

JEFFREY GIBSON / WAYNE PACELLE / MANDY MOORE OF LA LA LAND / AT WORK: FLAVIN JUDD / SPRING 2017

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT

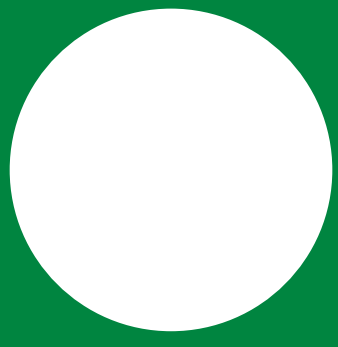
SKYSPACE

The Suzanne Deal Booth Centennial Pavilion at Rice University in Houston, Texas is the home to a James Turrell Skyspace, *Twilight Epiphany*. Visitors simultaneously view Turrell's LED light sequences and the changing sky revealed in the roof aperture.

Photograph by Casey Dunn

START HERE • 3 PARTS ICED TEA • 1 PART LEMONADE • CRUSHED ICE • GOLF CART OPTIONAL

For a John Daly, add vodka or gin.



Deep in the Art

IN HOUSTON, OUR TEXAS CORRESPONDENT **MICHAEL DUTY** REVISITS THE MAKINGS OF A MAJOR ARTS DESTINATION.



SENSORY OVERLOAD

Rain: Magdalena Fernández at the Houston Cistern is on view through June 4.
Photograph by Peter Molick

THE MANY VISITORS who descended on Houston, Texas, for the Super Bowl found a vibrant multi-cultural city that is justifiably proud of its role as a leading center for energy production, biomedical research, and space exploration. Given these attributes, those visitors may be unaware that the city can also boast of an equally vibrant contemporary-arts scene.

One of the newest and perhaps most unusual additions to Houston's contemporary-arts landscape is the Buffalo Bayou Park Cistern. For most of its ninety-year history, the cistern was simply an underground storage facility for Houston drinking water. The 87,500-square-foot facility was built in 1926 and finally drained in 2007, when engineers determined that a leak could not be repaired. As the city prepared the cistern for demolition in 2010, the site was "rescued" by the Buffalo Bayou Partnership, which saw the facility's potential as a unique space for a continuing series of art installations.

The cistern itself, with its 221 twenty-five-foot-tall columns and thick walls producing a seventeen-second echo effect, provides a multi-

sensory experience that transports visitors from the busy city above to a serene environment underground.

The first art installation, *Rain: Magdalena Fernández at the Houston Cistern* is a collaboration between the Buffalo Bayou Partnership and the Museum of Fine Arts, Houston, which acquired the Venezuelan artist's work for its permanent collection several years ago. At the time, the piece was titled 2iPM009 and was part of the artist's *Mobile Paintings* series. Repurposed and retitled for the cistern, the work is an abstract video projection that incorporates the columns, walls, and water on the floor into the experience.

Fernández combines intricate geometric light projections with sound effects and a soundtrack performed by the Slovenian choir Perpetuum Jazzile, whose members snap their fingers, slap their hands on their thighs, and stamp their feet to simulate the sound of falling rain. All those elements combine to immerse the visitor in an environment that utilizes multiple senses. The sound of falling rain can be both soothing and foreboding, as claps of thunder interrupt the contemplative nature of the work.



The Moody Center FOR THE ARTS

The newest star in Houston's constellation of art venues is the Moody Center for the Arts at Rice University. The Moody Center was designed by architect Michael Maltzan and is a multi-faceted and collaborative center for Rice students and the city of Houston. Opened in February, among the installations on view now are works by Diana Thater and Olafur Eliasson.

The Moody Center for the Arts is open Tuesday through Saturday at 6100 Main Street in Houston. All exhibition spaces are free and open to the public. For more information, please visit moody.rice.edu.



SUZANNE DEAL BOOTH CENTENNIAL PAVILION, RICE UNIVERSITY
James Turrell, *Twilight Epiphany* (2012)
Photograph by Florian Holzherr

Houston, Texas

Visitors seeking a more conventional art experience can wander along a walking trail in Buffalo Bayou Park that incorporates several notable sculptures, including Henry Moore’s *Large Spindle Piece*, Jesús Morales’ *Houston Police Officers’ Memorial*, and John Runnels’ 2013 piece, *Portrait of Houston: It Wasn’t a Dream, It Was a Flood*.

A short drive away is one of Houston’s best-known and most revered art destinations, the Menil Collection campus. Set in a quiet neighborhood filled with vintage bungalows, the campus includes the Renzo Piano–designed Menil Collection main building, a gallery devoted to works by artist Cy Twombly, a converted 1930s grocery store housing three works by Dan Flavin, and the world-renowned Rothko Chapel. Houston philanthropists and art collectors Dominique and John de Menil began working with Mark Rothko in 1964 to create “a sacred space for Houston.”

The chapel, designed by Rothko and containing fourteen of his paintings, opened in 1971 and has been treasured by Houston visitors and residents ever since. It is a quiet and serene environment where visitors are welcome to linger, meditate, practice yoga, or participate in a varied calendar of activities and programs. Outside the chapel, sited in a reflecting pool, is Barnett Newman’s sculpture *Broken Obelisk*, a memorial to Martin Luther King Jr.

The Menils were prolific collectors whose tastes encompassed items from prehistoric times to the modern day. The museum holds more than 17,000 works, including sculptures, prints, and rare books. One of the unique facets of the museum and the collection is the Menils’ desire to link modern and contemporary art with the art of ancient and indigenous cultures. As a result, a visit to the Menil Collection is likely to include exhibitions of indigenous African art alongside comprehensive surveys of surrealism or other modern art movements, all set in Piano’s light-infused spacious galleries. Opened in 1987, the museum fulfills Dominique

de Menil’s dream of a museum that is “small on the outside but large on the inside.” Admission to all buildings on the Menil campus is free.

Located down the street from the Menil campus is what could be called the “flagship” art museum of the city, the Museum of Fine Arts, Houston. Encompassing two buildings, the MFAH is a major institution with a comprehensive collection that stretches from ancient to contemporary art. The museum actively collects contemporary art and frequently mounts major exhibitions on individual contemporary artists as well as thematic examinations of various elements of contemporary art.

One of its most popular pieces is James Turrell’s installation *The Light Inside*, encompassing the entire tunnel that links the museum’s two gallery buildings. The work employs changing colors and tones and is one of Turrell’s signature creations. MFAH visitors quite literally walk through the installation as they progress from one building to the other.



