GARDEN OF THE GODS / ZIPORA FRIED / ANDY WARHOL / JACKSON POLLOCK'S BLACK POURINGS ISSUE 05

# ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



## *Folding Light*

Rand Elliott Designs
a Bold New Arts Center

$10 USD
55>
0 71486 01782 0

**START HERE**

1½ oz DARK RUM
1½ oz APPLE CIDER
1½ tsp SIMPLE SYRUP
1½ oz GINGER BEER
CHUNK OF ICE
AN APPLE SLICE
SIP FROM A HAMMERED
COPPER MUG

**STAY WARM**

# ART DESK


FROM THE ART DESK 02
*Superstars*

PORTFOLIO 04
*When Subconscious Hits the Surface*

THE NECESSITIES 11

PERSPECTIVE 28
*Blind Spots*

DESIGN 34
*Transforming Fashion*

WARHOL 38
*Famous Forever*

DANCE 44
*Reflexion*
*Barruch + Landon*

PUBLIC 52
*Community Genius*
*Rick Lowe*

SPACE 60
*Folding Light*

IN MEMORIAM 65
*Jesús Moroles + Mary Ellen Mark*

ART MARKET 68
*Giving Good*

ARTSTAY 70
*Oh, Ozarks!*

ART SOCIETY 73

COLOPHON 78

AT WORK 80
*Michael Govan*




Andy Warhol, Ingrid Superstar, and Robert Heide
(circa 1965) Photograph courtesy of Robert Heide from his personal collection

# SUPERSTARS

**Welcome to the fifth edition of *ArtDesk* magazine.**

We begin this issue with coverage of two deans of the contemporary art movement, Jackson Pollock and Andy Warhol. Their creative, distinctive, and unique styles have inspired successive generations of artists' work. Author Michael Duty covers an exciting Pollock exhibition at the Dallas Museum of Art, which focuses on the artist's "Black Pourings," relatively unknown pieces that were considered revolutionary when created in the early 1950s. Robert Heide, a New York playwright, takes us back to the halcyon days of Greenwich Village life with Andy Warhol.

Changing focus to the artwork of today, I am proud to introduce our readers to Israeli artist Zipora Fried. Zipora's work will be installed in the newly renovated Marfa Contemporary gallery this October. Of her wide range of work, it is her huge, long graphite drawings that catch my attention the most. While labor intensive and most likely exhausting to create, to me they embody the ethos of today's minimalist art movement. Over and over again, people have asked me which living artist's work do I like the most. Zipora Fried is in the top ten. I think she is brilliant.

This summer, Larry Keigwin invited two New York choreographers to drop in on the Green Box Arts Festival in Colorado. The invitation was simple: Come enjoy the beauty of Green Mountain Falls, unwind, and take a few days to create new work or to finish up a project that may have been put on the back burner. Happily, Adam Barruch and Loni Landon took him up on the offer. While in Colorado, they also took time away from the studio to visit the Garden of the Gods park for a quick photo shoot.

On page 60, you'll find Rachel Shortt has taken us for a very special sneak peek at some preliminary concepts of the new Contemporary Arts Center building here in Oklahoma City. Rand Elliott's design is vibrant and imaginative. Rand has worked closely with the faculty of the art school, the exhibitions committee, and the board of trustees to design a building that not only looks dynamite but comes across as elegant and refined. The concept is called Folding Light, taking its name from the exterior material of the building, which reflects the ever changing light of the Oklahoma landscape.

Lastly, like any other group of people who come together to create something special, there is a certain esprit de corps that has formed among those of us working at *ArtDesk* magazine. Louisa and I bear witness to the changing lives of those around us—those we work with and those in our families. Each issue of *ArtDesk* has been dedicated to someone we both care deeply for. Someone we love, admire, and cherish. Please don't miss the happy dedication you'll see in the smallest of print on page 78.



CHRISTIAN KEESEE

At *Carl Andre: Sculpture as Place, 1958-2010*
Museo Reina Sofía (Madrid, Spain)

*Zipora Fried*

# *WHEN SUBCONSCIOUS HITS THE SURFACE, AND OTHER BIG STORIES*

*by* MATT WILLIAMS

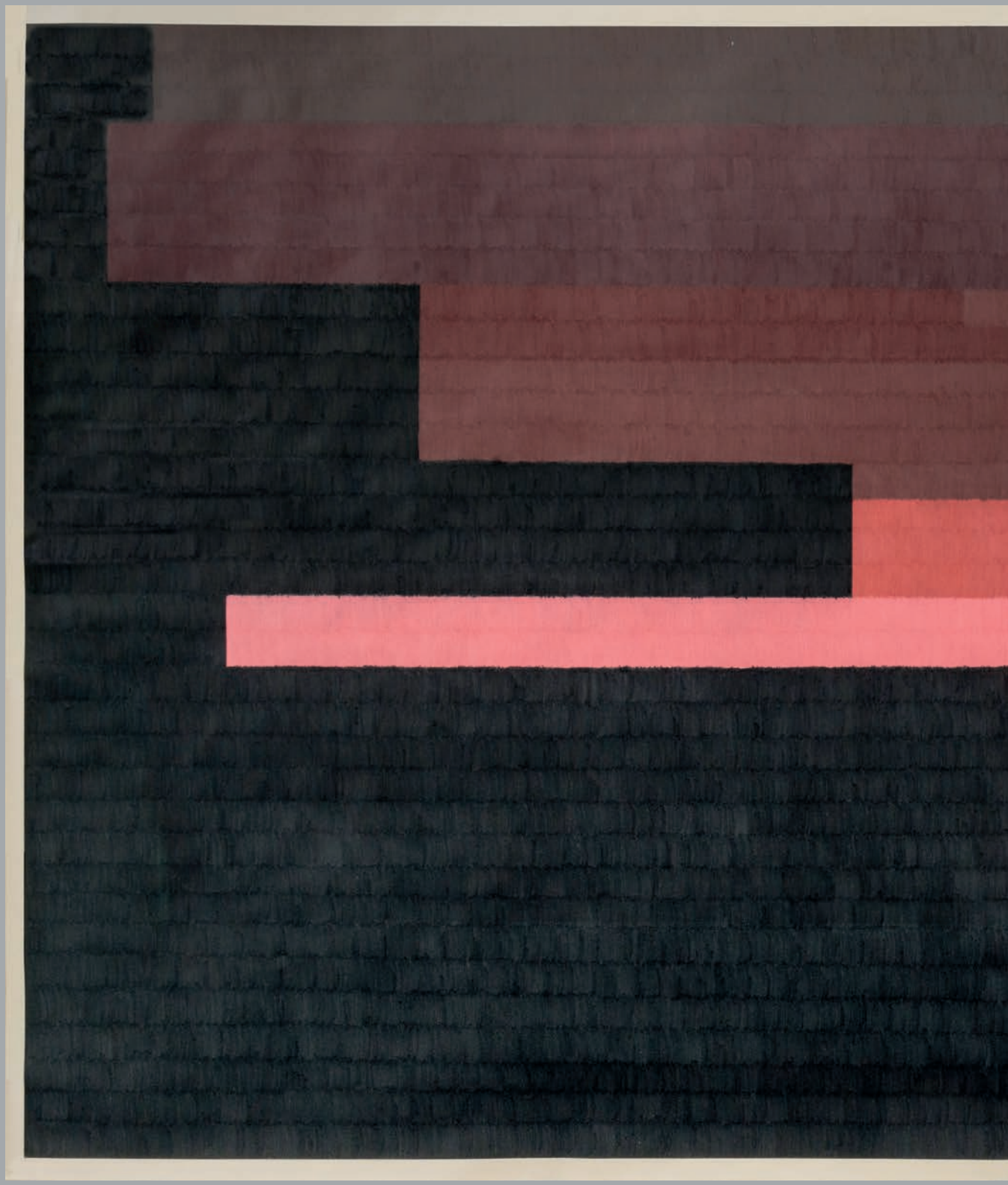
THE EXPANSIVE SKY OF WEST TEXAS is often an inspiration for artists, but in this context, it is a complement to the dreamy landscapes, soft wisps of high-contrast curves, and quiet fields of color in the work of Zipora Fried. Her forthcoming exhibition, *Some Things Have Meaning, Others Don't*, at Marfa Contemporary, will explore the complexity and variety of her paintings, drawings, installations, and soundscapes.

Fried, born in Israel, is a graduate of Vienna's Academy of Applied Arts. Her work is exhibited internationally and housed at some of the world's leading museums, including the Whitney Museum of American Art in New York, the Albertina Museum in Vienna, and the Tel Aviv Museum of Art. Fried's experimental films have also gained international recognition, appearing at festivals like the Malaga International Film Festival, where she won the Best Short Film Award.

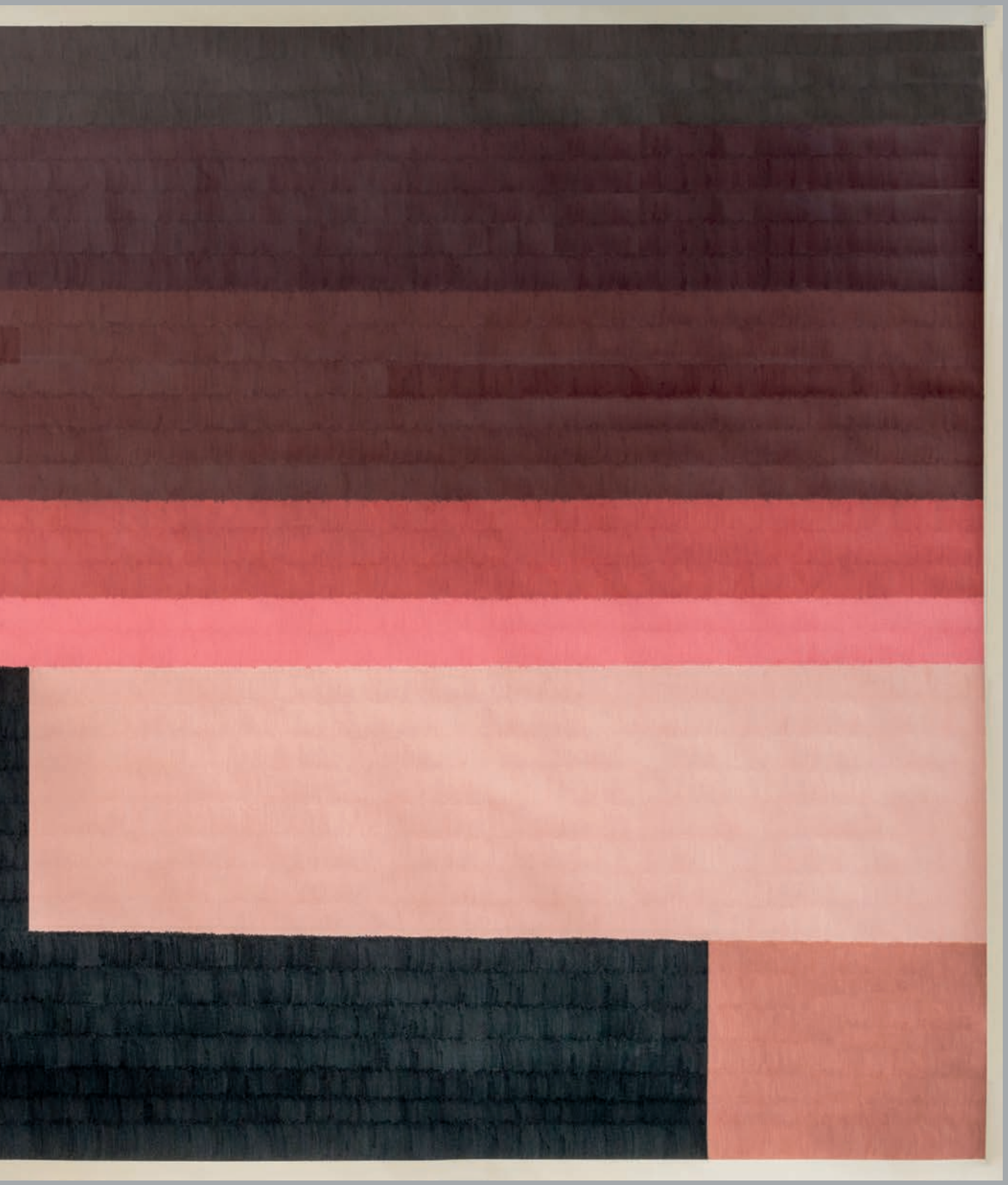
Fried works in multiple mediums, from found objects to color-field paintings, and her personality comes across differently in each stroke and splintered baseball bat. Despite such a varied body of work, she is also well-known for her powerful, large-scale drawings. The consistent practice of putting pencil to paper grounds her.

*Jojo*
Wood, baseball bats, gold mirror (2015)
79 × 52 × 32 inches





*Black and Colors*
Colored pencil, paper (2015), 90 x 52.5 inches



> **"Influences come to me by accident. One doesn't really know whether it is instinct, or if it is everything intermingling and working in your favor."** Zipora Fried

Fried says, "You have to start somewhere. Like a pianist has to start somewhere too—he tries a few notes, then he masters more, and eventually he knows them all, and then he spends the rest of his life perfecting the sound." Fried's process is one of addition, carefully crafting layers upon layers of drawing, photography, and video. Her pieces explore the relationship between old and new, nostalgia and history, freedom and restraint.

One of the most unexpected pieces in the Marfa Contemporary exhibition is a large assemblage of youth-sized baseball bats positioned behind a sleek gold mirror, titled *Jojo*. "My sculptures often have a clean and elegant front, obscuring an unpleasant underbelly on the other side. I use bats in many of my pieces because their shape and use offers a lot of symbolic connections." *Jojo* came to life after a friend's dog, Jojo, got hold of one of the bats and tore it to pieces.

"It was such a fascinating thing to watch—the force of nature that hit this bat was unbelievable. I wanted to have that energy as part of the piece." Fried let Jojo chew up the bats, each one sustaining different levels of damage. While collaborating on the piece, Jojo became sick from an unrelated cause and passed away before it could be completed. "The piece is somehow also a monument in memory of Jojo and the sweet beast that he was."

Although Jojo the dog was the direct inspiration for Fried, not all of her influences are so obvious. "When it comes to my sculptures and video works," she says, "influences come to me by accident. One doesn't really know whether it is instinct, or if it is everything intermingling and working in your favor."

She possesses a freed perception of her art, one without the boundaries of conventional human thought. In this, through indifference or generosity, through intent to create meaning or not, Fried leads viewers to a wild and beautiful place. "We are all hidden behind a fragile cover of sophistication and balance," Fried says. "I am interested in the areas of human thought where the subconscious meets surface matter and uncertainty is trapped in psychosocial interactions."

*Zipora Fried's* Some Things Have Meaning, Others Don't *runs from October 9, 2015, through January 4, 2016, at Marfa Contemporary.*





*Umibozu*
Wood, Aluminum, Acrylic, Seashell (2015) 35 x 75 x 44 inches

# Art for everyone:

## education, exhibition, performance

**Creative outlets:** adult classes and youth camps and classes in visual and performing arts
**First-rate exhibitions:** diverse work from living artists across the region, country, and world



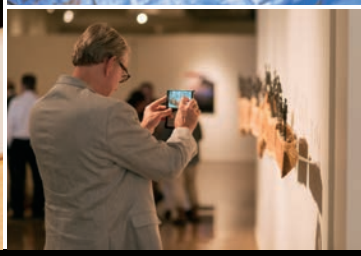










OKLAHOMA CONTEMPORARY

oklahomacontemporary.org | 405 951 0000 | @okcontemporary
3000 General Pershing Blvd. | Oklahoma City, OK 73107

FALL 2015 / WINTER 2016

*THE*

# NECESSITIES

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

**Follow us @readartdesk for the latest in contemporary arts.**

## *CONTENTS*

IN TRANSIT ..... 12
Design Museum Boston • Aquillano's Faves

SPACE / PAPER ..... 14
The Old Jail Art Center • Meghan Gerety



**DANCE FILMS** ..... 14
*Counting down the five must-see dance films of all time. And, yes, of course* Saturday Night Fever *made the cut.*

BOOK REPORT ..... 16
*Both Sides of Sunset* • *Women Artists* • *Station to Station* • Arlene Shechet • *Afflict the Comfortable* • Agnes Martin

COLLECTIONS ..... 18
Pam Longobardi • BofA Shared Spaces

ARCHITECTURE ..... 20
Chicago Architecture Biennial • *Infinite Cube*



**CLIFFORD ROSS** ..... 22
*Inspired by nature, Ross shines at this MASS MoCA showing of his* Landscape Seen & Imagined.

HAPPENINGS ..... 23
Walid Raad • *In Living Color* • Audubon • *Whispering Bayou* • Quilts • *Life In Progress* • Avery Singer • *Setting Out* • *Intersections* • O'Keeffe • Ben Venom: *Don't Tread On Me* • *Medea* • Matthys Gerber • London Art Fair • The Bauhaus *#redefinedesign* • *Risk*

ANIMAL ..... 26
The Emotional Lives of Fish

# DESIGN IS EVERYWHERE.

## *So is Design Museum Boston.*

(And Portland. And San Francisco.)




EVERYTHING THAT SURROUNDS us—buildings, clothes, products, information—has been designed, but many people don't truly understand design. Industrial designer Sam Aquillano wants to change that. In 2009, he organized a group to establish a design museum in Boston. The goal was to create an accessible place where designers and non-designers alike could go to explore and learn more about creative problem-solving and design processes, not just the end results.

