations using tons of recycled climbing and lobster-fishing rope. Early on, she knotted and piled the stuff into structures that absorbed entire rooms, like the black, lava-like expanse called *Masspeak* that filled a New York gallery in 2007, or *Big Boss*, a vermillion-painted tower that toppled and sprawled for more than twenty-eight feet across the floor, built in 2010 for the Massachusetts Museum of Contemporary Art.

Genger's labor-intensive construction process involves knotting the rope into long bulky strands, and then layering and sculpting those strands on-site, with results that often suggest a surreal mix of 1970s earthworks, the minimalist arcs and stacks of Richard Serra or Donald Judd, and Faith Wilding's tactile 1971 *Crocheted Environment* (later named *Womb Room*).

Since May 2013, Genger has been lauded for her public sculptures, too: that's when she transformed 1.4 million feet of rope into three soaring enclosures, each painted a different primary color, in New York's Madison Square Park. Called *Red, Yellow and Blue*, the work drew steady crowds, becoming the most popular commission in the park's history. Genger has since created several more sculptures for other places, including Austin and Chicago. On October 20, 2014, she unveils *Terra*, a new work in Oklahoma City's Campbell Park, across the street from the site of the future home of Oklahoma Contemporary Arts Center.

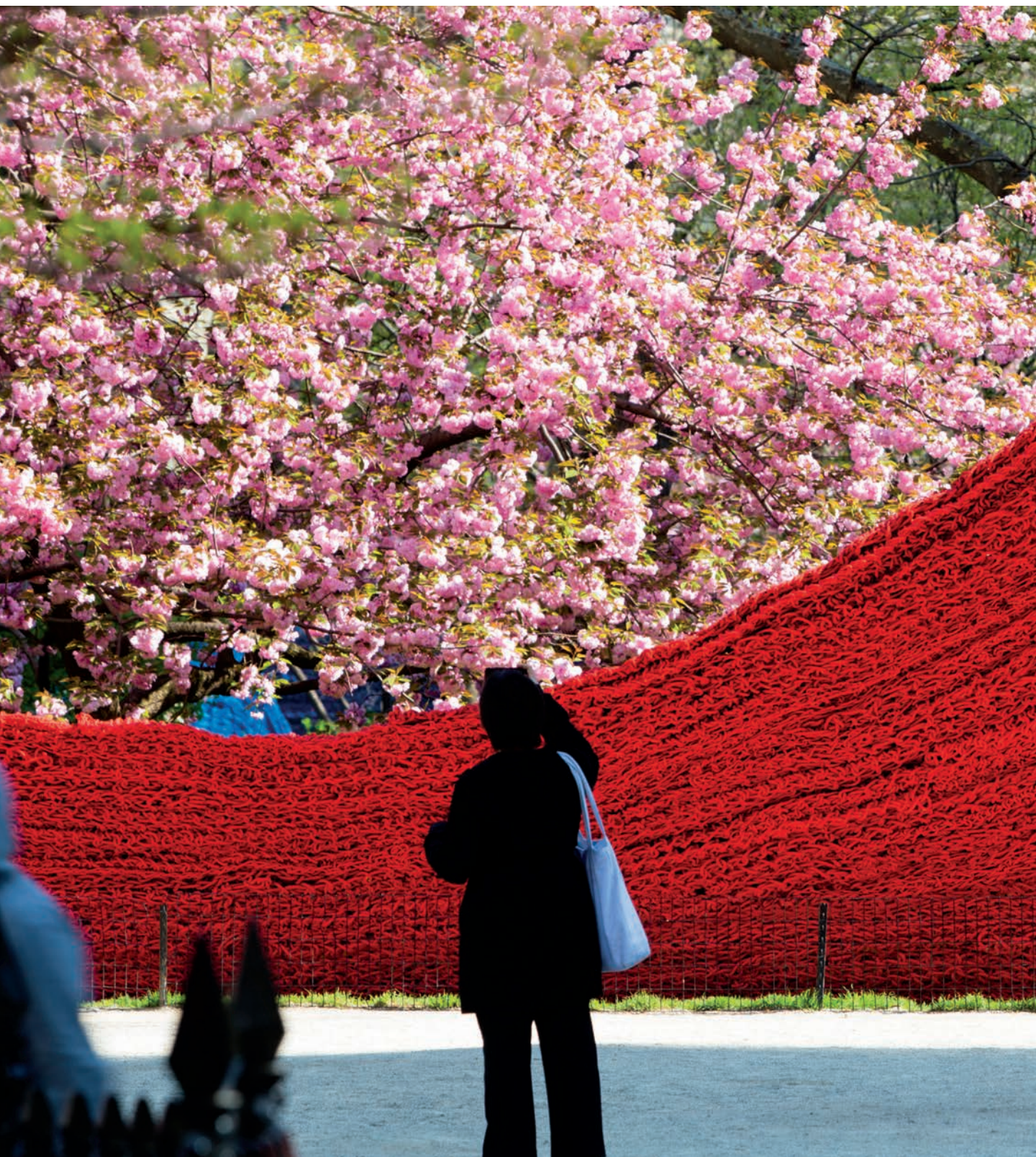
Terra will fill the park's central lawn with a 220-foot-long zigzagging wall whose top will dip and swell like waves. Genger describes the piece, which will morph from two to eight feet high, as "voluptuous," with "a lot of curves to it, both horizontal and vertical." She intends to paint it a deep brick color, to suggest the iron-rich red dirt of Oklahoma.

"People in Oklahoma are connected to the land," says Genger, thirty-five, herself a native New Yorker.

