

ART DESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



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OVER THE GLASS

ENJOY SUMMER

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GONZALO LEBRIJA, *History of Suspended Time: A Monument for the Impossible*
Marfa Contemporary, Marfa, Texas (2015)

RISE UP AND SHINE

Welcome to the fourth edition of *ArtDesk* magazine. While it gives me great pride to look back at the artists we have featured in the first three issues, I cannot help getting excited by what we are presenting to you today. Many of the featured artists' work has been exhibited at Oklahoma Contemporary and Marfa Contemporary or during the Green Box Arts Festival. While *ArtDesk* is a support publication for these three contemporary-art institutions, its breadth goes well beyond the walls of our buildings or the dates of the arts festival.

In this issue, we cover Guadalajara, Mexico, artist Gonzalo Lebrija, and his bold sculpture, works on paper, and installations. We discuss the new realities of ambassadorship and how American artists are teaming up with the State Department and the Foundation for Art and Preservation in Embassies to bring important contemporary art to our embassies around the world, including many places where artistic freedom is nothing more than a vague idea. Here in the U.S., we take a look at the exciting new Aspen Art Museum's curatorial work. We even pay a visit to New York's JFK airport—our nation's busiest international air passenger gateway—for a preview of a new terminal that has been designed specifically for animals in transit.

On the home front, Oklahoma Contemporary is now halfway through its \$26 million capital campaign for the construction of our new building. If you are interested in contemporary art and arts education, we would welcome you as a partner. In many ways, we are filling the gap in arts education that has been left by the dramatic cuts in arts funding over the years. Our new home will be a beautiful structure where people of all ages and all talent levels can come to view and make art. Oklahoma Contemporary is a place where artistic talent can be discovered. I've never seen such big smiles on people as when they've made a piece of artwork they're proud of. It's inspiring in every way and can really lead our children to rise up and shine.

When I think about the nature of art and its impact—locally and globally—it is clear to me that art is a uniter and unifier of people. Whether to young school-age children who are so proud to share their gentle and fragile papier-mâché sculptures or the citizens of Guangzhou, China, who pass by one of Joel Shapiro's bold sculptures at our U.S. Consulate, the message of freedom of expression should never be forgotten or set aside.

It is with great pride that we celebrate the seventy-fifth anniversary of New York City-based American Ballet Theatre. This ballet company has not only endured but created dancers of exceptional talent, skill, and discipline, performers who have brought dance to virtually every corner of the globe. Please join me in congratulating Kevin McKenzie, the artistic director, and Rachel Moore, CEO, for their commitment to this exceptional organization. At seventy-five, ABT is thriving in New York (with a newly added presence in California,) its Jacqueline Kennedy Onassis School, and a vigorous touring program. Bravo!

Lastly, if you like *ArtDesk*, our features, and our approach to contemporary arts, performance, and thought, I welcome you to join us as a subscriber and partner.



ASPEN ART MUSEUM, ASPEN, COLORADO

MOUNTAINS *of* COLOR

by TOM NAWROCKI

THE CHRIS OFILI RETROSPECTIVE *Night and Day* opens on July 17 at the Aspen Art Museum and features great swatches of color: blue and silver and black, orange and yellow and pink. Few artists working today blend hues like the forty-six-year-old Ofili, who won Britain's prestigious Turner Prize at the age of thirty. He was the first pure painter in twelve years to take the award.

"He is an incredible colorist," says Heidi Zuckerman, director and CEO of the Aspen Art Museum. "He uses color in a seductive way to address cultural, cinematic, and religious situations."

Ofili emerged in the 1990s as one of the Young British Artists, his contemporaries including Damien Hirst and Tracey Emin, but never felt comfortable being lumped in as part of that group. He has distanced himself from the London art scene in the past decade and now resides on the Caribbean island of Trinidad. His more recent work has been called "startlingly original" and "uncompromisingly difficult," focusing on dark portraits with Matisse-like coloring.

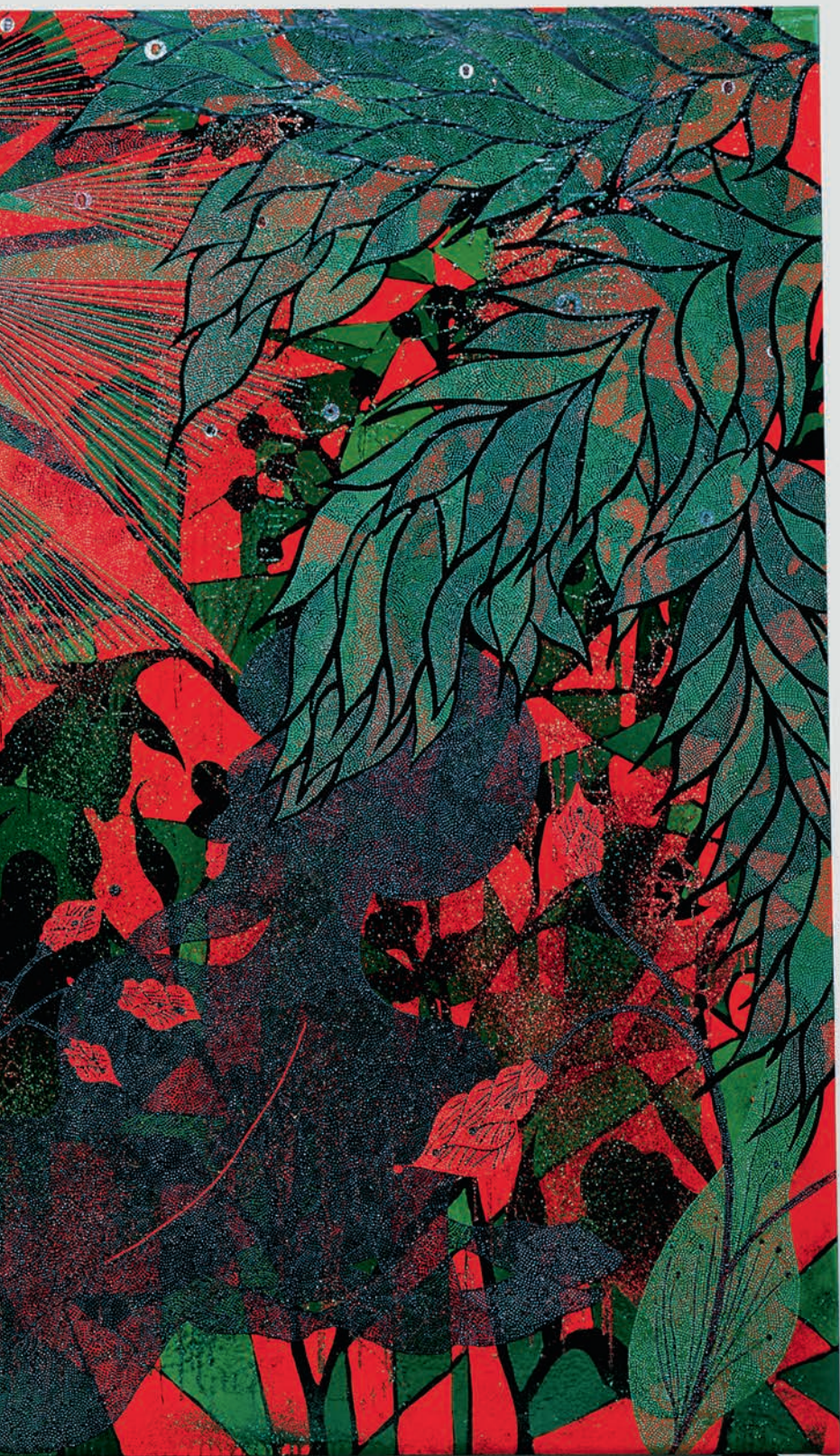
CHRIS OFILI, *She*

Mima and César Reyes Collection, Puerto Rico (1997) ►

All images courtesy of the artist and David Zwirner Gallery, New York







◀ CHRIS OFILI, *Afronirvana* (2002)



Ofili's work was given a major retrospective at the New Museum in New York City last fall, but the Aspen show will be even larger. In addition to the work from the New Museum, he will produce three new paintings that will debut at the Aspen exhibition. The sprawling Aspen Art Museum opened last August at a cost of \$45 million, with an incredible 33,000 square feet of gallery space. It is larger than the size of the original Guggenheim Museum when it opened in New York City in 1959. To design the new space, Ms. Zuckerman hired Japanese architect Shigeru Ban in 2007, seven years before he won the Pritzker Architecture Prize. "Chris was really mesmerized by our building," Zuckerman says.

Aspen Art Museum
photograph by MICHAEL MORAN/OTTO

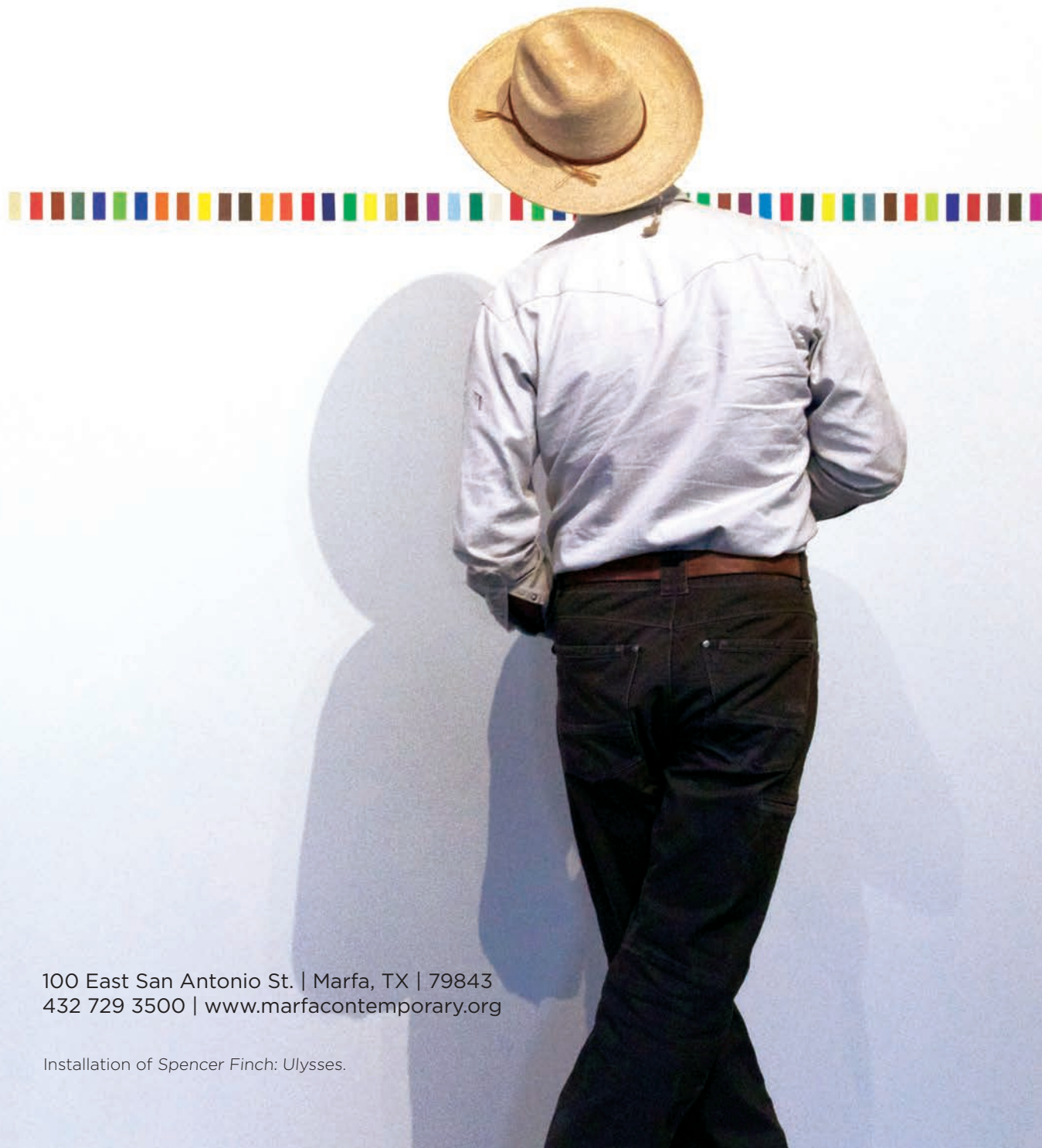


And, yes, for the scandal-mongers, there will be some elephant scat. Ofili discovered the droppings on his first trip to Zimbabwe in 1991 and was impressed by their size, shape, and texture. "I brought some of them home in my suitcase, in a cardboard box, along with my clothes," he told *The New Yorker* last year. Ofili coated the dung in resin to accent and lend texture to his paintings and even to provide support at the bases of some pieces.

In 1999, when then-New York City mayor Rudy Giuliani blew up at Ofili's *The Holy Virgin Mary*, which sported a clump of elephant dung on one breast—Giuliani called the work, on exhibit at the Brooklyn Museum, "sick stuff"—he was somewhat misguided. It would have been more noteworthy if an Ofili Madonna had been excrement-free; the lacquered poop appeared in nearly all of his work at the time. Giuliani famously filed (and lost) a court case against the Brooklyn Museum, which prevailed on First Amendment rights.

Giuliani based his comments and actions without ever experiencing the work in person. In contrast, visitors to Aspen this summer and fall will be free to take in Ofili's colors and his vision, all firsthand (the show closes November 1, 2015). Zuckerman acknowledges that any controversy is likely to result from people who don't visit the show. "It's different," she says, "when people judge what they haven't seen in person." ❌

| M | A | R | F | A |
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Installation of Spencer Finch: *Ulysses*.

SUMMER 2015

THE NECESSITIES

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

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David Salle

THE GREAT GLEANER OF AMERICA'S VISUAL CULTURE.

WHEN THE WHITNEY MUSEUM OF AMERICAN ART opened in May in a new light-filled building in New York City's Meatpacking District, relocating from its longtime Marcel Breuer-designed home on the Upper East Side, it centered the inaugural exhibition on the often disparate artistic expression of the United States. Included in *America Is Hard to See* is an artist who has dedicated more than three decades to juxtaposing scavenged imagery from America's oversaturated visual culture.

David Salle mixes fragments of advertising, art history, and pop culture into his meticulous oil paintings. On a broad, freestanding wall covered entirely by Donald Moffett's AIDS-crisis-era *He Kills Me*—a bull's eye with a grinning photograph of Ronald Reagan—Salle's 1982 *Splinter Man* diptych looms. One panel is saturated with a naked woman gazing into a mirror; on the other, a superhero soars in black and white.

"I'm happy to be part of the story," Salle says of his inclusion in the Whitney's exhibition. "Continuity is everything, in life and in art."

Born in Norman, Oklahoma, Salle grew up in Wichita, Kansas. He attended both undergraduate and graduate school at the California Institute of the Arts, where he studied with another influential artist, John Baldessari. Salle has solo shows at Skarstedt Gallery in New York City (through June 27) and at Dallas Contemporary in Texas (through August 23).

"I feel a sort of general connection to the Midwest and the West as landscape, mood, emptiness, space, and that sort of thing get under your skin when you grow up in a place—the things you absorb osmotically, like the quality of light and shadow," Salle says.

The Dallas exhibition, *Debris*, was created with detritus he found washed up on the Long Island shore near his home. The found objects appear in diptychs and triptychs created over the last few years. Peter Doroshenko, executive director of Dallas Contemporary and the exhibition's curator, says: "Salle is one of the dynamic thinkers of our time and to highlight recent paintings from the last four years fits well with the larger dialogue surrounding painting today." This is the first time in which Salle's ceramics will be displayed as their own pieces, rather than in assemblages for his paintings. "Last



DAVID SALLE, *Yellow Fellow* (2015)

"I'm happy to be part of the story. Continuity is everything, in life and in art."

year the ceramics started to take on a life of their own, and I thought, 'What the hell—give 'em some room to breathe,'" Doroshenko says.

At the Skarstedt show in New York, David Salle: *New Paintings*, a skull, a chef's hat, a Volkswagen bus, and reaching hands collide in *This Is the Fun*, and *Yellow Fever* has lemonmeringue pie hovering above a Picasso-like figure as a glass of milk spills upside down, obscuring a pack of Lucky Strikes. The exhibit is drawn from two series of recent works, *Late Product Paintings* and *Silver Paintings*. In the show's catalogue, Salle tells writer William Powers, "It's symphonic. Sometimes I like to think of myself as a kind of orchestrator." Deciphering a narrative feels unnecessary, as the build-up of images are like the individual pigments dabbed on canvas, each contributing to Salle's great sense of play with the visuals that collide through our world.



David Salle's artworks are on display in both New York City and Dallas throughout the summer, including his diptych, *Splinter Man*, which is a part of the new Whitney's inaugural exhibition, *America Is Hard to See*.

Whitney Museum of American Art, New York
Through September 25, 2015

Skarstedt Gallery, New York (Chelsea)
Through June 27, 2015

Dallas Contemporary, Texas
Through August 23, 2015

◀ DAVID SALLE, *Faster Healing* (2014)



DAVID SALLE, *This Is the Fun* (2014–15)
courtesy of Skarstedt Gallery, photographs by JOHN BERENS

Truth

BETWEEN *Worlds*

Holly Wilson's tiny bronze sculptures deliver powerful scenes of modern Native Americanism at Oklahoma Contemporary.