BUFFALO BAYOU PARK
Henry Moore, *Large Spindle Piece* (1968)
Photograph by Jonnu Singleton



THE MENIL COLLECTION
Andy Warhol, *Big Campbell's Soup Can (Beef Noodle) [Nineteen Cents]* (1962)
The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS)
Photograph by Don Glentzer



CONTEMPORARY ARTS MUSEUM, HOUSTON
Constructed of corrugated steel, the building is an exercise in sharp angles but is still welcoming to visitors primarily because of its relatively low profile and smaller scale. Founded in 1948, the museum has long featured the work of emerging and established artists from around the world. Since 1978, the fifty-foot-tall *Manila Palm: An Oasis Secret* (above) by Houston native Mel Chin has towered over the museum.
Photograph by Rick Gardner

MFAH's Turrell is the perfect springboard to one of Turrell's signature Skyspace installations at nearby Rice University. *Twilight Epiphany*, also known as the Suzanne Deal Booth Centennial Pavilion, was unveiled in 2012 as part of the university's centennial celebration. The two-level pyramid-like structure hosts musical performances and daily LED light sequences projected onto the building's ceiling and through an aperture in the roof at sunset and just before sunrise. Visitors view both Turrell's projections and the changing sky revealed in the roof aperture.

Beginning in 1995, the Rice Gallery has been the only university gallery in the country devoted to commissioning site-specific installation art. The gallery is basically a box, with one wall composed of glass, which allows for the work on display to be viewed from the outside before visitors enter the space itself. This simple form has allowed the gallery to host work by a wide variety of artists, from Joel Shapiro to street artist Gaia and Vietnamese-American photographer Dinh Q. Lê.

Fittingly, the gallery's final installation is a recreation of one of its first, Sol LeWitt's *Glossy and Flat Black Squares*, which debuted in 1997. Kim Davenport, now the chief curator at the Moody Center for the Arts describes LeWitt's squares as a set of instructions that "reside on paper" before they are installed. Thus, like musical compositions, the works can be re-created at different times and locations.

The LeWitt installation will continue until May 14, 2017, and then the Rice Gallery will close and its programs will be incorporated into the newest star in Houston's constellation of art venues, the Moody Center for the Arts at Rice University.

In terms of design, it would seem that these institutions have little similarity with each other—the morose cavern of the Buffalo Bayou Park Cistern, or the airy Menil Collection, or the brand-new Moody Center—but in spirit, these spaces are connected. They strive to present contemporary art in new and stimulating ways, adding to Houston's reputation as a leader not only in energy and business but in the arts as well. ❌

Space City, USA

SPENDING A WEEKEND IN HOUSTON



Start your morning with a cortado and avocado toast from **Tout Suite** (2001 Commerce Street). Enjoy happy hour and snacks at the lively **Weights + Measures** (2808 Caroline Street). After shopping at the chic **River Oaks Shopping Center** (1964 West Gray Street), settle in at the gorgeous **Le Colonial** (4444 Westheimer Road) for a contemporary take on Vietnamese cuisine. Luxurious hotels abound in this city, but the **Hotel ZaZa** (5701 Main Street) is not to be missed. Finally, a quick trip to the **Space Center Houston** (1601 NASA Parkway) is in order to fully experience the intersection of the arts and sciences that this city is so well known for.

JORGE MÉNDEZ BLAKE

**A Message
from the Emperor**
06/02 - 09/15



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

SPRING 2017 Necessities

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



Uncanny Valley



CLAUDIA COMTE
Curves and Zigzags (2017)
Photography by Lance Gerber

Desert X
Palm Springs, California
Through April 30, 2017

Desert X provides a springtime sightseeing tour of sixteen contemporary artworks in the Coachella Valley. The three surrounding mountain ranges act as a canvas, challenging both Mother Nature and the viewer to either reflect or rebel. Begin your tour at the Desert X Hub at the Ace Hotel & Swim Club—a Palm Springs hot spot. Claudia Comte's must-see *Curves and Zigzags*, located in the heart of the Palm Desert, begins with harsh geometric lines that morph into a natural wave pattern. The Swiss-born and Berlin-based Comte (pictured, left) is well known for her mathematically-based yet playful site-specific installations.

desertx.org

SPRING 2017

Happenings

BY LEE ESCOBEDO

NEW AND NOW IN ART & PERFORMANCE

STRANGE ATTRACTOR

Ballroom Marfa / Marfa, Texas

GROUP EXHIBITION

Organized by guest curator and songwriter Gryphon Rue, *Strange Attractor* takes its name from a mathematical concept describing the inherent order fixed in chaos—apt since the underlying themes of sound, technology, and mechanics of networks are what tie the different artists and mediums together within this exhibition.

Through August 6. ballroommarfa.org

PIA CAMIL / AMBREEN BUTT / KEER TANCHAK

Dallas Contemporary / Dallas, Texas

EXHIBITION

Under the curatorial direction of Justine Ludwig and Lilia Kudelia, there is a concentrated effort to diversify the art dialogue around female artists and artists of color at Dallas Contemporary. For these three solo shows, the gallery features successful women working in a variety of mediums. Dallas-based Keer Tanchak is a talented emerging painter, Pakistani-American artist Ambreen Butt creates vibrant murals, and Mexico City–based Pia Camil comments on consumerism through a modernist lens.

Through August 20. dallascontemporary.org

GRAVITY AND GRACE

Aspen Art Museum / Aspen, Colorado

GROUP EXHIBITION

A collection of prose and essays, *Gravity and Grace* by twentieth-century philosopher Simone Weil is the inspiration for this group exhibition. Weil’s interest in the relationships among groups and an emphasis on the needs of humanity serves as a theme. Contributing artists include Alice Channer, Felix Gonzalez-Torres, Isa Genzken, On Kawara, Francesca Woodman, and Fred Sandback.

Through June 11. aspenartmuseum.org



LOUIS KAHN: *The Power of Architecture*

Kimbell Art Museum / Fort Worth, Texas

ARCHITECTURE

This is the first retrospective in more than two decades of notable twentieth-century American architect Louis Kahn who is now an icon of late-modernist architecture. The exhibition is organized by the famed Vitra Design Museum of Germany. Kahn’s range of talents in photography, film, and drawing are showcased this spring in the very building he designed, the Kimbell Art Museum.

Through June 25. kimbellart.org



NINA KATCHADOURIAN: *Curiouser*

Blanton Museum of Art / Austin, Texas

EXHIBITION

The Blanton Museum of Art hosts the first touring museum exhibition of Nina Katchadourian’s work and major catalogue devoted to the artist’s career—including ten works exploring video, photography, sculpture and sound art, plus a live performance.