ORLY GENDER, *Current*
The Contemporary Austin, Austin, Texas (2014) ▶
photograph by BRIAN FITZSIMMONS







Red, Yellow and Blue
Madison Square Park, New York City (2013)
photograph by JAMES ERWIN



ORLY GENDER (2014) ▶
 photograph by ROBERT BANAT

“So I felt it would be interesting to do something that refers to it,” while also creating something dramatically different from the “stereotypically flat” surrounding landscape. Seen from above, the 700-foot piece suggests a sinuously snaking line—one that should provide lots of interesting nooks and crannies likely to entice passersby.

“People will be able to fit their bodies in there,” Genger says, adding, “Once a piece is up, there’s usually a very visceral reaction to it that I don’t think you can predict.” (While she personally would enjoy seeing visitors climbing on the piece, Genger notes that’s unlikely to be permitted.)

It’s precisely this promise of interactivity that prompted Oklahoma Contemporary to pursue Genger. “The public can get involved in all sorts of ways with Orly’s work, even if they’re just picnicking beside it,” says Mary Ann Prior, former Oklahoma Contemporary artistic director and now director of art collections at Vulcan, a Seattle investment group started by Microsoft co-founder Paul Allen. “That makes it extremely memorable, and joyful. We thought it would be something very new and different for Oklahoma City.”

Since most of Genger’s public installations are site-specific and temporary, she usually repurposes her raw materials, and *Terra* is no exception. It will use much of the fifty tons of rope that went into *Red, Yellow and Blue*—which has been transformed once already, into a second piece with the same title, for the deCordova Sculpture Park and Museum in Lincoln, Massachusetts. Reconfigured as a single line that meandered around the building and the grounds, it stayed there for nearly a year.

Terra is a bit of a performance piece, too. As with all of Genger’s installations, it will be assembled in the park, from long chunky strips of knotted rope that the artist, together with a small team, will essentially sculpt in public.

While Genger has a sense of what the finished work will look like, “it’s always different in real life,” she says. “That’s the exciting part of these projects—the unpredictable nature of working with this material and figuring things out on the spot.” ❧



**“PEOPLE IN OKLAHOMA
 ARE CONNECTED TO
 THE LAND, SO I FELT IT
 WOULD BE INTERESTING
 TO DO SOMETHING
 THAT REFERS TO IT.”**



DeCordova Sculpture Park featuring *Red, Yellow and Blue*
Lincoln, Massachusetts (2013), photograph by ANDY CAULFIELD



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Indian rhinoceros mother and calf by Joel Sartore (2012)



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THE MECHANICS OF PERCEPTION

SPENCER FINCH'S MASTERY OF SIMPLE FORMS TO CONVEY COMPLEX
IDEAS ARRIVES AT MARFA CONTEMPORARY.

by CAROL KINO

SPENCER FINCH, *Following Nature*

◀ Indianapolis Museum of Art (2013)

photograph by ERIC LUBRICK



IT'S MID-SUMMER, and Spencer Finch says he has no idea what he'll be doing for his upcoming fall show at Marfa Contemporary. But that's exactly how he wants it. We're sitting in his Brooklyn studio surrounded by drawings, maquettes, and experiments for some of his recent projects.

In the last two years alone, Finch's sculptures and installations have appeared in places as far-flung as Milan, Berlin, San Diego, and Shanghai. He has worked with media as diverse as watercolor, glass, electrical fans, and theatrical lighting gels, and has created pieces inspired by Monet, *The Wizard of Oz*, the shadows cast by clouds, and the writings of Henry David Thoreau.

Last May, he also unveiled a highly celebrated public commission for the National September 11 Memorial Museum in New York. Called *Trying to Remember the Color of*

"HE'S WORKING IN WHAT SEEMS A VERY ABSTRACT MODE, YET IT'S ALSO HIGHLY REPRESENTATIONAL. IT'S THE ACT OF TRYING TO REPRESENT OUR ACTUAL EXPERIENCES."

the Sky on That September Morning, it summons up the powerful collective memory of the title with a grid made from 2,983 pieces of watercolor paper—one for every person killed in the 2001 and 1993 attacks on the World Trade Center—each painted a unique shade of blue. Finch laboriously hand-painted them all, inspired by his own memory and powers of observation.

While the opportunities clearly have been plentiful, so have the pressures. "I feel like I'm on the treadmill sometimes," Finch says. "I want to do something that's new and unfamiliar and risky. Marfa is this incredibly important

▲
Making Worlds

Fifty-third International Venice Biennale, Italy (2009)

photograph by GERHARD KASSNER



▲
Sunlight in an Empty Room (Passing Cloud for Emily Dickinson,
Amherst, MA, August 28, 2004)

Indianapolis Museum of Art (2013), photograph by ERIC LUBRICK

place for really experimental art. So it's an opportunity for me to get back to doing things that are a little more free."

Early on, Finch recalls, he used to be able to "put a show together in a suitcase, take it to Europe, and make the show there in a week." But as his career has burgeoned, his projects have grown more complex, necessitating an increasing number of people, input, and fabricators to pull them off. Take the installation that opened in June 2014 at New York's Morgan Library, *A Certain Slant of Light*, which transforms the building's austere atrium into a shimmering light box, using colored gels and panes of reflective glass. Inspired by the library's collection of medieval books of hours, the piece, in its aesthetic, lies somewhere between the luminosity of Monet and the purity of Mondrian. But it couldn't have happened without an exhibition producer, glassmakers, and window-tint specialists.