HOLLY WILSON, A SCULPTOR OF BRONZE AND A PHOTOGRAPHER, WAS raised in Lawton, Oklahoma, and grew up listening to her Delaware/Cherokee mother's folk tales. Birds were messengers, owls bore tragic news, and trickster shape-shifters lurked in the shadows. These ideas would show up later in her work, such as the bronze-and-encaustic *If I Were*, depicting a small bird with the hands and eyes of man. "He is stuck between the two worlds trying to choose—the world of man or the world of the spirit," Wilson says.

The folklore of her childhood guides her new exhibition, *A Foot in Two Worlds*, showing at Oklahoma Contemporary Arts Center until August 21. The exhibition examines the realistic and spiritual realms and the space between them, where the viewer finds himself in neither dimension. "[It explores] the idea of being both white and Indian, that delineation," says Wilson, who is represented by JRB Art at the Elms in Oklahoma City. Her white father taught at Lawton's Fort Sill Indian School before it closed in 1980.

Cultural undercurrents flow through her work, yet her art evokes universal emotions. Mounted on wood or the side of a wall, Wilson's latest pieces feature multi-figured vignettes that tell the stories of modern Native Americans. Some works represent the collective abstract. In *Enough*, nearly one hundred tiny cupcakes surround a little girl, symbolizing the Native American struggle with diabetes. Other pieces are intimate and specific: *I'm Still Here* deals with Wilson's older sister's battle against cancer.

The tiny figures in her art beckon viewers closer and closer, says Wilson: "It's almost like they whisper." This diminutive scale attracted Julie Maguire to Wilson's work. Maguire, an art adviser and a member of the exhibitions committee for Oklahoma Contemporary, says, "They make you take some time. You have to look closely, because otherwise you would miss the whole thing."

Wilson's traditional lost-wax casting technique lends intricacy to the work. Figures are built in wax; molds are made and then filled with molten bronze. The wax is lost, so all of her figures are singular.

Wilson's photography series, *Native in America*, portrays her two children as illustrations of modern native people. "There's this misnomer of what we all look like," she says. "The truth [must] be told for there to be change." Her mother's stories spoke of a culture's larger truths while Wilson's truth, a very personal one, straddles races and worlds.

The experts agree. Wilson was awarded a 2015 Contemporary Art Fellowship from the Eiteljorg Museum of American Indians and Western Art in Indianapolis, and her work will be showcased there in November 2015. "Her work is very intimate," says Jennifer Complo McNutt, the museum's curator of contemporary art. "It draws you into her world."



The Social Club

Norman, Oklahoma
wearthesocialclub.com

Rock Candy Revival

THE DIY MOVEMENT has aspiring people everywhere getting in touch with their creative sensibilities. Dana Scott expanded her college hobby of jewelry making into a business after the demand for her pieces expanded beyond the occasional gift.

Scott acquired formal training while working at Alouette the Beadery, formerly nestled on Campus Corner in the college town of Norman, Oklahoma. Working among strings of pearls and glass beads, she found the inspiration to start her own business.

Scott's jewelry line, Pistachio, began appearing at craft shows and markets before landing a permanent home at the Social Club, a shop and salon co-owned by Scott and her partner, Erica Smith. "We needed a place for people like us who like to make their own things,"

Scott says. Pistachio can also be found at Collected Thread, a handmade store in Oklahoma City's Plaza District.

Scott makes most of the jewelry that is sold at her shop and says this is a craft she's been developing since the sixth grade. "It's fun for me to incorporate pieces like vintage chains into my work," she says, adding that these treasures keep costs down for buyers while providing a "lived-in" charm to each piece. "There's something really cool about taking something old and giving it new life."

Scott travels between Oklahoma and Los Angeles, where she currently resides, and says her environment has an impact on her work. "My surroundings definitely influence what I choose to work with. Lately it's been a combination of natural elements meeting a vintage style."

"My surroundings definitely influence what I choose to work with," says Dana Scott.

For jewelry making, the Green Box Arts Festival in Colorado will feature silver-smithing classes from Monday, July 6, through Sunday, July 12. Visit greenboxarts.org for more details.

THE Book Report

Nothing says summer like books and beauty. Here are our recent favorites, including a catalogue raisonné of Andy Warhol's work (and play) in the magazine business.

CARO

Anthony Caro and Toby Glanville,
Edited by Amanda Renshaw
Phaidon, \$125

Self-Portrait in Print

Anthony Caro's self-titled book follows the progression of an artist's self-discovery. Each photograph is complemented by Caro's commentary and supplemented with letters, quotes, and exhibition reviews that paint a rich portrait of his fifty-year career.

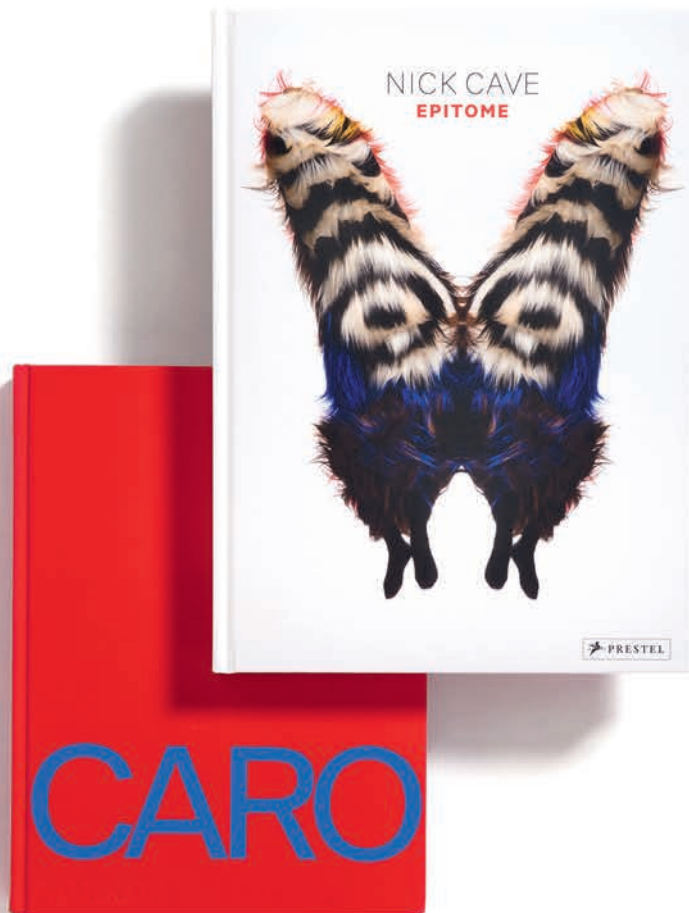
The book begins by following his education at the Royal Academy Schools in London, where he crafted abstract figural works influenced by time spent as a studio assistant to sculptor Henry Moore. As Caro progressed, he developed a style that would change the world of three-dimensional art.

This full-color monograph pairs original black-and-white photographs taken when Caro's works were originally produced with new brightly colored depictions of these same pieces in sleek contemporary spaces. This gives the reader multiple perspectives and a greater understanding of Caro's innovative work. The book is organized chronologically, and each chapter begins with a significant shift in Caro's style and approach.

Rooted in the organic, in how life is experienced from within the human body, Caro's focus gradually shifted to industrial-steel compositions, though it arguably never departs from the body and human experience. Caro revisits the organic through the removal of paint finishes, replacing them with the natural process of rust and decay.

Caro captures the life and work of an influential and legendary modernist who carved out a space for himself by "deliberately trying to 'de-artify' his work and just build 'stuff.' And, as Caro says, 'stuff that just happened to be painted yellow.'"

by KRYSTLE BREWER



NICK CAVE: EPITOME

With contributions from Andrew Bolton, Nick Cave,
Elvira Dyangani Ose, and Nato Thompson
Prestel, \$65

Bazaar Ensemble

Both performance and tactility figure so prominently in Nick Cave's work that it seems inevitable the documentation would be disappointing. And yet *Epitome* does a remarkable job of imbuing photographs of his work with life and vitality. His "Soundsuits," often modeled in the book by Cave himself, were inspired by the 1992 Los Angeles riots. Recalling Mardi Gras and carnival celebrations, the suits function as a type of armor or protection and are made from distinctly unconventional materials, including pipe cleaners, buttons, stuffed animals, vintage items, and pot holders. Detail shots figure prominently throughout the book, allowing careful study of the materials and Cave's process. In his full suits, the forms are rarely static. Rather, the artist uses dance-like poses that show off the artworks' vigorous sensibilities. For example, in the suits made with synthetic hair, a slight blur emphasizes their dynamic qualities.

Accompanying the photographs are two essays: the first, by Nato Thompson, deals primarily with the suits and related performances. The second essay, by Elvira Dyangani Ose, addresses Cave's newer work, a series that confronts racist imagery in household objects, many of which are found in American flea markets. Dyangani Ose provides the first real introduction to this new phase in Cave's career, which tackles pervasive and unsettling black memorabilia.

In *Epitome*, Cave's own words are featured in an interview with writer Andrew Bolton. While the essays and interview situate Cave's work in a larger context and provide useful information, the powerful, sumptuous photographs allow readers to experience the work almost firsthand.

by EMILY L. NEWMAN, PH.D.

**DALÍ POP-UPS**

Courtney Watson McCarthy (Artist),
Text by Martin Howard
Thames & Hudson
\$29.95

It may be best to experience Salvador Dalí in a juvenile, fun environment, and this particular pop-up reminds us why he was an early lesson for many in the study of art. Here, the Spanish surrealist is still odd—just in 3-D—and, as ever, pointing us in the direction of illusion versus reality.

WILLIAM HELBURN: SEVENTH AND MADISON

William Helburn, Robert Lilly, and Lois Allen Lilly
Thames & Hudson, \$65

A top postwar, mid-century advertising and fashion photographer, William Helburn—like Warhol—was a tastemaker for the times, defining culture through magazine imagery. An insider who lived the high life, he was never a name-brand figure, owing to the ad business's reluctance to credit its lensmen. No matter for Helburn; he was pleasantly well-compensated for his efforts.

MINOR WHITE: MANIFESTATIONS OF THE SPIRIT

Paul Martineau
Getty Publications, \$39.95

The editor of *Aperture*, Minor White brought photography into the realm of fine art. His magazine co-founders included legends like Ansel Adams, Barbara Morgan, and Dorothea Lange. His own black-and-white images reflect a mixture of personal ambition, deep spiritual practice, and ongoing conflict over his sexuality.

WILLIAM EGGLESTON: FROM BLACK AND WHITE TO COLOR

William Eggleston
Steidl, \$42

Like a high-school or university photography student, William Eggleston chronicled the plain and uneventful in his everyday environment, from mundane objects to lone people, creating a visual “novel” of the American South. With his Leica, Eggleston managed to rival Edward Hopper in melancholy and ordinariness.

ANDY WARHOL: THE COMPLETE COMMISSIONED MAGAZINE WORKS

Paul Maréchal
Prestel, \$150

This catalogue raisonné of Andy Warhol's magazine career is a reminder of the fine line between fine art and graphic art. Warhol was deeply influenced by the magazine business and understood its powerful form as a means to influence culture.

Art House

AT HOME

with

HOLBROOK CAMPBELL LAWSON

TULSA, OKLAHOMA

A FOURTH-GENERATION ART COLLECTOR, Holbrook Campbell Lawson comes by it naturally. She acquired her first etching at age eighteen, which led to a lifetime passion for collecting and a career as a professional art adviser. Lawson helps emerging and seasoned collectors build their assemblages just as she would her own. “Focus is important,” she says, when building a private collection.

The home of Lawson and her husband, Rick Holder, is just a stone’s throw from the Philbrook Museum of Art in Tulsa, Oklahoma. The stunning entryway features a curving stairway and dozens of American etchings from the 1920s through the 1940s. The etchings are arranged salon-style, from foot to forehead, and feature richly articulated scenes by the likes of Joseph Pennell, John French Sloan, and Frank W. Benson.

In the early twentieth century, Tulsa’s oil industry made the city a boomtown. The area attracted families from all over the country, including Lawson’s grandfather from Pennsylvania. Family heritage influenced Lawson’s art selections; Pennsylvania Impressionism is a primary collecting area for her. A rare landscape painting by Morgan Colt, one of several artists who lived and worked around Bucks County, is a notable piece in the collection.

Elsewhere in the home, dramatic bronzes by the nineteenth-century Romantic sculptor Antoine-Louis Barye spring off of their bases. Fierce animalier subjects such as a lion at the moment of attacking a boar, animate an otherwise tranquil living room. In contrast are angular tabletop sculptures by Oklahoman Kreg Kallenberger, who abstracts organic forms in natural stone and optical glass. The tranquility of these works against Barye’s sculptures illustrate one facet of Lawson’s carefully curated and balanced collection.

by BRIAN HEARN



Holbrook Lawson and her dog, Scout, sit beneath *Holy Spirit* (2009) by Tulsa artist FORD BECKMAN.

“Focus is important” when building a private collection.

Lawson says she “creates conversations between the works” by arranging them in experimental ways. Combining them in new groupings, she aims to create fresh insights. Her dining room, for instance, is anchored by a vivid painting of a Norwegian fjord by Adelsteen Normann. The fjord’s striking slopes are offset by a vertically mounted trio of works, all three of which feature Chinese stones from the Yangtze River. Among these works, Lawson has two abstract gestural pieces by Robert Motherwell and Lee Krasner, which bring together the seemingly disparate group of works as a display.

photography by SHEVAUN WILLIAMS

In Holder's office, a Jean-François Millet figurative ink drawing is displayed adjacent to an abstract drip painting by recently deceased Tulsa painter Ford Beckman. Each piece features bold black lines on a yellow ground. In the kitchen, a designated wall serves as a rotating space for new acquisitions. At the moment, this space is home to a print by Brooklyn-based artist Nicola López.

With a collection spanning centuries and mediums, Lawson blends local and international flavors with contemporary accents. The Lawson-Holder home, a museum in its own right, expresses this balanced approach, reflecting Lawson's refined tastes for acquisition, display, and arrangement and making her talent for personal curation evident.



▲
Screen prints by Robert Motherwell and Lee Krasner from *Peace Portfolio 1, 12 Works* (1970), a portfolio sold to raise campaign money for anti-war congressional candidates during the 1972 election

The ARK at JFK

by PAM GROUT



*As it turns out, pigs **do** fly—along with horses, dogs, cats, giraffes, koala bears, and penguins.*

In 2016, they will even have their own terminal at John F. Kennedy International Airport in New York. This brand-new facility, which customs broker Joe Santarelli calls a “five-star hotel for animals,” will have sleeping quarters, showers, and even gourmet meals for the animals who lay over at JFK.

“It’s a game changer,” says Dr. Aaron Perl of ARK Development, the private-equity firm that spent three years putting the deal together. “Until now, animal shipping was decentralized, made up of mostly mom-and-pop businesses. The ARK brings it all together, offering airside access and high-quality care, whether for a cat, an aardvark, or a million-dollar racehorse.”

For Lachlan Oldaker, the Norman, Oklahoma, architect who is designing the ARK’s equine import/export facility, the project is one more validation that following your dreams is a wise career decision. “Ever since I was a little girl, I’ve loved horses. When my dad wouldn’t let me be a horse trainer, I started drawing barns,” Oldaker says.

While technically working for human clients, it’s the horses, she says, that come first. “Horses do best in stalls with natural light and good ventilation. They need adequate turnout space. There’s a lot more to good equine design than people realize.” Unless, of course, you’re Temple Grandin, professor, inventor, and rock star in animal sciences, who is designing the ARK’s import/export cattle facility.

At the ARK’s pet resort, run by Paradise 4 Paws, dogs will have their own suites and treadmills; cats will enjoy gated communities and laser tag, and pet owners will be able to keep tabs via webcam. Animal guests will also be offered massages, flat-screen TVs, and cuddle time.

“Designing a terminal for animal passengers has been a real education,” says longtime airport architect Cliff Bollmann, lead architect for the ARK. “For example, I hadn’t watched enough National Geographic specials to realize that penguins, who mate constantly, can’t perform unless the temperature’s really cold. At least we don’t have to worry about Hudson newsstands.”

From minimalism to woodworking, Hisao Hanafusa thrives with creative pursuits.

young at ART



HISAO HANAFUSA, *Fifth Dimension-1*
(2015)

is alive and well, still making art at his Brooklyn studio. Now seventy-seven, he is remarkably youthful beneath his snow-white beard. An unapologetically enthusiastic “Wow!” is often heard escaping his lips. Is art his fountain of youth? “Yes.”

His previous work, he explains, was all based on *uchiiden*, Japanese for cosmic memory; it exists in the here and now, in three dimensions. These days, he’s left *uchiiden* behind to contemplate something nobody alive has a memory of: the fifth dimension. “When somebody is in the hospital, in a coma, mind and body can separate,” Hanafusa says. “That is the fifth dimension. For me as an artist, it’s not about memory now. It’s more like a challenge: What’s on the other side?”

So why haven’t you heard of him? When memorable artists are forgotten, the phenomenon is called historical neglect; the cause is often a failure to self-promote. “Not everyone is a Jeff Koons,” says dealer Judith Selkowitz, who has worked with Hanafusa since 1971 and calls him “a terrific artist.” The investment Hanafusa might have made in his artistic legacy was instead lavished on Miya Shoji, the woodworking business he runs with his son.