Funding for a building to house the museum was hard to come by during the recession. Aquillano noticed several vacant storefronts for rent and tried the pop-up retail model, renting spaces for a short time. It worked, and the idea was born; the museum didn't need a single location; it needed to be everywhere. Since then, design events have cropped up at hundreds of venues around Boston, including City Hall, Logan Airport, and even on the street. "Being nomadic allows us to reach our audience in new and innovative ways," Aquillano says. "It lowers the barrier for someone to come to the museum." Since the museum has such low overhead, donors know their money is going to programs and education, not upkeep on a building.

The process began with a website (designingamuseum.org), where people shared their ideas on what a design museum could be. "We made a lot of clever decisions in the early days to bring the public into the process of designing a new museum," Aquillano says.

That inclusive thinking carried over into the museum's branding. To give the public a behind-the-scenes look, design firm Continuum regularly documented the creative process on Core77.com, an online platform that provides a gathering point for designers and design enthusiasts. Feedback was encouraged, which inspired new ideas and kept the project on track.

The museum continues to use technology as a crucial tool in interacting with its patrons. Because Design Museum Boston has no physical address, the website functions as the museum lobby, welcoming visitors and pointing them to exhibitions and events. Social media is crucial to audience engagement.

In late 2012, the city of Boston was interested in developing the waterfront Fort Point Channel area into a lively public space. The National Endowment for the Arts gave Design Museum Boston a grant to research strategies for creating a public space. The goal was to facilitate a collaborative method of community-building around a location. Through events and town hall discussions, citizens communicated that they wanted

*by* JOHN CLIFFORD



Design Museum Boston's *Better Business by Design* exhibition at the Innovation & Design Building (2014)

*"We're redefining what it means to be a museum in the twenty-first century. We're online, out on the street, in public spaces, everywhere. Our audience is out there, so it makes sense."*

— **SAM AQUILLANO,** (top left) founder and executive director of Design Museum Boston



to be near the water, but there were no public parks in place. The museum then launched a design competition to create public seating in the Fort Point Channel area.

Hundreds of entries were submitted from more than twenty countries. The museum funded seventeen of these proposals to create the outdoor exhibition *Street Seats: Reimagining the Public Bench*. People could sit on these benches and learn about their design through illuminated signage nearby. Videos and stories could be accessed through the corresponding mobile app, which also enabled users to change the color of the light on the signage. As people saw the positive impact of design on the neighborhood, requests came in from other locations for better public spaces.

Will other cities follow Boston's model? Aquillano hopes so. Of course, the concept won't work everywhere or for every population. But, he says, "all museums need to constantly push for relevancy and connection to [their] audiences. This means being open to reinvention and self-disruption."

Design Museum has recently expanded to Portland, Oregon, and San Francisco, with targeted programming that reflects each unique market. The goal is to be in every major city someday, with the belief that once people understand design and its practical influence, good design will become more common in cities and neighborhoods, making the world a better place.

*Check out Design Museum events and exhibitions in Boston, Portland, and San Francisco at* ***designmuseumfoundation.org****.*

## *Sam Aquillano picks his favorite designs.*

**PORTLAND** I love the design of this city, how it's divided into quadrants by the north-south path of the Willamette River and the east-west path of Burnside Street. Everyone here refers to their position directionally—Northwest, Northeast, Southwest, Southeast. I love the efficiency of it. People will ask me where our next event is, and I'll say Southeast—and that's enough information for them to go on.

The experiential design behind **ZIPCAR**. It's so easy to use the app, find a car, scan my Zipcard, and be on my way. The whole experience, including the company's customer service, is well designed.

I love my **GARMIN GPS** watch and how it tracks my running via satellite. This thing on my wrist is connected to something in space that's helping me stay in shape through data and feedback. It's so cool.

**MAP ADVENTURES: ACADIA NATIONAL PARK** My wife and I hiked around Acadia, and she gave me this awesome trail map. It is packed with information about elevation, distance, difficulty—you name it, it's on there in an easy-to-read graphic. I love information graphics, data visualizations, and maps. I enjoy seeing a ton of information laid out in a way that's easy to understand and share.



Visitors enjoying a new bench at Design Museum Boston's *Street Seats: Reimagining the Public Bench* outdoor exhibition along Boston's Fort Point Channel (2013)

# THE *Old Jail*



KANA HARADA, *Anything You Want* (2013)
*Cell Series* installation

WHEN CURATORS AT THE TATE MODERN in London organized a 2014 exhibition of Paul Klee's work, they sought out the best examples from prominent museums and collectors throughout the world. Of the 130 works in the exhibition, only two were drawn from Texas museums. One was from the world famous Menil Collection in Houston. The other, however, was from a museum located far from the urban centers of Texas. The Old Jail Art Center, a part of which really is housed in a former jail, can be found about 100 miles west of Fort Worth, in the small town of Albany, population 2,032.

Located just a block off the town square near a distinctive stone courthouse, the museum features an excellent and eclectic collection that ranges from Asian art to works by the masters of European and American art from the nineteenth and twentieth centuries. In addition to Klee, visitors will find works by Pierre Auguste Renoir, Amedeo Modigliani, Henri Matisse, and Thomas Hart Benton. The museum's sculpture courtyard features several works by Jesús Moroles.

The Old Jail Art Center offers a number of innovative programs, including an award-winning distance education curriculum based on the permanent collection. The center is particularly well known for an ongoing series of temporary exhibitions featuring the work of living Texas artists. The *Cell Series* utilizes two of the jail's original cells that have been converted to galleries. Each exhibition features the work of one Texas artist. Curator Patrick Kelly says the artists are often chosen two years in advance, and many create works especially for the installation.

Known throughout Texas and beyond, the Old Jail Art Center has often been described as the best small art museum in America. Executive director James Peck says he and his staff "want to be known as an excellent art museum, period, regardless of size."

*Encouraged to "go directly to jail," visitors can learn more at theoldjailartcenter.org. Like most museums, it is closed on Mondays and major holidays.*

*by* MICHAEL DUTY

# Dance Moves

*by* GREG HORTON

## *5 Must-See Classics*

**SATURDAY NIGHT FEVER.** This Best Motion Picture nominee drove the rise of disco almost singlehandedly, thanks in part to the Grammy-winning soundtrack. John Travolta's dance moves are complemented by the barely-controlled rage in his performance as a store clerk for whom dance is his only escape.

**THE RED SHOES.** This 1948 classic is one of the best executed tragedies in cinema. Moira Shearer plays a ballerina who must choose between her love for dance and her love for a composer.



Gene Kelly performing *Umbrella Dance*

**SINGIN' IN THE RAIN.** The performances of two of America's greatest dancers, Gene Kelly and Donald O'Connor, have made the plot secondary to the dance numbers. The story is solid, but female stereotypes will grate on modern audiences.

**MAO'S LAST DANCER.** This is one of the best biopics about the arts, period. Based on Li Cunxin's autobiography, the film traces the famous Chinese ballet dancer's path from rural poverty to international stardom without over-glamorizing its subject.

**BILLY ELLIOT.** A rare film that shows the ability of the arts to transcend class and culture all while pulling your emotions in every conceivable direction. Jamie Bell as the title character makes believers of us all in the power of art to transform a life.

*Meghan Gerety conflates painting and printmaking, then adds a zing of Eastern influence.*

# *Treetops*
## OVER WEST TEXAS



MEGHAN GERETY, *4.17.12.II* (2012)
*Pencil and acrylic on paper*

WHEN IS A TREE NOT A TREE? When it's in one of Meghan Gerety's intense, intuitively honed works on paper. "I do love trees," Gerety says, "but my work is not about the 'tree' per se. It is rooted in minimalism and abstraction rather than the romantic sensibilities associated with landscape painting or the sublime."

Gerety, who now lives in West Texas, came upon her sylvan subject matter at an early age. When she was nine, her mother—also a painter—enrolled Gerety in a watercolor class at the local Audubon Society. Since then, Gerety has been creating abstract works prompted by nature.

Growing up in Fairfield, Connecticut, an hour outside of Manhattan by train, the young artist was taken with her hometown's lonely woods encircled by low-slung Northeastern skies. Decades later, she still recalls the feeling of that unique terrain: "The landscape I grew up with was classic New England suburban bordering on the wild of fields and woods and rivers and streams. It is a landscape I will always be sentimentally attached to." It is also a backdrop that continues to inspire her work.

Gerety's interest in drawing and painting sprouted in her youth; during high school, she headed into New York City to take summer classes at the School of Visual Arts. At age seventeen, she made her way to Paris to spend six months at Atelier Clouet, an art school. Post-Paris, she enrolled at Barnard College, where she received a bachelor's degree in 1992. During college, Gerety gravitated to printmaking, thanks to an influential teacher, the master printer Robert Blackburn. In the following years, Gerety exhibited in New York, nationwide, and in Europe. Her first big break, a "White Room" show installed at White Columns in New York in 2002, featured very large drawings.

> "The landscape I grew up with was classic New England suburban bordering on the wild of fields and woods and rivers and streams. It is a landscape I will always be sentimentally attached to."

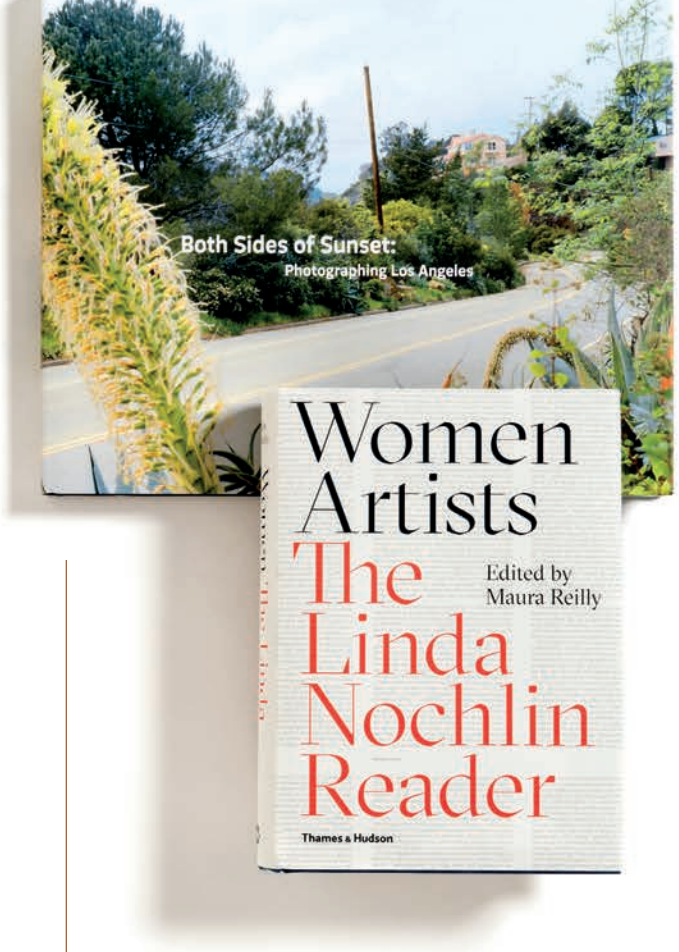
The drawings—sinuous lines of graphite upon ghostly white paper—record trees devoid of leaves. They are realistic with a degree of Asian-like abstraction in the negative spaces. These works are based upon photographs in nature, which are blown up on a photocopier, then incised into the paper by graphite. Gerety's pencil, functioning almost as an engraver's tool, records lines onto oversized sheets of watercolor paper. She has since moved on to a new series of work but will occasionally revisit these classic limbs for commissions.

Gerety's career has been about careful observation, shaped by intense study of non-Western art. She studied the traditions of Japanese printmaking and Sumi-e painting and says she is inspired by nature. In Gerety's hands, however, nature is not sentimental or nostalgic but rather employed as a vehicle for formal consideration of line and color. Her approach yields works of reductive, minimalistic beauty. The large-scale tree drawings had the artist depicting barren branches against the flat white sky, a moment from the stark Connecticut winters. The works ultimately become a source for reflection and contemplation.



MEGHAN GERETY, *Gold Trees* (2013), wood block ink and acrylic on paper (detail)

*by* CATHERINE D. ANSPON




# *THE* Book Report

*by* GREG HORTON

*Embracing the real, the raw, the sandy, and the glamorous, a new book on the fabric of Los Angeles becomes one of this year's most essential coffee-table offerings, "in celebration of a city that has become a world-class creative and cultural center." Ed Ruscha, raised in Oklahoma and a Los Angeleno for more than five decades, writes the foreword, lending it further artistic credibility.*

**BOTH SIDES OF SUNSET: PHOTOGRAPHING LOS ANGELES**
*Edited by Jane Brown and Marla Hamburg Kennedy*
*Metropolis Books, $75*

## *Cit(ies) of Angels*

In a companion to 2005's *Looking at Los Angeles*, more than 130 photographers offer seven decades of portraits of a city that belongs to all of us.

In his foreword to *Both Sides of Sunset: Photographing Los Angeles*, artist Ed Ruscha wrote, "I like the democracy of this book." Those words form a fitting epigraph for this collection of photographs that runs the spectrum from mundane to arresting. The photographs are presented without captions or commentary, and no obvious rubric can explain the selections or order.

Jane Brown and Marla Hamburg Kennedy compiled the photos, and in their preface, they call their work a "collective portrait of the city." That phrase hides more than it tells. Los Angeles is not a city per se; in fact, it is a mélange of nearly ninety municipalities and unincorporated areas that are home to almost every ethnicity and nationality you can name. In that sense, it is a microcosm of America, so it is fitting that Ruscha likes democracy as a theme.

As the star of countless movies, Los Angeles is part of our collective cultural consciousness. For that reason, many of the photographs look familiar, but there are more in the collection that offer us new perspectives on lesser-known areas. The icons are there, of course, including LAX, the Hollywood sign, the Hollywood Bowl, Watts, Hollywood Boulevard, and Sunset Boulevard. So are missions and churches, protests and parades, strangers and erstwhile stars, cityscapes and landscapes, progress and poverty.

The work of well-known professionals like Robert Adams and Lee Friedlander is juxtaposed with the work of relative newcomers. In photograph after photograph, we see Los Angeles and its surroundings, but we also see our own towns, cities, and neighbors.

**WOMEN ARTISTS: THE LINDA NOCHLIN READER**
*Linda Nochlin, Edited by Maura Reilly*
*Thames & Hudson, $50*

## *The Historian as Critic and Iconoclast*

A new collection of Linda Nochlin's essays traces the development of an art historian who redefined how we view art, feminism, and criticism.

"The problem lies not so much with the feminists' concept of what femininity is, but rather with their misconception—shared with the public at large—of what art is." With that now famous thesis, Linda Nochlin offered the first of many counterintuitive insights into feminism, art history, and social theory.

In a new anthology, Maura Reilly, an art historian and curator at the Brooklyn Museum of Art, offers thirty of Nochlin's essays in a collection meant to highlight both Nochlin's remarkable critical insights and her importance to feminist theory and art history. *Women Artists: The Linda Nochlin Reader* begins with a meandering interview that showcases the scope of Nochlin's scholarship and provides glimpses into her personal life.

In the interview, Nochlin admits that her skepticism began as a child of six, when she excised Tinkerbell's eyes "slowly and deliberately" in an illustrated edition of *Peter Pan*. The recounting is funny and chilling, but the irony is most obvious; Nochlin's gaze would help us understand—how we look at something determines what we see.

Nochlin examines movements in art and culture in essays about Mary Cassatt, Mary Frank, and Ellen Altfest, among others, even turning the gaze on herself occasionally, as she does in an essay on ekphrasis and Sophie Calle.

Helpfully, Reilly included an update to the essay from which the opening quote was drawn. "Why Have There Been No Great Women Artists? Thirty Years After" looks at the state of the art world four decades after her landmark essay, and we find that Nochlin is still challenging how we look at things, challenging us to view the world and art—especially art—through the eyes of an iconoclast.




*photography by* JOHN JERNIGAN

### PICTURING PEOPLE: THE NEW STATE OF THE ART

*Charlotte Mullins*
*Thames & Hudson, $40*

Mullins presents the work of nearly sixty contemporary figurative artists and poses several reasons why the human figure has re-entered the artists' radar screen. The pull to gaze at and reconnect with the human form is irresistible and a subject worthy of artistic focus. Assorted media excite the visual palette, and descriptions of the process and inspiration provide a fresh look at an important movement.

### AGNES MARTIN: HER LIFE AND ART

*Nancy Princenthal*
*Thames & Hudson, $39.95*

A focused and minimalist artist, Agnes Martin was complex—in her abstract work and her independence. Through Martin's own writings and lectures, and through interviews with friends and colleagues, Princenthal presents an intriguing life that was punctuated by episodes of self-imposed isolation, psychosis, and hospitalizations. Martin produces clear and precise art, gaining recognition and a following.

### AFFLICT THE COMFORTABLE

*Edited by Ian Berry and Robert Boyers*
*Salmagundi & Tang, $25*

Like a judicious wine-pairing, contemporary art and essays are presented in this beautiful package. The essays are thought-provoking and from the now fifty-year-old *Salmagundi* magazine, with artworks from the Frances Young Tang Museum and Art Gallery at Skidmore College.

### ARLENE SHECHET

*Jenelle Porter*
*Prestel, $60*

Porter's look into the work of contemporary artist and innovative sculptor Arlene Shechet ranges from handmade cast paper to ceramics and glass, providing interpretation of concepts such as breath, moving air, and air frozen in time—all a challenge to examine. Buddha-like formations and mounds of clay coils intrigue the viewer. A close look leaves you pondering the thought path that led to these unique expressions.