"The work I make now requires so much more time, but I don't think it's necessarily any better," says Finch, who at fifty-one still seems boyishly disarming. So, for Marfa, he planned to ruminate throughout the summer and let his ideas arise more spontaneously. "I just want to sit and read and look at things," he says. "I'll figure it out."

"The various recent projects have involved lots of people," says Isabelle Dervaux, the contemporary-art curator at the Morgan Library. "He wants to go back to something that he can manage without so much technical help."

Yet, if you look around Finch's studio, which is filled with photographs of shadows and clouds, and row upon row of carefully labeled watercolor and pastel color swatches, it's hard to believe he doesn't always feel he has plenty of breathing room.

A sense of space, wonderment, and freedom—the kind that arises when your imagination lights up—is what you're likely to feel when you encounter his work.

Overhead, there's a puffy cumulus-like mass made from crushed translucent plastic that's been shaped with clothespins—the maquette for *Passing Cloud (After Constable)*, a 2014 sculpture that was on view through the summer in Finch's solo show at Turner Contemporary in



▲
SPENCER FINCH in his studio
photograph by LUKE STETTNER

Margate, England. The windows are filled with a checkerboard of pink- and russet-toned gels, tests from a recent installation made for the windows of the American ambassador's residence in London, which transformed the cool English sunlight into the warmer hues of a moonlit New Mexico night. The colors were derived from Finch's own precise measurements, taken with a colorimeter—an instrument that measures chromatic intensity—on a long-ago road trip through the Southwest.

On a table, there's a maquette for a solar panel—an entry for a Scandinavian commission he didn't win—whose cells echo the whorls of a sunflower's petals. "Isn't this so amazing, the pattern?" Finch asks. "I'll do something with it eventually." Nearby are some intriguing drawings for an installation that will soon live in a new Seattle office block. Made with 150 artificial reeds and 150 greenish-amber light-emitting diodes, it will appear to fill the building's garden-like courtyard with clouds of twinkling fireflies at dusk.

While explaining this piece, which he describes as a "firefly ballet," Finch starts laughing. "I don't even know if they have fireflies in Seattle," he says.

It's Finch's curious ability to conjoin seeming opposites—science and romance, careful observation and invention, the heartfelt and the gently absurd—that keeps curators and viewers so enthralled. It also makes it extraordinarily difficult to intellectualize about his work.

"What Spencer is doing is very unusual," says Susan Cross, senior curator at Massachusetts Museum of Contemporary Art, which gave Finch a retrospective, "What Time Is It on the Sun?," in 2007. "He's working in what seems a very abstract mode, yet it's also highly representational. It's the act of trying to represent our actual experiences."

Cross describes a series of seven encaustic-and-oil elliptical paintings that Finch made in 1997. Called *Sky Over the Ikarian Sea*, they aim to pinpoint the place where the Greek mythological figure Icarus, his wax wings melted by the sun, fell from the heavens into the Aegean Sea. (Ironically, six of these works were themselves damaged when the wax encaustic melted, and they have since been destroyed.)







▲
A Certain Slant of Light

The Morgan Library & Museum, New York City (2014), photograph by GRAHAM S. HABER



*Night Sky (Over the Painted Desert, Arizona,
January 11, 2004)*

“Spencer makes these very beautiful attempts to capture something that seems miraculous, while acknowledging that it’s impossible,” Cross says. “But he has that same ambition to reach the sun.”

James Rondeau, the head of the contemporary-art department at the Art Institute of Chicago, says that “a Spencer Finch idea is where color and history and memory intersect.” Rondeau has been fascinated by Finch’s work since the early 1990s, when he first saw the artist’s drawings of irises—“not the flower, but the eye,” he notes. He also organized Finch’s first solo museum show, at the Wadsworth Atheneum in Hartford, Connecticut, in 1997.

More recently, the two worked together on *Lunar*, a 2011 outdoor sculpture for the roof of the Art Institute. Shaped like a “Buckyball” cross between a lunar-landing module and

a geodesic sphere, the piece collected solar energy during the day and emitted it at night, causing the piece to glow palely like the full moon. In fact, its glow is precisely the color of the July 2011 full moon over Chicago, as calculated by Finch’s handy colorimeter.

“Spencer is able to be endlessly inventive with a relatively narrow playing field,” Rondeau says. “He’s always responding to site, to context, to ideas that are percolating in the studio.” And, he adds, “once I got into his studio, I was hooked for life.”

Today Finch is often seen as a light-and-color artist—sort of a twenty-first-century variant of Dan Flavin or James Turrell. But when he first came on the scene, in the early 1990s, he was known for drier, more conceptual work, colored largely by the critical theory in vogue at the time.

Raised in the New Haven suburbs by parents “who didn’t know any people who were artists,” as Finch puts it, he arrived at art somewhat circuitously. He was studying comparative literature at Hamilton College in Clinton, New York, when he suddenly decided to take pottery lessons out of the blue during a junior-year exchange program in Japan. Making pottery “really appealed to my Marxist sensibilities in the mid-’80s,” Finch says. “This idea of controlling your means of production, and making something functional, seemed really great.”

After graduation, he entered the ceramics MFA program at the Rhode Island School of Design. But it was never a great fit. “I was supposed to figure out what I wanted to do, and I was really experimenting,” Finch says, often with performances that seemed a far cry from ceramics. For one celebrated piece, he recalls, he wore a sandwich board that read, “Get Out Your Postmodernist Aggressions,” while offering passersby the chance to smash a Twinkie with a mallet. The spectacle got him kicked out of the department, so he transferred to sculpture and continued his antics there.