Most of Hanafusa’s customers are oblivious to the fact that their master carpenter is also a master of contemporary art. He recently completed a series of fifty-eight paintings—postcards, if you will, from the fifth dimension. It’s hard not to see the collection as reflections on artistic immortality. Quite a departure from minimalism, this work is unabashedly Abstract Expressionist: canvas after canvas heavy with oil paint—more than an inch thick in places—forming apparitions descended from Edvard Munch’s *The Scream*. What will the critics say? “I don’t care,” Hanafusa concludes with a smile. “I’m having fun.”

DEEP IN THE STORAGE FACILITY at the Guggenheim in New York is a treasure kept safely hidden from view. Untitled (1968), by Hisao Hanafusa. A minimalist masterpiece of heavy canvas wrapped over and under cardboard tubing, coated in gradations of sage-green acrylic paint, it is accession number 69.1882, selected by Peggy Guggenheim herself. But it hasn’t been seen by the public for decades.

The piece’s maker has also been hiding in plain sight. Hanafusa arrived in Manhattan from Miyakonojo, Japan, in 1963, and had his first exhibition in 1969 at the legendary Stable Gallery, whose alumni include Louise Bourgeois, Willem de Kooning, and Robert Motherwell. Today, Hanafusa



SOCIAL EYES

Today’s artists can be divided into two camps: First, the CIA-style old guard, who let nary the thought of an image of new work creep into the mainstream before an exhibition debuts; and second, the social-media butterflies, who routinely post hints of the work to come, or in some cases each step of a work’s process. Neither is better, and both offer differing levels of access and reveal.

Since Instagram is a favorite medium of vanguard artists and galleries everywhere, we’ve gathered our must-follow handles for the best in contemporary art. Old guard? Follow along for how the other half operates.

ooo

#CRITICANDCURATOR

Jerry Saltz @jerrysaltz

Hans Ulrich Obrist @hansulrichobrist

#ARTISTS

Kim Gordon @kimletgordon

Butch Anthony @museumofwonder

Ai Weiwei @aiww

Laurie Simmons @lauriesimmons

David Shrigley @davidshrigley

Jen Stark @jenstark

Trisha Brown @trishabrowncompany

#GALLERIES

Gagosian Gallery @gagosiangallery

Pace Gallery @pacegallery

Hauser & Wirth @hauserwirth

Ballroom Marfa @ballroommarfa

#MUSEUMS

MoCA @mocalosangeles

Brooklyn Museum @brooklynmuseum

Whitney Museum @whitneymuseum

#OTHERS

Interview magazine @interviewmag

Art Forum @artforum

Elephant magazine @elephantmagazine

The Ballerina Project @ballerinaproject_

Artsy @artsy



Grilled cheese photo by
LACEY ELAINE TACKETT

Cheese Heroes

In a GenX, comfort-food renaissance, two sandwich makers have perfected the much-loved grilled cheese.

ON ANY GIVEN AFTERNOON in Norman, Oklahoma, cave-aged Gruyère from Switzerland and Fontina Val d'Aosta from Italy are married between two slices of fresh artisan sourdough and melted to delicious perfection.

"Grilled cheese and tomato soup was hands-down my favorite meal that my mother would make for me as a child," says Suzy Thompson, the sandwich creator, who co-owns specialty cheese shop Forward Foods with her husband, Steve "Wampus" Reynolds.

Thompson has even reconstructed the tomato soup to accompany it. "I was really looking to emulate Campbell's as best I could, but with high-quality, organic, fresh ingredients."

To the southwest, at the Museum of Electronic Wonders and Late Night Grilled Cheese Parlour in Marfa,

Texas, the familiar sizzle of buttery bread on the grill can be heard late into the night.

"We always have a classic, a meat special, and a veggie special, but we also have a sandwich called the Motherf***er, which is all three sandwiches combined into one giant sandwich—three slices of bread with two layers of grilled cheesiness in between. It's really, really big," says Adam Bork.

Bork, the Parlour's owner and operator, is also an artist, musician, and collector of vintage television sets. "I got my first 1950s television set in 1992, and I've been collecting them ever since," he says.

Diners explore combinations like pulled pork with jalapeños and Monterey Jack in the eclectic surroundings, and listen to 8-tracks play as they take in a bit of nostalgia with each bite.



Adam Bork, photo by ALEX MARKS

FORWARD FOODS' GRILLED CHEESE RECIPE

-1 tbsp. of butter for spreading
-Good mustard
-Good mayonnaise
-2 slices sourdough
-3 oz. cheese shredded (Gruyère & Fontina)

1. Melt a tablespoon of butter in skillet over medium heat. Spread the outsides of each slice of bread liberally with room-temperature butter. Farrell Family of Tulsa has a great sourdough we use at our shop.

2. Spread mustard on the inside of one slice; spread mayonnaise on the inside of the other. Seikel's Mustard is our choice.

3. Shred about 3 ounces of cheese; the combination of Gruyère and Fontina is our standby, but any cheese that's not too aged and hard is worth trying.

4. Place one slice butter side down in skillet; top bread with cheese. Top with the other slice of bread, butter side up. Grill for 3–5 minutes. Serve and enjoy!

by KIM HICKERSON

COLORADO

Green Box Arts

SUMMER 2015

THE GREEN BOX ARTS FESTIVAL was officially launched in 2009 to provide artists and visitors an opportunity to nurture the creative process and explore new artistic directions in the natural beauty of Green Mountain Falls, Colorado. This eight-day festival is committed to fostering creative expression and the presentation of all art forms at the very highest level.

This year's festival celebrates innovative creators with visual and performing-art youth classes; dance performances from KEIGWIN + COMPANY; performances by musicians Kyle Dillingham and composers Ofer Ben-Amotz, Daniel Gilbert, and Mark Arnest; the ArtDesk Conversations; silver-smithing, culinary, and sommelier classes; nature and art walks; and astronomy under the night sky of Green Mountain Falls.

Education ARTDESK CONVERSATION 1

➔ SUNDAY, JULY 5 / 1 P.M.

Poking and Prying With Purpose: Developing and Sustaining Curiosity in Children of All Ages

Chris Briggs-Hale is the principal of Ute Pass Elementary School and has experience as a classroom teacher and an educational consultant. He received the 2004 Sally K. Lenhardt Professional Leadership Award from Lesley University and was named 2004 Community of Caring National Administrator of the Year.

Contemporary Art ARTDESK CONVERSATION 2

➔ TUESDAY, JULY 7 / 11 A.M.

On the Vanguard: The Relevance of Contemporary Art in Today's Art Markets

Join us as we explore the world of contemporary art, an era that is more socially conscious and philosophically inclusive of several styles and media than art of previous eras. Its hybrid of styles encompass many diverse periods of art history, from earliest times to the present. We will examine how artists today embrace ideas, concepts, questions, and practices that examine the past, describe the present, and imagine the future.

FESTIVAL July 4 – 12

Registration required for classes. Many events are free to the public. The ArtDesk Conversations will be held at the H.B. Wallace Reserve.

www.greenboxarts.org

Contemporary Dance ARTDESK CONVERSATION 3

➔ THURSDAY, JULY 9 / 11 A.M.

Dance Moves: A discussion and visual demonstration about the history and lineage of modern dance and the current state of contemporary dance in our culture.

Choreographer Larry Keigwin of New York's KEIGWIN + COMPANY will moderate the discussion, which will feature Loni Landon and Adam Barruch, both from New York, and Austin Hartel, associate professor of modern dance at the University of Oklahoma.

Animals ARTDESK CONVERSATION 4

➔ SATURDAY, JULY 11 / 11 A.M.

Call of the Wild: Animals in the West and What They Need From Us

Bernard Rollin is a professor of philosophy at Colorado State University and has given more than 1,500 lectures around the world on the subjects of animal ethics and animal consciousness. His books include *The Unheeded Cry: Animal Consciousness*, *Animal Pain and Scientific Change* (1988 & 1998), *Science and Ethics* (2006), and *Putting the Horse Before Descartes* (2011).

Melanie Anderson is the Summerlee Foundation program director as well as vice president. She has served on several nonprofit boards, including the Mountain Lion Foundation and the Global Federation of Animal Sanctuaries. Her strategic initiatives include sustainable programs to address the dog and cat overpopulation in Mexico and the Sunny Summit Initiative for captive orcas and whales.



ACROSS THE U.S.

Happenings

SUMMER / FALL 2015

Kim Gordon

303 Gallery / New York, NY

EXHIBITION

A solo show by this artist conjures the iconic co-founder of Sonic Youth standing onstage with her Fender guitar. But on display here are post-punk paintings by the author of the recently published memoir *Girl in a Band*.

June 4 – Jul. 25
303Gallery.com



Mark Mothersbaugh: Myopia

Minneapolis Institute of Arts / Minneapolis, MN

EXHIBITION

The DEVO co-founder and lead singer is an artistic polymath. With this show of his drawings, films, paintings, sculpture, and, yes, music, he pulls back the curtain on his creative process, revealing a body of work that spans more than three decades.

June 18 – Aug. 30
New.ArtsMIA.org



Roger Shimomura: An American Knockoff

Tacoma Art Museum / Tacoma, WA

EXHIBITION

This new series deploys cartoon imagery to address the sociopolitical issues faced by Asian Americans. In one self-portrait, the artist—who was interned with his family at Idaho's Minidoka Relocation Center during World War II—parts his kimono to reveal Superman's iconic uniform.

June 20 – Sept. 13
TacomaArtMuseum.org

Mark Bradford: Scorched Earth

Hammer Museum / Los Angeles, CA

EXHIBITION

A MacArthur Foundation fellow and recipient of the National Medal of the Arts, Mark Bradford has created twelve new autobiographical paintings that reflect on formative moments in his life and on the body in crisis.

June 21 – Sept. 27
Hammer.UCLA.edu

ROBERT THERRIEN

The Contemporary Austin
Austin, Texas

May 9 – Aug. 30



In works by this Los Angeles-based contemporary master, who sits comfortably on the knife edge between abstraction and representation, the mundane objects of everyday life—pots and pans, folding chairs, and tables—are piled high and raised to the level of art.

TheContemporaryAustin.org

No title (Panic doors), 2013, installed at the artist's studio, Los Angeles.
Courtesy Gagolian Gallery. Photograph by JOSHUA WHITE



Wilco's Solid Sound Festival

Mass MOCA / North Adams, MA

FESTIVAL

For visitors to this festival's website, the clock counts down at the top-left corner of the screen, revealing how many days, hours, minutes, and seconds stand between fans of the beloved alt-rock band Wilco and a three-day celebration of the arts—both musical and non-musical.

June 26 – 28
SolidSoundFestival.com

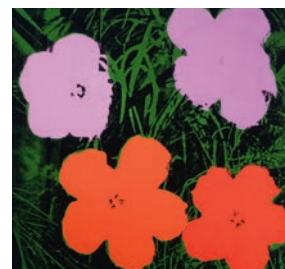
Warhol's Nature

Crystal Bridges Museum of American Art / Bentonville, AR

EXHIBITION

Among the Campbell's soup cans, Andy Warhol's Factory also produced delightful depictions of flora and fauna. Lest you thought there was no new angle, curator Chad Allgood shines an eye-opening light on Warholian wildlife, flowers, and clouds.

July 4 – Oct. 5
CrystalBridges.org



ACROSS THE U.S.

Natalie Frank:
The Brothers Grimm
 Blanton Museum of Art /
 University of Texas at Austin

EXHIBITION

Cinderella as you've never seen her—plus several other icons of fairy-tale lore, all grown up—come to erotic life in forty graphic gouache and chalk pastel drawings, each exploring the intersection between body and mind, reality and fiction, the figural and the abstract.

July 11 – Nov. 15
BlantonMuseum.org

Unsuspected Possibilities
 SITE Santa Fe / Santa Fe, NM

EXHIBITION

Giving new meaning to creative teamwork, three artists—Leonardo Drew, Sarah Oppenheimer, and Marie Watt—will create installations that are not only SITE specific but also responsive to one another. With each artist working in direct response to the other two, viewers may anticipate a dynamic, three-way collaborative discourse.

July 18 – Oct. 25
SiteSantaFe.org



Through Aug. 30

Nile (1995) and Hamilton (2001), RALPH PUCCI, The Collection

RALPH PUCCI: *The Art of the Mannequin*

Museum of Arts and Design,
 New York, New York

Ralph Pucci transformed what was once a staid tool for the display of dressmaker artistry—the mannequin—into a dynamic art form in its own right. His mannequins don't just stand there; they take a stand. Here, with no threads to distract from their stylish silhouettes, are Pucci's comely collaborations with fellow creators, among them model-artist Veruschka, illustrator Maira Kalman, and artist Kenny Scharf.

MADMuseum.org

The Other Side: Chinese and Mexican Immigration to America

Asia Society / Houston, TX

EXHIBITION

Regardless of your political stand on the immigration issue, you'll be touched by the humanist perspective of this timely exhibition. Works by six contemporary artists—Andrea Bowers, Margarita Cabrera, Tony de los Reyes, Blaine De St. Croix, and Hung Liu—explore memory, history, and identity, all conspiring to define border relations now and throughout American history. Asia Society says it “hopes to offer viewers a humanized perspective on complex immigration issues often overshadowed by mass media and politics.”

Through July 19
AsiaSociety.org/Texas



SOUNDS MODERN

AUGUST 2, 2015, in Marfa, Texas

The brainchild of virtuoso flutist Elizabeth McNutt, Sounds Modern uses music to amplify contemporary art, exploring “the sonic dimensions of the ideas represented in the galleries.” At Chinati, the group will perform “Unset,” a site-specific composition by violinist-composer Andrew May. Can't make the drive to Marfa? The event will be streamed live.

Chinati.com and SoundsModern.org

SHOES: PLEASURE AND PAIN

Victoria & Albert Museum
S. Kensington, London, Eng.

June 13 – Jan. 31



Don't know what a chopine is? You will after hoofing it through this survey of historic heels, featuring 200 pairs of extreme examples—including platforms' precursors, chopines. Counterintuitively, the show's sponsor is Clark's, world-class sensible-shoe makers.

VAM.ac.uk

RiRi (2013), SOPHIA WEBSTER, Spring/Summer

Barbara Hepworth: Sculpture for a Modern World

Tate Britain / London, Eng.

EXHIBITION

Hepworth first visited St. Ives, Cornwall, in 1939; she made her home and her atelier—Trewyn Studio—there from 1949 until her death in 1975. The Tate oversaw her studio's restoration and a complete archiving of her papers and letters; now it's mounting this major Hepworth survey—the first in London for more than fifty years—charting the master's career from early small carvings and rarely seen works to the stone sculptures and monumental bronzes for which she's justly renowned. June 24 – Oct. 25
Tate.org.uk



Phyllida Barlow

The Fruitmarket Gallery /
Edinburgh, Scotland, U.K.

EXHIBITION

Barlow is renowned for making monumental sculpture out of non-monumental materials (cardboard, for example). The Royal Academician's constructions question the permanence of traditional sculpture and what a monument really is. June 26 – Oct. 18
Fruitmarket.co.uk

Canadian Modernism

Stephen Bulger Gallery
Toronto, ON, CA

EXHIBITION

This group exhibition celebrates the influential Dutch-born master photographer John Vanderpant (1884–1939) and his contemporaries. A major influence on Canadian photography in the 1920s and '30s, Vanderpant is a missing link between the portraiture of Mathew Brady and the architectural images of Margaret Bourke-White. June 27 – Sept. 12
BulgerGallery.com

Aleks Danko: My Fellow Aus-tra-aliens

Museum of Contemporary Art
Sydney, AU

EXHIBITION

Based in Daylesford, Victoria, Australia, Danko creates visual poetry: art intended to be heard as well as seen. This survey features work sourced from public collections, as well as works remade (or reconfigured) by the artist. Of special note are works created within the last decade, examining the social, political, and cultural landscape of Danko's native land. July 30 – Oct. 18
MCA.com.au



GLOBALLY

Daniel Crooks

Gallery of Modern Art
(GOMA) / Queensland, AU

EXHIBITION

Accenting the new in new media, Crooks portrays his subjects from a radically poetic POV: "time sliced" video images are slowed, then stretched like hot ribbon candy, melting—Salvador Dalí-style—before viewers' astonished eyes. Aug. 8 – Oct. 25
QAGOMA.qld.gov.au



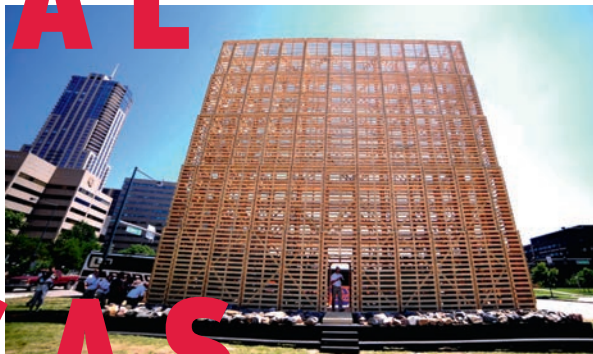
Norwegian International Film Festival

Haugesund, NO

FESTIVAL

Highlights include—fresh from its Sundance debut—the acclaimed Nick Cave documentary *20,000 Days on Earth* (featuring a cameo by Kylie Minogue) and *Beatles*, based on Lars Saabye Christensen's 1984 best-selling novel about a quartet of Oslo boys, fans of the Fab Four, and their coming-of-age in the 1967–68 school year. Aug. 16 – Aug. 21
Filmfestivalen.No/English/

BIENNIAL OF THE AMERICAS



THE PLACE IS DENVER, and the time is now—or, rather, make that NOW! The third Biennial of the Americas, a sprawling arts, culture, and ideas festival that lasts a full month and a half, was once confined to the Denver area. This year's events, all with a "Now" theme, include concurrent happenings in Mexico. Featured symposia for the event will focus on business and civic leadership, international trade, and a dialogue about drug policy.