Through June 11. blantonmuseum.org

BETWEEN LAND AND SEA: *Artists of the Coenties Slip*

The Menil Collection / Houston, Texas

GROUP EXHIBITION

The Menil Collection reunites the early work of artists such as Robert Indiana, Ellsworth Kelly, Agnes Martin, Lenore Tawney, Chryssa, and Jack Youngerman. In the 1950s and 1960s these artists once called the lower region of Manhattan’s tip, the Coenties Slip, home. *Between Land and Sea* draws from both Menil holdings and generous loans from collectors in the Houston area.

Through August 6. menil.org

PJ HARVEY

The Bomb Factory / Dallas, Texas

MUSIC

Many different genres are used to describe PJ Harvey’s music, as she jumps from experimentation to exploration. Harvey comes to Dallas in support of *The Hope Six Demolition Project* (2016), her newest album. During a month-long residency at Somerset House, London, she recorded the album in a glass box that was on display and open to the public.

April 27. pjharvey.net

RICHARD LEAROYD: *In the Studio*

The Nelson-Atkins Museum of Art / Kansas City, Missouri

EXHIBITION

Using photography to lay bare the inadequacies and vulgarities of the body, Learoyd creates raw and organic portraits. It is through his delicate and labor-intensive process that he hopes to connect our notions of self with the idiosyncrasies that make us different.

Through June 11. nelson-atkins.org

BENTONVILLE FILM FESTIVAL

Bentonville, Arkansas

FILM

The Bentonville Film Festival was co-founded by the actress Geena Davis and producer Trevor Drinkwater in 2015. The festival curates and screens films by women and peoples of diverse backgrounds. The festival offers real traction for its award winners. Each receives a distribution agreement, with a guaranteed theatrical release on at least twenty-five screens, from AMC Theatres, allowing for exposure on an equal platform for stories told by minority filmmakers.

May 2-7. bentonvillefilmfestival.com

DANIEL ARSHAM: *Hourglass*

High Museum of Art / Atlanta, Georgia

INSTALLATION

The High Museum presents forward-thinking alchemist of objects Daniel Arsham, in an exhibition encompassing three site-specific installations. Sports equipment, over-sized hourglasses, and a traditional Japanese Zen garden change upon performers’ interactions with the space. Arsham has collaborated before on large, multi-disciplinary projects with celebrities and artists of other media, so expect an exhibition that is as theatrical as it is challenging.

Through May 21. high.org

SHELBY DAVID MEIER: *The Difference Between a Duck*

Beefhaus / Dallas, Texas

INSTALLATION

Up-and-coming Dallas-based conceptual artist Shelby David Meier deals with the unintentional. Meier’s work hits the right notes on most occasions, including his cat-tower sculptures, a “to-read” bookshelf sculpture, and the Roomba maze he built as part of an exhibition at Texas Woman’s University. Beefhaus has the space and DIY comforts to aid in Meier’s commentary on art’s non-functionality and awkwardness in today’s society.

Through April 22. artbeef.blogspot.com



AMNA ASGHAR

Klaus von Nichtssagend Gallery / New York, New York

EXHIBITION

Asghar uses appropriation and re-contextualization with a keen eye toward

translating the space between her Eastern and Western heritages. By finding overlap through modern media and traditional advertising, Asghar unveils new threads of commonality and difference that create the dynamics that encourage and hinder empathy. For past shows, the artist has utilized a grid installation of images and work, creating a tapestry that negates hierarchy within the work.

Through May 7. klausgallery.com

WHITNEY BIENNIAL 2017

Whitney Museum of American Art / New York, New York

BIENNIAL EXHIBITION

The seventy-eighth edition of the Whitney Biennial shows a diverse group of artists whose work reflects themes of self-identity and “the individual’s place in a turbulent society.” Behind these socio-political themes are more than sixty artists, including Anicka Yi, Larry Bell, Maya Stovall, and the activist collective Occupy Museums, which “calls out economic and social injustice propagated by institutions of art and culture.” A timely theme—the occupation of an “artist” seems to never have been so relevant.

Through June 11. whitney.org



MICHAEL PYBUS: *Hive Mind*

Jonathan Hopson Gallery / Houston, Texas

EXHIBITION

The London-based Michael Pybus comes to Texas for a solo show at Jonathan Hopson Gallery. The artist’s work typically deals with the repurposing of popular brands and pop icons into new modes of thinking, appropriating Pikachu, Simba, and other fictional characters. Pybus places them into installations and paintings which subvert and build upon preexisting notions of these figures.

Opening April 23 through June 4. jonathanhopsongallery.com

GABRIEL DAWE: *Plexus 37*

Conduit Gallery / Dallas, Texas

INSTALLATION

It’s easy to see the vibrant culture in the work of Mexico City–born Gabriel Dawe. Even more intriguing is the examination of Mexico’s machismo, tackling the country’s hetero-normative approach to gender through fragile materials and bright, flamboyant color palettes.

Through May 13. conduitgallery.com

JOE GOODE

Braque and Picasso still talking about it (2016)

GOODE TIMES

BY RYAN STEADMAN

The groundbreaking 1962 pop-art exhibition, *New Painting of Common Objects*, curated by Walter Hopps for the Pasadena Art Museum, eventually became known for launching world-famous pop artists like Andy Warhol and Roy Lichtenstein. But there was a lesser-known artist in that show who also created an icon nearly as influential as the Campbell's soup can—the milk bottle.

Joe Goode's Milk Bottle paintings—coupling hand-painted, three-dimensional milk bottles with complementary abstract canvases—were an instant hit in the squeaky-clean era of the Beach Boys and John Wayne. Goode's groundbreaking paintings managed to combine the everyday wholesomeness of Main Street and the beatnik underbelly of expressionist culture all in one succinct series.

Goode's story starts as the son of Dust Bowl-era parents in Oklahoma City, more than 1,000 miles from the bright lights of Los Angeles. Goode spent most of his time hanging out with a friend from his local Catholic church named Ed Ruscha—both of them dabbled in drawing and painting on the side for fun. After high school, Goode decided to look for opportunity in Los Angeles, following in Ruscha's footsteps to attend art school at the Chouinard Art Institute (now the California Institute of the Arts).

"We both had to do a lot of catch-up when we arrived in LA," says Ruscha in the foreword to Goode's catalogue, "but we learned fast because we were

in a school where there was a lot of competitive feeling going on between the students, especially among the five of us from Oklahoma who were living together. We had good instructors, but that competitive feeling really got us moving."