Initially, Finch seems to have regarded art history as little more than a grand opportunity for social critique. But that started changing when he tried to copy Monet’s *The Basin at Argenteuil* (1874), a painting in RISD’s collection that depicts sailboats on the glistening Seine. He says he was dared to do it by the artist Paul Ramirez Jonas, who was then a classmate and who had begun collaborating with him on performances.

“SPENCER HAS THE ABILITY
TO ENGAGE THE VIEWER WITH
THE MECHANICS OF PERCEPTION,
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THAT INSPIRED THE WORK.”

But Ramirez Jonas remembers it differently. “Spencer was always like, ‘Painting is the enemy,’” he says, and “there were all these works that attacked painting, like a Rothko made of Post-it notes. He had in his mind that he was going to forge a Monet, and it was going to be so good that he could switch it.”

Unsurprisingly, Finch found that performance harder to pull off than he’d thought. He began thinking differently about Monet—not merely as a vehicle for theory but with admiration.

By 1989, Finch was in New York, sharing a studio with Ramirez Jonas and working during the day as a social-studies researcher for the textbook publisher McGraw-Hill. On lunch breaks, he’d go to the Museum of Modern Art, returning over and over to look at the Ad Reinhardts and Andy Warhols. (“My interest in light came from Reinhardt,” he says now. And of Warhol: “The work is deeply philosophical.”)

But his real breakthrough came when he and Ramirez Jonas collaborated on *Masterpieces Without the Director*, an alternative acoustiguide for the Metropolitan Museum of Art, based on the museum’s own official guide, which had been recorded by then director Philippe de Montebello. They interviewed visitors about the same artworks and substituted those voices for de Montebello’s.

“It was sort of a classic critique-of-the-institution thing,” Finch says. But “a weird thing happened” along the way. “We spent a lot of time there, and I really started looking at things that I hadn’t looked at before,” like Velázquez. “It was a case of wanting to critique something, and then falling in love with it.” After that, he adds, “I became more interested in making things that were visually compelling.”

At first, that involved a lot of drawing—and color. One piece in the new vein was *Trying to Remember the Color of Jackie Kennedy’s Pillbox Hat* (1994), a series of one hundred watercolors, each containing a disc painted with a variant of that iconic pink. With this work, which presaged his 9/11 museum installation, Finch happened onto his sweet spot: using very simple methods and materials to invoke a complex cultural reference point.

Within a few years, Finch was also working with light, as in the 2002 installation *Eos* (*Dawn, Troy, 10/27/02*), which uses fluorescent bulbs and colored gels to summon up the “rosy-fingered dawn” witnessed by the warrior Achilles in ancient

Troy. “I’ve always loved *The Iliad*,” says Finch, who has continued to mine the subject. “It feels like this human emotion is just so in sync with how human emotion exists now.”

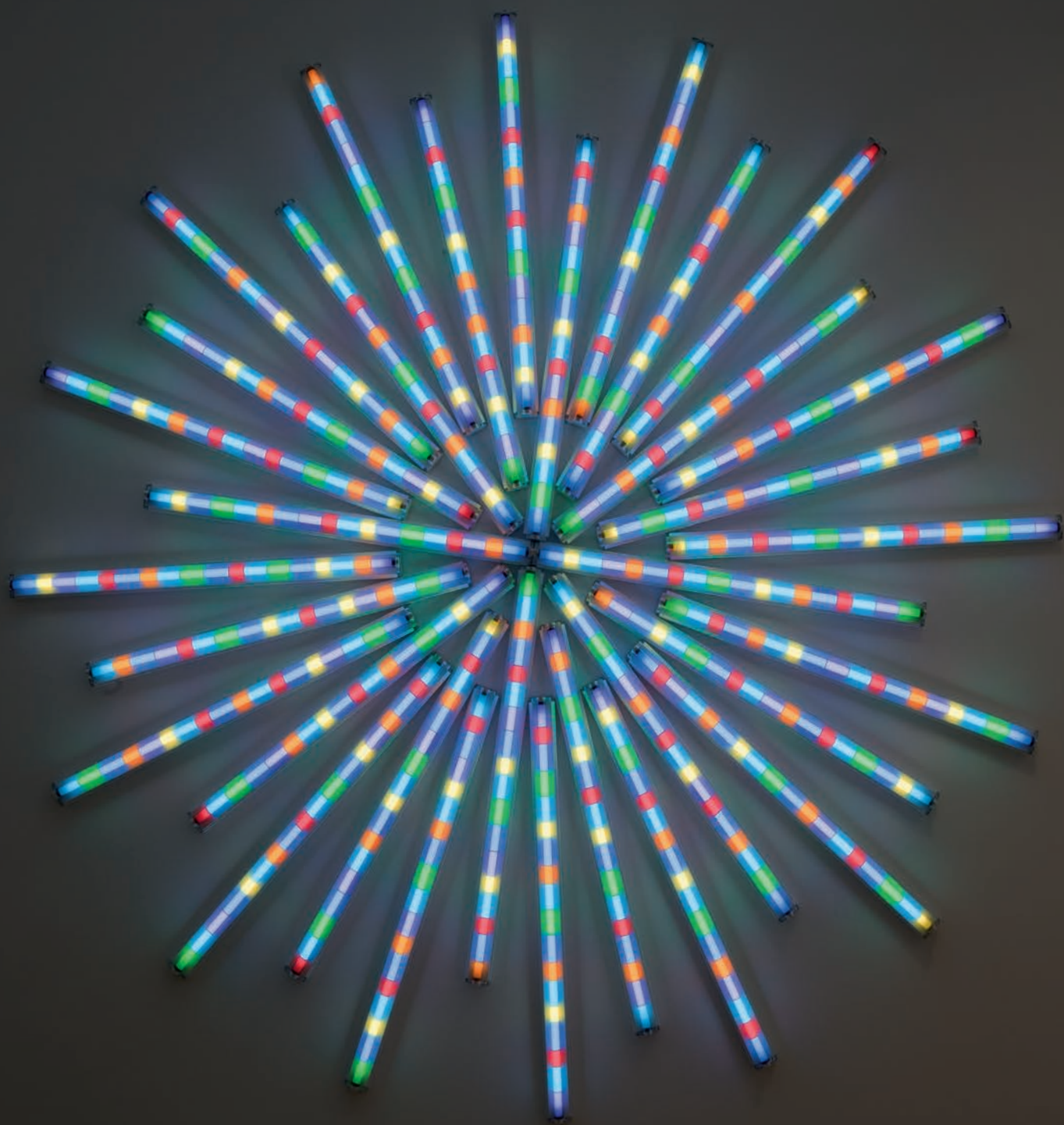
Finch’s work frequently employs tactile sensations, too. His New York dealer, James Cohan, remembers being particularly struck by a 2007 piece, *2 hours, 2 minutes, 2 seconds* (*Wind at Walden Pond, March 12, 2007*), which uses forty-four computer-programmed box fans arranged in a semi-circle to re-create the breezes blowing across Walden Pond. The title is a playful reference to the length of time Thoreau spent there observing and recording, and to the date Finch took his own measurements using an anemometer, an instrument that measures the speed of wind. More recently, for *Wind* (*Through Emily Dickinson’s Window, August 14, 2012*), Finch used a fan to reproduce a summer breeze blowing through the reclusive poet’s bedroom window—one of several pieces inspired by her life and oeuvre.