A shared appreciation of the arts will kick off with performances at the Denver International Airport. A dual-

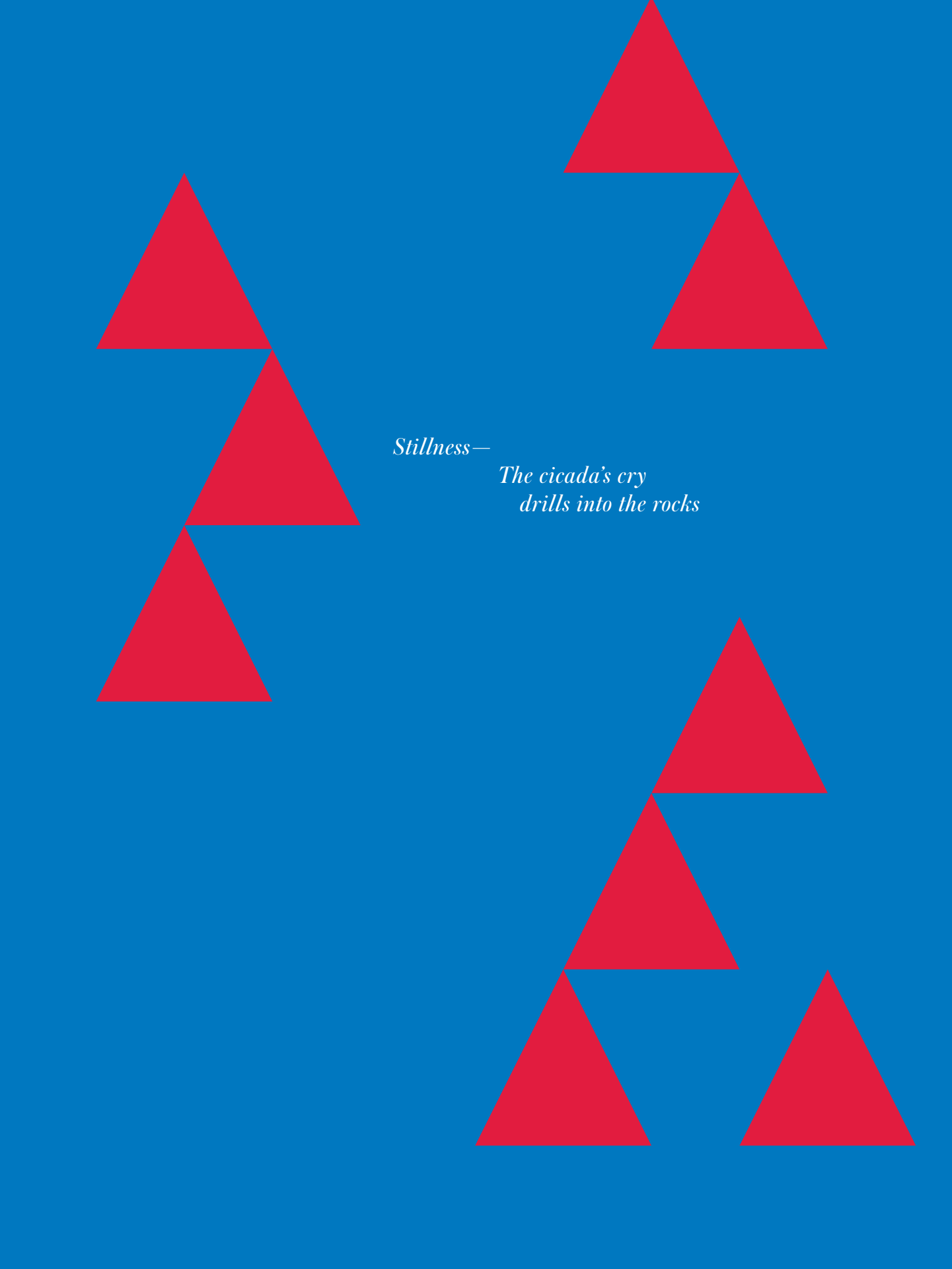
site exhibition from Marcela Armas in Denver and Mexico City will feature the artist's technology-infused mechanical sculptures—a blending that highlights what the biennial is all about.

"Marcela's work takes an interdisciplinary approach working between art, science, and technology," says Lauren Wright, the biennial's artistic director and curator. The Biennial of the Americas will undoubtedly stir an important dialogue about the issues and artistic experiences that unite the Western hemisphere.

**THE BIENNIAL BEGINS
JULY 14, 2015.**

For more information, visit
www.biennialoftheamericas.org.

Above: from the 2013 Biennial in Denver, Colorado, *Mine Pavilion*, PEZO VON ELLRICHSHAUSEN, an installation on Speer Boulevard and Larimer Street. Below: *Music for Animals*: a free public event celebrating Denver's unique cultural community, 2013



Stillness—

*The cicada's cry
drills into the rocks*

WARE



At the Warehouse in Dallas, a new exhibition shows off an experiment in collecting, curating, and the remaking of a warehouse.



ENRICO CASTELLANI, *Superficie Blu* (1965)
The Rachofsky Collection

JAMES LEE BYARS, *Is* (1989) ▶
Marguerite Steed Hoffman Collection

HOUSE

by MICHAEL DUTY

photography by KEVIN TODORA



Thoughtfully curated by Allan Schwartzman, a noted art historian, writer, and adviser to several leading collectors, *Geometries On and Off the Grid* juxtaposes works by such well-known artists as Donald Judd, Ellsworth Kelly, Frank Stella, Dan Flavin, and Robert Smithson with that of artists who are lesser known but no less accomplished. The result is a provocative and comprehensive exhibition that engages the viewer on both intellectual and emotional planes.

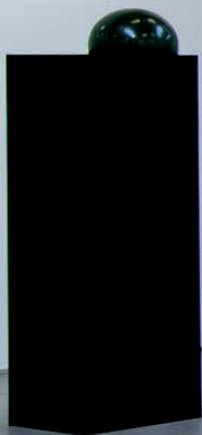
Any number of major museums across the country would be pleased to include this exhibition as a part of their offerings.

But there are subtle differences in presentation that separate *Geometries* and its venue, the Warehouse in Dallas, Texas, from other museum shows. For one thing, none of the 122 works is accompanied by a label. This is a subtle but important distinction. Here, the emphasis is clearly on the art itself, not on the maker or the medium.

From the outside, the building offers few clues as to the world-class contemporary-art collection found inside. Dark gray and tucked among similar structures, it is located in an industrial park in North Dallas. The neighborhood

▲
SERGIO DE CAMARGO, *Relief No. 262* (1969)
Dallas Museum of Art, gift of Mr. and Mrs. James H. Clark

▲
MARCEL BROODTHAERS, *Ovale d'oeufs 1234567* (1965)
Dallas Museum of Art and the Rachofsky Collection



▲
GIOVANNI ANSELMO, *Senza Titolo* (1967)
The Rachofsky Collection



▲
ROBERT IRWIN, *Little Jazz* (2010)
Amy and Vernon Faulconer and the Rachofsky Collection



▲
ALAN SARET, *Green Wave of Air* (1968–69)
Marguerite Steed Hoffman Collection



ROBERT SMITHSON
◀ *Mirrors and Shelly Sand* (1969–70)
Dallas Museum of Art, gift of an anonymous donor

is far removed from the city's bustling Arts District, both geographically and spiritually. Surrounded by an iron fence, the building looks like what it once was—a furniture warehouse—not a sleek modern art center.

The facility is a bold experiment that bridges the gap between traditional museums and private galleries. The venture is a collaboration between collectors Cindy and Howard Rachofsky and Amy and Vernon Faulconer. The two couples transformed an unremarkable property into a state-of-the-art exhibition and storage facility that houses nearly 1,000 works of art. In addition to sixteen variously sized galleries covering 18,000 square feet, the building houses a 3,000 volume library and office space for six full-

time employees. Artwork not on display is stored in a secure on-site storage space. Admission to the Warehouse is by appointment and carefully controlled. Most visitors are part of organized group tours, many of which are high-school and college classes.

Exhibitions are scheduled throughout the year and are primarily drawn from on-site collections. According to Thomas Feulmer, director of educational programming, content often grows from free-flowing conversations between the staff, advisers like Schwartzman, and collector Howard Rachofsky. Feulmer has worked with Rachofsky for nearly ten years. The pair has seen the collection evolve from displays at the Rachofskys' Richard Meier-designed home, which was specifically commissioned to showcase the art, to the present operation at the Warehouse.

Now in its third year, the Warehouse presents an eclectic array of exhibitions unfettered by many of the concerns faced by modern museums. As Feulmer points out, exhibitions grow out of the collectors' passion and curiosity about art and not by the necessity of bringing thousands of visitors through the doors; this is a rare freedom in today's museum world.

▲
RICHARD TUTTLE, *Sail* (1964)
The Rose Collection

▲
MICHAEL HEIZER, *Untitled #2* (1975)
The Rose Collection



LOUISE BOURGEOIS, *Untitled* (2002)
The Rose Collection



The Warehouse is a truly unique facility, the purpose of which is “to open new dialogues about postwar modern and contemporary art.” Those conversations occur in an environment which was once utilitarian but now is starkly elegant, a perfect venue for the likes of Judd, Stella, and Flavin.

Geometries On and Off the Grid will be on display through November 30, 2015. The Warehouse is available for high-school and university group tours, architecture and museum groups, and art education classes. Free and by appointment only. thewarehousedallas.org



MARY KELLY, *Primapara (Bathing Series)* (1974)
The Rachofsky Collection

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arts

2015

GREEN BOX ARTS FESTIVAL JULY 4—12



facebook.com/greenbox.arts



@GreenBoxArts



Green Box Arts Festival

The Green Box Arts Festival has become one of the most daring of its genres, pairing installation art with dance, music and intellectual discussion forums. Taking place in the surrounding nature preserve of **Green Mountain Falls, Colorado**, the Green Box Arts Festival is the only place you will see a selection of works by world-renowned musicians, composers, contemporary artists, choreographers and scholars.

In years past, the Festival has exhibited esteemed artwork such as **Tomás Saraceno's** lauded "Cloud City," direct from its commission at New York's Metropolitan Museum of Art in 2013; "10 Swings," an installation comprised of a series of musical swings from Canadian design firm *Daily tous les jours*; and "Sleeping Dragon" by **Kenneth Snelson**, showcased in 2010 and previously on view at the Palais Royale in Paris and the Marlborough Gallery in New York.

This year, New York's **KEIGWIN + COMPANY** dancers will join up-and-coming choreographers Loni Ladon and Adam Barruch of New York. Composers Ofer Ben-Amotz, Daniel Gilbert and Mark Arnest, will connect musical arrangements with art installations new to Green Mountain Falls by celebrated artists **Richard Serra, Charles O. Perry and Spencer Finch** during a progressive concert. Ben-Amotz's piece will preview this year at Green Box prior to its world premiere at Carnegie Hall. And you won't want to miss the musical stylings of Kyle Dillingham & Horseshoe Road, as well as performances by award-winning bluegrass musicians Don Rigsby, Marshall Wilborn, Tim Crouch, and David Thom.

With performances and presentations of art forms at the very highest level, you won't want to miss this year's Green Box Arts Festival!

For more information visit www.greenboxarts.org



EARTH MAN

1. LOCATION INFORMATION
 2. DESCRIPTION OF THE ROCK
 3. MEASUREMENTS OF THE ROCK
 4. PHOTOGRAPH OF THE ROCK
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 108. SKETCH

Nearing those Cor-Ten-clad depths was a breathtaking experience; they shone alluringly, as if daring you to approach. And back then, before the museum opened, you actually could. By lying on your stomach and carefully inching toward the edge, you could see into the voids, which turned out to be a cube that led into a second, darker cube; a pointed cone; a steeply angled wedge; and an inverted cone whose depths suggested an abyss. The experience was so terrifying and awe-inspiring that it completely dwarfed the Dan Flavin fluorescent-bulb works, Fred Sandback string installations, and Lawrence Weiner text pieces that hung nearby.

Preliminary sketch for Levitated Mass (2011)
Courtesy of the artist

“SIZE IS REAL, SCALE IS IMAGINED SIZE.”



This piece, still on view at Dia—and now rendered crowd-safe with a Plexiglas barricade—is a variation on Heizer’s first earthwork, *North, East, South, West*, for which he built a model in 1967. He constructed a small partial version of it later that year, digging North and South into a plateau in the Sierra Nevada and lining their sides with wood and steel. Not until 2003 was Heizer finally able to realize the piece in its entirety, fulfilling a vision he’d held for thirty-six years.

Today this work is acknowledged to have had an enormous ripple effect on American art and culture, prefiguring negative-space monuments like Maya Lin’s 1982 Vietnam Veterans Memorial and Michael Arad’s design for the fountains at the National September 11 Memorial & Museum in New York. By 2003, however, Heizer had become a somewhat mysterious and legendary figure who’d been out of the limelight for decades.

But it wasn’t always that way: In the late 1960s throughout the 1970s, when he, Walter De Maria, and a handful of others were pioneering land art—sculpture made, literally, on and from the land—Heizer was a major star. Art magazines and more mainstream press outlets routinely covered his work, like *Five Conic Displacements* (1969), five cone-shaped holes, made by removing 150 tons of earth from Coyote Dry Lake, California,

which later filled up with rainwater, creating five transparent masses and *Double Negative* (1969), two parallel fifty-foot-deep rectilinear trenches cut into facing cliffs on a Nevada mesa. The latter sculpture, created by the displacement of 240,000 tons of sandstone and rhyolite, occupies a space longer than the Empire State Building is tall.

By the mid-1980s, Heizer had retreated to the Nevada desert to focus on an even more massive undertaking, *City*, a sculpture one and a quarter miles long and a quarter-mile wide, which he began in 1972. Roughly the size of the National Mall, it was projected to be the largest artwork ever made. And as Heizer struggled to complete it—and also to surmount polyneuropathy, a nerve disease that rendered him partly paralyzed in the 1990s—he gradually receded from view.

But since that 2003 Dia:Beacon installation, Heizer, now seventy and living in Hiko, Nevada, has been steadfastly thundering back. In 2012, the Los Angeles County Museum of Art presented his *Levitated Mass*, a 340-ton granite megalith that appears to float over a 456-foot-long concrete-lined channel hewed into the ground behind the museum, which he’d first conceived in 1969. Its execution involved more than four years of fund-raising, engineering studies, plus reams of legal red tape, culminating in the rock’s removal from California’s



MICHAEL HEIZER, *Complex II*
photograph by TOM VINETZ

All Eyes on the Desert

by CAROL KINO

Jurupa Mountains and its painstaking 105-mile, ten-day journey to downtown Los Angeles. Its procession snowballed into a giant social spectacle. “The rock became a rock star,” says filmmaker Doug Pray, whose 2014 documentary, also titled *Levitated Mass*, chronicled the work’s making.

In addition, Heizer’s first major gallery show in twenty-three years opened in May at New York’s Gagosian Gallery in Chelsea, revealing new sculptures and early paintings to an audience that, if it knows Heizer’s work at all, has mostly seen it in reproduction.

Even more amazingly, *City* itself, after forty-three years of stops, starts, and reversals, is finally nearing completion. This year, Senator Harry Reid of Nevada introduced a bill that aims to protect the work in perpetuity, shielding it from potential mining, nuclear, and real estate development by designating the 805,100-acre valley around it as a national conservation area. It will soon open to the public.

Soon, that is, if you’re counting by Heizer time, which likely means several years. “I would call it a speck of time in relation to how long he’s been working on it,” says Michael Govan, the CEO and director of LACMA, who has been instrumental in raising the funding needed to help Heizer accomplish some of his *grands projets*. Govan has worked closely with the artist since 1995, one year after he became the president and director of Dia, the position he held before moving to LACMA in 2006. And when you consider that *City* “is intended to last for thousands of years,” adds Govan, who often functions as Heizer’s spokesman, too, “we are talking about a very minor slice of time.”



Heizer’s *City* isn’t the only artwork to suddenly draw attention to work made with the earth. James Turrell’s *Roden Crater*, also begun in 1972, is nearing completion, too. Working at an extinct volcano near Arizona’s Painted Desert, the venerable light-and-space artist is transforming it into a grand, multi-tunneled version of one of his open-air Skyspace observatories. Now expected to open over the next decade, *Roden Crater* has long been one of the hottest—and hardest to get to—art tickets around, with access limited to those who contribute funding. A May fund-raising event, which would have admitted up to eighty donors for \$5,000 each, was canceled due to overwhelming demand and a desire for increased safety. LACMA director Michael Govan has also been working doggedly with Turrell to realize the project.