### STATION TO STATION

*Doug Aitken*
*Prestel, $49.95*

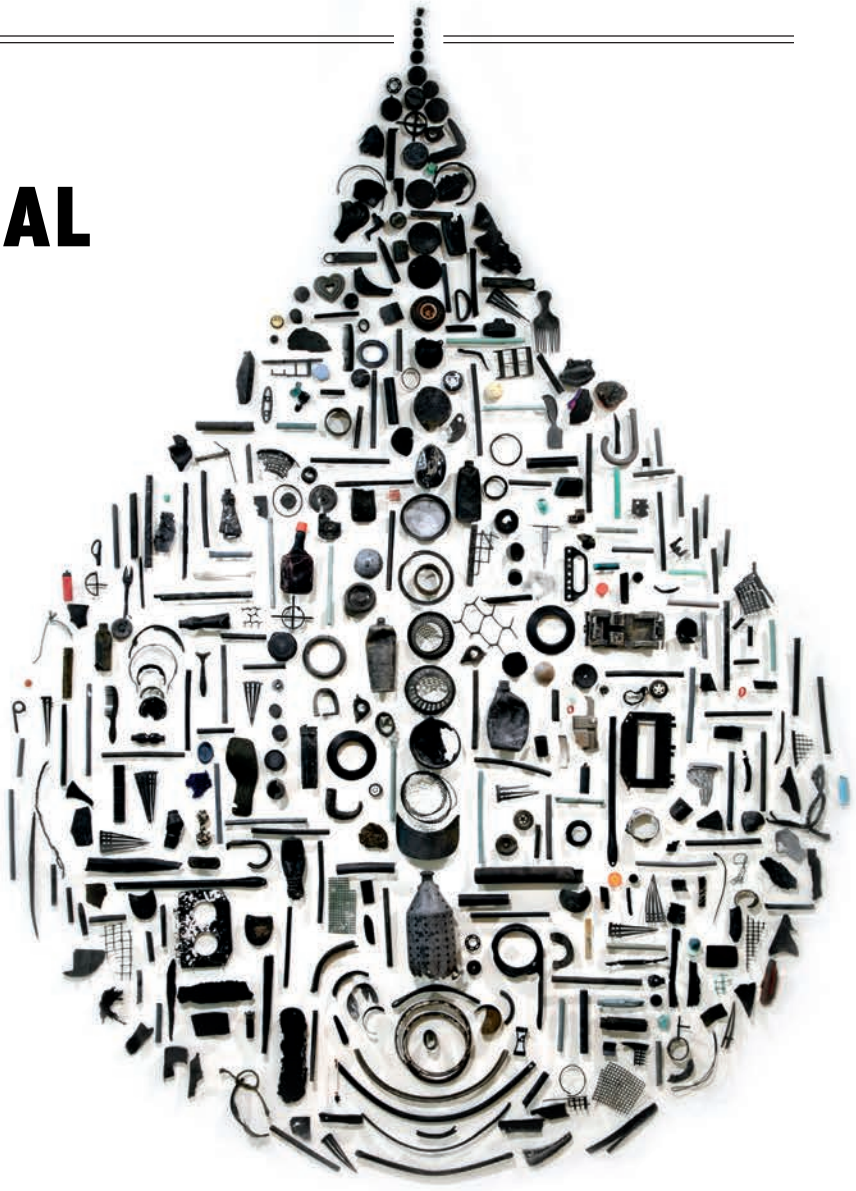
Imagine the ultimate party bus, er, train, going coast to coast, with exterior lights lining each car, filled with artists and musicians, more than 100 strong. Aitken takes us on this journey—destination be damned—and documents the 23-day, 4,000-mile trek across North America. Electrifying dialogue and audience interaction result in a supreme artistic "happening."

*by* PAULETTE BLACK

# A RELATIONAL EXISTENCE

## ART IS A POWERFUL VOICE THAT CAN SPARK SOCIAL CHANGE.

*by* PAM GROUT



PAM LONGOBARDI, *Crime of Willful Neglect* (2014)

Pam Longobardi looks forward to the day when there is no more material for the collaborative sculptures that have made her famous. A Georgia State University distinguished professor of art and artist-in-residence for the Oceanic Society, Longobardi creates installations from the non-biodegradable plastic she collects from beaches. Working with scientists, filmmakers, indigenous communities, and now the U.S. Centers for Disease Control and Prevention, Longobardi is on a mission to clean up the ocean, which she says is a conscious, living entity crying out for help.

Pieces from her Drifters Project will be on exhibition in Athens, Greece, at the Goulandris Natural History Museum through November.

Her large-scale public art, made entirely from washed-up sea-worn trash, makes viewers keenly environmentally aware. Plastic, once it leaves our hands, doesn't just go away.

"Art is a powerful voice that can spark social change," Longobardi says. "It's not just a passive object on the wall. Art has a relational existence with society."

Her own "relational existence" with the ocean she champions began on the Big Island of Hawaii in 2006. On a hike to the southernmost tip, she stumbled onto a deserted beach that was buried "elbow deep" in plastic. "It felt like a crime scene," she says. "But it also felt like the ocean was calling to me, asking for a voice." She documented and collected the ocean's regurgitated plastic, repositioning the pieces into art installations that illustrate humans' toxic legacy.

Since then, Longobardi has cleaned beaches and made art from some eight tons of regurgitated debris in China, Hawaii, Alaska, Costa Rica, Panama, and Monaco. Since 2011, she has worked in Kefalonia, Greece. Thanks to her efforts, Kefalonia is now known as the "Plastic-Free Island."

The exhibition at the Goulandris includes a forty-four-foot snake swallowing its tail, built from plastic collected on seven Kefalonian beaches.

"Ouroboros, an ancient symbol of wisdom, represents the cyclical nature of the universe. And for us [the six students who helped clean the beaches and construct the snake] it's also a symbol of humans' self-destructionism. It forces us to ask, 'Do we really need all this stuff?'"



WOUT BERGER, *Vietnam, Cat Ba* (1998)

# OKLAHOMA *shared*

*by* KELLY ROGERS

SINCE THE 2008 LAUNCH of Bank of America's Art in Our Communities collection, its pieces have been exhibited in more than seventy museums worldwide. The program is now a resource for museums and nonprofit galleries looking for their next exhibition. Art entities may borrow complete or customized exhibitions at no cost, featuring artists such as Manuel Carrillo, Andy Warhol, Ansel Adams, Henri Matisse, and William Eggleston.

Coming to Oklahoma Contemporary this fall, *Shared Space: Photography from 1987 and Beyond* is comprised of pieces from this collection. The exhibition explores our social landscape from the late 1980s to now through an array of time-based media. This selection of photographs and videos, curated solely from BofA's collection, spans nearly three decades. These works have captured monumental moments in history, from the collapse of the Berlin Wall to the commercialization of the Internet.

*Shared Space* features artists who had no choice but to confront evolving technology. The social landscapes range from urban decay to public crowds and digitized worlds. Representing the work of artists from ten different countries—the United States, Canada, the Czech Republic, Germany, the Netherlands, India, Iran, Italy, Mexico, and Switzerland—this exhibition provides a global perspective on revolutionary times.

**OKLAHOMA CONTEMPORARY**
**OCT. 19 – DEC. 18**

***Bank of America Art: Shared Space, Photography from 1987 and Beyond***
oklahomacontemporary.org



KEN FANDELL, *The Sky Above My Home* (2003)



THOMAS RUFF, *Maison nº 6 II*, (1989)

Wout Berger (Dutch, b. 1941) *Vietnam (Cat Ba Island)*, 1998 Color coupler print, 1998 negative, printed 2003, 4/12 Bank of America Collection | Thomas Ruff (German, b. 1958) Maison nº 6 II, 1989 Color coupler print, diasec mounted Bank of America Collection | Ken Fandell (American, b. 1971) The Sky Above My Home (10/6/2002 - 6/14/2003) Archival inkjet print on paper, 2/5, 2003 Bank of America Collection



# STATE OF THE ARCHI—TECTURE

Explore Chicago architecture from anywhere using the hashtag **#chitecture** on Twitter and Instagram. Be sure to tag your Chicago architecture photos the same way when you get to Chicago.



**THIS PAGE (CLOCKWISE FROM TOP):** Minsuk Cho *Dome-ino* (2014), photo by Kyungsub Shin | SO-IL *Kukje Gallery* (2012), photo by Iwan Baan | Studio Albori *Casa Solare* (2011), photo by Giovanni Forte | **OPPOSITE PAGE (CLOCKWISE FROM TOP):** Kéré Architecture *Centre de Santé et de Promotion Sociale* (2014), photo by Alain Germond | Allzone *Shophouse Transformation* (2009), photo by Soopakorn Srisakul | Vo Trong Nghia Architects, *Farming Kindergarten* (2013), photo by Hiroyuki Oki



## THE LARGEST INTERNATIONAL SURVEY OF CONTEMPORARY ARCHITECTURE WILL ENCOURAGE CHICAGO TO EXPLORE THE PAST, PRESENT, AND FUTURE.

Architecture professionals and aficionados alike will convene in Chicago this fall for the inaugural Chicago Architecture Biennial. The largest survey of its kind in North America, it will boast participation by sixty leading architectural and design studios from more than thirty countries.

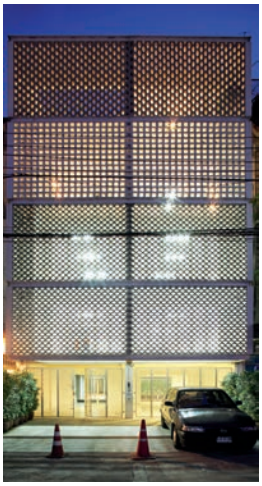
The event comes with the full imprimatur of Mayor Rahm Emanuel, who says, "The city of Chicago has left an indelible mark on the field of architecture, from the world's first modern skyscraper to revolutionary urban designs. That's why there's no better host city than Chicago for this rare global event." Visitors can see in situ masterworks by the likes of Louis Sullivan (who devised the steel-girder skyscraper), Ludwig Mies van der Rohe (who gave us minimalist glass-skinned skyscrapers), and Bertrand Goldberg (who designed intensely organic structures such as Marina City on the Chicago River). A short drive to the suburb of Oak Park places you in the highest concentration of Frank Lloyd Wright structures in the world.

The Biennial activities will take place in several locations across the city. Programs include ongoing exhibitions and installations that explore the event's theme, the State of the Art of Architecture. Certain to be a center of exhibitor activity will be the Chicago Cultural Center, just steps away from Millennium Park and "the Bean." Officially titled *Cloud Gate* and completed in 2006, the Bean is a dazzling polished-stainless-steel sculpture by Anish Kapoor and has fast become a go-to attraction for tourists and locals alike. A short walk through Millennium Park leads you straight to the Art Institute of Chicago and its recent addition, the Modern Wing.

A unique biennial collaboration and competition will add four new permanent high-design service kiosks to the Chicago Lakefront. Three of the new kiosks will be designed by teams comprised of local university architecture departments, each paired with a leading international design firm. The fourth new kiosk will be designed by the winner of an international competition.

*by* JOE McCUNE







## THE CHICAGO ARCHITECTURE BIENNIAL | OCT. 3 – JAN. 3 | 2016

*For more information about the biennial,* visitchicagoarchitecturebiennial.org.

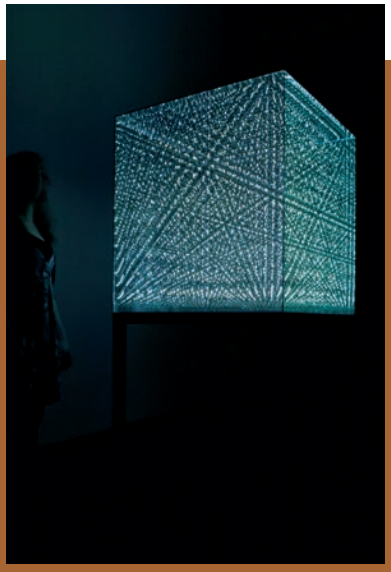
*Try the Chicago Architecture Foundation's boat tour, April through October. More information at* architecture.org.

# TUNNELS OF LIGHT

**WHEN THIRTY-EIGHT-YEAR-OLD Chicago artist and filmmaker Gabriel Mitchell died on June 24, 2012, after a twenty-year battle with mental illness, he took with him many torturous visions. But he also left us with quite a few beautiful ones.**

**His parents, musician Janice Misurell-Mitchell and University of Chicago distinguished professor of art history and English W.J.T. Mitchell, called upon their old friend British sculptor Antony Gormley to help honor their son's memory. Gormley worked with the Mitchells to conceptualize *Infinite Cube*, an installation based on Gabe's drawings and diagrams. The result, Dr. Mitchell says, is a "mythical object… about a place in which infinity can be seen: the entire universe, all places are found inside of this one place."**

Infinite Cube *will be on display in the show* Conversations with the Collection: Memory, *Sep. 12 – Jan. 10, at the University of Chicago's Smart Museum of Art.*



ANTONY GORMLEY, *Infinite Cube* (2014), Smart Museum of Art, the University of Chicago. *Photograph by* MICHAEL TROPEA

# Happenings

FALL 2015 / WINTER 2016



## CLIFFORD ROSS

North Adams, Massachusetts / *Through March 2016*

*Landscape Seen & Imagined* by Clifford Ross is now on display at the Massachusetts Museum of Contemporary Art (MASS MoCA). Mixing traditional and new media, and using an ultra-high-resolution camera, the artist explores the relationship between photography and nature, with the unpredictability of nature serving as inspiration. Realism and abstraction come together in the artist's series, including *Waves, Hurricane,* and *Mountain*. The installation in the main galleries is open through March 2016. *—Kathy McCord*

*Digital Wave* by CLIFFORD ROSS
*photograph by* TOM POWEL

# *ACROSS THE U.S.*

## Walid Raad

*The Museum of Modern Art / New York, NY*

**EXHIBITION**

The Lebanese artist's first comprehensive American survey features a quarter-century of his work in photography, video, sculpture, and performance, and observes the recent explosion of culture in the conflict-torn Arab world. Raad will give "lecture-performances" several times weekly for the duration of the show.
Oct. 12 – Jan. 31
*Moma.org*

## Architecture and Design Film Festival

*New York, NY*

**FESTIVAL**

Such is the growing popularity of films about design that, after six years at Tribeca Cinemas, ADFF moves this year to the larger SVA Theatre, with audience overflow routed to the nearby Bow Tie Chelsea Cinemas. Because, as this fest's motto says, "Design Directs Everything." Oct. 13 – 18
*Adfilmfest.com*



## In Living Color

*Philbrook Museum of Art / Tulsa, OK*

**EXHIBITION**

Andy Warhol's vision of Marilyn Monroe shares star billing with a cast of other scene-stealers—plus works by Ed Ruscha and Keith Haring—in this vivid celebration of contemporary printmaking from the collections of Jordan D. Schnitzer and his family foundation.
Oct. 18 – Jan. 17
*Philbrook.org*



## Wendell Castle Remastered

*Museum of Arts and Design / New York, NY*

**EXHIBITION**

Proving that a true master moves with the times, art-furniture maker Wendell Castle—a native of Emporia, Kansas—has re-created his signature sculptural furnishings using such digital technologies as 3-D scanning and modeling and computer-controlled milling. These are displayed alongside the historically significant, handcrafted pieces that made his name.
Oct. 20 – Feb. 28
*Madmuseum.org*



## Audubon to Warhol: The Art of American Still Life

*Philadelphia Museum of Art / Philadelphia, PA*

**EXHIBITION**

Some 120 works in different media trace the depiction of this genre in America, from the eighteenth-century tabletop tableau of Philadelphian Charles Willson Peale and his son, Raphaelle Peale, to the contemporary still lifes of Charles Sheeler, Joseph Stella, and Roy Lichtenstein.
Oct. 27 – Jan. 10
*Philamuseum.org*

## Whispering Bayou

*Contemporary Arts Museum Houston / Houston, TX*

**VIDEO + SOUNDSCAPE INSTALLATION**

The sights and sounds of nearby Brays Bayou come indoors, via moving images and "found sound" (birds included!). This immersive, inventive multimedia installation is a collaboration among filmmaker Carroll Parrott Blue, composer Jean-Baptiste Barriére, and jazz trombonist George E. Lewis.
Through Nov. 1, *Camh.org*

## QUILTS AND COLOR: THE PILGRIM/ROY COLLECTION

*Nov. 7 – Feb. 7*

*Oklahoma City Museum of Art / Oklahoma City, OK*



On loan from the Boston Museum of Fine Arts, nearly sixty specimens of the quilter's art from the Pilgrim/Roy Quilt collection dazzle with bold palettes and striking designs that put a contemporary spin on this traditional craft. Collectors Paul Pilgrim and Gerald Roy were influenced by twentieth-century art developments such as abstraction, optical art, and the color-field movement.
*OKCMOA.com*

*Touching Sunbursts Quilt* (1854), photo by Museum of Fine Arts, Boston

*by* JULIA SZABO

## *ACROSS THE U.S.*



### SYLVIE GUILLEM: LIFE IN PROGRESS

*Nov. 12 – 14*

*New York City Center*
*New York, NY*

The dazzling Sylvie Guillem, 50, retires this year. But before she embarks on her life's second act, which will involve the nonprofit Sea Shepherd Conservation Society (of *Whale Wars* fame), she's touring Life in Progress, a farewell program of four works by contemporary choreographers. The coda: Mats Ek's elegiac *Bye*, describing a woman in middle age dancing solo to Beethoven's Sonata in C Minor, op. 111, no. 32. We dare you not to shed a tear at ovation time. *NYcitycenter.org*

*Bye*, MATS EK | *Dancer* SYLVIE GUILLEM
*photograph by* BILL COOPER



### Avery Singer
*Hammer Museum / Los Angeles, CA*

EXHIBITION

With shades of constructivism, cubism, and cartoons, Singer takes pictures culled from Internet image searches, then renders them in the style of Google's SketchUp software. Through Jan. 17, *Hammer.ucla.edu*