Goode has found success over the years with this and other painting series, including *Ocean Blue* and *California Summer*, which reflect his adopted home of Los Angeles. His oeuvre was perhaps too quirky to ever achieve the type of

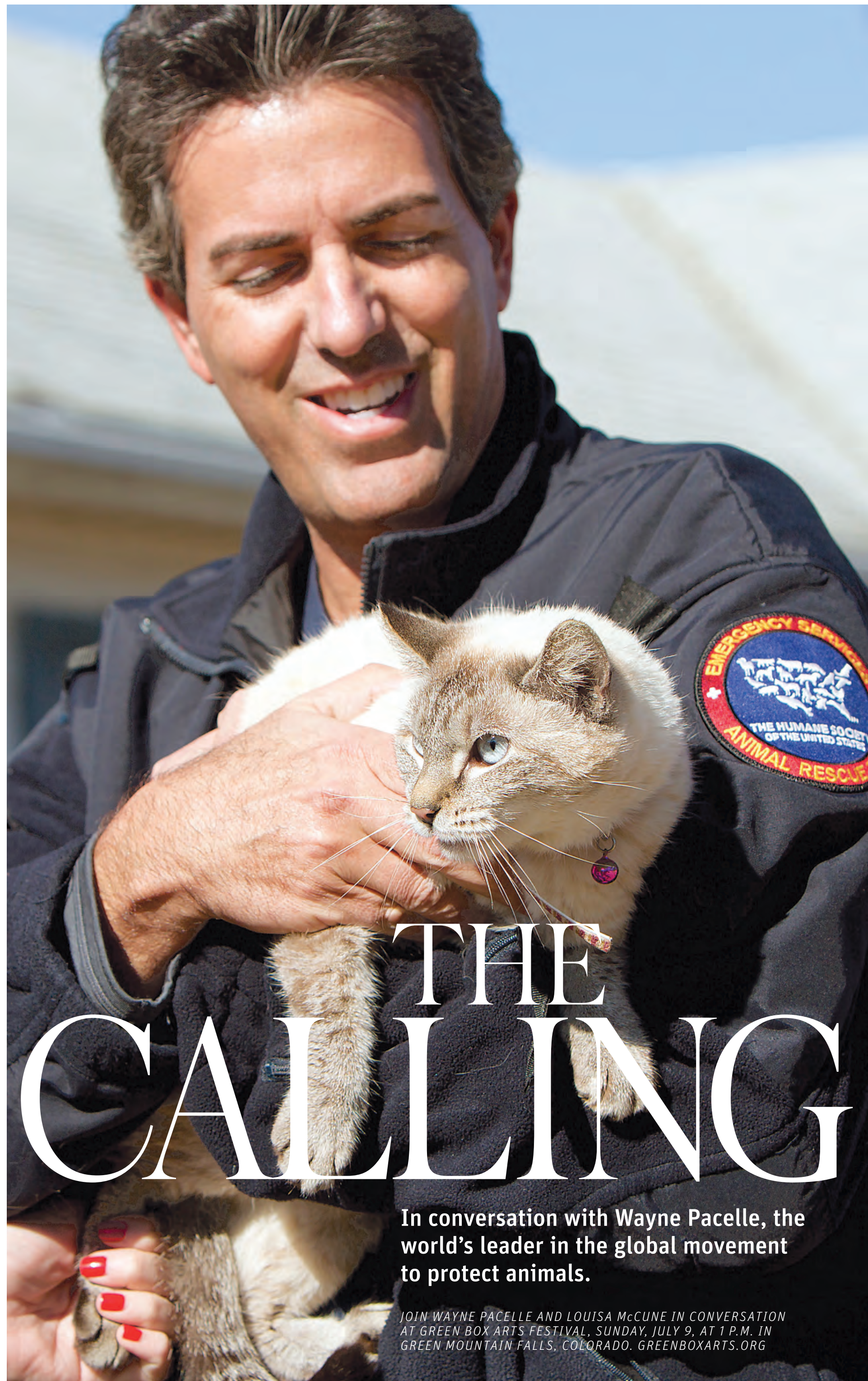
star status reserved for artists like Willem de Kooning or Andy Warhol, as it always fell somewhere in between the strict frameworks of abstract expressionism and pop art that had been outlined by art historians of that era.

Goode's new show, *Old Ideas with New Solutions*, at Kohn Gallery in Los Angeles, opened on March 23—

Goode's eightieth birthday—and reintroduces this one-of-a-kind painter to a new art-viewing public. *Old Ideas* will feature new paintings with a familiar feel, because they're additions to four of the artist's most important series: *Ocean Blue*, *California Summer*, *TV Blues*, and *Milk Bottle*.

"There is often a phenomenon with artists of a certain age, where they start to look back on the artwork they have created over a lifetime, and they revisit ideas—like old friends," says gallery owner Michael Kohn. "Goode's new works approach earlier motifs in a new and different way, informed by years of honing his artistic sense of abstract painting." ❧

**OLD IDEAS WITH NEW SOLUTIONS
WILL BE ON VIEW AT THE KOHN GALLERY
IN LOS ANGELES THROUGH MAY 13, 2017.**



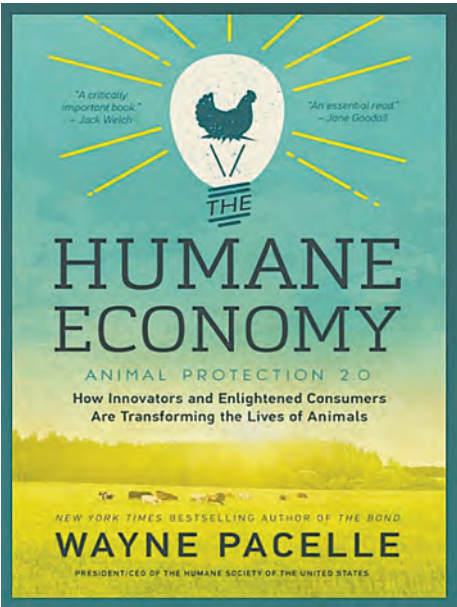
THE CALLING

In conversation with Wayne Pacelle, the world's leader in the global movement to protect animals.

JOIN WAYNE PACELLE AND LOUISA McCUNE IN CONVERSATION AT GREEN BOX ARTS FESTIVAL, SUNDAY, JULY 9, AT 1 P.M. IN GREEN MOUNTAIN FALLS, COLORADO. GREENBOXARTS.ORG

For more than twenty years, **Wayne Pacelle** has served as spokesman, lobbyist, and now president and CEO of the most effective animal-protection organization on the planet, the Humane Society of the United States. Pacelle speaks with *ArtDesk* editor in chief **Louisa McCune** about the intersection of art and animals in our culture today.