Other projects are shifting attention to the desert, too. In 2014, Richard Serra installed four steel plates in a nature preserve in Qatar. Called *East-West/West-East*, it spans over a kilometer, covering the greatest area of any previous Serra work. LACMA’s big summer show, Noah Purifoy: *Junk Dada* (through September 27), is a retrospective for an African-American sculptor who spent the last fifteen years of his life creating found-object assemblages in Joshua Tree, a California desert town two hours from Los Angeles that’s home to his ten-acre magnum opus, the Noah Purifoy Outdoor Desert Art Museum.

In 2016, the Swiss artist Ugo Rondinone will install a new public sculpture along Interstate 15 near Las Vegas: called “Seven Magic Mountains,” it comprises seven totems made of artificial stones painted in Day-Glo colors.

Marc Glimcher, the president of Pace Gallery, which represents Turrell,

attributes the attention to a growing interest in “abstraction that concerns itself with existential issues of the universe and human experience.” William Fox, who directs the Center for Art + Environment at the Nevada Museum of Art in Reno, believes the fascination also has to do with size. “It’s difficult to do big things anymore,” he says.

Fox also notes that the work is easier to access than it used to be: when Heizer set stake in Garden Valley, a visit from Las Vegas required an eight-hour drive; now you can get to it in three. Yet it’s still remote enough to be alluring. And some artists like Heizer and Turrell, actively try to keep the public out by leaving the location vague, fencing in the property, and patrolling its borders. “People are really attracted to that,” Fox says. “And as more people read things like you’re going to write, it produces great desire to go and see them.”

Heizer first made his mark on the art world in 1966, the year he moved to New York, showing an abstract painting made on a shaped canvas in a group exhibition at Park Place Gallery, an influential SoHo artists' cooperative. His paintings were often as much as eighteen inches deep, and he was soon making sculpture, too. In 1968, for the Whitney Museum of American Art Sculpture Annual—a forerunner exhibition to today's biennial—he dug a hole in the museum's sculpture court, lined it with metal, and filled it up with earth.

Concurrently, Heizer was working out his early ideas for negative sculpture—an artwork whose presence would be defined by the absence of material, achieved by digging, sandblasting, and excavation, and the volumes those absences implied. The aim, he later told *The New York Times*, was “to create without creating a thing.” In 1967, prompted by intense conversations with the somewhat older De Maria, whom he'd met while spray-painting artists' lofts, Heizer had traveled west to work on *North, East, South, West*.

The same year as his Whitney exhibition, in 1968, Heizer and De Maria headed for California's Mojave Desert, where Heizer began his Mojave Projects, a group of ephemeral sculptures, paintings, and drawings made on dry lake beds, achieved by digging holes that would be filled with rain, tracing lines with pigmented powder, and using a motorcycle to create tracks. Meanwhile, De Maria, working with lime powder and a wheeled football-field line marker, created his 1968 *Mile Long Drawing*: two parallel lines laid straight across the desert. Heizer, writing in *ArtForum* after his friend's death in 2013, called it “one of the greatest and most humble artworks to have ever been made.”

Other artists, including Robert Smithson, Nancy Holt, Dennis Oppenheim, and Britain's Richard Long began making earthworks around the same time, fueled by the urge to move beyond painting and sculpture while breaking free of architectural and commercial constraints. For many, however, Heizer and De Maria stand as the form's true progenitors. “I always describe Mike and Walter as being like Picasso and Braque inventing Cubism,” says Govan.

Yet unlike De Maria, who lived in New York until his death, Heizer never really came back. He maintained a studio in the city for years, but drawn by the lure of his own City—built in Garden Valley, Nevada, on land acquired for him by the art dealer Virginia Dwan—he eventually moved there full-time. (Dwan also procured the site for Heizer's *Double Negative*, now in the collection of the Museum of Contemporary Art, Los Angeles.)

To those who know Heizer, his move west seems unsurprising, because for him it's home. Born in Berkeley, California, in 1944, he comes from a line of geologists and mining engineers, and his father, a professor of anthropology at the University of California, Berkeley, was an authority on the stone-moving methods of pre-Columbian peoples like the Olmec. As a boy, Heizer spent time on archaeological sites in California and Nevada, and traveled throughout Latin America with his parents. (Later, he also accompanied his father on an expedition to Egypt.) So he returned to the desert, bent on creating uniquely American monuments, “it's not like he went to some strange place,” Govan says. “He's from there.”

Heizer took the forms he saw on those travels, including pyramids, ball courts, plazas, tombs, colossi, and burial mounds, as inspiration. Within the first few years of his career, he was making work that seemed to cycle through all the formal possibilities that this new sort of sculpture could explore. “I was interested in massive objects as well as the absence of objects,” he said in 1984.

In 1969, in Silver Springs, Nevada, he built the first of two *Displaced/Replaced Mass* sculptures, consisting of three granite blocks dropped inside three concrete-lined excavations. (By then he had the financial backing from dealers and collectors to use heavy earth-moving equipment.) For *Dragged Mass*, a 1971 installation in front of the Detroit Institute of Arts, he had two tractors drag a block of granite back and forth across the front lawn, creating the “ultimate Abstract Expressionist gesture,” as Govan says in *Levitated Mass*. In 1976, for a public commission for the city of Seattle, Heizer created *Adjacent, Against, Upon*: three slabs of granite paired with three concrete plinths in the relationships suggested by the work's title.

Although Heizer is renowned for being a man of few words, there's a lengthy interview with him in the catalogue for his 1984 retrospective at MoCA Los Angeles, *Sculpture in Reverse*, and it reads like a master class in sculpture. Talking with the show's curator, Julia Brown, Heizer discusses the difference between “object sculpture” (transportable, like Michelangelo's *Moses*) and “environmental sculpture” (inextricable from its environment, like Gutzon Borglum's *Mount Rushmore*, which he calls “a terrific work of art” and “the least understood major sculpture in the world”). Heizer explains his interest in sculpting with earth (“the original source material”); the impact of using modern building methods (an earth piece can be “very modern if made with modern tools”); and the difference between size and scale (“size is real, scale is imagined size”).



**“I WAS INTERESTED IN
MASSIVE OBJECTS AS WELL AS
THE ABSENCE OF OBJECTS.”**



Michael Heizer's 2015 exhibition at Gagosian Gallery, his first show in twenty-three years, comprises monumental steel works, early paintings, and negative wall sculptures.

◀ MICHAEL HEIZER, *Altar 3* (2015), weathering steel, coated with polyurethane (62.5 x 360 x 379.5 in.)

photograph by ROBERT MCKEEVER

Heizer also speaks fervently of his desire to “be a contributor to the development of American art.” In the late 1960s, as bigger planes were built and new telephone switching devices routed even local calls back and forth across the continent, “Things were being done that felt uniquely American,” he says. “A lot of them had to do with size.” And he defines a work of art as “simply something you have never seen before.”

That has clearly been Heizer's aim with *City*. The sculpture consists of many different areas and forms: some are rectangular and quasi-pyramidal; others suggest ancient burial mounds; and a couple resemble discrete—if not gargantuan—sculptures themselves. *City* was built primarily with soil, sand, and rock excavated from the site, and those who have visited say you don't notice *City* as you approach—and, when you finally do, it appears to have risen from the earth. As you walk up and down slopes to emerge near the form known as *Complex I*, its rectilinear face seems to break up, revealing a trapezoidal shape akin to an ancient Egyptian mastaba. And once you step inside, the surrounding valley and mountain ranges seem to disappear.

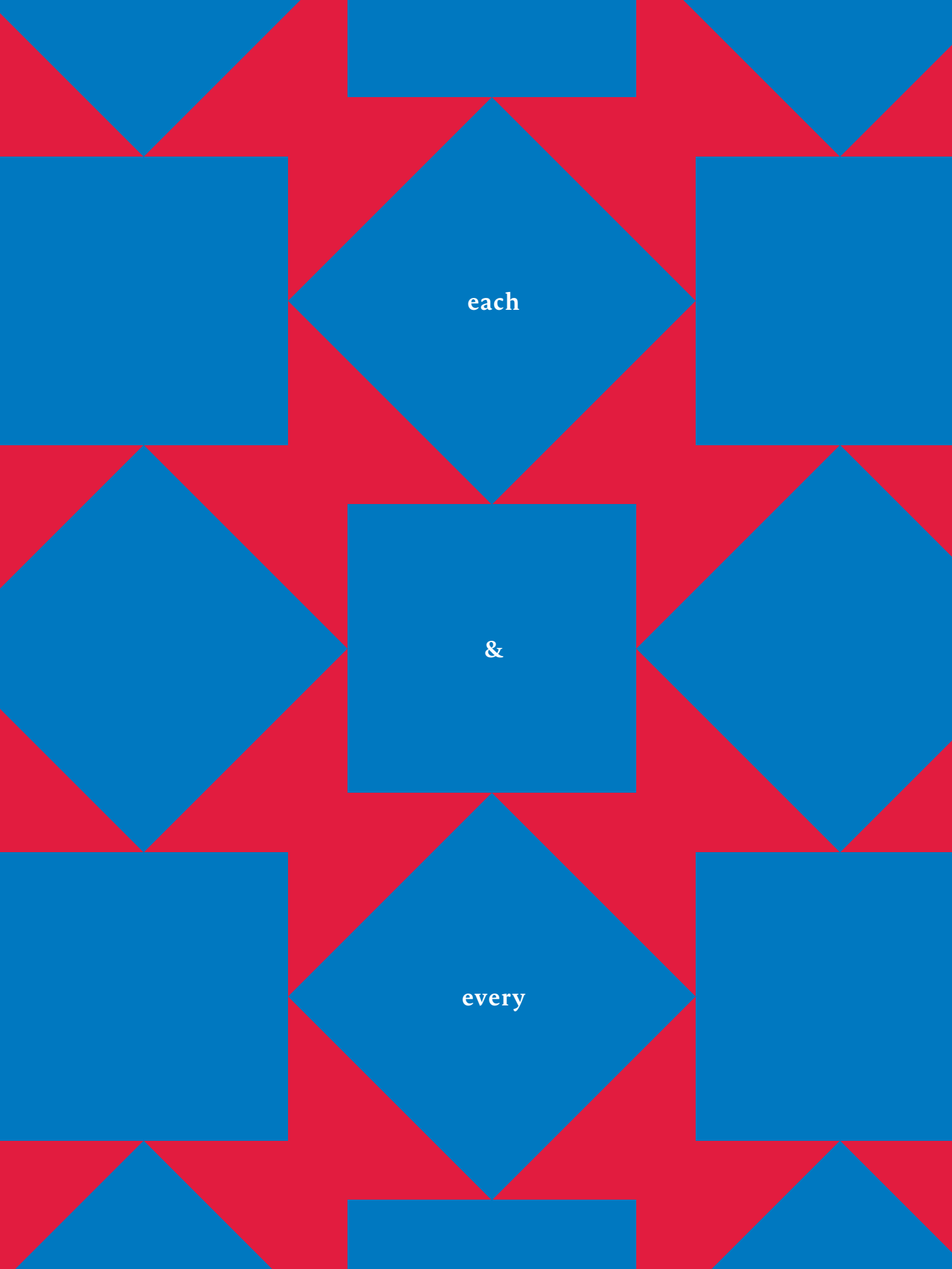
“When you are in the *City*, you lose sight of the landscape,” says art historian Ruth Fine, who has visited several times, most recently to write a catalog essay for the Gagosian show. “You're not aware of the outer world at all.”

“It's like being in an ancient Egyptian plaza or Mayan-like ruins,” says Pray, who also visited while making his film. “It's so much of the place, and yet it's transformed the place completely.” (Others have suggested *City*'s abstracted elements recall more modern structures, too, like billboards, industrial buildings, and nuclear-blast shields.)

Even the pilgrimage itself, currently about a three-hour drive from Las Vegas, is “a commitment and a challenge, which is part of the beauty of it,” says Charles Wright, *Dia*'s director from 1984 to 1994. He first saw it as a teenager in the late 1970s, back before the road had been built, with his mother, Virginia Wright, the Seattle patron who funded the city's acquisition of *Adjacent, Against, Upon*.

“It was an awe-inspiring experience,” Wright says. “The ambition of it, the all-in commitment to a project in the middle of nowhere. All of that was life changing, just to see what it meant for an artist to be all-in, no compromise. Bold, bold, bold, to the point of self-sacrifice.”

Yet Heizer, focused intently on completing his masterwork—and keeping unwanted visitors out—has almost always refused to comment. “He just doesn't see the need to speak for the art,” Govan says. “The art speaks for itself.”



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MASTER CLASS

*What He's Learned and What He Teaches:
Austin Hartel Reflects on His Career in
Contemporary Dance*



Interview by LARRY KEIGWIN
Photography by JEREMY CHARLES

Austin Hartel *has seen the modern dance world from every side—as a performer with Pilobolus, as the choreographer of his own company, and now as an associate professor of dance at the University of Oklahoma. Hartel spoke with ArtDesk’s Larry Keigwin about the hard fiscal realities of building a lasting career in dance.*

LARRY KEIGWIN Maybe you can share the lineage of how we know each other.

AUSTIN HARTEL Through our mutual friend and colleague Mark Dendy, who I went to school with at North Carolina School of the Arts and have known for thirty-something years.

LK Did you dance for Mark’s company?

AH I danced with his company, and he danced with my company. There was a period in the ’90s where we would go on tour with four to six dancers. Depending upon who got the bookings, if it was a Dendy dance gig, it would be mostly Mark’s rep with a little of mine, and if it was a Dalton-Hartel dance gig, we’d do mostly my rep with a little of his.

LK That’s cool, like a hybrid.

AH Maybe more small companies should try to do the same thing, because it gave us a lot more work. Instead of just going over to Europe for four weeks if you’ve gotten something in the Netherlands, we could go down to Italy for a couple weeks and connect the two tours.

LK So glamorous. There was a huge boom in contemporary dance in the ’80s, but it’s dried up a little.

AH [laughs] With Pilobolus in the ’80s, we would spend close to three months in Europe every year. In the ’90s, it started to fall off. Sometimes, I wonder if it’s the art that we’re creating, and they’re just not really keen on the style.

Then there’s the business side of it. A lot of Canadian companies are subsidized by their government to the extent that they can tour a much larger company for the same price that we would tour a small company from the

United States. Those European companies are all subsidized also. How do you compete when you’re just trying to keep going, and you can’t cut your prices down to \$10,000 for the whole week?

LK So tell me how you were introduced to dance.

AH I started dancing when I was eight years old at the Washington School of Ballet in Washington, D.C. I was put into dance class, my mom says, because I was really uncoordinated. I ended up in Wayne, Pennsylvania, where I started studying with a man named Edmund Novak, who was from the Ballet Russe de Monte Carlo.

Then I [studied] with John White and Margarita de Saá, at the Pennsylvania Academy of Ballet. He was the ballet master for the National Ballet of Cuba, and she was one of the original members of the company. And through this whole time I played sports, a lot of soccer, basketball, things like that. When I was fourteen or fifteen, I remember I sat my parents down and told them I was going to be a professional dancer. That didn’t go over too well [laughs].

LK I admire them for letting you take dance at eight. One of the things I’m passionate about is men in dance, and I always have this conversation with myself about the stigma of men dancing at an early age.

AH We’ve talked about it a lot since then, and my father just thought that I was picking a really hard career. So he stopped paying for all of my dance lessons, which made life a little interesting for me. But I started going to auditions and got into two regional ballet companies and the opera company of Philadelphia by the time I was sixteen. That was great. I was sixteen years old, living at home, making \$250 a week.





LK That's awesome.

AH Then I went to college because my father insisted—again, my father is a very strong-willed person. I wasn't happy about it because I had been offered two contracts out of high school: one with the San Antonio Ballet and one with the Royal Winnipeg Ballet.

LK That's major! You were very good, or you would not have gotten those offers.

AH I was lucky that I got to start dancing so young, right? Because a lot of boys start later in their lives, [at] seventeen, eighteen [years old]. I see that now, teaching at the University of Oklahoma—I get a lot of boys in freshman year who have studied dance for one year. But they have a strong desire and they want to work hard, and it's amazing how fast they improve.

I went to the University of North Carolina School of the Arts, and I had very little knowledge of contemporary dance at that time. I was a ballet major there, and we were required to take modern dance class three days a week, and so I was introduced to Martha Graham. After my first year there, I told them I wanted to change my major to modern. It just changed my whole perspective. I want to say it's about freedom, but Graham isn't that much more freeing than classical ballet—it's a very stringent and strict technique. However, there was freedom to create, to find your own way.

In 1982, I started dancing with a company in Greensboro, North Carolina, called the Frank Holder Dance Company—they were a regional modern company. At that time, there were probably 130 regional modern dance companies around the country that offered at least a thirty-six-week contract. I mean, it was amazing. Every state. Everybody had something going on. And there was this little company in Greensboro. So I danced there for two years.

Then the summer of 1983 was a huge epiphany for me. I went to the American Dance Festival, and I studied with someone who I consider a big mentor in many ways, Betty Jones, and also

with Gerri Houlihan. Then I went to New York, and I was an apprentice in the Limón company for about six months. I auditioned for Pilobolus and got into Pilobolus in August of 1984. I stayed for five years, but in my fifth year I tore four ligaments in my right wrist.

LK What was the impact of that on you?

AH I had to have reconstructive wrist surgery, and I was in a cast from shoulder to wrist, like covering my whole elbow, for two months of immobility. And then it was another six months of rehab.