### Setting Out
*Apexart / New York, NY*

EXHIBITION

The human impulse to explore the unknown unites Peter Merlin, an archivist at NASA's Armstrong Flight Research Center; the late Robert Smithson, groundbreaking earthworks artist; and James Balog's Extreme Ice Survey. Jan. 21 – Mar. 5, *Apexart.org*

### Life in the Sky: The Elevated City
*Walker Art Center / Minneapolis, MN*

EXHIBITION

As dwindling space obliges urban networks to go increasingly vertical, this show gives visitors a timely, upward look at elevated walkways, or "streets above streets," around the world and throughout time. Jan. 21 – May 15 *Walkerart.org*

### Laura Poitras
*Whitney Museum of American Art / New York, NY*

EXHIBITION

An installation created by this filmmaker-journalist (of *Citizenfour* fame), who was awarded the Pulitzer Prize for her reporting on NSA surveillance, builds on themes of post-9/11 America. Feb. 5 – May 15, *Whitney.org*



### O'Keeffe, Stettheimer, Torr, Zorach: Women Modernists in New York
*Norton Museum of Art / West Palm Beach, FL*

EXHIBITION

The influence of gender on American modernism is revealed by this first-ever exhibition to bring together the work of four who preferred recognition as artists (as opposed to "women artists"): Marguerite Zorach, Florine Stettheimer, Helen Torr, and Georgia O'Keeffe. Feb. 18 – May 15, *Norton.org*

### Marilyn Arsem: 100 Ways to Consider Time
*Museum of Fine Arts / Boston, MA*

PERFORMANCE

A performance art pillar since the 1970s and founder of Mobius, a Boston-area collaborative of interdisciplinary artists, Arsem presents new works on the occasion of winning the Maud Morgan Prize, a $10,000 award and exhibition established to honor the spirit of adventure and independence of its namesake New England artist. Nov. 12 – Feb. 22 *MFA.org*



### INTERSECTIONS

THROUGH DEC. 6
*Rice University Art Gallery / Houston, TX*

**A wooden frieze, a lightbulb, and cast shadows create an environment that evokes the Alhambra—which, artist Anila Agha says, "was poised at the intersection of history, culture, and art." Despite its decorative aspect, this is a rigorous meditation on boundaries.**

*Ricegallery.org*



### Ben Venom: Don't Tread on Me
*Hellion Gallery / Tokyo*

**EXHIBITION**

This poisonously named artist marries the traditional techniques and recycled materials of Granny's quilting bee with imagery that evokes tattooed motorcyclists. The result is a modernist mashup one might call hard-core handicrafts.
Oct. 30 – Nov. 29
*Helliongallery.com*

### Almeida Greeks: Medea
*Almeida Theatre / Islington, London*

**PERFORMANCE**

Euripides' infamous anti-heroine comes alive, her story made searingly contemporary in a new version by feminist writer Rachel Cusk. Through Nov. 14, *Almeida.co.uk*

### Joan Mitchell
*Museum Ludwig / Cologne, Germany*

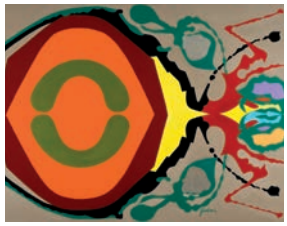
**EXHIBITION**

The Chicago-born painter—a master abstract expressionist who spent much of her career in France—receives a retrospective from a German museum which deems her "all too overlooked." Works on display date from the 1950s to shortly before her death in 1992. Nov. 14 – Feb. 21
*museum-ludwig.de/en*

### Matthys Gerber
*Museum of Contemporary Art Australia / Sydney, Australia*

**EXHIBITION**

The most comprehensive exhibition to date of the eclectic, electric Australian painter whose work ranges from Peter Max pop to Tom of Finland eroticism to meticulously executed Rorschach imagery.
Through Dec. 6
*Mca.com.au*



### Catalan Avant-Garde
*Institute of Contemporary Arts / London*

**FESTIVAL**

Always at the vanguard of artistic movements, and undaunted by the higher-profile cultures of France and the rest of Spain, Catalonia produces its own uncompromising creative visionaries (Miró, Dalí, Gaudí, to name a few.) Nowhere is this more evident than in the work of the new generation of Catalan filmmakers showcased here. On closing night, just in time for Christmas, auteur Albert Serra's *El Cant dels Ocells* (*Birdsong*) retells the Nativity story from the three kings' points of view.
Through Dec. 18, *ICA.org.uk*

## *GLOBALLY*



### London Art Fair
*London*

**ART FAIR**

The 28th edition of the fair returns to the Business Design Centre in Islington. Of special interest is the showcase of contemporary photography. This year's curator, Photocaptionist founding director Federica Chiocchetti, selected "Feminine, Masculine" as her theme.
Jan. 20 – 24, *Londonartfair.co.uk*

## RISK
*Turner Contemporary Margate, Great Britain* / *Through Jan. 17*

Choosing not to play it safe, this show celebrates the reality that creating art is, by its very nature, high-risk (especially when dangerous materials or self-revelation are involved). Marina Abramovic, Marcel Duchamp, Gerhard Richter, and J.M.W. Turner are among the artists represented; additional thrills are provided by the movement pyrotechnics of Jasmin Vardimon Company.



MARINA ABRAMOVIC and ULAY, *Rest Energy* (1980)

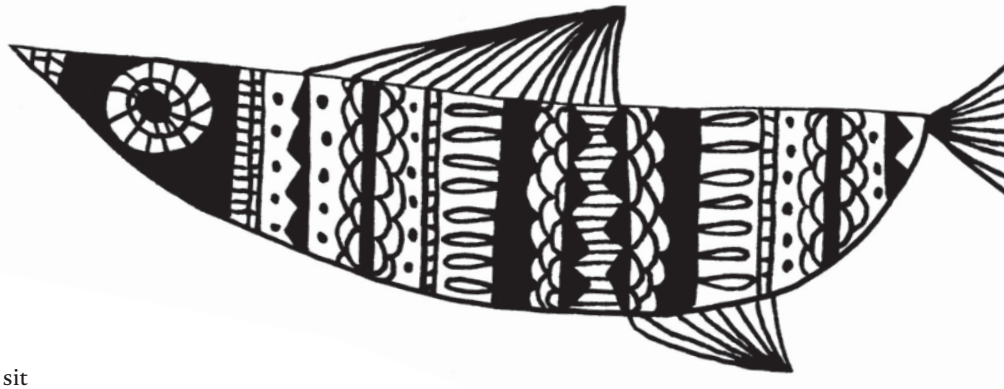


## THE BAUHAUS: #redefinedesign
*Vitra Design Museum Weil am Rhein, Germany* / *Through Feb. 28*

Leave it to this cool museum to title a show with a hashtag. It's a cool gesture that hat-tips an eternally cool subject: the Bauhaus design concept and its star proponents, among them Marianne Brandt and Marcel Breuer. *#MustSee.*

MARCEL BREUER, *Lattenstuhl ti 1a*, 1922, Sammlung Vitra Design Museum
photo by Jürgen Hans, © Vitra Design Museum

# Fish *Minds*



*No nautical nonsense here. Our favorite ethologist (that's animal behaviorist to you and me) pours light on the emotional lives of fish.*

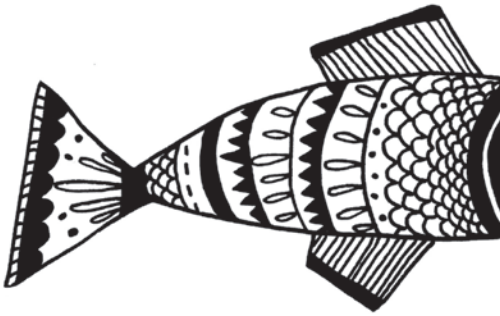
THE PHRASE "FISH MINDS" does not sit comfortably in human consciousness. With their unblinking eyes and mythical three-second memories, fishes are commonly deemed dimwitted. But science tells a different story.

Fish cognition is actually a flourishing area of inquiry. Fishes use tools, they recognize each other as individuals, and they have "shoal mates." They also change their behaviors according to who is watching them. Scientists call this an "audience effect." For example, courting male guppies curb aggression when being watched by female guppies, who prefer gentle males; if the witness is another male, however, they make no effort to restrain themselves.

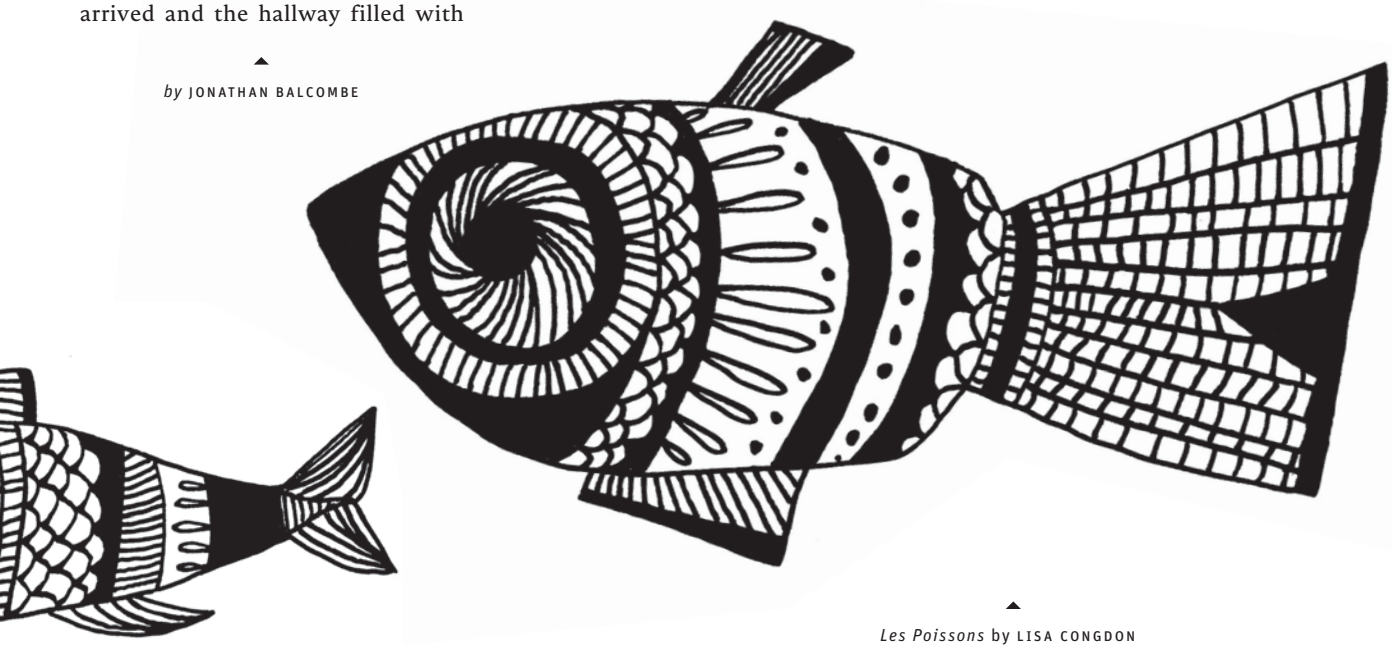
Fishes can also recognize individual humans. One summer, a kindly post-doctoral student fed a smallmouth bass that had been languishing alone in its tank, nestled in a university's quiet basement corridor. When autumn arrived and the hallway filled with students again, the shy fish mostly hid out of view. But any time the student came near the tank, the bass came out to greet her, even when she was ten feet away and surrounded by other people.

One of my favorite examples of fish smarts involves the Frillfin goby, a humble little dweller of intertidal zones. At low tide, they inhabit tide pools. Occasionally one of these fish needs to get from one pool to another, say, to evade a lurking predator. They do it by jumping, and they rarely miss.

How do these little athletes know which direction and how far to jump? They memorize tide pool topography by swimming over them at high tide. Ethologists call this "cognitive mapping." The fish can map an intertidal zone in one session and recall it weeks later. It sure beats making a leap of faith.



*by* JONATHAN BALCOMBE



*Les Poissons* by LISA CONGDON

IN 1948
ARCHITECTURE
LITERATURE
MUSIC
GRAPHIC ARTS
AND SCULPTURE
WERE OLYMPIC
EVENTS



JACKSON POLLOCK, *Untitled*
The Museum of Fine Arts Houston (1949)

## BLIND SPOTS

BY MICHAEL DUTY

SOME ARTISTS are pivotal figures whose works are so arresting that we are forced to see art in an entirely new way. Jackson Pollock was one of those artists. He burst onto the New York art scene in the 1940s with bold, paint-splattered canvases that signaled a new direction for American art. Some art historians have said Pollock almost singlehandedly moved the capital of the art world from Paris to New York.

Gavin Delahunty, Hoffman Family Senior Curator of Contemporary Art at the Dallas Museum of Art, sees Pollock as an artist who changed the art world. In an interview with the BBC regarding *Jackson Pollock: Blind Spots*—then showing at the Tate Liverpool and opening in America at the Dallas Museum of Art on November 20, 2015—Delahunty said, "There was art before Jackson Pollock and there is art after Jackson Pollock." In other words, Pollock not only fundamentally changed the course of contemporary art, but also people's perceptions of that art.

Pollock gained fame in his own lifetime, and notoriety following his death in a car crash at age forty-four. His brilliantly colored "drip" or "action" paintings, full of energy and movement, captivated the art world when first displayed in the 1940s and still do today, often commanding eight-figure prices in the auction market.

Most people associate Pollock solely with the paintings of that era but may think differently after viewing this exhibition. Curated by Delahunty, he juxtaposes several of Pollock's more familiar works with paintings from a little-known series executed in the early 1950s. Known as the "Black Pourings," these paintings show a very different side of Pollock's work, but one that Delahunty says should be considered an integral part of his progression as an artist. According to Delahunty, Pollock's better-known pieces have so dominated subsequent appreciation of his art that they have created "blind spots" in terms of analyzing and evaluating his total career. This exhibition is the first that attempts to place this unrepresented series in the overall context of Pollock's work.

The paintings of "Black Pourings" were made by pouring black enamel paint on unstretched, raw canvas. In some instances the artist used a turkey baster to more finely direct the paint.



JACKSON POLLOCK, *Untitled*
Ink on Japan paper (1949)

Many of the paintings contain figurative elements in addition to the abstract, perhaps foreshadowing a direction that Pollock would have taken had he lived longer.

This exhibition, which is being shown at only two museums, marks the first time in thirty years that a large selection of the "Black Pourings" have been brought together. (Delahunty served as head of exhibitions and displays at Tate Liverpool prior to his current appointment at the DMA.) The exhibition was first displayed in 1950 at Betty Parson's gallery in New York, where none of the paintings sold.

Although influential to artists, the paintings have remained relatively obscure until Delahunty's groundbreaking exhibition. Over the years, many critics have dismissed the Black paintings as evidence of Pollock's well-documented demons catching up with him; some have seen the paintings simply as an extension of the artist's alcohol-fueled depression. Delahunty does not dispute the paintings were created in a particularly dark period in Pollock's life, but he asserts that Pollock was fully in control of his prodigious talent when he executed the series. Delahunty said in a *New York Times* interview, "They are him at the height of his control—his balance of chance, gravity, and skill."



▲ Jackson Pollock
*photograph by* HANS NAMUTH

*Jackson Pollock: Blind Spots* will remain on display at the DMA until March 20, 2016. In addition to the paintings, the exhibition also includes rarely displayed sculptures and drawings by Pollock. Just as Pollock himself changed the direction of modern art, this exhibition will likely change the way that Pollock's work and career are perceived.

Upon touring the exhibition at the Tate Liverpool, London art critic Laura Cumming said, "*Jackson Pollock: Blind Spots* is a sensational exhibition—grand, exhilarating, and so unexpected as to make the painter's career look altogether different." ⧗

"THEY ARE HIM AT THE HEIGHT OF HIS CONTROL—HIS BALANCE OF CHANCE, GRAVITY, AND SKILL."



JACKSON POLLOCK, *Untitled*
The Museum of Fine Arts Houston (1949)

# MARFA CONTEMPORARY

100 East San Antonio St. | Marfa, TX | 79843
432 729 3500 | www.marfacontemporary.org







IRIS VAN HERPEN, *Capriole* (2011)
*photograph by* MICHEL ZOETER

# TRANSFORMING FASHION

One measure of a culture's sophistication is its signature textile. For the ancient Egyptians, it was linen; in Asia since the eighth century, splendid silks. Future historians will look back on this century for its innovations in man-made materials and on Iris van Herpen as a synthetics pioneer. A fashion designer born and based in the Netherlands, just 31 years old, is already internationally acclaimed for futurist designs that seamlessly combine traditional handwork, unusual materials (such as magnets and boat rigging), and groundbreaking technology (3-D printing). ¶ Her work is most often described as sculptural. Yet these are not stiff getups for robotic mannequins: a microfiber dress with acrylic-glass accents might look as if it could stand up on its own but assumes its true shape only with a moving body inside. "By bringing form, structure, and materials together in a new manner," Van Herpen says, "I try to suggest and realize optimal tension and movement." She succeeds: even her most serrated-seeming creations are as pliantly wearable as they are jaw-dropping to behold. ¶ Rocket-boosted and ready for liftoff, Van Herpen is always the talk of the venerable Paris haute couture shows, where she might be a shocking anomaly if not for her old-school dressmaking craftsmanship. A rock star no less than the people she dresses (Beyoncé, Björk, Grimes, Lady Gaga), Van Herpen designs out-of-this-world fashions not seen on any other runway in this galaxy. ¶ Let other designers collaborate with movie stars to create clothes; Van Herpen, forward fashion's proto-punk aeronautics engineer, prefers partnering with scientists, philosophers, architects, and fellow artists to make art.