How did you very first get into animal protection?
I had an incredible kinship as a child with the dogs in our home—Pericles, Brandy, and Randy. All of our encyclopedias were dog-eared to the animal entries—from buffalo to wolves to armadillos. I watched nature programming, and consumed as many National Geographic books and magazines as I could.



▲
BEST-SELLING BITES

Called “a critically important read” by Jack Welch, *The Humane Economy* paperback edition was released on March 21, 2017.

I knew animals were different, but different in good ways. Nobody needed to tell me that they have lives that matter to them as much as our lives matter to us. Only as an adult did I theorize broadly about the fundamentals of our human relationship to animals, and in my first book, *The Bond: Our Kinship with Animals, Our Call to Defend Them*, I make the case that we are born with inclinations that draw us to other creatures.

What animal or animal-protection story has had a significant impact on you?
For me, the first narrative about animal rescue occurs in the Bible. After recognizing the sins of humans, God decides to flood the earth and calls on Noah to save two of every kind of animal—in effect, saving all of creation. Some years ago, the Humane Society of the United States created a Genesis Awards program, named for the first book of the Bible in which the story occurs. As an advocate of both rescue and creation care, this is so significant for me because it’s the most widely and closely read book in the world, and it starts with an animal-rescue story. Judeo-Christian teachings, starting with Noah and the flood, call on each one of us to be stewards of animals and the planet. God declared the animals “good” and made covenants with animals. If you are Jewish or Christian there’s no escaping our duties to animals. In fact, all of the world’s great religions—from Buddhism to Hinduism to Islam—have teachings that call us to be compassionate to animals.

What are you reading?
There is so much publishing on the subject of animals. It’s remarkable, and I try to keep up with a good bit of it. I have been reading books about animal intelligence lately, including *The Genius of Birds* by Jennifer Ackerman and *Beyond Words* by Carl Safina. I’ve always had a keen interest in history, philosophy, and politics. I am working through a book on David Hume, and I’m making it through *The Slave’s Cause: A History of Abolition*, which is about chattel slavery in the United States. I’m most excited, however, about digging into two classic works from Norbert Elias—*The History of Manners* and *Power & Civility*. These two game-changing volumes make up the sociologist’s work *The Civilizing Process*, which explains who we are today in terms of social norms and civil society.

What is your favorite animal movie?
There’s no question that Walt Disney’s *Bambi* (1942)—a triumph in terms of art and animation—had a potent impact on American thinking about animals, especially for children and women, taking animals from the realm of “things” and reminding us of their emotions, struggles, and family lives. It vividly conveys the idea that animals feel both fear and loss and possess emotions like our own. The connection between a mother and her offspring is something that every human mother and child can relate to.

In terms of more recent productions, *Babe* (1995) was a surprising and uplifting film, reminding us that all animals matter. It’s a counterweight to our culture’s long-standing denigration of pigs. It’s an eye-opener about the qualities of pigs, and a thinking person cannot help but look at our own connection to bacon and other pork products and wonder about how the animals are treated. The scale of our mistreatment of pigs on factory farms is almost unimaginable—with slaughterhouse workers killing more than 100 million pigs in 2015, and so many of them enduring privation in gestation crates and other extreme confinement systems. James Cromwell, as the laconic and humble Farmer Hoggett, is an unforgettable performer and a bearer of simple but powerful values in the film.

What principles of transformational change have you relied upon most?
In order to drive social reform, you must work through multiple channels—public policy, the courts, corporate reforms, and creative works to influence culture, grassroots organizing, and more. That’s the biggest lesson I’ve learned about how change occurs.



▲
COMPASSION IN ACTION
The Dalai Lama and Pacelle in Mumbai (2012)

You cannot count on a single path, and the most successful reform efforts move through different pathways, often concomitantly. These different tactics and strategies are mutually reinforcing; when we secure a major corporate gain, for example, that opens up possibilities in the realm of lawmaking. Finally, we must be inclusive in our work. At times, the biggest offenders can become the most important advocates for animals. When it comes to animals, we are all sinners. I want to invite people who were on the wrong side of history to join our cause. Their first-hand understanding of human-caused cruelty is often the most poignant and irrefutable, and it makes them authentic and valuable allies.

You are the world’s most recognized protector of animals. You are also busy and a prolific writer. How do you manage the details of your life?
Every day is something of a sprint. There are not enough hours in the day. A lot of people, seeing that I work so much, remark that I love my job. I don’t love it in any conventional sense. It’s hard, it’s painful, and it’s unrelenting. I describe my commitment as a form of duty. I feel I am doing something for the good of the world, and it’s a calling. Animals are in crisis, and we cannot be bystanders in the face of what’s occurring.

Communication undergirds everything that we do at the HSUS and our affiliates here and abroad. In addition to my books and magazine and journal pieces, I’ve written a blog each weekday for the last ten years, and it’s a discipline that is important in calling out problems, framing our work, answering our critics, and building a sense of community. I joined the HSUS to help it become the most powerful, high-impact organization in the field of animal protection, driving transformational change across all sectors of our economy—food and agriculture, animal testing and research, wildlife management, fashion, and the use of animals in entertainment. We’ve got to put our work in context, and we’ve got to make our case in a logical, science-based way. I try to make a small contribution by frequently writing on these topics, especially in light of my vantage point as the leader of the nation’s most important animal-protection organization. No social movement can succeed without writers, artists, researchers, documentarians, and other creative thinkers. ✕

ARTDESK: *What is your favorite artwork?*



WAYNE PACELLE: William Hogarth’s *The Four Stages of Cruelty* (1751) is an unsettling, deeply perceptive, and still relevant exposure of violent instincts in the human psyche. Cruelty cannot be contained or isolated, and Hogarth’s study of the progression of human behavior, starting with normalized forms of cruelty to animals and then graduating to human-on-human violence, is as compelling today

as it was then. In a broader sense, I’ve always been drawn to American landscape artists of the nineteenth-century American West, such as Thomas Cole and George Catlin. In that same vein, it’s hard to beat Ansel Adams for his artistic photography that captures the grandeur and breathtaking beauty of America’s mountains, forests, and rivers.

The BOOK REPORT

Rounding up the newly released and our recently read art books.



By **ALANA SALISBURY**
with **KELLY ROGERS**

Photography by **JOHN JERNIGAN**

Unspoken Spaces

Studio Olafur Eliasson
Thames & Hudson, \$95

Olafur Eliasson is not one to abide by geographic or cosmic boundaries, bringing icebergs to Paris and the greatest star in our solar system to the Tate Modern. Since his studio's founding in 1995, Eliasson has modified civic space and even constructed new environments altogether on large scales. This collection of artworks and statements is a biography of his "urban gestures" and "microcities." *Unspoken Spaces* groups each sculptural design into a scrapbook of artistic feats—a look book of "models for space, defined by movement."