“Spencer has the ability to engage the viewer with the mechanics of perception,” Cohan says, “while allowing them to experience the sense of awe that inspired the work.”

The turning point in Finch’s career came in 2004, when a lightbulb piece and a group of drawings were included in the Whitney Biennial. Since then, he’s been in the 2009 Venice Biennale, with a window installation that turns sunlight into moonlight, by way of colored gels, and a light sculpture that uses clusters of glowing incandescent bulbs to represent the chemical composition of the moondust encountered by Apollo 17. Finch has also had solo museum shows at the Indianapolis Museum of Art, the Queensland Art Gallery in Brisbane, Australia, the Museum of Contemporary Art San Diego, the Frac des Pays de la Loire in Carquefou, France, and his alma mater, RISD—among many others.

And soon he’ll be at Marfa. “With the whole Judd legacy, to do anything that’s site-specific there is so loaded,” says Finch. “It needs to be something that has more of a dialectical relationship with some other place.”

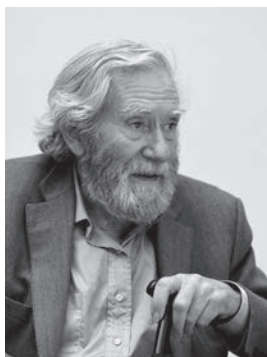
Whatever he makes, it’s likely to be inspired by a concept that this former comparative-literature pupil took away from his studies of Homer, Dickinson, and Thoreau. “You don’t need to know the whole world to make work,” he says. “You take this tiny world, which is in your backyard, and you explode it into the universal.” ✨



OTTO PIENE
Lichtballett (Light Ballet) ▶
Collection Moeller Fine Art, New York City (1969)

BERLIN, GERMANY
IN MEMORIAM

PURE POSSIBILITY



OTTO PIENE
(1928–2014)

HE USED LIGHT, SMOKE, AND FIRE as the medium for his artistic expression. He initiated large-scale collaborations with scientists, engineers, musicians, and other artists to produce huge kinetic sculptures made from helium-filled tubes that illuminated the night sky in locations all across the globe. Otto Piene was one of the most influential artists of the latter half of the twentieth century. Born in 1928 in Bad Laasphe, Germany, he died in Berlin on July 17, just one day before his Sky Art sculpture was set to debut.

Piene coined the term “sky art” in the 1960s to describe his large sculptures, the best known of which was *Olympic Rainbow*, composed of five colored polyethylene tubes, each 1,500 feet long, that were released over the skies of Munich in 1972 to commemorate the closing of the Olympic Games and as a memorial to the Israeli athletes who were slain by terrorists.

Prior to his sky art, Piene was best known for experiments with smoke and fire, using a solvent that was poured onto canvases and then ignited. After the fire was doused, the resulting coat of smoke and ash became part of the finished painting. Fascinated by the effects

of light from a very early age, Piene created a groundbreaking installation in 1965, *Light Ballet*, that employed spheres, columns, and globes; each was illuminated with random bursts and projections of light that continually changed and enveloped the viewer in differing patterns of light and shadow.

Piene directed the Institute of Advanced Visual Studies at MIT for twenty years and in 1957 co-founded Group Zero, a loosely affiliated association of artists who developed non-traditional methods of artistic expression. Piene spent his entire career blurring the boundaries between technology and art. He said in an interview with *Art in America* that the name for Group Zero symbolized the split second of silence between the 3-2-1 countdown of a rocket launch and the blastoff. “Zero was about the pure possibilities for a new beginning—the incommensurable zone in which the old state turns into the new.”

Piene studied art at the Academy of Art in Munich and philosophy at the University of Cologne. He had homes in Groton, Massachusetts, and Düsseldorf, Germany.