**Transforming Fashion** ***is on exhibit at the High Museum of Art in Atlanta, Georgia, from November 7, 2015, through May 15, 2016.***

*by* JULIA SZABO









*photography by* BART OOMES *and* INGRID BAARS



IRIS VAN HERPEN, *Hybrid Holism* (2012)
*photograph by* MICHEL ZOETER



ANDY WARHOL

# FAMOUS FOREVER

**THE ANDY WARHOL FILM PROJECT** at the Whitney Museum of American Art is an ongoing collaboration between the Whitney and the Museum of Modern Art to investigate, catalogue, preserve, and re-release all of Warhol's films. The second volume of the catalogue raisonné is forthcoming. *The Bed,* written by Robert Heide, and other Warhol films made between 1963 and 1968 are currently being restored as part of this project. Here, Heide recounts his days at Warhol's Factory and the events leading up to their collaboration on *The Bed*.

I FIRST MET ANDY WARHOL AT ALDO'S "fine gentlemen's" restaurant on Bleecker Street in 1961. He was sitting alone at a candle-lit corner table. He seemed like a strange introverted man—painfully shy, passive, and turned inward in discomfort. He had pale, translucent skin and was wearing his silver-blond Truman Capote–style wig, complete with a side bang, which he occasionally pushed back from his forehead in a dramatic manner. When he spoke, it was in a muted whisper.

We were introduced by photographer Edward Wallowitch. I knew Edward previously at Northwestern University, where I was a theater student. Later we reconnected in Greenwich Village along with his brother, John Wallowitch, who hosted sing-along salon cocktail parties.



Andy Warhol, Ingrid Superstar, and Robert Heide (circa 1965) photograph courtesy of Robert Heide from his personal collection

John, a cabaret singer-pianist, lived with Edward in a bohemian-style apartment at 8 Barrow Street. On many evenings in those halcyon days, chanteuses like Eartha Kitt, Alice Ghostley, Lovelady Powell, and Joanne Beretta sang their hearts out to captivated audiences.

At the time, Warhol was a star illustrator in the advertising business, where with pen and ink he drew shoes

Andy Warhol filming *Snow White and the Seven Dwarfs* (1968) *photograph by* SANTI VISALLI

*by* ROBERT HEIDE

**"I would ride all over town in Bob Dylan's limousine."**



for full-page newspaper ads. He was entering the trendy new world of Pop Art. He had been making silk screens of his Campbell's soup cans, but his latest work was inspired by a *Daily News* story about two suburban housewives who had been poisoned after eating sandwiches made with A&P canned tuna. Edward had cut out this oddball article, and Andy decided to make a silver silk screen out of it. Later, a giggling Andy gave one of the series to Edward as a birthday joke. Today, this prank-gift would be worth millions.

After our first meeting, Andy began showing up regularly at John Wallowitch's musical-extravaganza cocktail parties. It was becoming clear that Edward and Andy were a twosome. Andy purchased Edward's bizarre, spooky photos of suicide leaps out of buildings, gruesome car crashes, and, in one case, an electric chair for sums of about $300 each. Andy's aluminum-foil-lined Factory, which I had begun to frequent, housed big silk-screened prints of cowboy Elvis, Jackie in mourning, Marilyn, Marlon, and Liz Taylor. The prints were stacked against the walls alongside the lithos of Campbell's soup can and hanging rolls of cow wallpaper.

In 1965 and 1966, it was a blast hanging out at the Factory with regulars like Billy Name, Gerard Malanga, Brigid Berlin, Jane Holzer, Viva, Joe D'Allesandro, Taylor Mead, Ultra Violet, Freddie Herko, Paul America, Pope Ondine, Danny Fields, the three drag "sisters" Jackie Curtis, Holly Woodlawn, and Candy Darling, the young Bibbe Hansen (daughter of artist Al Hansen), and Ingrid Superstar. I even found myself acting in two Warhol films—*Batman Dracula* and *Camp*, opposite Jack Smith the notorious artist and writer/director of *Flaming Creatures*. With the glowing Warhol superstar Edie Sedgwick, I would ride all over town in Bob Dylan's limousine.

THE CAFFE CINO was the first place where "gay" plays could be written and performed. Open from 1958 until 1968, Caffe Cino—run by a bearded, burly Italian impresario named Joe Cino—became my main stomping ground. Often designated in theater history books as the first Off-Off-Broadway theater, it ran shows like Lanford Wilson's *The Madness of Lady Bright*, Robert Patrick's *The Haunted Host*, and Tom Eyen's camp parodies starring the Queen of Off-Off-Broadway, Helen Hanft. Cino attracted crowds of playwrights, actors, and the like. During this time, burgeoning playwrights like myself, Paul Foster, John Guare, and Sam Shepard wrote and produced super-realist plays that broke boundaries.

One of my plays, *The Bed*—a critical success and audience favorite at Caffe Cino—features two men caught in a time warp, taking drugs, guzzling bourbon, and unable to get out of bed, sometimes for days at a time. One of them finally jumps up in a state of desperation and announces he is about to commit suicide by leaping out the window, but instead changes his mind and goes out to buy a Coke and a pack of cigarettes. On several occasions Andy Warhol was in the audience watching *The Bed* and, having recently taken to black-and-white filmmaking, decided to make a movie of it.

*The Bed* was shot at Richard Bernstein's Bowery loft with Andy filming from the top of a ladder and

Andy Warhol filming Robert Heide's *The Bed* in 1965
photograph courtesy of Robert Heide from his personal collection



# *WARHOL'S SUPERSTARS*

**THEY WERE YOUNG, BEAUTIFUL, MALLEABLE, AND MANIPULATABLE, AND ALL PART OF A CORE GROUP OF NEW YORKERS ATTACHED TO THE NIGHT-LIFE CULTURE CREATED BY THE FATHER OF ALL POP, ANDY WARHOL. SOME THRIVED AND SURVIVED TO TELL THE TALE. OTHERS PERISHED WITH DRAMATIC RESOLVE.**

**VIVA (SUSAN HOFFMAN)**
She starred in *Blue Movie,* a film shot by Warhol in which he used Viva's intellect and nonchalance to mask the obscenity of a pornographic film with scholarly conversation. This is what Andy called "redeeming social value."

**BRIGID BERLIN**
Andy's right-hand girl and a debutante, she could often be found tangled in a phone cord, with Warhol on the other line. In addition to her own art projects—namely Polaroids and "trip" books—she acted in his films, most notably *Chelsea Girls*.

**ULTRA VIOLET (ISABELLE DUFRESNE)**
A student of Salvador Dalí—with whom she was linked romantically—before meeting Warhol. She was a successful visual artist and author who lived up to her name, with purple lipstick, hair, and beet-juice-stained cheeks.

**BIBBE HANSEN**
As a teenager, she spent time in juvenile institutions, a story that inspired Warhol's film *Prison,* starring Hansen. Hansen also danced with the Velvet Underground.

**JOE D'ALLESANDRO**
A former nude model turned actor who appeared in Warhol films and mainstream movies. His is the crotch shot on the Rolling Stones' *Sticky Fingers* album cover.

**BILLY NAME**
American photographer and archivist of the Factory from 1964 to 1970. His relationship with Warhol led to many collaborations, including the "silverizing" of Warhol's studio.

**FREDDIE HERKO**
With Mozart on full blast, this American Ballet Theatre School dancer took his final leap from a fifth-story apartment window in which he fell to his death. Herko starred in seven of Warhol's early film experiments, including *Jill and Freddie Dancing*.

Superstars Ultra Violet, Viva, and Gerard Malanga in the lobby of Columbus Hospital
New York Daily News/ Getty Images

**TAYLOR MEAD**
Film critic J. Hoberman called Mead the "first underground movie star." He acted in eleven Warhol films, and could often be found reading his poetry aloud in the Bowery Poetry Club in New York.

**BABY JANE HOLZER**
While she walked down Lexington Avenue in all her high-fashion glory, Holzer's blinding glamour hooked Warhol in. She subsequently acted in ten of his *Screen Tests* and became his first celebrity superstar.

**PAUL AMERICA (JOHNSON)**
He was described by Warhol as "like a comic-strip drawing of Mr. America, clean cut, handsome, very symmetrical," though Warhol only communicated with him through intermediaries because he also described him as "without a brain in his head." This Ken-doll youth starred in one full-length Warhol film, *My Hustler*.

**GERARD MALANGA**
Poet and photographer, Malanga became Warhol's chief assistant in the mid-1960s. This creative duo founded the now legendary *Interview* magazine, and worked together on Warhol's *Screen Tests* project.

*by* GREG HORTON *and* KELLY ROGERS




Caffe Cino in Greenwich Village
Courtesy of Billy Rose Theatre Division, the New York Public Library



Larry Burns and James Jennings in Warhol's version of *The Bed* (1966). Photograph courtesy of Robert Heide from his personal collection

his assistant Danny Williams shooting close-ups. Utilizing a split screen, the film version was first shown at Jonas Mekas's Filmmakers' Cinematheque at the 41st Street Theatre in April 1966. At that time, Andy invited me to write a scenario for Edie Sedgwick in which she kills herself, so I wrote an account of the suicide of the "Mexican spitfire" movie star Lupe Velez for Edie to perform. *Lupe* was shot beautifully in color and is one of Warhol's most popular movies.

Found in the vaults at MoMA, where they were originally stored, were the nitrate film cans containing *The Bed* and many other Warhol films now in the lineup for digital restoration under the direction of Claire Henry at the Whitney. The project, befitting the legacy of Warhol's moving images, underscores the artist's understanding of time, from fifteen minutes to forever.

**ROBERT HEIDE**

Robert Heide is a New York City–based playwright who has written more than a dozen books on American popular culture such as *Popular Art Deco, Box-Office Buckaroos, Starstruck, The Mickey Mouse Watch, Home Front America,* and *Dime-Store Dream Parade*. His plays have been produced all over the world and are published in the anthologies *The Best of Off Off Broadway, The Off Off Broadway Book,* and *Return to the Caffe Cino*. Heide has appeared in several documentaries, including *Andy Warhol's Factory People, Lords of the Revolution, The Century: America's Time,* and *Beautiful Darling;* he was also interviewed in January on BBC3 Radio for a special program entitled *Andy Warhol's Factory Friends*.

⧗

S A T O R

A R E P O

T E N E T

O P E R A

R O T A S

# REFLEXION



**ArtDesk editor-at-large Larry Keigwin recently commissioned pieces from two of the most exciting young choreographers in contemporary dance, Loni Landon and Adam Barruch. These works will be performed at New York City's Joyce Theater in December 2015. Landon is a dancer with the Metropolitan Opera in New York and co-founder of the Playground, which gives young choreographers a chance to experiment. Barruch received a 2014 Lotos Foundation Prize in the Arts and Sciences, and his company is in residence at the Lobero Theatre in Santa Barbara this fall. Here, Loni and Adam talk about the challenges and exhilaration of choreographing for Keigwin's company.**





ADAM BARRUCH

Adam Barruch began his career as a young actor, performing professionally on Broadway and in film and television, working with prominent figures such as Tony Bennett, Jerry Herman, and Susan Stroman. He later received dance training at LaGuardia High School of Music & Art and Performing Arts. After three years, he graduated early and was accepted into the dance department at the Juilliard School. As a dancer he has performed the works of Jirí Kylián, Ohad Naharin, Susan Marshall, José Limón, and Danièle Desnoyers; he is currently a dancer with the Sylvain Émard Danse in Montréal.

**ADAM BARRUCH**

Hello! What are you working on right now with Keigwin + Company?

**LONI LANDON**

Right now, I have all the parts [of a new piece], and I have to put it together like a puzzle and figure out the composition of the whole thing. I'm working with composer Jerome Begin on music for two live violinists, which is really amazing. I have collaborated with him before, and we have a very organic way of working together. The violinists are actually a married couple, which I love. They are called String Noise.

What about you? Where are you in the process?

**ADAM BARRUCH**

The piece that I'm working on right now has a rough working title of *Drop*. A drop in popular music, especially electronic dance music styles, is a point in a music track where a switch of rhythm or bass line occurs and usually follows a recognizable build section and break. What was interesting to me was to create a piece that was about the birth of dance culture and also work with the practicality that Keigwin + Company often utilizes.

I love to work in abstract narrative and with very natural elements, but I don't often get to do that with commissions for other companies just because of time constraints. Also, some companies don't really have this [allowance for flexibility] in their arsenal. So it was really exciting for me to access that aspect of my work with Keigwin. I began the process by ingratiating the dancers into my world, so to speak. I taught them movement phrases that were generated in my body. It's very important to me to establish a world at the beginning of the process, so there is a common entry point during the generation of new material.

The world definitely evolves as I see what the tone of the material becomes, and I do my best to let go of any preconceived notion of what I [think] might happen and follow the trajectory that is being created organically. In this process, I asked the dancers to create gestures and partnering passes based off of words and images that relate to the piece. I might say, "Moon, pulse, match, getting ready to go out, bite..." and the dancers interpret that in their own ways. I weave this material together to create the bulk of the piece.

It was exciting to see a combination of their world and my world. I have a rough structure of this piece, which does evoke the birth of dance culture and represents the intrigue that happens both in and around the dance floor. I'm working with a composer, Roarke Menzies, who uses his voice, mouth, and body as sound sources, along with audio hardware, software, and field recordings, to create electronic and electro-acoustic works. He is a magician in the studio. He works mainly in the electronic genre, which was really exciting to kind of show us to a new world.

How has this process differed with processes you have done with other companies?

**LONI LANDON**

I also use a lot of abstract narrative, and I start out with improvisational exercises that will lead to some more interesting movement development and new movement invention. I'm really into seeing how the dancers can move differently ... be a little bit more raw ... have a little bit more exploration in their movement, to really let them

*photography by* ALLEN BIRNBACH

evolve with themselves and to find more within their own movement.

I also started out with a phrase. We manipulated it, and I totally flipped it around and changed a lot of it—changed the orientation, changed the theme. This is where we really pull to make it inventive. Now that I have it, I just need to figure out which part goes where.

Adam, what have you gained during this process, working with Keigwin?

**ADAM BARRUCH**

This process has allowed me to go outside of my usual comfort zone. With commissions, you have a very limited amount of time—two weeks, maybe—so you can't really reinvent the wheel. You can alter minor aspects of your formula, but with two weeks you really have to know what's going to work.

Being comfortable to go outside of my usual formula, I've created a very different kind of structure for the piece. There are many moments in this work that are pedestrian, and there are many vignettes that utilize non-movement to tell the story and to move the narrative along, and that's very different for me. Usually my work tends to be very verbose, very layered. There's a complexity in the work that I do for Keigwin, but there is also a simplicity in form that I'm really excited about.

**LONI LANDON**

That sounds amazing. I'm excited to see how it turns out!

**ADAM BARRUCH**

I'm curious about the visual elements of your piece. Have you thought about lighting, costumes, scenery?

**LONI LANDON**

I just met with my costume designer, Naomi Luppescu, and I showed her rough drafts of what I've been doing. I like her because she mixes everyday streetwear with dancewear—because I don't really like true dancewear—to make it look more contemporary. I'm also excited to work with the lighting designer, Clifton Taylor. We worked on New Dances at Juilliard together, and he understands the aesthetic I am looking for. And the fact that I have two live instruments will make it feel more intimate. I think my piece is starting to feel like—I don't want to say a "family," but it's definitely a close group of people that are going through some kind of journey together.

**ADAM BARRUCH**

I'd also like to go into that vein of contemporary pedestrian clothing with a mix of dancewear. I'll be working with Reid Bartelme and with his collaborator Harriet Jung on costumes. Bartelme is a wonderful costume designer.

I see the dance space actually being a little bit smaller than the actual stage, so that the movement and all of the vignettes are brought closer to the audience. I see a very delineated space, perhaps a rectangle with a white perimeter. This perimeter keeps the movement contained and maintains intimacy throughout. It also gives some contour in terms of the lighting of the piece. The space outside the square is darker than the interior. This allows for two worlds to happen simultaneously but giving the thrust to the center space.

I also would like to have visible lighting fixtures, possibly even using fluorescent lights right over the dancers' heads to give a more claustrophobic feel.

And smoke. Haze makes everything look better—I love a humid environment with haze.



**LONI LANDON**

Loni Landon, born and raised in New York City, received her training from the New York City High School of Performing Arts, the Dance Theater of Harlem, the School at Jacob's Pillow, and the Scholarship Program at Hubbard Street Dance Chicago. Before entering Juilliard, Landon was a National Foundation for Advancement in the Arts Young Arts Finalist. In 2005, under the direction of Larry Rhodes and the late Benjamin Harkarvy, she received her BFA in dance from the Juilliard School. She currently dances with the Metropolitan Opera in New York City.





My concept right now is to have the costumes be slightly gritty but with an elegance as well—like Adidas with some sparkle.

**LONI LANDON**

Ooh, I love that. That's great. I'll definitely have kneepads incorporated into mine.

**ADAM BARRUCH**

I'll have kneepads, too. Will the piece be in socks or bare feet?

**LONI LANDON**

I'll see how it goes. I danced in Europe, so I danced a lot in socks—something that still isn't present in American contemporary dance. Dancing in socks changes your quality of movement and creates a seamless flow, which I enjoy. There is a huge debate over socks in this country. They're just socks. I also use kneepads a lot in my work because I love floor work.

There are a lot of answers I'm not sure about right now, but the more I work on it, it will come to light. And also, it's been great to have some time away from [the piece]. That's what has been different about this process, too: that we don't have to know all the answers, that we have some time and some space. It's like a relationship. You grow, you learn some things about yourself, you learn some things about the other person, you have some time to look at it, and then you can move forward.

**ADAM BARRUCH**

I agree. Where do you see your work going in the next few years?