Arabic for Designers

Mourad Boutros
Thames & Hudson, \$40

Creating a logo for a world that seems smaller than ever can be difficult. Adding effective typography to that order is another feat, especially when one does not give thought to our global landscape (gaffes such as Chevy selling their Nova cars in Latin America come to mind). *Arabic for Designers* is useful and informative for designers and design aficionados alike.

Reading Cy Twombly: Poetry in Paint

Mary Jacobus
Princeton University Press, \$45

The late Cy Twombly is well known for his large-scale swirling abstract paintings dotted with scrawls from classical literature.

English professor Mary Jacobus of Cornell and Cambridge universities explores Twombly's relationship with art and literature—specifically poetry—in this beautiful, easy-to-read book.

Counterpoint: Sculpture, Music, and Walter De Maria's Large Rod Series

Walter De Maria, edited by Gavin Delahunty
Dallas Museum of Art, \$30

American artist, sculptor, and composer Walter De Maria is little known yet his contributions to contemporary art, especially to the beginnings of the minimal-art and land-art movements of the 1960s, are substantial. Published by the Dallas Museum of Art, this catalogue was two years in the making. De Maria's *Large Rod Series* is paired with a study on his musical compositions in order to shed new light on the works of an under-recognized pioneer.

Bosch: The 5th Centenary Exhibition

Pilar Silva Maroto
Thames & Hudson, \$45

To coincide with the fifth centenary of his death, the famed Museo del Prado hosts a comprehensive exhibition of Hieronymus Bosch. In this book, a team of experts explore the background and recurring themes in the works of the Dutch painter. The "home" of Bosch is in Madrid, Spain, and houses many works, including icons such as *The Adoration of the Magi* and the surrealist triptych *The Garden of Earthly Delights*, painted well before surrealism even existed as a movement.

David Hockney: Current

Simon Maidment
Thames & Hudson, \$75

At age seventy-nine, David Hockney remains one of the most influential and revolutionary artists working today. Known for his distinctly American landscapes and subjects, like his acrylic paintings of 1960s California, Hockney now works in an unexpected medium—Brushes, an iPad app. Accompanied by an exhibition at the National Gallery of Victoria in Australia, *Current* is a survey of the past decade of Hockney's work.

How to See: Looking, Talking, and Thinking about Art

David Salle
W. W. Norton & Company Inc., \$30

Born in Norman, Oklahoma, David Salle is a well-regarded, thoughtful, and charming presence in contemporary art. *How to See* is the perfect book for those who are at a loss for words when discussing art or artists. Salle keeps the "artspeak" at a minimum, which makes for a delightful collection of essays that attempts to answer the question, "So what is this I'm looking at?"

Donald Judd Writings

Donald Judd, edited by Flavio Judd and Caitlin Murray
Judd Foundation and David Zwirner Books, \$40

A first in a series of comprehensive surveys to be published by the Judd Foundation, this compact, brick-like compendium

is essential reading for the minimalist enthusiast. A collection of writings spanning five decades by one of the most influential and articulate artists of the twentieth century, *Donald Judd Writings* comprises both his well-known "greatest hits," such as "Specific Objects" and hundreds of never-before-seen notes and letters.

Why Is Art Full of Naked People?

Susie Hodge, illustrated by Claire Goble
Thames & Hudson, \$20

If you've ever wondered, you're not alone. Susie Hodge's playful take on the milestones in art history allows for young people to discuss and interact with art by asking basic questions. Through twenty-two inquiries, this book cleverly navigates the art world's many genres and themes, providing an educational resource for critics of all ages.

Modern Art in America 1908–68

William C. Agee
Phaidon, \$100

A worthy primer on a critical period of American art. Author William C. Agee gives an authoritative lesson on the modern era. Recently retired from Hunter College and a former director of the Museum of Fine Arts, Houston, and Pasadena Art Museum, he begins in 1908—the same year the Wright Brothers took great strides in flight, Henry Ford began manufacturing the Model T, and America was first referred to as "the great melting pot." From Winslow Homer to Robert Smithson, it's a chronology to know and love.



In Situ

35°50'18.2"N 115°16'15.3"W

▲
UGO RONDINONE
Seven Magic Mountains (2016)
iPhone photograph by Louisa McCune

MORE DESERT MAGIC

Following the tradition of desert land art in the American West by notables such as Michael Heizer, Nancy Holt, and Robert Smithson, a striking disruption to the desert horizon emerges nearly thirty-five feet into the sky—the otherworldly *Seven Magic Mountains*, a colorful commentary on the intersection of humans and nature. This site-specific spectacle by Swiss artist Ugo Rondinone is located outside of Jean, Nevada (population: 0), and was more than four years in the making.

Seven Magic Mountains is twenty-seven miles south of Las Vegas. The exhibition will be on view from sunrise to sunset every day through May 2018. Produced by the Art Production Fund and Nevada Museum of Art, Reno.

OUTLIER | Original thinkers on the issues of today.

Real RANCHING

In a system void of humanity and husbandry, one rancher disrupts an often mindless cycle of consumption.

BY LEIGHONA BERNSTEIN PHOTOGRAPH BY CANDACE KREBS



ROWS OF PINK and red cuts of meat are graded, labeled, and stocked in an open case on the far wall of the supermarket. Shrouded in plastic, steaks, burgers, or ground beef is selected, purchased, and brought home to feed a family without much consideration.

In 1991, Mike Callicrate realized the industrial model of meat production and consumption needed an alternative. As the owner of Callicrate Cattle Company in St. Francis, Kansas, he developed practices yielding quality meat while also acting as a caretaker of the land and his animals.

“I changed my whole thinking around ranching to a more humane and sustainable—and now what we call a regenerative way—of producing livestock,” Callicrate says. “The land is healed, and we use rotational grazing and the right breeds to produce the right quality of meat.”

Callicrate bred Angus Wagyu cattle for his heifer development program. The cross-breed minimizes discomfort in the calving process and sets the heifers up for success, he says.

After the cattle are processed on-site at his custom-built Mobile Meat Processing unit (instead of trucking the livestock to a slaughterhouse), Callicrate works quickly to get his product directly into the hands of the consumer. Through his retail outlet, Ranch Foods Direct, and his distribution company, Peak to Plains, both in Colorado Springs, customers can buy premium beef, fruit, vegetables, and other goods while supporting the locals who produce them.