ART IN THE CROSSROADS

Kansas City



A haven for artists,
providing accessibility
and community

KANSAS CITY OFTEN BRINGS TO MIND the plains the pioneers called home, more than a few popular songs, and barbecue. But in recent years, its contemporary-art scene has grown with such force that it cannot be overlooked. Home to the recently built Kauffman Center for Performing Arts, Kansas City also claims the Nelson-Atkins Museum, the Kemper Museum of Contemporary Art, the Nerman Museum, and the flourishing Crossroads Arts District.

The city's dedication to cultivating the arts is most apparent the first Friday of every month. With attendance ranging between 5,000 and 10,000 people, the monthly First Fridays draw artists and patrons of all sorts to the Crossroads for live music and open

galleries that showcase the work of local artists. Known for its affordability and opportunity, the city draws emerging and mid-career artists seeking success as well as comfortable living.

Artist Ahram Park, a recent transplant, now calls the city home. Although Park made art—without fully realizing that he could make a career—he didn't consider himself an "artist" before moving here. Kansas City was "the first time that anyone had shown me that I could be an artist, that I could do whatever I'd like, and that I had the freedom to do so."

Park's work is currently on display at Johnson County Community College's Nerman Museum, which exhibits a mix of nationally recognized and local

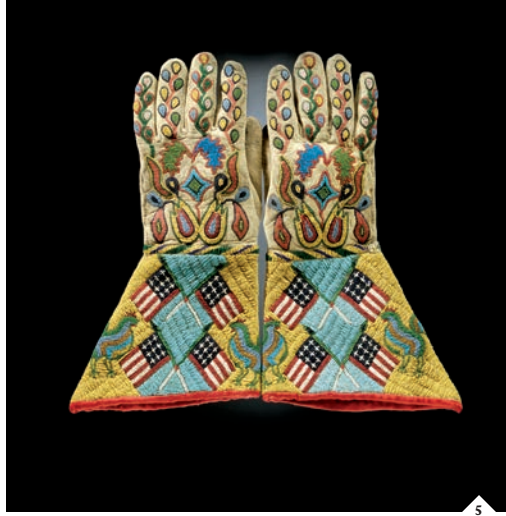


QUICK LOOK

With a total population of **2.1 million**, Kansas City is the **29th-largest** metropolitan area in the U.S.

Kansas City has more miles of boulevards than Paris and more fountains than any city except Rome.

Crossroads Arts District is home to more than **60 art galleries**, which line this eclectic downtown district.



1— The Kauffman Center for Performing Arts (photo: Tim Hursley) 2— *Shuttlecocks* by Claes Oldenburg and Coojse van Bruggen at the Nelson-Atkins Museum of Art (photo: Chris Crum) 3— Kansas City based artist Ahram Park (photo: Barrett Emke) 4— Matt Rich *Double Twist* at the Kemper Museum of Contemporary Art (photo by artist) 5— *Gauntlets*, Sioux-Métis artist, North or South Dakota, ca. 1890 (photo: Nelson-Atkins) 6— Robert Morris's *Glass Labyrinth*, 2013 at Nelson-Atkins (photo: John Lamberton) 7— *Crying Giant* by Tom Otterness at the Kemper Museum (photo: E. G. Schempf) 8— *The Presence of Absence*, 2014 by Tom Price at the Nelson-Atkins Museum of Art (photo by artist)



artists. The Nerman embodies the spirit of the Kansas City art scene, and Park describes a community of mutual respect and encouragement: "There is no age discrimination between artists. Young and old we all gather together, and that is one of the beautiful things about Kansas City; it's a tight-knit community."

Kansas City's Crossroads Arts District is home to more than sixty galleries representing contemporary artists of all mediums and themes, proudly exhibiting the artists that call the city home as well as others from all over the world. The district was founded in the early '90s by ceramic artist Jim Leedy and gallery owner John O'Brien.

Crossroads-based foundation ArtsKC works with young artists and

established organizations, providing grants and career support for artists in the Kansas City area. Sara Vogt, ArtsKC communications and marketing manager, says, "The city is in a renaissance period for arts and culture; in the last ten years, we've had a \$1.75 million investment in the arts in Kansas City."

This investment in its citizenry is seeing big returns: the national average attendance for an art event is 188 people; Kansas City draws an average of 225 per event, larger even than major metropolitan art capitals like New York and Los Angeles. There is a movement for Kansas City Art Institute and University of Kansas graduates to stay in the city, rather than leave for the coastal metropolises.



9



11

9— *Apparently Offspring* by John Chamberlain at the Kemper Museum of Contemporary Art (photo: artist and Gagosian Gallery)

10— Kansas City's Crossroads Art District (photo: Crossroads Community Association)

11— In 2011, the Nelson-Atkins Museum of Art commissioned *Ferment*, created by sculptor Roxy Paine. The piece, funded by the Hall Family Foundation, stands fifty-six feet tall and is composed of stainless-steel dendrite branches. Welded together pipes, metal plates, and rods, the title *Ferment* sets the tone of turbulence and motion within the piece. Paine's dendroids are meant not only to call to mind trees and their branches but any dendrite, or branching form, like river deltas, neurons, and even the human circulatory system. All of this calls to mind, as curator Leesa Fanning put it, "the vitality and forces of nature." (photo: Don Ipock)



10

The arts growth in Kansas City is not limited to the Crossroads. Just a few miles south, near the Plaza district, visitors will find the Nelson-Atkins Museum of Art. The museum boasts not only a wealth of major works by high-profile artists like Jackson Pollock, Sol LeWitt, and Mark Rothko, but also the impressive Donald J. Hall Sculpture Park, whose highlight is *Shuttlecocks* by Claes Oldenburg and his wife Coosje van Bruggen. The museum's recent additions to the park, *Ferment* (2011), by Roxy Paine, and *Glass Labyrinth* (2013), by Robert Morris, provide audiences with a fully immersive experience. "The Nelson serves as an anchor for the arts in the city. We try constantly to collaborate with other arts organizations within the city to bring them together," says Leesa Fanning, curator of contemporary art at the Nelson-Atkins.