**LONI LANDON**

I'm interested in creating something, not necessarily as a traditional contemporary dance company, but something that involves a lot of the arts together, like an interdisciplinary type of group—especially with technology and film. I love thinking about how to move dance forward.

I'm also really passionate about my program, the Playground NYC, where we bring choreographers to work with dancers in New York. I want some time to really investigate and grow and have a few residencies and to not feel rushed. That's the problem when you're a young choreographer in the city; you have to create something very fast with limited resources. Many people I meet my age are creative and very knowledgeable about the arts but never go to see any shows on their own. I would love to figure out how to reach this type of a new audience.

**ADAM BARRUCH** **LONI LANDON**

Very cool. And for you?

**ADAM BARRUCH**

I see my work going in several directions. I do think I am headed into creating more physical theater rather than dance. I'd like movement to be a tool in creating a theatrical experience, but I don't want that to be the only form of expression.

I'm about to start work on a dance-theater version of *Sweeney Todd*. It will be interesting to see if I can blend movement seamlessly into the musical without detracting from the music and lyrics. I am also excited to continue work in design and visual art as well. I have a pretty continuous drawing practice, and now am starting to put these prints on clothes.

I am also interested in how dance relates to the bigger picture—how my knowledge of the body extends into physics, medicine, and psychology. Not sure how these interweave, but I'm about to start working with the incredible choreographer and dancer Margie Gillis on her Legacy Project, using dance to transform conflict. How our awareness of our physical and emotional bodies as microcosms can allow us to look at larger-scale problems and tease out conflict in domestic or even diplomatic situations.

**LONI LANDON**

On a closing note, what's been really special about this whole experience is being here with you. We have known each other for sixteen years; I met you when you were just thirteen years old. To have this journey with you, and to have this friendship as well, to be a collaborator and a colleague, especially during the planning process, has been extra special.

**ADAM BARRUCH**

We definitely would like to thank Larry for having us, for trusting us with his dancers, and [allowing us] to create work for the Joyce. We can't wait to get back into the studio! ⧗

**KEIGWIN + COMPANY was founded by artistic director Larry Keigwin in 2003. KEIGWIN + COMPANY presents Keigwin's electrifying brand of contemporary dance on a myriad of stages, including the John F. Kennedy Center for Performing Arts, the Joyce Theater, Works & Process at the Guggenheim, and New York City Center, among others. Keigwin has created dozens of dances for himself and his dancers, as well as for the Royal New Zealand Ballet, the Martha Graham Dance Company, New York Choreographic Institute, the Juilliard School, Vail International Dance Festival, and many others. The company's first-ever film project, *Bolero Senior Citizens*, is a collaboration with noted director Richard Press.**

## rick lowe

# COMMUNITY GENIUS

WITH THE ADVENT OF THE PUBLIC ARTIST, "SOCIAL PRACTICE," ALSO KNOWN AS "SOCIAL SCULPTURE," IS A GROWING MEDIUM FOR CREATORS OF PLACES, IDEAS, AND INSTALLATIONS, ALL DESIGNED TO IMPROVE THE LOT FOR THE REST OF US. IN NORTH AMERICA, RICK LOWE OF TEXAS IS ITS PATRON SAINT.

*by* CAROL KINO

*photograph by* ALLISON V. SMITH


Good Food
VICKERY MEAD

# imagine

you hear of a neighborhood hidden in the heart of a city, a place so culturally diverse it's been dubbed a miniature United Nations. It's where people come when they're down on their luck or struggling to make ends meet, where refugees end up marooned and illegal immigrants can make themselves invisible. Imagine you can see the scores of lives that collide there, and gain insight into the individuals who inhabit them.

That's when you suddenly realize that a Mexican immigrant who cleans houses for a living knows a vast amount about a rarefied branch of Aztec dance, language, and culture, that the shy Iraqi refugee who hurries through the neighborhood covered in a head scarf is actually a loquacious former schoolteacher who can make wonderful flowers from colored paper and tells great stories about her homeland over tea. The guy who unlocks cell phones once had another life, too—one wherein he danced, juggled, and performed magic tricks in a traveling circus in his native Ethiopia. And then there's the homeless man who, throughout his troubles, has never lost his miraculous talent: the ability to restore any dying plant to life.

Even better, imagine that you are one of these people, and that you are suddenly walking through the world known for your gifts, rather than for your needs.

That's the power of Trans.lation, a project spearheaded by the artist Rick Lowe. Trans.lation has shone a new light on Vickery Meadow, an area in Dallas that's home to immigrants and refugees from more than 120 countries, including Burma, Bosnia, Ghana, Nepal, Peru, and Vietnam. It is said to be the most culturally diverse district in Texas, where more than two dozen languages are spoken, but the police know it for its high crime rates, and America knows it as the brief home of Thomas Duncan, the Liberian who became the only person in this country to die during the Ebola epidemic last year.

But since summer 2013, Trans.lation has slowly but surely set about making the neighborhood known for something else: first with a series of potlucks, talent shows, and craft markets that helped residents meet their neighbors, despite the language barriers, while also bringing in visitors from other parts of Dallas who'd never ventured there before. More recently, starting this past spring, Trans.lation has shifted shape to become a pocket-sized community center, where residents offer each other classes in subjects like drawing and painting, Ethiopian dance, Arabic, and English, with the aim of developing leadership skills and making connections in new ways. According to Carol Zou, an artist who lives in the neighborhood and currently manages the project, the aim is "to create a narrative of uplift, as opposed to a narrative of deficit."

Trans.lation has "raised awareness in Dallas of the existence of this extraordinarily diverse community right in its midst," says Jeremy Strick, the director of the city's Nasher Sculpture Center, about twenty minutes away by car but otherwise a world apart. "The wealth of talent here is something that has a potential to be a tremendous resource for the whole city. The idea was to create a form whereby people could demonstrate their talents and share them with each other and with the broader Dallas community."

What's truly surprising, though, is that Trans.lation isn't backed by a foundation or nonprofit or government entity: instead, it's an artwork, originally produced by the Nasher as part of XChange, an exhibition involving ten public sculptures sited throughout Dallas to celebrate the museum's tenth anniversary. As well as selecting ten different locations that would say something about the city, Strick says, "we wanted artists who could exemplify ten different approaches to working in public."

Lowe was an easy choice, for he was already well known for Project Row Houses, an initiative that saved twenty-two abandoned shotgun houses from demolition in Houston's Third Ward district, turning them into classrooms, galleries, and studios, and filling them with artist residencies and community programming. Begun in 1993, the venture now encompasses nearly six blocks and has been wildly successful in using art and the community it engenders, to revitalize the neighborhood.

Project Row Houses has also won Lowe many awards, including a seat on the National Council on the Arts in 2013 and a John D. and Catherine T. MacArthur Foundation "genius grant" in 2014. He's now regarded as "one of the top social-practice artists working in the world today," says Noah Simblist, a professor at Southern Methodist University in Dallas, who invited Lowe to teach a class on the subject last year.

Vickery Meadow, Trans.lation (2013) ▸
*photograph by* ALLISON V. SMITH



White Cube at Vickery Meadow
*photograph by* STEWART COHEN

An art form that lies somewhere between sculpture, performance, public art, and activism, social practice is growing increasingly popular as the commercial art world booms. The category can comprise projects as diverse as Rirkrit Tiravanija cooking Thai curry in a gallery, Suzanne Lacy convening hundreds of people for a discussion of women's issues on a Brooklyn residential street, or the Swiss artist Thomas Hirschhorn's 2013 *Gramsci Monument*, a plywood memorial to a Marxist philosopher erected in a Bronx housing project by the paid labor of its tenants.

Lowe is working more along the lines of Joseph Beuys's notion of social sculpture, which suggests that social relationships can be shaped and sculpted into new forms, much as one might model clay or wood.

Casting Trans.lation as an artwork, however, almost seems to diminish its power; such a perspective suggests that the people who animate it are but pawns in some artist-as-creator's aesthetic game. Yet meet Lowe in person, and he seems so present and engaged—and so alive to the possibilities of others—that one comes away convinced.

"The point of this kind of work for me is not so much about me doing it," Lowe says, "but trying to structure the work in a way in which folks in the local communities can carry it forth."

So why call it art rather than activism? Lowe laughs. "If I were to give you the modern conceptualist-artist answer, I would say, 'Because an artist did it, and they said it was art.' " While that's clearly not where he's coming from, his aims are also different to those of an activist or social worker. Instead of a direct, specific goal, he says, "I'm trying to find the poetic relationships that might manifest themselves through certain kinds of activities and trying to figure out how to orchestrate that in a way that tells a story. What are the relationships that

## NASHER SCULPTURE CENTER



*Midsummer Circles* by Richard Long (1993)

THE TWELVE-YEAR-OLD NASHER SCULPTURE CENTER is renowned for its holdings of work by the likes of Picasso, Rodin, and Giacometti. It is also known for its glorious garden and its jewel-box-like Renzo Piano–designed building with barrel-vaulted glass and travertine bays. But from its origins, when founders Raymond D. and Patsy Nasher decided in 1965 to display sculpture from their collection in NorthPark Center, the high-end Dallas mall that helped build their fortune, its mission has always been decidedly public—and unconventional.

That mission was evident during the museum's tenth anniversary in 2013, which it celebrated with XChange, ten works shown throughout the city of Dallas showcasing the manifold manifestations of public sculpture today. They ranged from the material and monumental, like Liz Larner's *X*, two mirrored stainless-steel works erected at the University of Texas, to the ephemeral and evocative, like the temporary pavilion designed by Chilean-born Alfredo Jaar, installed in the Nasher's sculpture garden, that allowed visitors to hear the first cries of babies born in Dallas during the show's run. A social -practice sculpture, Trans.lation, by Rick Lowe, who became the Nasher's first sculptor-in-residence in 2014. "We felt that the field of sculpture had become so diverse," director Jeremy Strick says. "We wanted to highlight that diversity."

Most recently, the museum has announced another effort to advance sculpture's public profile: the Nasher Prize, which comes with a $100,000 honorarium. The prize is to be awarded annually, according to a news release, for "a significant body of work that has had an extraordinary impact on the understanding of the art form." The prize is open to artists around the world, the winner will be chosen by a jury of six curators, museum directors, and art historians plus one artist, the British sculptor Phyllida Barlow.

The aim is to do for sculpture what the thirty-six-year-old Pritzker Prize has done for architecture, making it "part of a broader conversation," Strick says. "Sculpture is doing so many things today. This offers the possibility that the kinds of issues that sculptors are thinking about can be discussed outside the art world."

*by* CAROL KINO




happen between the team members, or the people that are trying to use it as a vehicle? What kinds of things are revealed to people in that process? It's about focusing people's perceptions on things they wouldn't normally look at."

In fact, Trans.lation's first project manager, Sara Mokuria, isn't an artist but an activist and researcher at the Institute for Urban Policy Research at the University of Texas at Dallas who grew up in Vickery Meadow herself. Using art to effect social change, Mokuria says, "allows space for creativity, for imagination, for visioning," in a way that more traditional routes, restricted by concerns about best practices or getting votes, might not. "It's a discipline that allows for more risk-taking," she says. "Art is allowed to circumvent some of that thinking and just do."

Curiously, Lowe says he didn't arrive in Vickery Meadow expecting to focus on cultural talent. Instead, he explains, "I went in with the idea of trying to find some way to create a common link between people because so much of the neighborhood's identity was about crime. Oftentimes, crime stems from disconnection among different folks. So I wanted to figure out how we can create connections between them."

After weeks of walking around the neighborhood, choked with dilapidated low-rise apartments and traffic, and scant on public space, he noticed that the people who lived there did a lot of walking, too. They often congregated and held impromptu garage sales on Ridgecrest Road, a residential street. The idea of setting up a market there, under a lone oak tree he'd noticed, took root. Working with Mokuria and a steering committee of local artists and community members, Lowe began holding trial events there in June 2013.

The first was a potluck cooked by local mothers, whose planning sessions required translators fluent in at least six languages, including Spanish, Nepalese, French, Swahili, Hindi, and Arabic. Next came music jam sessions and a talent show, whose range was so broad—everything from storytellers to singers to dancers—that it left Lowe floored. "It went from an eighteen-month-old little Somalian girl dancing a traditional dance to an eighty-six-year-old white guy doing the hokey-pokey," he says, "and then in between you had people dancing to black gospel and Latino rap." It was also a revelation to realize how deeply culture was rooted in the residents' lives. "We often forget about that in the U.S.," he says, "because here cultural producers are usually specialists."

In October 2013, Trans.lation officially launched its monthly pop-up markets, which combined performance with goods for sale, such as paintings, paper flowers, jewelry, crocheted hats and blankets, appliquéd bags, and up-cycled shoes. There were also tropical plants on offer, courtesy of a local homeless man known as the Plant Man, who for years had kept body and soul together by collecting dying plants from a nursery, resurrecting them, and hawking them from a shopping cart.

By December, the market had galleries, too—three rolling exhibition spaces dubbed White Cubes. The attitude, says Darryl Ratcliff, the project's artist-in-residence during its first year, was basically, "Why not? Why couldn't there be really well-curated, really interesting art exhibition buried right in the middle of a place where there weren't cultural facilities?" One of the first exhibitions was devoted to an installation by the Plant Man, who now goes by his given name, Jonathan Harris. "We wanted to monumentalize his daily activity inside the community," Ratcliff says, "because we were thinking a lot about how a gallery can make people notice things they might not always pay attention to." Harris now works for the nursery that used to give him dying plants, and he recently showed one of his plant installations in a curated exhibition in Detroit.

Dianne Solís, a reporter who covers immigration for *The Dallas Morning News*, feels the Trans.lation project has been successful. "[Trans.lation has] been terrific in raising the positive profile of the community and getting people to think about its assets rather than its problems," she says. "They came in and saw Vickery Meadow for the cinnamon that it is. They saw the pathos, the problems, the potential, and its bounce. They hit on universal themes of struggle and victory and saw individual stories propelled by all kinds of characters."

# OPENING GATES

*by* KELLY ROGERS



Dorchester Projects by Theaster Gates in Chicago, Illinois
photograph by JOE MCCUNE

Chicago-based conceptual artist Theaster Gates has a reputation for revitalization. Founder of the nonprofit Rebuild Foundation, an entity focused on cultural redevelopment, Gates has restored unused spaces through art since 2005. His work is driven by a desire to see more cultural and artistic programming in his hometown of Chicago.

Referred to by *The New York Times* as "Chicago's Opportunity Artist," Gates, who is director of Arts and Public Life at the University of Chicago, uses an approach known as large-scale urban intervention. By focusing on the cultural foundations of underinvested areas, Gates has expanded the idea of what art is, and what art can be: philanthropy, redevelopment, and transformation.

One of his many projects, the Dorchester Artist Housing Collaborative, turned an empty housing project into an arts complex for mixed-income housing that was completed in November 2014. Gates describes this art-centered residential community as a "cultural institution."

"At the end of the day, it's not just about housing," Gates told the *Chicago Tribune* in November 2014. "It's about the city as form and sculpture. It's about how artists see things differently and as a result can make much more complicated considerations of race, class, gender, space and culture."

Most recently, Gates' has gone from the street to canvas and clay. This summer at the London gallery, White Cube Bermondsey, the *Freedom of Assembly* exhibition featured a new body of work by Gates, in which he explores the concept of assembly via large-scale tar paintings and sculptures. He has transformed materials from his Chicago renovations into politically charged pieces, his theme of freedom referring to the First Amendment of the U.S. Constitution, which protects the right to peaceably assemble.



An art class at Vickery Meadow (August 2015)
*photograph by* STEWART COHEN

They approached it, she adds, "sort of like journalists."

Yet Trans.lation yielded unwanted attention for Vickery Meadow, too, from real estate developers and other entrepreneurs who brought in other craft markets and began raising rents. By the time XChange ended in February 2014—just before Ebola cast its pall—Lowe knew he'd have to reconfigure it somehow. Later that spring, acting as the Nasher's first artist-in-residence, he reopened Trans.lation in a small storefront on a commercial strip as an unmanned community center. It took about a year to figure out what to do next. But a few months ago, he took on Zou, who started out by recruiting people from the community to offer classes.

"If you put up a 'We're Hiring' sign," Zou says, "people just come up to you with all sorts of things that they can teach."

That's how she learned that the Ethiopian cell phone salesman next door once danced in a circus, and that the Eritrean man working two shifts at 7-Eleven across the street—who came to Vickery Meadow via Egypt and Florida—is a wonderfully talented drummer and singer trying to record his first CD. (The former now teaches Ethiopian dance at Trans.lation, and Zou is hoping the latter will help her start a music jam session.)

Zou has regular visits from another neighbor, too: Sahra Mohammed, an Iraqi refugee who has been with Trans.lation from the start. When she first arrived in Dallas six years ago, Mohammed says, "I know I escape from the danger. But I am all the time sad. I remember my family. I am homesick. And I see people are not like me, especially as I have a headscarf." Once a primary-school teacher, now retired and caring for her ailing husband, Mohammed was also at something of a loose end. But at the first Trans.lation potluck, she learned that her long-dormant knack for making paper flowers was something others in this new land regarded as a gift. Soon, she was teaching her neighbors to make them, too—selling them at markets, making new connections.

"I am happy not for the money, but because I see people like my flowers," Mohammed says in a Skype call, her face beaming. "Now I have many friends: American, Ethiopian, from many different cultures. They love me. They visit me. They come here to drink tea with me. When I meet my friends from Trans.lation, I am happy."

"That's the Rick approach," Zou tells me later. "You assume everyone is an artist, and you just give them a little nudge and see where they go with it."