“Peak to Plains is a means of distribution from producer to consumer and getting around the big processors and retailers,” Callicrate says.

In all of the Callicrate ventures—from the Callicrate Bander, a humane method of castration, to Cowpool, an online liaison service connecting ranchers to buyers who want to purchase a whole animal—stewardship to the land and to the animals is his number-one priority.

“I want to talk about the regenerative approach to agriculture where we turn it all around when we put livestock back on farms again,” Callicrate says,

▲ HOME ON THE RANGE
Mike Callicrate, far right.

“where the livestock eat what the farm produces and the manure goes back on the soil.”

Callicrate tends to his own soil using bone-char, a type of biochar made with the bones leftover from processing. This type of fertilizer is high in calcium and phosphorous and completes the progressive cycle Callicrate is so passionate about.

“To fix what we have messed up, we need this regenerative type of agriculture,” he says. “It is well beyond sustainability.”

As an advocate for animal welfare and an industry leader in regenerative ranching techniques, Callicrate does work that is crucial for a system where Americans can still get their meat, but where the land, the ranchers, and the animals themselves are not just an afterthought.

FRESH DIRECT: Shop Mike Callicrate’s goods online at ranchfoodsdirect.com or at 1228 East Fillmore Street in Colorado Springs, Colorado.

Back in the USSR

Soviet Art: Gee, It's Good to Be Back. *By* ROBERT REID

So Russia has been in the news lately. And when not meddling with foreign elections, it's been bracing for a big birthday, as this year marks the centennial of the Russian Revolution. Not everyone celebrates this (even Vladimir Putin is shy on tooting the USSR horn), but there's one area where Soviet energy yielded unmistakable, enduring value: its art.

From the get-go, Soviet artists aimed to move art from the easel of the elite to the everyday. Gung-ho artists literally took to the streets, producing art for the masses with posters, kids books, dishware designs, and—eventually—breakthrough cinema techniques. By the mid-1930s, though, Stalin clamped down on this avant-garde golden age, and socialist realism became the sanctioned aesthetic.

Even if you can't make the Soviet art shows at Moscow's State Tretyakov Gallery (opening in September), or London's Royal Academy of Arts (ending April 17), or missed the retrospective at New York's MoMA you can still engage online.

▼ GEORGII STENBERG
In Spring (1929)
Russian State Library / HIP / Art Resource, New York



MoMA's digitized collection | The New York museum has the largest collection of Soviet art outside of Russia. Start with Kazimir Malevich, a painter and founder of suprematism who turned to geometric patterns, chiefly a black square (the movement's symbol), as an outgrowth of futurism and cubism.

One of his disciples, El Lissitzky, furthered the cause with various works known as *Proun*, meaning "project for the affirmation of the new." He believed his works like *New Man* (1923), a hard-lined, mathematical update to Leonardo da Vinci's *Vitruvian Man*, sprung from the corpses of traditional painting and God. Serious guy.

Other media can be more casual. Working in a seized imperial porcelain factory, Nikolai Suetin created workers' versions of china dishware, while Vladimir Lebedev printed colorful zine-like booklets geared to kids (*Ice Cream*) and the Stenberg brothers made film posters using constructivist graphic design, which changed advertising. [Explore \[moma.org/collection\]\(https://www.moma.org/collection\) for more Soviet works.](https://www.moma.org/collection)

Dziga Vertov's *Man with a Movie Camera* | Lenin said, of all art media, "the cinema is the most important." Sergei Eisenstein's *Battleship Potemkin* (1925) stirred the world with tense use of montage and the imagined massacre on the Odessa steps that's been re-created in many films since.

Even better is Vertov's cinema vérité film, *Man with a Movie Camera* (1929), which marks the Soviet city at work. With no storyline or main characters, the film is built off revolutionary tricks that Vertov pioneered, like the crossfade, time-lapse, and cuts so fast (2.3 seconds on average) that it confused a *New York Times* reviewer. The film wants you to witness its creation, as it rushes to a slapstick scene where the unmanned camera, using stop-motion, comes to life. Eventually a freeze-frame stops the action outright to break to the film editor, Vertov's wife.

[Both films are on YouTube.com.](https://www.youtube.com/watch?v=ZlVpXpZb9e4)

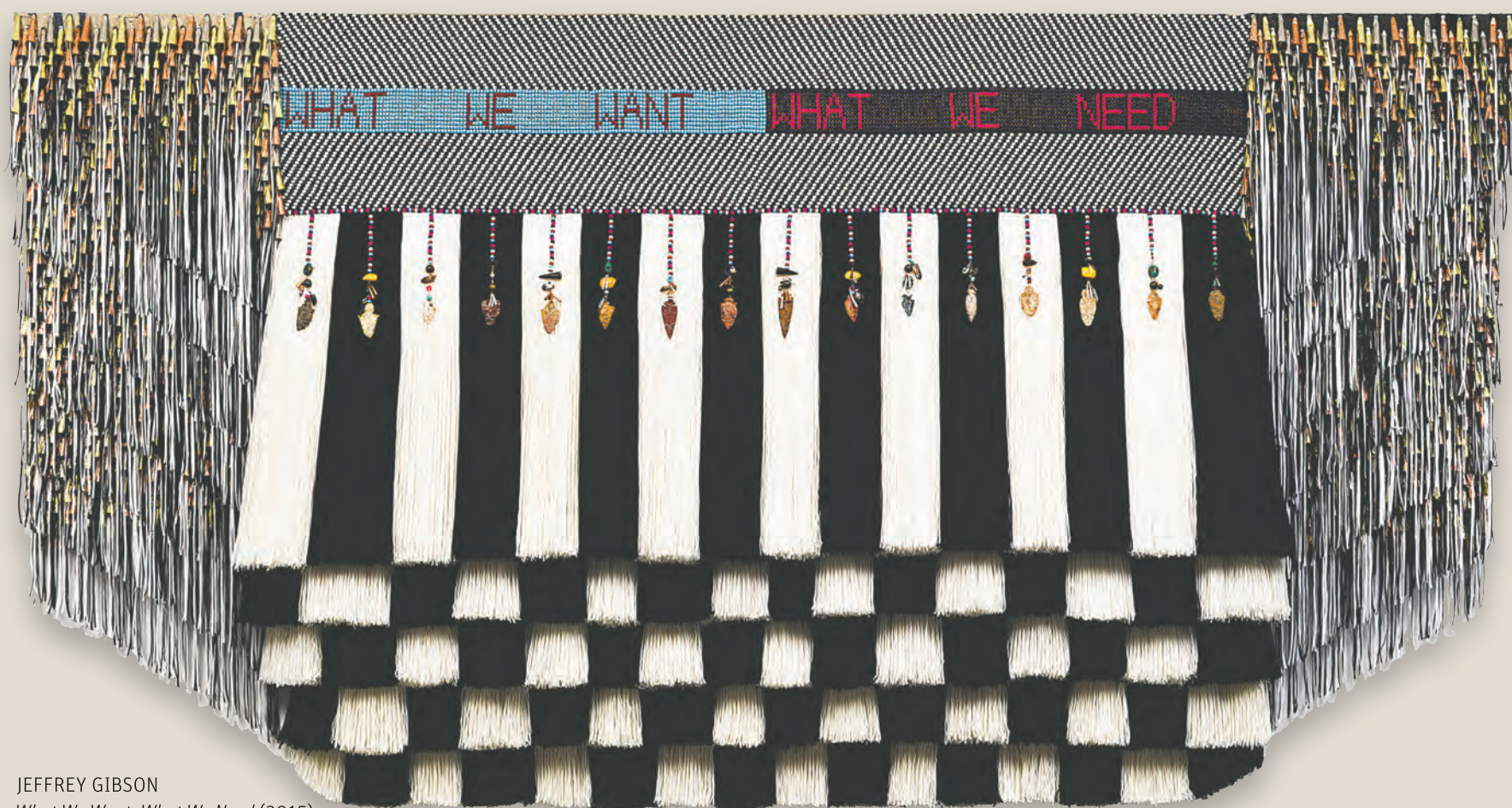
Follow the revolution in real time | London's Pushkin House is offering a day-by-day retelling of the 1917 revolution from the perspective of poets, revolutionaries, and many others who witnessed this seminal event. Included online are manifestos, photographs, and one sad account when Lenin's lover in Switzerland stopped writing him. Oh, comrade! It's all good fun until someone gets hurt. [Visit \[Project1917.com\]\(https://project1917.com\)](https://project1917.com) and [@1917tweets](https://twitter.com/1917tweets) on Twitter to relive the tales of the revolution.