So I just left the company. The doctors were saying they didn't think I could do that kind of work again. But that is when I launched my own dance company. I had some great friends in Tucson, Arizona, and they brought me out with my company of four dancers, and we got a residency at a retirement home. I stayed at a retirement home for six weeks. The payback for the retirement home was that we would do performances for the retirees who came to lunch and dinner and breakfast and sit with the retirees around the table and talk to them, so we were like their local artists. It was really cool.

LK What a wonderful opportunity to develop relationships and the art of professionalism.

AH True. From there Betty Jones brought me to Hawaii to choreograph on her company, and so that was my first intro into choreographing on companies. Then I got a phone call from a friend of mine who had danced with Pilobolus and MOMIX, who had a gig in Italy but couldn't go and had suggested that I go with my company, and that's how we got started touring in Italy.

In 1997, I got a company together with six dancers. This was the first time I had ever auditioned for my dance company. Up to that point I would just call friends. Somebody would be off for so many weeks from the Graham company and I'd call them up, or someone from Alvin Ailey. I had people who danced with all these major dance companies, and those companies had time off just like any other company.





So I had an audition, and I hired these two dancers, and we went to Europe. This guy had made an arrangement with my agent, so we went to Sicily and he had paid for our time for so many weeks, right? But he only got us like one gig a week. So I was happy. I'm in Palermo, a couple minutes away from a nice beach, and in a nice hotel with a swimming pool on the roof, eating great Italian food—but one of these young dancers was just restless. I was like, what are you worried about? You're getting paid. I was paying them \$500 a week and \$250 a week per diem.

LK Oh, my God, that's great back then.

AH Imagine that's your first gig, right? My agent came to me and said, "Look, they want you to choreograph for the opening and closing ceremonies for the World University Games." They paid me \$24,000 to choreograph ten minutes for the opening ceremony and ten minutes for the closing ceremony. We were just sitting around anyway. We opened for Liza Minnelli, in this big stadium with 50,000 people. So anyways, this girl comes to me and starts telling me that I have no artistic integrity, and how degrading was that, so I fired her on the spot and sent her home. I gave her her plane ticket and I gave her all the money I owed her and told her to get out of the hotel and she left, and I was short one dancer. But when I got back to New York, I was like, "If the younger generation of dancers is going to be like that, I don't know if I can work with them."

That's when I decided I was going to try to teach in higher education. I went out to CalArts because of their integrated media program, and I learned how to do digital video editing and website design and coding and studied composition with new media for music. It was great. I worked at Disney for a year while I was applying to universities and a friend of mine from the Graham company, Denise Vale, was teaching at the University of Oklahoma, so I came to interview. I've been here for fifteen years now.

LK You are the "daddy" of contemporary dance in Oklahoma City. Who would you encourage Oklahoma City audiences to look at?

AH The challenge in Oklahoma City is to broaden the perspective of what dance is. We have really strong support for classical ballet here, but cutting-edge controversial—I don't know that the audience here would like that. But [there are] people I would like to show here. I love DV8, this company from Europe that was big in the '80s and '90s and just started touring again. Doug Elkins, too, would be great for the audience here to see, because of the humor in his work.

LK How many jobs do you have now?

AH I'm the coordinator of the modern dance program at the University of Oklahoma, and I'm the artistic director of Contemporary Dance Oklahoma, our student company at the university. And then I have my own professional company in Oklahoma City, the Hartel Dance Group. So I'm very busy [laughs].

LK You're lucky to be so busy!

AH Yes, it's lucky. It's lucky that my friend called and she couldn't go on the gig and I got to go and we started touring in Europe. You always have to be ready. Sometimes my students drive me crazy because they'll get in really good shape for a concert, and then three weeks after the concert they gain ten pounds and they're like "Well, you know, it's because I don't have anything to do." No, you have to stay ready!

Austin Hartel was photographed in Oklahoma City with his wife, Thyrsa Da Rosa, and company dancers Brooke Benton, Bailey Evans, Billi Marder, Christy Strauss, Emily Oliver, and Jennifer Rader. Special thanks to Alexa Fioroni at Oklahoma City Ballet Conservatory and Jim Hensley, president of American Jet Charters, for their location assistance.



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SUS PEN SIÓN INDE PEN DIEN TE

by CHRISTINA REES

Silver Lamento, silver sculpture
Marfa Contemporary, Marfa, Texas (2014) ▶
photograph by ALEX MARKS



GONZALO LEBRIJA

THE WORK OF GONZALO LEBRIJA deals with the futility of capturing—and thus stopping—time, with a distinctive combination of despair and humor. Lebrija, an artist currently experiencing a sharp ascent in international exposure, lives and works in Guadalajara, Mexico. Viewers can assume that the humor-versus-despair tension built into his work has much to do with the rapid changes taking place in Mexico and the explosive growth of his city in these first years of this new century. And they would be right. A second element of his varied works is not only their regional specificity but concerns expressed in them.

La Sombra del Zopilote, a thoughtful selection of Lebrija's recent works exhibited at Marfa Contemporary this year, distill the artist's material range. Each work is discrete in the way it handles the capture and projection of time—sculpture, installation, works on paper, and video—yet united in the space. The pieces create a cohesive dialogue around memory and nostalgia, hope and surrender. This is a wry exhibition with a heavy touch of humanism: our species (and planet) is carrying burdens we've created while fighting a natural process we cannot halt. Everyone and everything is disturbed. Lebrija reminds us that how we choose to deal with this phenomenon is a matter of personal philosophy.

Much of Lebrija's art plays with the dichotomy of simple materials subjected to careful control and then allowed their own movement: a pair of long, natural reeds used in street-sweeping brooms are configured into a spare wall clock. The title of this work, *La Vida No Vale Nada* (2013), is a Mexican turn of phrase which translates to "Life isn't worth a thing." In *Un Universo de la Nada* (2015), Lebrija has scrawled the title's phrase ("A universe from nothing") countless times across a large sheet of paper until the overlapping density of the graphite has formed an undulating black universe all its own.

One of Lebrija's most striking pieces is a kind of self-portrait as Everyman: *Silver Lamento* (2015). This half-size figure, cast in real silver, leans with his head bowed and his face against the wall of the gallery in a posture of unmitigated despondency. The diminished scale alone tells half the story: the protagonist is no match for the overwhelming forces mounting against him. In this case, even though Lebrija has noted that the urban overdevelopment of his native city is soul-crushing in its speed and ugliness, many of us can apply the same feeling to our own city environments and the desecration of the planet.





GONZALO LEBRIJA in his studio (2015) ►
photograph by ALVARO ARGÜELLES

An iteration of one of Lebrija's most significant works to date is installed in the outdoor forecourt of Marfa Contemporary, in plain view of Marfa's passing cars and lone traffic light. *History of Suspended Time: Monument for the Impossible* (2015) is a pristine 1968 Chevy Malibu—an iconic muscle car—vertically balanced over a reflecting pool, forever frozen in the moment its nose is about to pierce the pool's glassy surface. This public artwork is actually a re-creation of a re-creation: he installed a version of it outside the Museum of Contemporary Art Denver in 2010, a physical manifestation of a major project Lebrija undertook in 2008. With a crane, he suspended a similarly iconic car above an actual lake and then dropped it, using a high-speed camera to record the moment the car's nose touched the water.

The visual impact of the themes are powerful, and such a viscerally complicated act kicked off the next eight years of Lebrija's work. Among the messages in the fate of the drowned car: Nothing lasts forever. Ashes to ashes. Mankind is capable of making great things, then destroying them or taking them for granted to the extent that they perish. Again, these truths are tied to our relationship with the relentless passage of time.

While this all feels fundamentally melancholic, Lebrija tempers much of his work with good humor, in a sort of "If you can't beat 'em, join 'em" manner. The black-and-white video titled *Who Knows Where the Time Goes* (2013) depicts the artist standing, his back to the camera, in a stunning vista of desert terrain. Again and again, in slow motion, he tosses a hardcover book high into the air with one hand and, with the other, raises a large hunting rifle and fires off a deadly accurate bullet, exploding the book in mid-air and sending its fragments flying in all directions.

The shredded pages rain down on the unconcerned artist. He takes another book and repeats the trick. The sounds and visuals are immensely rich and satisfying, just as our minds are reeling at the symbolic destruction of what we perceive to be important works of literature. Yet his message is true. Even the revered texts of Dostoyevsky will eventually be swallowed and obliterated by time. Man's tenure on this planet will turn out to be a mere blip in the scheme of things. Why fight it?



◀ *History of Suspended Time:
A Monument for the Impossible*
Marfa Contemporary, Marfa, Texas (2015)
photograph by ALEX MARKS



T H E

A R T

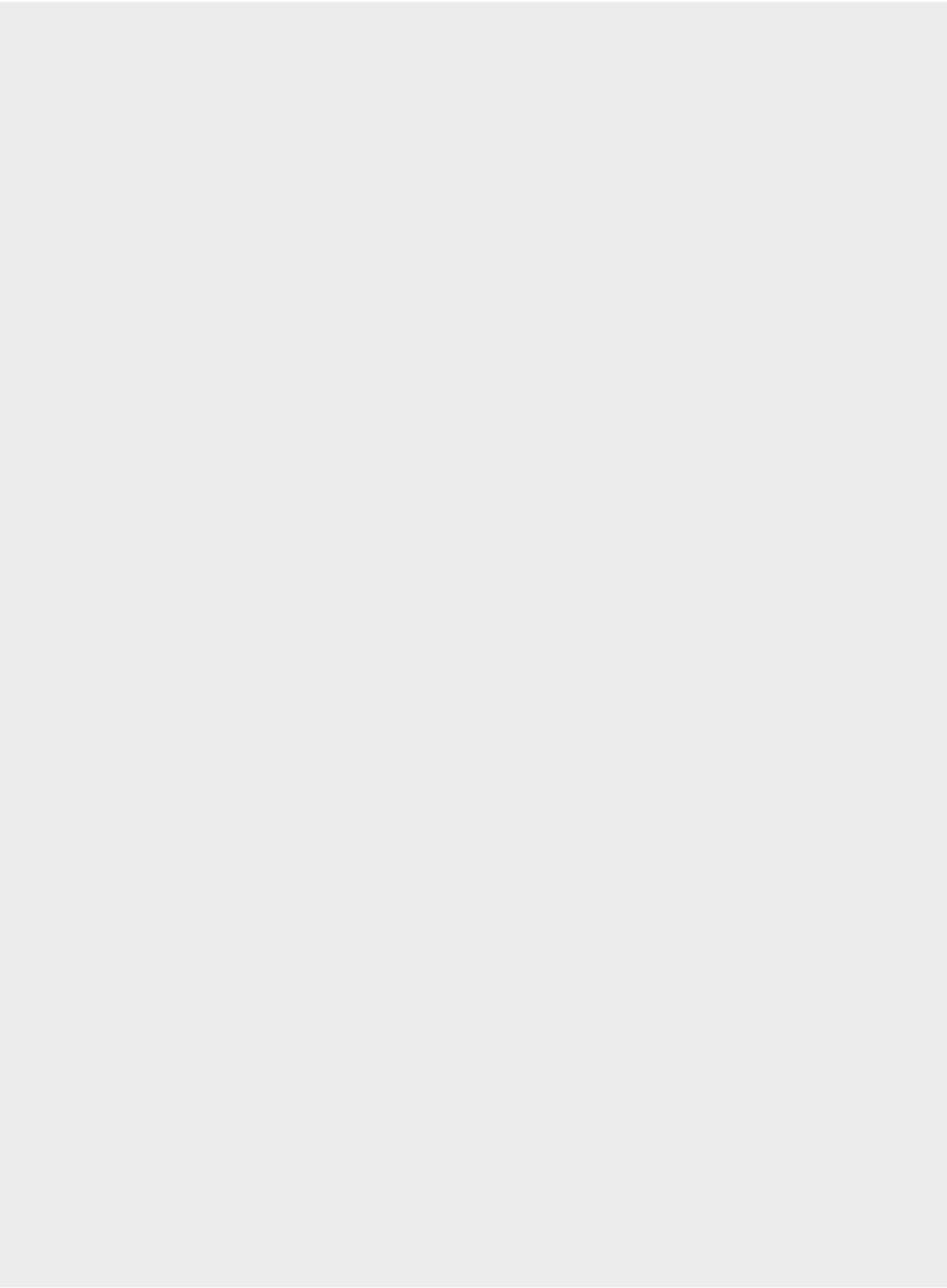
O F A



As it gears up for its thirtieth year of operation in 2016, the Foundation for Art and Preservation in Embassies (FAPE) finds itself with plenty to celebrate. The organization is a leader in American cultural diplomacy,

working in close partnership with the Department of State. FAPE is the country's only nonprofit that places new work from America's best artists in United States embassies worldwide. This spring, it added pieces by Jeff Koons, Cindy Sherman, and Brett Weston to its print and photography portfolios. And in the next several years, FAPE will bring monumental new artworks to embassies in Moscow and Beijing. Such achievements are a long way from the organization's early days of fixing the leaky roofs and chipped wainscoting of America's diplomatic missions.

by JESSICA DAWSON





he organization was founded in 1986 by four women—three of whom were ambassadorial spouses, the formidable Leonore Annenberg among them. FAPE stepped in at that time as a caretaker of the country's outposts abroad, filling gaps the State Department couldn't cover. It has since matured into a 501(c)(3) nonprofit with a forty-four person board and has placed art in more than 140 countries, including the United States mission to the United Nations in Manhattan. The organization has raised more than \$80 million in art and monetary contributions to date by rallying corporations, foundations, and private citizens who share the belief that cultural diplomacy is an essential form of communication.

"Art changes how people look at us," says FAPE board chair Jo Carole Lauder. "It's a different language." Lauder joined the organization soon after its founding and has helped to build it into a vital outfit. She connects embassy staff with print and photography editions by America's top living artists; she also develops site-specific commissions for new and remodeled diplomatic buildings. Lauder presides over a board stocked with the boldfaced power brokers of culture and philanthropy, including Agnes Gund, Peter Norton, Emily Rales, and Dorothy Lichtenstein. Like Lauder, several board members have extensive foreign-service experience.

"A lot of people on the FAPE board have a very firm hand on the pulse of what happens in the diplomatic world," says Ellen Susman, director of the State Department's Art in Embassies program. FAPE works closely with the Art in Embassies staff and presents artworks to the State Department in a formal ceremony each year, presided over by the secretary of state. "It's easy to work with them because they see the value of cultural diplomacy," says Susman.

Opposite Page:

JULIE MEHRETU
Vertiginous Fold (2014)
 spitbite/aquatint
 FAPE Print Collection

ELLSWORTH KELLY
Beijing Panels (2005)
 painted aluminum
 U.S. Embassy in Beijing

LOUISE BOURGEOIS
Untitled (1947-49)
 painted bronze
 U.S. Embassy in Beijing

MAYA LIN
Pin River-Yangtze (2007)
 stainless-steel pins
 U.S. Consulate to Beijing

This Page:

FRANK STELLA
The Symphony (1989)
 silk screen/lithograph
 FAPE Print Collection



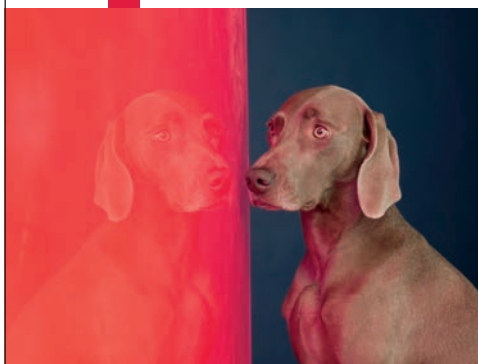


FAPE has proved itself a valuable complement to the State Department's public-private partnership. Art in Embassies, founded in 1963 by President Kennedy, grew from furnishing ambassadorial residences into a crucial division with a global purview. Whereas Art in Embassies is a government program and commissions both American and local artists, FAPE picks up loose ends from its position in the private sphere. For the new embassy in London, for example, Art in Embassies has identified four spaces for public artwork and has laid plans for three; Susman hopes that FAPE might help fill the final spot.

FAPE began placing artwork on embassy walls when it launched its print collection in 1989. That year, Frank Stella donated a print in an edition large enough to distribute to every American outpost. Over the years, major artists representing a variety of approaches and styles have donated prints to FAPE—from John Baldessari to Vija Celmins, Julie Mehretu to Elizabeth Murray, Robert Rauschenberg to Ed Ruscha. In 2013, FAPE introduced a photography series with works by William Wegman and Tina Barney.

Perhaps FAPE's greatest impact comes from its site-specific public-sculpture program, which places massive works, often in highly visible areas. The program began in 1998, when FAPE commissioned Joel Shapiro to create a sculpture for the U.S. Embassy in Ottawa. Although the forty-foot-tall bronze received mixed reviews when it was unveiled in 1999, FAPE executive director Jennifer Duncan says that "it's now part of their city and residents think of it as a landmark."

FAPE has several more commissions in the works, including sculptor Don Gummer's piece for the Moscow Embassy annex, scheduled for installation in 2016. A work by Martin Puryear is slated for Beijing the year after.