# FOLDING LIGHT

## *A Beacon for Contemporary Art in Oklahoma*



OKLAHOMA CONTEMPORARY, *Folding Light* (2015)
*all renderings by* ELLIOTT + ASSOCIATES

*by* RACHEL SHORTT




THE ANTICIPATION WAS TANGIBLE at the June 2015 meeting of Rotary International Club 29 of Oklahoma City, the largest Rotary Club in the world and Oklahoma's oldest civic organization. More than 500 attendees listened as Oklahoma Contemporary Arts Center's board president and founder, Christian Keesee, introduced plans for a new arts campus. Its destination would become the north gateway to one of downtown's most historic neighborhoods, Automobile Alley. The new building will be a game changer for the contemporary art world and contribute to the already remarkable twenty-year transformation of downtown Oklahoma City.

As a trustee of Oklahoma Contemporary, I am immensely proud of the impact this organization has had on tens of thousands of citizens. Since its founding in 1989, Oklahoma Contemporary has been dedicated to encouraging artistic expression in all its forms through education and exhibitions, inspiring a lifetime appreciation of the arts, and encouraging an enthusiasm for creative practice. At its current location in State Fair Park, the center makes art accessible with free exhibitions and year-round classes that are both progressive and innovative. The new building will allow the organization to greatly expand its mission to provide "art for everyone."

A new 4.6-acre campus will house a four-story, 50,000-square-foot building, including 8,000 square feet of gallery space, and is expected to draw 75,000 annual visitors to world-renowned contemporary art exhibitions.

"We plan to open the main building in 2018," Keesee says. "In the meantime, we are



## "Architecture is a reflection of the cultural values of a city." Rand Elliott

going to continue building our campus and programming at both the fairgrounds and downtown location."

Located at Northwest 11th Street and Broadway and designed by Oklahoma architect Rand Elliott, Folding Light will react to the ever changing colors of the Oklahoma sky. Elliott's twenty-first-century contemporary design will use Galvalume metal and glass for the building's exterior skin, enabling the material to reflect the changing light and colors of the atmosphere onto the landscape below.

"Architecture is a reflection of the cultural values of a city," Elliott says. "The new Oklahoma Contemporary building is a statement of belief and investment in the arts. This building embodies the aspirations of our city."

A 3,000-square-foot dance studio will help expand our program of dance education; a 150-seat performance space will host a range of drama classes and performances; a three-block arts park will house outdoor exhibition space; and numerous interior and exterior spaces, supported by a catering kitchen, will be available for private events.

Multiple classrooms and an industrial-arts building will facilitate a vastly expanded visual-arts curriculum, including new media classes in animation, filmmaking, 3-D printing, and design; industrial programs such as wood carving, metal and glasswork, pottery, and jewelry-making; and an expansion of ceramics, sculpture, fiber, and 2-D arts offerings. These programs are expected to attract 20,000 students annually—more than six times the amount Oklahoma Contemporary can accommodate in its present space.

When I visualize this new campus, I see people of all ages in classrooms excited to learn innovative and interesting art forms. I see citizens and tourists gathering to view first-class art by emerging contemporary artists. And I see my own children having a beautiful place in which to fulfill their creative dreams and aspirations.

The new Oklahoma Contemporary will be a breathtaking symbol of the cultural aspirations of Oklahoma City, and a destination providing opportunities for anyone inclined to experience the art of our time.









# *Go Global, Live Local, and Subscribe Today.*

# Oldenburg. Ruscha. Andoe. Holzer. Judd.

## *MEET & LEARN*

about these and other **CREATORS** in the dynamic world of contemporary art and performance.

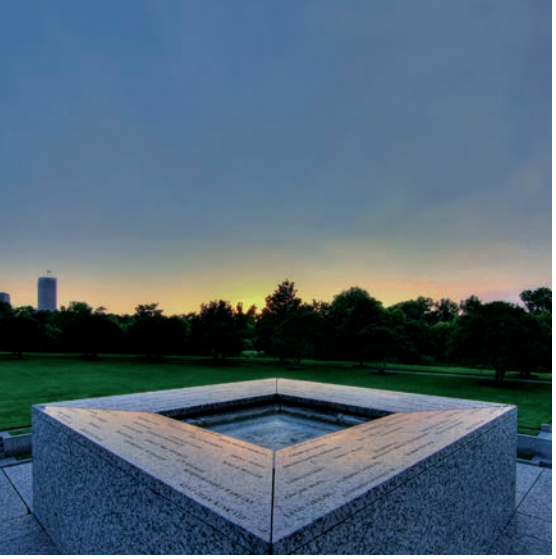
**ARTDESK** is available on newsstands across the United States and Canada and in more than twenty-six countries in Asia, Europe, and South America. For a list of retailers, visit www.artdeskmagazine.com.

**Subscriptions $30**
Want our regular content without missing a single issue? A subscription to **ARTDESK** will keep you informed on the most important happenings, ideas, and installations in Colorado, Oklahoma, Texas, and beyond.

**Membership + ARTDESK $100**
Become a friend of **Oklahoma Contemporary Arts Center**, **Marfa Contemporary**, or **Green Box Arts** and receive **ARTDESK** twice a year as a benefit. For more details on gifts, visit www.artdeskmagazine.com.

**Kirkpatrick Society $500**
The **Kirkpatrick Society** is a group of corporate and individual friends who believe in the editorial mission of **ARTDESK**. Their support goes directly into a dedicated fund, managed by the Kirkpatrick Foundation, that enables **ARTDESK** to be stocked in schools and libraries. If you would like to be a part of the **Kirkpatrick Society** or to request the magazine for your school or library, contact us at (405) 608-0934 or ksociety@artdeskmagazine.com.

ARTDESK



JESÚS MOROLES
*Houston Police Officer's Memorial* (1990)

*ROCKPORT, TEXAS*

## IN MEMORIAM

*by* MICHAEL DUTY

# *STONE RESOLVE*

"I DON'T THINK THAT I AM UNIQUE. I don't think that I am special. I was just inspired and I worked hard." That is how Jesús Moroles, in a typically self-effacing manner, described his career as an artist. His accomplishments, however, tell a different story. He has been widely recognized and honored for working in a very difficult medium—stone. He received the National Medal of Arts in 2008, and his sculpture is found in museums and cities large and small throughout the country. His work has been featured in more than a hundred museum exhibitions.

Moroles died in an automobile accident in June 2015. He had just overseen the installation of one of his latest pieces in Dallas and was en route to another commission in Oklahoma when the accident occurred.

Working almost exclusively with granite from his native Texas, Moroles created distinct abstract sculptures that combined polished and manipulated surfaces with the natural rough texture of the stone. He described his philosophy by saying, "My work is a discussion of how man exists in nature and touches nature and uses nature. Each of my pieces has about fifty percent of its surfaces untouched and raw—those are parts of the stone that were torn. The rest of the work is smoothed and polished. The effect, which I want people to not only look at but touch, is a harmonious coexistence of the two."

Moroles sometimes selected his stone based on color, shape, or texture; other times the selection was purely instinctual. Often the large slabs of granite would remain untouched in his studio until he found just the right moment of inspiration to begin sculpting. He described his process of shaping the sculpture as "tearing the stone" to reveal the unseen interior of the rock.

Moroles was born in Corpus Christi, Texas, in 1950 and spent much of his formative years in the Dallas area. He credits his parents with instilling in him a strong work ethic and encouraging his artistic talents, which were evident at an early age. Describing himself as a poor student, Moroles said that he stayed in school because he wanted to continue to participate in art programs. He once said that if it were left up to him, "all education would be art-based."

David Turner is the past executive director of the Amarillo Art Center and the Museum of Fine Arts in Santa Fe. Turner, who now teaches at the University of Oregon, worked closely with Moroles on installations and exhibitions.

"Jesús was a people's artist," he says. "He knew how to talk with people about art in general and [about] his art in particular. When he spoke of his art, he talked about the stone and its innate qualities. He did not sell himself. He always directed attention from himself to his art."

## JESÚS MOROLES
*(1950–2015)*



Jesús Moroles
*photograph by* EVAN AGOSTINI

green box arts

*Where Great Art is Made and Experienced*



IN THE ROCKY MOUNTAINS

# GREEN MOUNTAIN FALLS, COLORADO

**GREENBOXARTS.ORG**

FESTIVAL ■ RESIDENCIES ■ CLASSES ■ CONVERSATIONS
DANCE ■ MUSIC ■ PAINTING ■ INSTALLATIONS ■ CUISINE

*NEW YORK, NEW YORK*

IN MEMORIAM

# *IN PURE SHADOW*

## MARY ELLEN MARK
***(1940–2015)***



FOR MORE THAN FOUR DECADES, the world was able to see things as Mary Ellen Mark captured them, her photographs acting as a mirror to her experiences. She was best known for her poignant documentary projects and portraiture, and these stories still move us.

"I'm not very conceptual," she said in a discussion at the Smithsonian Museum of Art in 2013. "I kind of like to photograph people as they are in their real environment."

Her work gives light to the fragile humanism in each of her subjects by capturing them as naturally as possible. It was this approach—revealing the raw and the sublime—that gave Mark's photography its authentic feel. Her photo essays and captivating shots appeared in LIFE, The *New York Times Magazine*, *Rolling Stone*, and *Vanity Fair*, as well as in eighteen of her own books.

Mark saw past the manufactured nature of society's fabric and through to the autonomous self. She stressed the value of human beings in pure, natural shadow: Mark worked primarily in black and white. She captured iconic images of Mother Teresa at the Home for the Dying in Calcutta, and haunting portraits of the women in the security ward—"Ward 81"—of the Oregon State hospital. In a body of work spanning



MARY ELLEN MARK, *Ward 81 Oregon State Hospital*
Salem, Oregon (1976)

most of her life, she seems to have covered it all. But Mark's photos are like kaleidoscopes—they transform and transcend.

In 2014, Mark received the Lifetime Achievement in Photography Award from the George Eastman House as well as the Outstanding Contribution Photography Award from the World Photography Organisation.

One of her most recognized projects was recording the peculiar life of Tiny, a young girl living on the streets of Seattle. Mark captured Tiny's life in portraits of disturbing honesty, providing an intimate glimpse into urban poverty of the early 1980s. Tiny was the subject of Mark's 1988 book, *Streetwise*, which soon came to be one of her most iconic works and was later re-imagined in film by her husband, filmmaker Martin Bell.

In October 2015, a new edition of this monograph will be published as *Tiny: Streetwise Revisited*, opening once again the thirty-year relationship in photographs between Mark and Tiny, with previously unpublished captions. This retrospective examines the connection between artist and subject and the extraordinary work of a celebrated photographer.

"One picture by Mary Ellen Mark is almost too many, yet a hundred of her photographs is not enough," *Washington Post* writer Hank Burchard said of her work in 1994. "Few photographers have ever had both the visceral and the intellectual depth of Mark."

*by* KELLY ROGERS

Mary Ellen Mark in her studio
*photograph by* CHERYL DUNN

# Giving



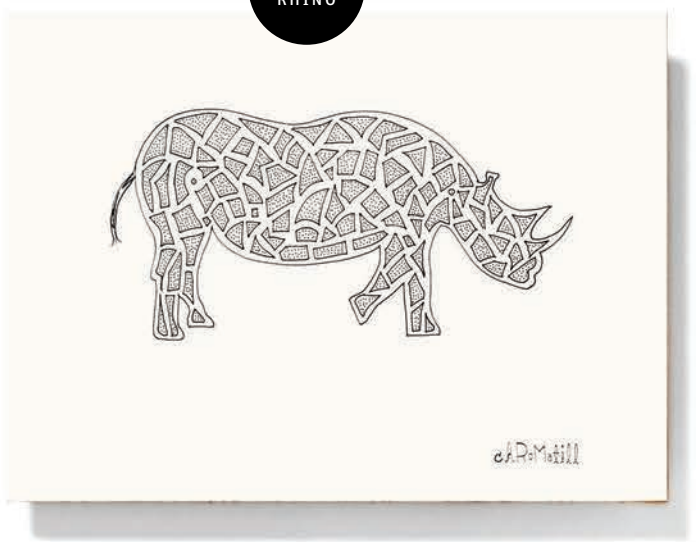
## WRAP IT UP

This summer, when I visited MOMA's remarkable Yoko Ono exhibition, *One Woman Show,* I stopped into the museum store and found these nifty Andy Warhol and Jackson Pollock scarves as gifts for friends back in Oklahoma City. Affordable and travel-friendly, they are a special-edition series by Uniqlo and MOMA. 51 inches x 51 inches, **$14.90**



## A FINE RHINO

After we hosted the Animal Conference, I received this darling hand-drawn print of a rhinoceros from the Oklahoma City Zoological Society. It's made by Sydney Rogers of Chromatill, who also makes an elephant version. Available on Etsy, **$20**



## SMOOTH HERD



On the eve of the Animal Conference in March 2015, my colleague Liz Eickman gave me this beautiful figurine, a sleek antelope made from ceramic with an electroplated glaze. I treasure the sentiment and the minimalism of this desktop creature. Also available in gold and silver finishes and in elephant, rhino, horse, and giraffe. I want them all! Dwell Studio, **$30**



## COMFORT IN GLASS

With winter coming, canoodle with your sweetie on the couch and wrap yourselves in this exceptional Pendleton blanket, featuring the designs of glass artist Dale Chihuly. Oklahoma City Museum of Art, 64 inches x 80 inches, **$510**



## ADORNED

Artist Orly Genger, whose mammoth outdoor rope installation *Terra* is on display at Campbell Park in Oklahoma City through March 2016, also works in a small scale. Collaborating with designer Jaclyn Mayer, she makes a wide range of bold jewelry that combines her signature medium with Mayer's gorgeous fashion sensibility. Taryn Necklace, **$120**




## WEARABLE POP

I'm not typically a T-shirt wearer, but the men in my life are. For them, the special-edition Keith Haring, Warhol, and Yayoi Kusama shirts by Uniqlo make big statements at the gym and playground. At 100 percent cotton, they're super-soft, too. MOMA Store, **$19.90**



## SMOKE STACK

Every cigarette vending machine should have such an auspicious future. We love these miniature artworks, which are sold through a network of about 100 repurposed cigarette dispensers, now offering the works of 400 artists from 10 countries. Artists clockwise from top left: Aaron Kraten, Rafe Sagarin, Kathy Fisher, Emily Long. **$5**




## MIGHTY INK

Two favorite friends—Kim Bruno and John Gilman—each brought me a new Whitney Museum stylo from their visit to the awe-inspiring facility's fabulous shop. As a connoisseur of disposable pens, I thank you both! Made by Prodir, **$3.75**

# Good

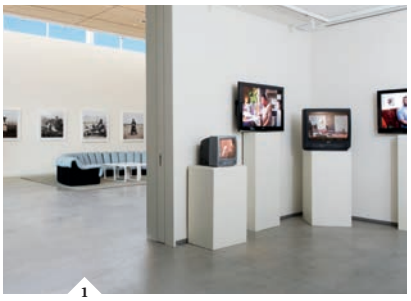
A FEW OF HER FAVORITE THINGS

**Warhol? Check. The Whitney? Check. Pen and inks? Check. At *ArtDesk,* we don't believe you have to break the bank to give great art. Here, our editor shares the best in creative gifts she's received, given, and admired over the last year, showcased now for holiday gift-giving inspiration.**

*by* LOUISA McCUNE

# Oh, Ozarks!

## The 21c Museum Hotel in Bentonville is an art-lover's overnight oasis.



1



2



3

THE 21C MUSEUM HOTEL is housed in a contemporary building that stands out among its neighbors in the quaint town square of Bentonville, Arkansas. Designed by architect Deborah Berke, this 104-room boutique hotel is a fantastic getaway for any art aficionado.

Modern, cool tones and large spaces provide the perfect backdrop for the permanent collection and traveling exhibitions within. The 9,000 square feet of exhibition space at 21c is free and open to the public for viewing.

Among the artwork are 21c's iconic green penguins, which are found throughout the hotel and its grounds. Created by the artist collective Cracking Art Group, the penguins are a large part of the experience at the hotel, as they provide an interactive art show that never stays in one place for too long. The penguins are actually moved throughout the day—guests may even take a penguin back to their room.

Just off the lobby is the Hive, a bar and restaurant with a lounge space for relaxing, and where mixologists take pride in their specialty cocktails. Dine with the art for breakfast, lunch, or dinner, and enjoy a meal designed by executive chef Matthew McClure. The Arkansas native was named the People's Best New Chef Midwest 2015 in *Food + Wine*, and he is a James Beard Award Semifinalist in the South category.

The 21c is walking distance from most of the must-sees around town. On the first Friday of every month the square, which is just outside the door, comes alive with music, vendor booths, and gallery openings. Guests at the 21c may also ride the bikes offered at the hotel free of charge.

Around town, Walmart and the Walton family name are proudly displayed, and rightfully so. They are the major force behind the Bentonville cultural renaissance. The Walmart Museum provides a glimpse into the life and success of Sam Walton and his family, as well as the early beginnings of the Walmart empire. Visitors enter through the historic Walton's 5&10, the first store to bear the Walton name.

Also within walking distance is the real jewel of Bentonville, the Crystal Bridges Museum of American Art, built by Sam Walton's daughter Alice Walton and designed by Israeli architect Moshe Safdie. The Crystal Bridges Trail is 1.5 miles and includes a look at the Bentonville Compton Gardens,

*by* ABBY KURIN




4

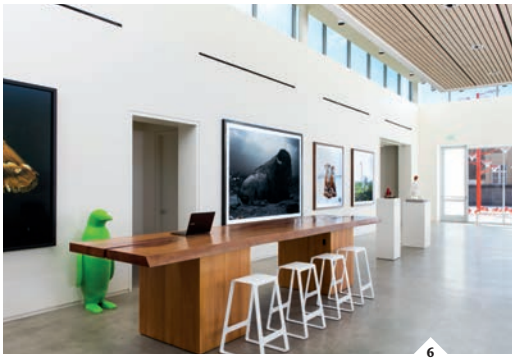
**BENTONVILLE, ARKANSAS**

The picturesque town was established in **1836** as the first county seat in the state of Arkansas.