But Kansas City is not limited to the visual arts. The new Kauffman Center for the Performing Arts provides an impressive home to the city's performers. According to Paul Schofer, president and CEO, "Kansas City is becoming known as America's Creative Crossroads, and I believe members of our community understand the honor and pride that come along with that identity. Interestingly, we've had several national and international performers come to the center who have commented to us that we don't have any idea what a gem we have here. The fact of the matter is, the Kansas City community does realize what a treasure we have, and those outside the community are just beginning to get the full picture of it."

Born out of the vision of Muriel McBrien Kauffman to bring performing

arts to the city, the building itself is inspiring, calling forth maritime forms sailing across the Kansas City plains. The center holds two venues: the Muriel Kauffman

Theatre (named for the late local arts patron) and Helzberg Hall, the latter includes the center's crowning glory: the Julia Irene Kauffman Casavant Organ, Opus 3875. The instrument, custom built for optimal sound and beauty, shines as the star of organ repertoires and a full symphony. The center offers opera, theater, dance, and other forms of performance.

Kansas City offers what many larger cities cannot—a connected community dedicated to the arts and a citizenry devoted to its success. ✕

WHERE TO STAY

Kansas City offers a variety of hotels and lodging, but the best places after a long day of galleries and museums are the city's boutique hotels. **Hotel Phillips**, downtown, is a staple in the city. With its 1931 original art-deco lobby, its Phido Pet Policy (they pamper your pet as much as they do you), and its spacious rooms, the Phillips is sure to make you feel at home. The **Raphael Hotel**, voted one of the world's best by *Travel+Leisure*, offers a boutique experience in the heart of the Plaza District, which is known for its abundance of food and shopping.

WHERE TO EAT

In the Crossroads district, Chef **Michael Smith's** namesake restaurant creates fine dining without being stuffy or pretentious. With a menu based on comfort-food favorites, the James Beard Award winner creates equal parts ambience and food art for his patrons. Just a few blocks away, **Café Gratitude** serves up vegan cuisine that satisfies mind and body. The restaurant, best known for its vegan mozzarella (which makes you wonder why everyone isn't vegan), creates dishes sans animal by-products, but with all of the flavor and satisfaction of meat-based meals.



O | K | L | A | H | O | M | A |
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Bryan Cook, exhibiting in January at #ArtNow2015

For more information, visit oklahomacontemporary.org



Art Society

Green Box Arts

IN GREEN MOUNTAIN FALLS,
COLORADO, *THE SWINGS*
INTERACTIVE ART INSTALLATION
BRINGS THOUSANDS TO TOWN.



The Green Box Arts Festival returned to Green Mountain Falls, Colorado, in July with an enormously popular installation piece, *The Swings: An Experiment in Musical Cooperation*, by Montreal design collective **Daily Tous Les Jour**. *The Swings* is a pared down version of the firm's original 21 *Balçoires*, which has become a mainstay in the city center of Montreal. The seven-day festival, which opens every year on July 4, features live music, top-tier dance performances, culinary and art workshops, contemporary-art installation, and nature hikes.



The Swings was installed for three weeks next to Gazebo Lake in the town center of Green Mountain Falls. Seven installers worked over the course of six days to assemble the piece, which lured an estimated 12,000 visitors to the small mountain town. The Green Box Arts Festival has become a travel destination since its inception in 2006. Families from across New Mexico, Colorado, Texas, and Oklahoma—and as far as New York and New Jersey—attended this year's festival.

ArtSociety — American Ballet Theatre Studio Company



The American Ballet Theatre Studio Company, led by director **Kate Lydon**, brought fourteen dancers to the 2014 Green Box Arts Festival, performing here at the festival's closing event. Dancers are **Lauren Bonfiglio, Raphael Spyker, Emily Hayes, Vaclav Lamparter, Hanna Emillyn, Connor Holloway, Scout Forsythe, Rachel Richardson, Skyler Maxey-Wert, Tyler Maloney, Cesar Corrales, Courtlyn Hanson, Oliver Oguma, and Katerina Eng.**

ArtSociety — Midnight Streak



More than 700 registered runners took to the streets of downtown Oklahoma City for the tenth annual Midnight Streak 5K benefiting Oklahoma Contemporary Arts Center. The evening included a fun run and walk, live music, food trucks, and art projects for kids and adults. This marked the first year the race took place on the future site of Oklahoma Contemporary's new home in the Automobile Alley area, just north of downtown Oklahoma City. **Carter Bradford** and **Kelli Epperson**, bottom right, took first place in the men's and women's divisions.

ArtSociety – Spring Dinner



The offices of Kirkpatrick Bank in Oklahoma City were transformed to host the Spring Dinner, a private fund-raiser held annually to benefit exhibitions at the Eleanor Kirkpatrick Gallery at Oklahoma Contemporary. The formal affair began with cocktails while a string quartet provided musical entertainment. A three-course meal was served and enjoyed by approximately 110 guests. This page: **Michael and Sandra Kirk; Patty Brown and Lori Tyler; Mary and John Seward.**



At the Spring Dinner, architect **Rand Elliott** (above) of Elliott + Associates Architects was announced as the architect for Oklahoma Contemporary's new home in downtown Oklahoma City. Clockwise, from top left: **Bill Johnstone**, **Nancy Anthony**, and **Bill Bell**; **Rachel** and **David Shortt**; **Larry Ottaway**, **Lauren Ottaway**, and **Rich Johnson**; **Donna Rinehart-Keever** and **Larry Keever**; **Bob Anthony** and **Marvin Quinn**; **Lauren** and **Russ Florence**; **Randy Crook** and **Teresa Rose**.