**“ART CHANGES HOW
PEOPLE LOOK AT US.
IT’S A DIFFERENT
LANGUAGE.”**



Opposite Page:

JOEL SHAPIRO
Conjunction (1999)
bronze
U.S. Embassy Ottawa, Canada

JOHN BALDESSARI
Three Government Personnel Considering and/or Deciding (2008)
screen print
FAPE Print Collection

WILLIAM WEGMAN
View Points (2005)
pigment print
FAPE Photography Collection

This Page:

ROBERT RAUSCHENBERG
Domicile (1996)
lithograph
FAPE Print Collection

SOL LEWITT
Wall Drawing #832 (1999)
acrylic paint
U.S. Mission to the UN

SOL LEWITT
Wall Drawing #1256
(2004), detail
U.S. Embassy Berlin, Germany

ELIE NADELMAN
Seated Woman with Raised Arm (1964)
bronze
U.S. ambassador's residence
London, England



“As an artist, to get a commission for an embassy—there really couldn’t be anything better,” Gummer says. Like all artists working with FAPE, Gummer donates the work and is not paid for the time spent making it. FAPE covers the cost of materials, fabrication, and installation.

FAPE’s sensitivity to artists’ needs makes working with the organization attractive to many. “One of the incentives for artists is that they will get a work made the way they want it to be made if they go through us,” says Robert Storr, dean of the Yale School of Art and head of FAPE’s Professional Fine Arts Committee.

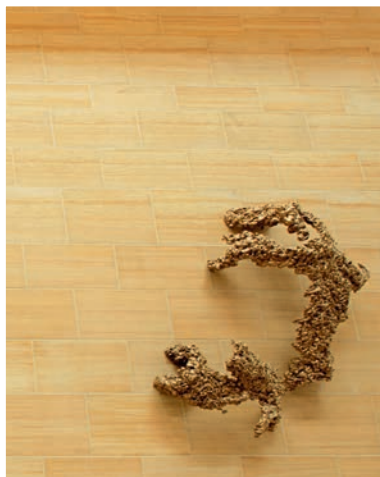
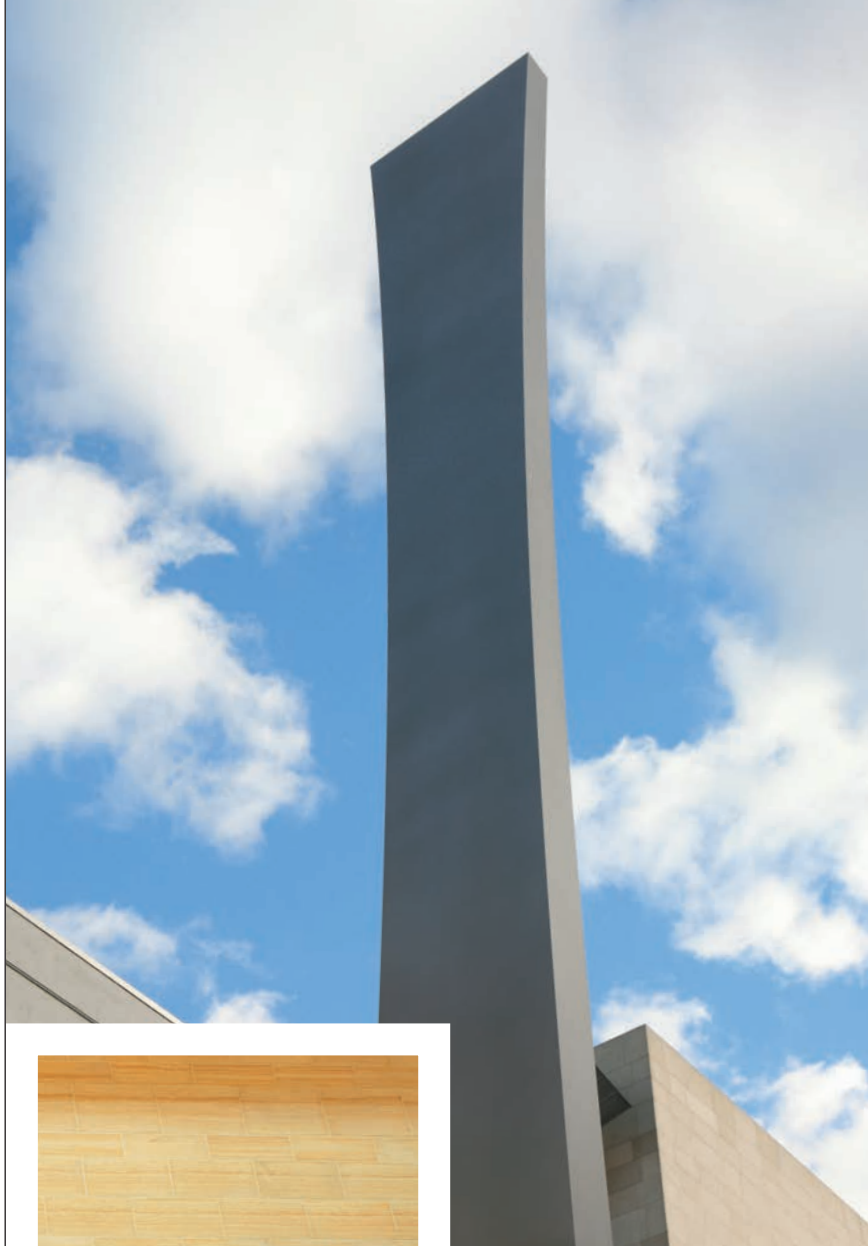
Of course, artists have other motivations, not least of which is a belief in art’s collaborative, mediating power.

“Many years ago, people began to realize the extraordinary power of music and musicians to break through in a way politicians simply cannot,” says artist Carrie Mae Weems, who contributed a photograph of the Lincoln Memorial to FAPE’s photography portfolio last year. “It’s not about blocks of color on the wall, but it’s mediation in ways that politics often fail.”

Artist Tina Barney, who submitted a quintessentially American photo from a series she shot in New England, sees art as offering a reflection of national identity. “What better way to show what a country is like than by showing its artists’ works?” she says.

Although placing artwork in a political context is a de facto political act, FAPE chooses art not because of its meaning but because, Storr says, it represents “what’s good.” He is adamant that FAPE remain anti-message.

Storr maintains a healthy position that FAPE is politically neutral. “We try to stay as far as we can from setting up situations where people say, ‘Ah, this is what FAPE believes, this is what FAPE is pushing,’” he says. “The fact is, [American artists create] a very large quantity of very good and very different types of art. What this program does is simply showcase examples of that art. That’s it. Nothing more complicated than that.” ✕



▲
ELLSWORTH KELLY
Berlin Totem (2008)
A forty foot stainless
steel sculpture
U.S. Embassy
Berlin, Germany

LYNDA BENGLIS
Paschim, Figure 3 (2010)
bronze
U.S. Consulate to
Mumbai, India
◀



THE KEEPER

JENNIFER DUNCAN
EXECUTIVE DIRECTOR, FAPE

THIS SUMMER, executive director Jennifer Duncan celebrates her twenty-first year with the Foundation for Art and Preservation in Embassies, an organization that has grown and changed alongside her. Born and raised in Pittsburgh, Duncan studied art history at the University of Pittsburgh and eventually found her way to Washington, D. C., where Lee Kimche McGrath, FAPE's founding director, offered her a job.

"When I started in July 1994, I never thought in a million years that I'd be doing the work I'm doing today," Duncan says. "I remember back in art-history class studying Ellsworth Kelly, Joel Shapiro, all these amazing artists. To be working with them on original concepts is an extraordinary opportunity."

When McGrath died in 2002, Duncan, now forty-five, was the natural choice for the directorship. She had witnessed FAPE's growth after

Jo Carole Lauder assumed the chairmanship in 1996, and Duncan became integral to the organization's site-specific installation program.

Today, she and her assistant manage a board of forty-four that meets three times a year. The group oversees FAPE's photography and print portfolios, the organization's spring program and gala, and several other events. Duncan also makes several trips abroad each year to plan and monitor installations.

Right now, she is gearing up for the unveiling of FAPE's partnership with Crayola. Lesson plans for twenty works of art in FAPE's collection will be distributed to elementary schools nationwide, starting in 2016. "Education has always been something we've wanted to incorporate into our program," she says. "It's exciting to see that unfold."

▲
Jennifer Duncan in her office, next to a maquette of Joel Shapiro's *Now* (2013)
photograph by JEFF ELKINS

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XXXX

MEET & LEARN

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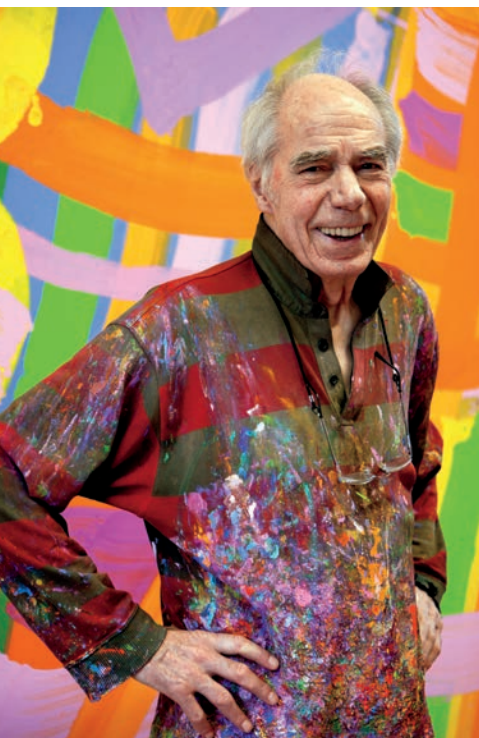
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A R T D E S K

“STICK TO IT, KEEP GOING, DON’T LET THE BASTARDS GRIND YOU DOWN.”

LONDON, ENGLAND
IN MEMORIAM



ALBERT IRVIN
(1922–2015)

That is the advice Albert Irvin offered to young painters shortly before his last solo exhibition. He could have been speaking about his own experience in the art world.

A member of the Royal Academy of Art in London, Irvin was an influential teacher at several art schools. His career was marked by perseverance and an unwavering dedication to painting. He often said that he wanted to express the human condition, to convey the sense of what it means to be a human being with the same directness and immediacy as musical compositions. He was highly acclaimed and exhibited, with works in the permanent collections of such prestigious institutions as the Tate and the Victoria and Albert Museum.

He achieved his greatest recognition later in life. His first solo exhibition came in 1960, when he was thirty-eight; his last retrospective was in 2013, when he was ninety. He once joked that he was “the oldest up-and-coming young artist in Britain.” Irvin died on March 26, 2015, and, shortly before his death, was still immersed in creating forceful, boldly colored large paintings in his studio. He said that his work was “informed by [his] passage through the world,” and he titled many of his paintings after street names in his native London.

Born in 1922, he began his art education at the Northampton School of Art in 1940, soon after he and his family left war-torn London. His education was interrupted by service as a navigator in the Royal Air Force during World War II. After the war, he returned to London and entered Goldsmiths College, graduating in 1950 and returning as a teacher in 1962. He remained on the faculty until 1983.

Irvin was primarily a figurative painter early in his career, but a visit to an exhibition of American art at the Tate in 1956 changed the course of his career and his life. One room was dedicated to the works of a new generation of American artists, including Jackson Pollock, Willem de Kooning, Robert Motherwell, and Mark Rothko. He described the experience as “a bomb going off.” Even prior to that visit he had been moving away from realism, noting that the later work of one of his greatest influences, J. M. W. Turner, “was losing the image.”

Seeing the work of the American artists encouraged Irvin to move completely away from figurative art and into abstraction. He asked himself, “Can I make a painting about a human being, about the human spirit, without having to paint noses and feet?” The answer to that question, as he proved over the course of several decades, was a resounding yes.

Irvin continued to experiment throughout his career, moving from oil to acrylics (because the latter allowed him greater fluidity) and turning to printmaking in the ‘80s. His work was always marked by vibrant colors and energetic brushwork. His spacious, paint-splattered studio allowed him ample room to push paint across large canvases with force and precision. He once said, “Brushstrokes are the verbs in the language of painting.”

He never lost his sense of urgency, his joy for the act of painting, or his humility. In 2010, while touring the Tate Stores Facility, where some of his paintings were kept, he was asked how he would like to be remembered as an artist. His reply was simple: “I would like to be remembered.”



THE ART OF THE MFA

by EMILY RAABE

illustrations by ESTHER AARTS

EMILY RAABE lives and writes in New York City. She has been a temp, a nanny, a shopgirl, a grant writer, a cold-caller for microscope lenses, a coffee-maker, a sandwich creator, and a waitress. She currently teaches at Parsons The New School for Design and is a candidate for a Ph.D. in English at CUNY, studying American poetics, visuality, and revelation. Her first novel, *Lost Children of the Far Islands*, was published by Alfred A. Knopf (April 2014). Her book of poems, *Leave It Behind*, was a runner-up for the 2011 FutureCycle First Book Award. Her poetry and essays have appeared in numerous periodicals, and she has received fellowships from the MacDowell Colony, the Ragdale Foundation, Rotary International, and the Breadloaf Writers Conference. You can find her at www.emilyraabe.com, or at Ost coffee shop, writing.

THE MFA IS, AND WILL LIKELY ALWAYS BE, a controversial degree. It can serve as two (or three) years of incubation, inspiration, and dedication, or otherwise a source of soul-sucking critique followed by a lifetime of crippling debt. The MFA can be a golden period in one's career, the chance to focus on art above all of life's other demands. The pitfalls of these programs are well documented, from the economic to the artistic to the psychological. Careers have been both tenderly cultivated and decisively crumpled in MFA programs.

I found my MFA in poetry—the most unmarketable genre in a wide field of contenders—to be instrumental in my development as a writer. I was able to spend two years buried in my work (and making lattes, let's be realistic here). Perhaps more importantly, I spent time finding inspiration in the work around me, learning from passionate creators who pushed me to experiment, fail big, and challenge myself in an atmosphere of supportive, enthusiastic creativity. In other words, I was exceptionally lucky, and my experience was not the norm. There have been numerous articles arguing the pros and cons of the MFA, so I'll just talk here about my own experience: how I dodged the soul sucking, how I afforded the tuition, and what I did afterward.

There are hundreds of MFA programs in the United States today, and they vary widely with regard to quality, cost, faculty, and the availability of financial aid. When I selected my school, I chose a budding program over several more established ones to which I'd been offered admission. My professors weren't superstars, but they were thoughtful, gifted, inspirational teachers. My classmates were warm, inclusive, and fun to work with. A friend of mine who attended a big-name program suffered through two years of back-biting competition and alliances worthy of *Game of Thrones*. Sometimes bigger is not necessarily better.

As for the economics of this education, an MFA is an indulgence when done right and a life-long disaster if done wrong. Do Not Take Out a Loan for This Degree. Never. Just don't do it. One wants a life post-MFA that isn't a debtors' prison. A friend of mine interviewed at a top-notch writing program in the most expensive city in America. She was told that the program's lack of financial aid "bonded students together." I advise you to do what my friend did: walk away, take the full package at another school, and become a well-respected and successful writer, one who did not have to bond over shared experiences of destitution and economic ruin.

In the course of selecting my program, I spoke with students, visited the campuses, and researched extensively. How did I choose my program over two others in the same city, both with equally good reputations? Easily. My program offered a full ride.

After graduation? Let's face it—the MFA is not dentistry school. There is no insta-career waiting at the finish line. The MFA can help you land a teaching position, but it's important to be realistic about the lifestyle afforded by an adjunct salary. Mine averaged at its peak around \$24,000 year—not enough to live on, unless you're in a yurt in the desert. Even then, get a camp stove, because you won't be eating out on that salary.

Contrary to popular belief, a writing degree does not just qualify you to teach writing. After my MFA, I fell into freelance grant writing, which, combined with adjunct teaching, kept my boat afloat for years after graduation. Grant writing, as it turns out, is a process that's similar to applying to graduate school over and over and over again. It's not fantastic fun, but it pays well. Many of my writer friends swear by jobs that are not in their chosen field. One writer friend ran a construction company, another does development for arts organizations, another writes marketing copy. None of them teach, and all of them still write.

An MFA feels like a magic bubble, a place where you can work uninterrupted with like-minded people. When you graduate, you have to leave all that behind, right? Wrong. While I was still in my MFA program, I was given a copy of *Artists Communities: A Directory of Residencies That Offer Time and Space for Creativity*, and it changed my life. Art residencies range from two weeks to two months, on average, and will give you a room, food, and a studio in which to work. Time is spent in perfect solitude all day followed by a rollicking dinner party of artists and writers. With residencies, as with MFA programs,

I recommend that you don't go if you have to pay for it. Unless, of course, your new non-teaching job pays well and is willing to give you a month off. Then pay up and report in.

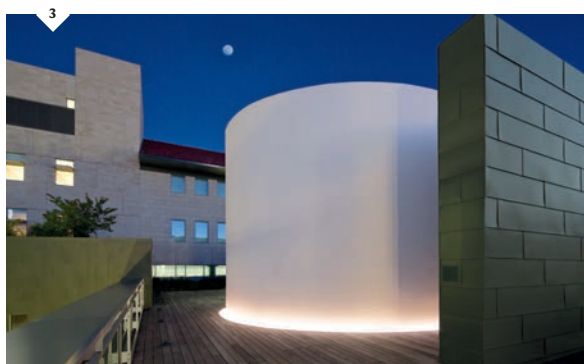
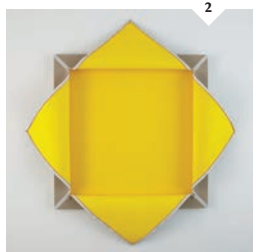
My MFA represented two of the best years of my writing life. It was inspirational, educational, and amazingly fun. I'm glad I did it. But I also know that I didn't need an MFA. I needed, and need, to get my work done. The MFA facilitated that for two years, but then I was on my own again, working on the never-ending puzzle of balancing a day job with making art. If you choose wisely, the MFA will leave you a better artist. But if you fall for the myth that it's worth going into debt for a prestigious name, or to work with X, or live in X city, then the MFA can be the one thing that will guarantee you never make your art again.