Bentonville is the headquarters for **Walmart**, the world's largest retailer.

**Population:** 34,000


5


6

a green oasis spanning 6.5 acres. The path connects with the Art Trail on the Crystal Bridges grounds, which feature several outdoor sculptures, including James Turrell's *Skyspace: The Way of Color*. The combination of art and nature is a peaceful introduction to the world-class museum, which is a must-see for any traveler visiting Bentonville.


7

**1—** The spacious common areas of the 21c Hotel in Bentonville feature a revolving collection of art **2—** Exterior of the 21c, located in the heart of downtown Bentonville **3—** The suites are playfully modern **4—** Virginia Barre's *Fat Bat (2005)* provides motivation at the gym **5—** Fine dining at the Hive **6—** The green penguins by Cracking Art Group, a signature in all 21c hotels **7—** The Hive at the 21c provides a place to meet and connect

## A "FUTURISTIC" TRUCK PROTOTYPE BECOMES PART OF WALMART'S SUSTAINABILITY PROGRAM.

*by* GREG HORTON

Acronyms are not always the most useful abbreviations, but occasionally, one can be appropriate. Walmart's new Advanced Vehicle Experience (WAVE) is a tractor-trailer designed to reduce its carbon footprint with leading-edge hybrid technology. The acronym fits the aesthetic. The WAVE looks simultaneously like a sports car being eaten by a mechanical bug and an aerodynamically sophisticated long-haul truck; it is Walmart's first prototype in the company's ten-year campaign to improve fleet efficiency.




The Walmart Advanced Vehicle Experience Concept Truck (2014)









# *We're there* for all animals.

**#1 in cruelty prevention—attacking the root causes of puppy mills, pet overpopulation, animal fighting, factory farming and other problems**

**#1 in animal rescue and sanctuary—more than 100,000 animals cared for in 2014**

**#1 in professionalizing the field of animal care and welfare through our training conferences, educational materials, publications and standard setting**

The HSUS receives top ratings from:

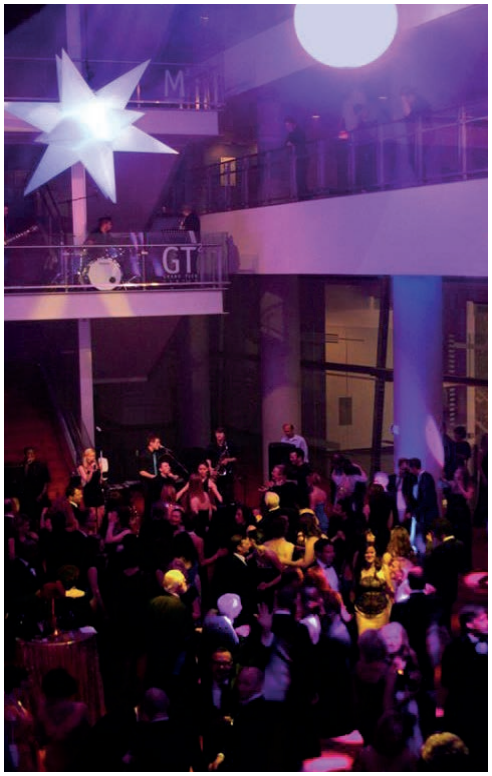
- Guidestar's Philanthropedia: The HSUS is the #1 high-impact animal group
- Better Business Bureau's Wise Giving Alliance: The HSUS meets all 20 standards
- Worth Magazine: The HSUS is a top 10 fiscally responsible charity

***Join us in celebrating animals and confronting cruelty.***

*Celebrating 60 Years*

THE HUMANE SOCIETY OF THE UNITED STATES

humanesociety.org













# *Art Society*

*by Kelly Rogers*

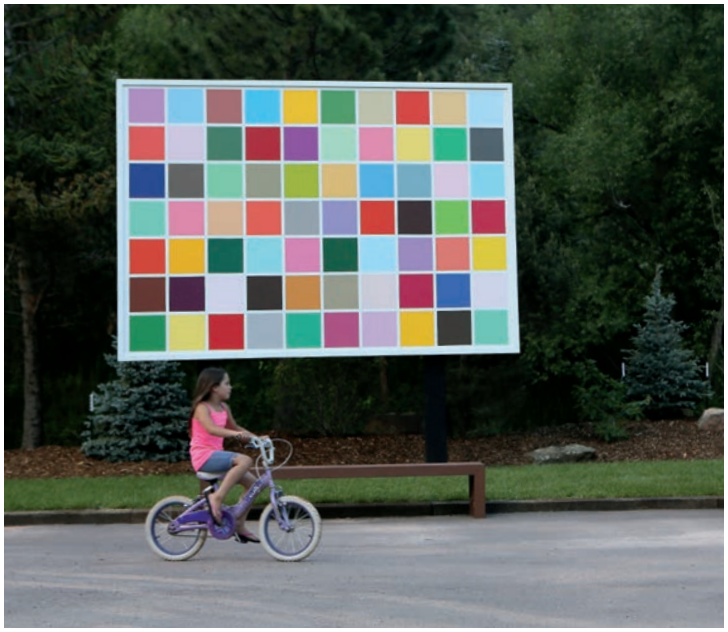
—

## BALLET Ball

THIS YEAR THE COMPANY'S LARGEST FUNDRAISING EVENT FEATURED CHAMPAGNE AND A NOD TO OLD SCHOOL GLAM.

The **Oklahoma City Ballet's** 2015 Ballet Ball was framed by a Hollywood-style red carpet, leading partygoers to the grand lobby of the Civic Center Music Hall. The event, co-chaired by **Kathy Sandler** and **Whitney Hollar**, featured live music by Sinatra impersonator **Caleb Peebles,** and an exclusive onstage performance by ballet members, debuting pieces from the upcoming triple bill "Nine Sinatra Songs," featuring **Gerald Pines** as Ol' Blue Eyes.

# *ArtSociety* — Green Box Art Walk











Nature and man-made masterpiece came together at the 2015 **Green Box Arts Festival's Art Walk**. The outdoor works sparked interaction between festivalgoer and sculpture, with discussions led by curator **Julie Maguire**. Artists like sculptor **Charles O. Perry** often created pieces with the laws of nature in mind. Clockwise from top left: **Spencer Finch**, *Back to Kansas*, 2013; **Richard Serra**, *Schulhof's Curve*, 1984; **Charles O. Perry**, *Four Orbits*, 2004; **Bernar Venet**, *226.5° Arc x 4*, 2004.

# *ArtSociety* – #GBAF2015















**Green Box Arts Festival** in Green Mountain Falls, Colorado, celebrated its sixth year in July 2015 with dance residencies, art and cuisine classes, live concerts by **Kyle Dillingham** of Horseshoe Road and composer **Mark Arnest**, and the introduction of ***ArtDesk* Conversations**. *ArtDesk* conversationalist **Christine Layng** (in the pink scarf), vice president of Christie's, and choreographer **Loni Landon** (top right) demonstrated their creative ideas through dialogue and performance.

# *ArtSociety* — Sonic Drive-in's Make + Take











The **Make + Take** at **Oklahoma Contemporary Arts Center** provides an opportunity for the community members to flex their creativity. Every second Saturday, its studios are filled with art-making projects inspired by works of art on view at the gallery. This event, sponsored by **Sonic Drive-In**, took place on the grounds of the **Showroom** at Oklahoma Contemporary in Automobile Alley. Overlooking artist **Orly Genger's** *Terra*, about 350 families from the Oklahoma City metro spent the afternoon celebrating and creating art.

# Where Are They Now?

**ArtDesk checks in on a few of our favorite subjects from past issues.**



*photo courtesy of* MUSEO AERO SOLAR

### HEAD IN THE CLOUDS

**Tomás Saraceno,** whose installation *In Orbit* was featured on the cover of Issue 01, debuted his first solo exhibition in Austria at the 21er Haus in Vienna. Saraceno's new body of work, *Becoming Aerosolar,* explores the current state of our planet and the challenges of environmental sustainability. The show presents the results of a long-term research project through Saraceno's sculptures, objects, and installations.

### PEAK ANIMALS

Since its feature in Issue 02, the **Humane Society of the Pikes Peak Region** came in seventh place out of fifty competing shelters in the ASPCA Rachael Ray Challenge, saving a total of 3,392 lives. Through its efforts it earned a $5,000 grant from the ASPCA. It breaks ground this fall on its new building addition, thanks to a nearly complete $8 million capital campaign.

### HOME AWAY FROM HOME

Texas artist **Jason Willaford,** featured in Issue 02, recently completed a residency in East Hampton, New York, at Elaine de Kooning's former home and studio. His work created there will be exhibited at the Dallas Contemporary, titled *Sorry, this will only take a minute.*



# BEHIND *the* SCENES

**Where style meets substance.**

### *GARDEN OF THE GODS*

COLORADO SPRINGS, CO

At the Reflexion photo shoot (page 44), stylist **Kile Hotchkiss** (far left) worked with photographer **Allen Birnbach** (second from right) and choreographers **Loni Landon** and **Adam Barruch** to bring fashion and flair to the Colorado red-rock sandstone formations. Born in Half Moon Bay, California, Hotchkiss is also a Keigwin + Company dancer and independent choreographer, having studied at the Joffrey Ballet School and the LINES Ballet School Program. He graduated from the Ailey/Fordham BFA program in 2010. (**Larry Keigwin**, far right)



### *RESIDENT LENSMAN*

OKLAHOMA CITY, OK

At *ArtDesk* headquarters in Oklahoma City—a city increasingly regarded as a haven for contemporary artists—photographer **John Jernigan** handles any and all office photography, from products to portraiture. Here he is on assignment for our new section, Art Market.



# ARTDESK

PUBLISHER
*Christian Keesee*

EDITOR
*Louisa McCune*

EDITOR-AT-LARGE
*Larry Keigwin*

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

ASSOCIATE EDITOR
*Alana Salisbury*

EDITORIAL, DESIGN, AND CIRCULATION
*Ioana Bălașa, Joe Berger, Jim Cholakis, Kelly Eldringhoff, Travis Kane, Leslie Krivo-Kaufman, Kathy McCord, Tom Nawrocki, Angelina Perricone, Kelly Rogers, Meaghan Hunt Wilson*

ARTDESK MAGAZINE IS PROUDLY

**TYPESET IN**
*Austin* by Christian Schwartz
*Novel Pro* by Christoph Dunst
*FF Unit* by Erik Spiekermann

**PRINTED BY**
MOSAIC Printers of
Cheverly, Maryland, USA

**PRINTED ON**
Sterling Premium Gloss, 100lb T
Cougar Opaque Uncoated, 80lb T
Springhill Opaque Ivory, 60lb T

**KIRKPATRICK FOUNDATION BOARD OF TRUSTEES**

**CHRISTIAN KEESEE**
*Chairman*

**GEORGE BACK, ROBERT CLEMENTS, MISCHA GORKUSCHA, JEANNE HOFFMAN SMITH, JOE HOWELL, REBECCA McCUBBIN, ANNE MORGAN, MARK ROBERTSON, GEORGE RECORDS, MEG SALYER, AND MAX WEITZENHOFFER**

**LOUISA McCUNE**
*Ex Officio*

**ELIZABETH EICKMAN**
*Adviser*

—

*This issue of* ArtDesk *is dedicated to Miles Daniel & Juniper Rae, born July 27, 2015, to Jason and Michelle Hackenwerth.*

**CONTACT US**
Please direct letters to:
Editor@artdeskmagazine.com, or
Editor c/o *ArtDesk*
1001 West Wilshire Boulevard
Oklahoma City, Oklahoma 73116

ArtDesk *(ISSN 2330-4170) is published twice a year. Electronic documents can be sent to office@artdeskmagazine.com. Do not send original content. Kirkpatrick Foundation,* ArtDesk*, and its assignees will not be responsible for unsolicited material sent to* ArtDesk*. Please note:* ArtDesk *is published by the Kirkpatrick Foundation; no donations to Oklahoma Contemporary Arts Center, Marfa Contemporary, or Green Box Arts are used in the creation of this publication. Annual subscription price: $30. Periodical postage paid in Washington, D.C.* *Copyright 2015. All rights reserved.* *Visit us at www.artdeskmagazine.com and @readartdesk. Support your local artists and arts education and, as ever, please be kind to animals.*

# CONTRIBUTORS



## *Allen Birnbach*

CONTRIBUTING PHOTOGRAPHER

Allen Birnbach's career has spanned the worlds of advertising and fine art photography for more than thirty years. Client assignments have taken him to more than twenty countries and across North America; for this issue, Birnbach photographed two choreographers at Garden of the Gods in Colorado Springs. He says his personal work is fueled by a love of the human spirit and it's connection to the natural world.

Allen's images also have been exhibited in galleries around the world and are represented in numerous private and corporate collections. His work has been featured in *Communication Arts, Photo District News, Photo Design, DoubleTake*, and the Black and White Spider Awards and has appeared in books and calendars, including *The World's Greatest Black and White Photography, No.1*. His commercial work can be seen at www.allenbirnbach.com.

*"I always feel honored to photograph dancers because they are kindred spirits; disciplined, tenacious and passionate about their art form."*
*—Allen Birnbach*

*"The artistic landscape of Oklahoma has evolved so beautifully ...and I am so excited to be able to share its growth with a global audience."*
*—Kelly Rogers*



## *Kelly Rogers*

EDITORIAL ASSISANT

Kelly Rogers is "Sooner born and Sooner bred" and is living up to those fight song lyrics as a professional writing and studio art student at the University of Oklahoma. Her background includes creative and academic writing as well as community and university journalism. Her words have appeared in printed works such as *World Literature Today*, and *Brainstorm*, OU Expository Writing Program's journal of student writing. "My passion for art history and local arts advocacy has led me to a spotlight-worthy team of creatives at *ArtDesk*. The artistic landscape of Oklahoma has evolved so beautifully during my time here, and I am excited to be able to share its growth with a global audience."



## *Louisa McCune*

EDITOR

"*ArtDesk* magazine is one of those magical opportunities to conceive of something entirely original and fresh but within the confines of two worlds, in this case, art and publishing," says Louisa McCune, editor and co-founder of *ArtDesk*. "The idea was born on a park bench in Marfa, Texas, in 2012 and launched exactly a year later."

McCune, who is the executive director of Kirkpatrick Foundation, which publishes *ArtDesk*, also serves on the board of Philanthropy Southwest. Before her career in philanthropy, she was editor in chief of *Oklahoma Today* for thirteen years and worked at several magazines in New York, including *Harper's Magazine*, *George*, *Worth*, and *American Benefactor*.

"With *ArtDesk*, I'm most proud of our ability to intermingle the local with the global when it comes to contemporary art," says McCune. "We're working with titans of art as often and as easily as the artist next door. The message is that art is a deeply personal but universal experience."

McCune lives in Oklahoma City, where she is the mother of three sons: Mac, Rucks, and Edward.

*"With ArtDesk, I'm most proud of our ability to intermingle the local with the global when it comes to contemporary art,"*
*— Louisa McCune*

*"...if you put something big and beautiful out there people will support it. You don't have to do it in secret. L.A.'s a big, beautiful place with so many people who can contribute."*
*—Michael Govan*



## *Michael Govan*

MUSEUM DIRECTOR

Michael Govan joined the Los Angeles County Museum of Art (LACMA) as chief executive officer and Wallis Annenberg director in 2006. He was born in 1963 in Washington, D.C., and has since returned to curate touring exhibitions in association with the National Gallery of Art. He holds a bachelor's degree in Art History from Williams College in Williamstown, Massachusetts. "I have a great belief that if you put something big and beautiful out there people will support it," Govan told *The Los Angeles Times* in an interview about reshaping LACMA. "You don't have to do it in secret. L.A.'s a big, beautiful place with so many people who can contribute."




# HOLLYWOOD

*by* MICHAEL GOVAN

A couple of years ago, I traded my desk and computer for an empty meeting table and a large-screen phone. The modern smartphone is truly a paperless office in the palm of one's hand. Without a desk, I spend more of my time in the galleries, on the grounds of the museum [Los Angeles County Museum of Art], and talking with staff in their offices. My table, an utterly simple and classically beautiful Eero Saarinen oval designed in 1959, usually left empty, is an invitation to meetings and discussions. I love artist-designed environments, such as the one we commissioned from John Baldessari for a 2006 exhibition, *Magritte and Contemporary Art: The Treachery of Images.* John's carpet of blue sky and clouds, along with wallpaper on the ceiling depicting a baroque spaghetti of L.A. freeways, turns the world upside down. After the exhibition, the installation was relocated to my office. Behind the table is Maurizio Cattelan's photograph documenting the actual-size copy of the Hollywood sign he installed near Palermo, Sicily, as part of the 2001 Venice Biennale. "HOLLYWOOD" is pictured backward, from behind, with art tourists approaching it in the distance. I like an environment that's upside down and backward to inspire new thinking.

*photograph by* JOHN LINDEN

Gemütlichkeit

# *"IF YOU FOOLISHLY IGNORE BEAUTY, YOU WILL SOON FIND YOURSELF WITHOUT IT...BUT IF YOU INVEST IN BEAUTY, IT WILL REMAIN WITH YOU ALL THE DAYS OF YOUR LIFE."*

*— Frank Lloyd Wright*

AT ARTDESK, WE BELIEVE WHOLEHEARTEDLY IN THE POWER OF ART TO ENHANCE AND TRANSFORM LIVES.

Rendering of *Folding Light* (2015)
The future home of Oklahoma Contemporary Arts Center
designed by ELLIOTT + ASSOCIATES ARCHITECTS