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*Thank you for supporting local art and arts education
and for being kind to animals.*

*This issue is dedicated to the 80th birthday of Konrad
Keesee and his full life of friendship, fun, and laughter.*

CONTRIBUTORS



Abby Kurin

CONTRIBUTING EDITOR

"What a dream project *ArtDesk* has been for me," says Abby Kurin of Tulsa, Oklahoma. "Launching the magazine and working on the first three issues with Louisa, Christian, Larry, the Polygraph team, and the many talented contributors across the country is a one-of-a-kind opportunity that I will forever be grateful for. Thank you!" Kurin, who began as associate editor, will become an *ArtDesk* contributor as she continues her creative adventure spearheading the Office of Film, Music, Arts and Culture for the Tulsa Regional Chamber. Kurin is a graduate of the University of Oklahoma and is best known around town for her color preference: pink!



Jenny Holzer

CONTRIBUTING ARTIST

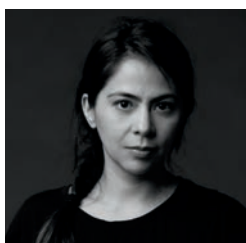
For Jenny Holzer, the world is a canvas on which she illuminates large public exhibitions with words writ large, often using light. Her trenchant texts—such as the iconic "Protect Me From What I Want"—are projected onto buildings and exhibited as billboard advertisements all over the globe, from Amsterdam's Airport Schiphol to 7 World Trade Center in New York. Holzer wrote about and photographed her desk for this issue's "At Work" column, and her three-decade body of work—shown at venues ranging from the Guggenheim Bilbao to the Whitney Museum of American Art—perfectly embodies our subject matter: contemporary arts, performance, and thought. She lives and works in New York.



John Clifford

CONTRIBUTING WRITER

John Clifford is the author of *Graphic Icons: Visionaries Who Shaped Modern Graphic Design* (Peachpit Press, 2013). This lavishly illustrated book gives readers an expertly guided visual history tour of work by such design giants as Alexander Rodchenko, Saul Bass, Milton Glaser, Stefan Sagmeister, and Paula Scher. *Design Work Life* has called the title, "A book every designer should have on their desk." When not writing about design, Clifford works in the design trenches as the owner and creative director of Think Studio, a New York firm focusing on identity, digital, publishing, and print design. He also teaches graphic-design history at Parsons the New School for Design.



Julieta Cervantes

CONTRIBUTING PHOTOGRAPHER

Born in Mexico, Julieta Cervantes minored in contemporary dance while studying architecture, but in her images, dance takes center stage. "I believe there is architecture created onstage, an ephemeral one," she says. Cervantes has captured such prime movers as the Trisha Brown Dance Company, Mikhail Baryshnikov, Björk, and Spike Jonze. A frequent contributor to *The New York Times* and *The New Yorker*, Cervantes captured Liz Gerring and company on the beach in Southampton, New York. "It was a fun adventure to use the sea and the horizon as our set," she says. "I've worked with Liz for many years now, and I'm always amazed by the beauty and elegance of her work."



Paulette Black

CONTRIBUTING WRITER

"My preparation for this article was an evolution, beginning with the launch of our Safe & Humane animal-wellbeing initiative, almost two years ago," says Paulette Black about "Habitat," this issue's story about the captive wild. "As I've been known to do, I dove headlong into reading, book collecting, and studying all things animal. I wouldn't describe myself as an animal person, per se, except for my mini-schnauzer, Honey. But I have become intrigued, especially about the science of animal emotion, and I now have a healthy respect for all of our animal friends." Black is the program officer for the Kirkpatrick Foundation and a board certified art therapist.



Brian Hearn

CONTRIBUTING WRITER

Brian Hearn writes, curates, and consults on film and visual-art projects from his 1850s stone homesteader cottage in the middle of a tallgrass prairie near Kansas City. In this issue, he weighs in on the changing distribution platforms, in "Digital Disrupters." Hearn's encyclopedic knowledge of movies and the medium of film brings cinematic immediacy to his writing, which is regularly published by the National Alliance for Media Arts and Culture, *This Land Press*, *Oklahoma Humanities Magazine*, and *ArtFocus*. "Despite the ground shift in film distribution," Hearn says, "my favorite place to watch movies is still the cinema."

I hoard desks. I have seven or eight “desks,” including tables I use as work surfaces. My favorites include a grandmother’s desk, a salvaged ship’s desk, and a great-grandfather’s hideous oak table, pictured above. I assembled some desk favorites here, such as a picture of another grandmother in her sleigh, my kid’s horse drawing, Henri Cole’s and Wislawa Szymborska’s poetry, printouts for a project with Chinese, Russian, Arabic, Spanish, and Urdu content, a meat hook, a photo of Louise Bourgeois with a stuffed nude looming, books of painters who are better than I am, T-shirts in bags, and plenty of declassified and other sensitive documents.

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“Zero was about the pure possibilities for a new beginning.” — *Otto Piene*

“Once I got into his studio, I was hooked for life.” — *James Rondeau*

“...Science and romance, careful observation and invention, the heartfelt and the gently absurd.” — *Carol Kino*

“Not changing one’s mind, let alone never doing a U-turn, is a sure sign of idiocy.” — *David Anfam*

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