*Do Not Take Out
a Loan for This
Degree... Just don't do
it. One wants a life
post-MFA that isn't
a debtors' prison.*



Big Texan

Keeping it wonderfully weird—and contemporary—in Austin, Texas.



QUICK LOOK

Charles Umlauf, an American sculptor known for his natural and abstract works, called Austin his hometown. His work can be found prominently around the city.

Austin is one of two major U.S. cities whose slogans are known to encourage “**keeping it weird**” (the other is Portland, Oregon) and has an abundance of rich cultural experiences for visitors and locals alike.

AUSTIN, TEXAS, LONG AGO stopped being a small slacker town known only for its music scene. The capital city of Texas is now gaining a reputation as a great art city, with the sophistication and energy that include both known artists and emerging ones. Although established institutions like the University of Texas’s Blanton Museum of Art continue to acquire permanent pieces from impressive names, an underground community of modern artists thrives off the beaten path.

Once called “the city of the violet crown,” Austin has a sky that delivers stunning Texas sunsets, and there’s no better

place to experience one than on the rooftop of UT’s student center, where you’ll find James Turrell’s eighty-fourth Skyspace, *The Color Inside*. A Turrell Skyspace is “a specifically proportioned chamber with an aperture in the ceiling open to the sky.”

One of only twelve such projects open to the public, Turrell’s permanent freestanding structure was built in 2013. At sunrise and sunset, hidden LED lights project colors onto the white plaster walls, creating stunning and stark contrasts between the space and the sky.

“I was thinking about what you see inside the sky,” Turrell says about creating his intimate, twenty-five-seat space, “and what

the sky holds within it that we don’t see the possibility of in our regular life.”

Make reservations (they’re free) for sunrise or sunset on the UT website well in advance of your visit, or go during the day, when the space serves as a quiet, contemplative space.

Nearby on campus is the Blanton Museum of Art, which currently holds the greatest number of works by American multimedia artist Donald Moffett, a persistent and provocative social critic who likes to disrupt perception. Currently, the Blanton is constructing something special—the first freestanding building designed by abstract



5



7

8



6

“We’re embracing the fact that we’re not the traditional model of an arts community. We don’t have three to ten major museums here.”

painter and designer Ellsworth Kelly, now ninety-one. The 73-x-60-foot stone building will feature colored glass windows, a totemic wood sculpture, and fourteen black-and-white stone panels in marble. Intended as a place for reflection, the structure will be a part of the museum’s permanent collection.

To fully experience Austin’s art scene, visitors must venture to the East Side. In 2003, artists Shea Little and Jana Swec—both founding members of Big Medium, an Austin-based non-profit organization that supports Texas artists—and painter, Joseph Phillips invited local residents across Interstate 35 and into artists’ studios, homes, and

garages for the first East Austin Studio Tour (E.A.S.T.).

More than a decade later, 15,000 attendees flock annually to the now-gentrified neighborhood for two weekends each November, giving artists the opportunity to showcase their work and engage with the community.

“We’re embracing the fact that we’re not the traditional model of an arts community,” Little told *The Austin Chronicle*. “We don’t have three to ten major museums here. We don’t have twenty commercial galleries that are selling art to a huge collector base. We have a ton of artists here, and they make a lot of work, and they show that work through whatever means possible.”



WHERE TO EAT

No place feels more East Austin—chic than **Justine’s**. Marked by a flickering neon sign at the far east end of Fifth Street, this French brasserie is open from 6 p.m. until 2 a.m. every night except Tuesdays. Old-school vinyl plays all night at the cozy bar, and wine flows freely on the light-strung patio. Be sure to wander behind the restaurant, where a tiny “infinity room” features rotating psychedelic installations from local artists. In central Austin, enjoy refined southern food at **Olamaie**, where *Food & Wine*’s Best New Chef nominees Michael Fojtasek and Grae Nonas are inspired by the seasons and vintage cookbooks.

WHERE TO STAY

For boutique-style accommodations, try the **Kimber Modern**. Named one of *Dwell*’s 10 Best-Designed hotels in America and nestled right behind the buzzing South Congress District, the clean-lined, thoughtfully designed rooms are a treat to stay in. At **Hotel Ella**, near campus, you’ll find Texas hospitality and sophisticated charm—plus works by sculptor Charles Umlauf.

1—Donald Moffett, *Untitled/Green Roller* (Lot 080104, 2014) at the Blanton Museum of Art 2—Donald Moffett *Yellow* (Lot 102807X, 2007) at the Blanton Museum of Art 3—James Turrell, *The Color Inside* (2013) at the University of Austin, Texas; exterior (photo: Paul Bardagjy) 4—*The Color Inside* (2013); interior (photo: Florian Holzherr) 5—Ellsworth Kelly, *Austin, model; interior* (2015) (Image courtesy the Blanton Museum of Art) 6—Olamaie (photo: Robert J. Lerma) 7—Brasserie Justine’s (photo: Courtney Chavanell) 8—White Suite at the Kimber Modern (photo: Jeff Kievan)



Art Society

by KELLY ROGERS

— Dallas Art Fair

JOINING MODERN AND CONTEMPORARY ON A BIG D SCALE

Deep in the heart of Texas lies the Arts District, rich with culture and a diverse body of contemporary art. Held at the Fashion Industry Gallery, the 2015 **Dallas Art Fair** featured more than ninety national and international art dealers and galleries such as **Galleri Urbane** from Dallas, **junior projects** from New York City, and the international **Galerie Perrotin**, showcasing art across all media.



— ArtNOW in Oklahoma City

ART FOR THE PEOPLE

Oklahoma Contemporary's annual **ArtNOW** sale and exhibition ensures free artistic experiences for the public. Right: **Rex Urice**, **Sue Ann Arnall**, and **Christian Keesee**; below: **Sunny Cearley**; and **Greg Humphreys**, **Shannon Hodges**, and **Chris Parker**.

photography by JUSTIN AVERA



— Spring Dinner



FRESH, DEWY IDEAS SPROUTING FROM OKLAHOMA CONTEMPORARY

First, the *Showroom* for evening cocktails, and then, across the street, three long tables at Mercedes Benz Oklahoma City were filled with contemporary-art advocates for the annual Spring Dinner, a private fund-raiser to support Oklahoma Contemporary exhibitions. Above: **Polly Nichols** and **Meg Salyer**; right: Oklahoma Contemporary's *Showroom* architect **Todd Edmonds** and his wife, **Becky Edmonds**.

photography by CHRIS NGUYEN

Art Society — American Ballet Theatre in New York



AMERICAN BALLET THEATRE CELEBRATES 75 YEARS OF TRADITION

Since its founding in 1940, American Ballet Theatre has performed in more than forty countries, generously honoring its commitment to sharing the art of dance around the globe. The ABT community gathered at Lincoln Center in New York to embrace the company's longstanding history, ringing in its seventy-fifth year. The night featured appearances by ABT dancers, choreographers, and supporters, including soloist **Misty Copeland** and *Dancing With the Stars*' **Derek Hough**.

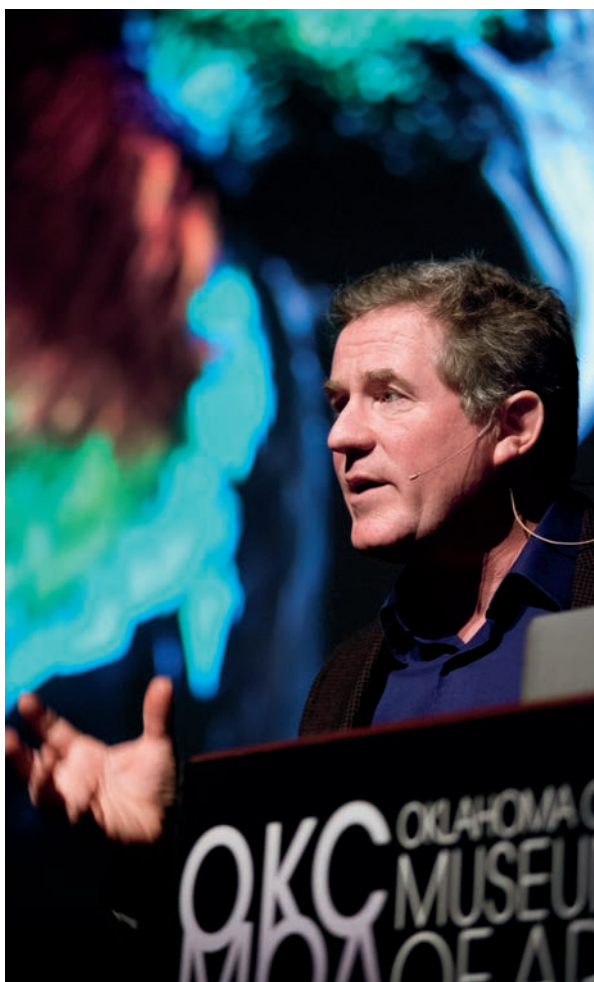
— Gonzalo Lebrija in Marfa



GREAT HEIGHTS AND SMALL DETAILS AT MARFA CONTEMPORARY

Mexican artist **Gonzalo Lebrija** explores the power of art and its scale in his new body of work, *La Sombra del Zopilote* (see page 54). On display at Marfa Contemporary through July 5, 2015, this exhibition plays on themes of radicalism and the elements of time. At the opening in April, a gallery of nearly 200 spectators stood beside a looming 1968 Chevy Malibu, as Lebrija explained the story his pieces have to tell.

Art Society — The ANIMAL Conference



COMBINING SCIENCE, JOURNALISM, EDUCATION, AND THE HUMAN-ANIMAL BOND IN A TWO-DAY SYMPOSIA

Professionals, advocates, volunteers, philanthropists, journalists, designers, and 4-H kids convened at the inaugural ANIMAL Conference in Oklahoma City to spark a dialogue aimed at improving animal wellbeing in the region. The conference, hosted by the Kirkpatrick Foundation (publisher of *ArtDesk*), featured more than fifty speakers and panelists, including **Ben Callison** of Black Beauty Ranch, former Oklahoma attorney general **Drew Edmondson**, **Nicole Forsyth** of Red Rover, and **Tim Hetzner** of Lutheran Charities.

#animal2015



Opposite page, clockwise from top: Keynote and plenary speakers and favorite animals include members of the Lutheran Charities Comfort Dog team, **Alessandra Click** of Alessandra's OKC Great Horned OwlCam, UCO design department chair and Design to Protect Elephants founder **Amy Johnson**, *National Geographic* photographer **Joel Sartore**, a **Cleveland County 4-H Dairy Club** chick, world-champion disc-dog trainer **Lee Fairchild**, and ethologist **Jonathan Balcombe**. This page: *Death at SeaWorld* author **David Kirby**, American Humane Association president **Robin Ganzert**, Kirkpatrick Foundation executive director **Louisa McCune**, *New York Times Magazine* journalist **Charles Siebert**, celebrity cat **Sauerkraut**, *The Elephant in the Living Room* star **Tim Harrison**, and Kirkpatrick Foundation chairman **Christian Keesee**.

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Ex OfficioELIZABETH EICKMAN
Adviser*Support local art and education and be kind to animals.**This issue is dedicated to Margaret Rucks McCune—
wife, mother, grandmother, and friend to animals—on
the occasion of her eightieth birthday and dedicated to
Georgie Mae Salisbury, born May 24, 2015.*

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Jeremy Charles

CONTRIBUTING PHOTOGRAPHER

Jeremy Charles is a photographer best known for creative portraits of artists, musicians, and public figures. He says his background as an art director greatly informs his approach as a photographer and that he strives to create imagery that is both beautiful and useful. Born and raised in the ranch lands of Oologah, Oklahoma, he now lives in Tulsa with his wife, Jenny, and their daughters Lillian and Wren.



Alana Salisbury

ASSOCIATE EDITOR

With a background in video work, production coordination, and media buying, Alana Salisbury has been able to translate these skills into her new position as associate editor of *ArtDesk*. "Connecting with Louisa and joining the *ArtDesk* team is a dream come true for me. I have found a way to combine my love of art history, literature, design, and organization (yes, really.) Every day I juggle the titles associate editor for *ArtDesk*, co-conspirator with my husband and partner of his endeavors at Delo Creative and, perhaps most notably, mother to Arlo and Georgie Mae."

"I am constantly inspired by the abundance of creative people doing totally rad things here. The community seems to only grow stronger and more diverse as this weird town grows up."
Sokolove on Austin



Sofia Sokolove

CONTRIBUTING WRITER

Sofia Sokolove has been living and writing in Austin for the past four years, covering the arts, literature, and food and booze, among other things. She is a frequent contributor to *Texas Highways*, *TRIBEZA*, *CultureMap Austin*, *Eater Austin*, and more. A former college swimmer, Ms. Sokolove also works at Second Bar + Kitchen.

"Growing up, my parents took us to every art and history museum from Mexico City to Dallas to Washington, D.C. I didn't realize what an impact these excursions would have on me until much later in life."
says Salisbury.



Joe Andoe

CONTRIBUTING ARTIST

Joe Andoe was born in Tulsa, Oklahoma. An accomplished painter and author, his works are in permanent collections in museums across the country including the Whitney, the Denver Art Museum, and MoMA. Mr. Andoe's latest solo exhibition at Nathalie Karg Gallery, *Super Highway*, was shown through April 30 in New York. His critically acclaimed memoir is titled *Jubilee City: A Memoir at Full Speed* (2007).

Andoe on his landscape paintings: "psychedelic but real, like early country music, like what the Byrds did when I saw them at my first concert..."



Kim Hickerson & Lacey Tackett

WRITER & PHOTOGRAPHER

Kimberly Hickerson and Lacey Tackett are best friends and co-creators of *Munch*, a quarterly, indie, foodzine they started in the spring 2013. *Munch* features recipes, essays on foodstuffs, chefs, and more. Currently, Mrs. Hickerson is designer and editor, and Mrs. Tackett serves as lead photographer when she's not touring with her band, Cherry Death.



Pam Grout

CONTRIBUTING WRITER

Pam Grout has served as an extra in a zombie movie, composed a country and western song, created a TV series, and communed with Maasai warriors, Turkish sultans, and Inti, the Ecuadorian Sun God. For a living (she says she always wonders why that's most people's number-one question), she writes books—seventeen, at last count, including the bestseller, *E-Squared: 9 Do-it-Yourself Energy Experiments to Prove Your Thoughts Create Your Reality*. Ms. Grout has written articles for such media outlets as CNN Travel, Huffington Post, *Outside*, *Travel & Leisure*, and *People* magazine.



Jessica Dawson

CONTRIBUTING WRITER

Jessica Dawson is a New York City-based freelance arts reporter and critic. She contributes regularly to the *Wall Street Journal*, the *Village Voice*, and *Art in America*. From 2011 to 2013, she was on staff at the Hirshhorn Museum in Washington, D.C. as director of identity for the Diller Scofidio + Renfro Seasonal Inflatable Structure. Dawson served as the *Washington Post's* Galleries critic for eleven years. She is a visiting professor for UCLA in Washington, D.C., where she teaches courses in art history, urbanism and museum studies.



THIS IS MY DESK

When I heard that they wanted a picture of my desk for the magazine, I was sitting at the desk reading e-mails, watching Led Zeppelin concert footage on YouTube, and doing watercolors. Then I got off the phone, and I stood, pushed back from the desk, and, with my new iPhone 6 Plus, took some pictures of it, just the way it was, not changing anything. I didn't want to contrive. I wanted to show what a mess it really is. That is more interesting to me. I moved to Chinatown about six weeks ago, from a loft where I lived and worked in Chelsea for twelve years. My new place is just an apartment; I have yet to find a studio, so in the meantime I have enjoyed sitting at my desk in front of my computer with all of its distractions while doing watercolors and drawing and then pinning these pieces to my nice clean apartment walls. My desk is not meant to be a desk really. It's a (midcentury) fold-out dining table that I found at the flea market a few years back. It folds out to ten feet but is only folded out to eight now. And it's overflowing. Even if I could fold it out to twenty feet, I would still manage to fill it up. I know this about me.

photograph and text by JOE ANDOE

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“Art changes how people look at us.”

— *Jo Carole Lauder*

“Can I make a painting about a human being, about the human spirit, without having to paint noses and feet?”

— *Albert Irvin*

“Oklahoma Contemporary is a place where artistic talent can be discovered. I’ve never seen such big smiles on people as when they’ve made a piece of artwork they’re proud of. It’s inspiring in every way and can really lead our children to rise up and shine.”

— *Christian Keese*

“I [learned] from passionate creators who pushed me to experiment, fail big, and challenge myself in an atmosphere of supportive, enthusiastic creativity.”

— *Emily Raabe*