SUNSET BOULEVARD/CORBIS VIA GETTY IMAGES

America's Version

Our best pass at the Russian Revolution came in 1981, at the hands of Hollywood's leading man, Warren Beatty, who wrote, directed, acted in, and produced the Oscar-winning *Reds*. Surely, his finest hour. [Rent on Amazon Prime Video, \\$3.99](https://www.amazon.com/Reds-Warren-Beatty/dp/B000000000)



► JEFFREY GIBSON
What We Want, What We Need (2015)
 Photograph by Chris Nguyen

PAST PERFECT

Jeffrey Gibson at Oklahoma Contemporary

THERE IS AN “outsiderness” to Jeffrey Gibson’s work that is palpable. The half-Cherokee, half-Choctaw artist references not only our country’s first tenants via sculptures that incorporate traditional Native American materials, but also cultural motifs to both low (pop music) and high (the Bauhaus). Yet Gibson’s outsider nature is more varied and complex than even this lets on.

At forty-five, the Colorado native has come a long way since his days as an emerging painter living in New York City at the turn of the millennium. “I was feeling very unsatisfied as an artist in New York,” said Gibson the day after opening his solo show, *Speak to Me*, at Oklahoma Contemporary Arts Center in Oklahoma City.

Fortunately, Gibson got a much-needed break from the city when he was given a visiting-artist position at the California College of the Arts. San Francisco was incredibly welcoming to Gibson and his husband, Norwegian sculptor Rune Olsen. Years later, after a short residency in a countryside studio off the coast of Brittany in France, in 2012, he secured a teaching position at Bard College in upstate New York. Gibson has settled his base of operations in nearby Hudson, where a team of

assistants diligently works on the slew of exhibitions Gibson has on the horizon.

While studying at the Art Institute of Chicago in his early twenties, Gibson worked at the Field Museum as a research assistant for the Native American Graves Protection and Repatriation Act. It was here that he found the intense and personal connection to art and artifacts he’d always been looking for—though he didn’t realize it at the time.

“My job was to collect all of these objects, put them into one room for visiting Native American tribe delegations, and prepare all of the appropriate documents so that people could research them,” Gibson says. “Sometimes elders would come in and ceremonies would take place, because they viewed some of those objects

“SOMETIMES ELDERS WOULD come in and ceremonies would take place, because they viewed some of those objects as their living ancestors, and as having not been fed or sung to in many years.”

as their living ancestors, and as having not been fed or sung to in many years.”

This connection became crucial to how Gibson’s work would evolve.

“I had three years of these experiences which were really intense, and it overshadowed art school, to be quite honest,” he says. “I didn’t realize how much of an impact it would have, and that was what made being an artist in New York City sort of unfulfilling, because I just didn’t see art as having that level of commitment in the commercial gallery system.”

By 2012, Gibson would return to traditional Native American crafts for a series of works that became a pair of breakout shows in New York City at venerated galleries Participant Inc. and the now defunct but influential American Contemporary. The exhibitions were an immediate hit with critics and collectors and featured objects such as larger-than-life drums and a neon-infused quiver—an object meant to hold arrows. Despite the immense success of those exhibitions, along with the growing appetite collectors have for his series of elaborately decorated Everlast punching bags—his signature artworks—Gibson is not afraid to move on from earlier ideas.

That becomes clear when you see the larger-than-life ancestral figures in *Speak to Me*. It’s

an exhibition he’s particularly excited about, since the Cherokee part of his family—his mother’s side—is from Oklahoma.

His sculptures are at once rudimentary and elaborate in their crafting: on one hand, dressed in “coats” based on traditional Native American garments adorned with highly refined handicraft, and on the other, erected with driftwood and topped with garish ceramic heads. The artist’s first-ever video piece, *one becomes the other*, documents a series of intimate encounters between native craftspeople and historic Native American objects that have been locked away in museums around the country.

“Jeffrey’s always been interested in Native American identity, whether it’s people of a specific tribe or [Native Americans] who grew up all over the world,” says Jennifer Scanlan, curatorial and exhibitions director at Oklahoma Contemporary. “This is a proposal for a new native identity not characterized by one tribe, but by all kinds of native ideas.” ✕

Speak to Me will be on view at Oklahoma Contemporary Arts Center through June 11, 2017. okcontemporary.org



by RYAN STEADMAN



Road Trip

Planning a summer vacation? Natural wonder abounds in Colorado—a summer mainstay—with its cool temps and even cooler summertime events. Green Box Arts Festival is in the dreamy mountain town of Green Mountain Falls. Close by is Pikes Peak, Seven Falls, and Garden of the Gods (pictured, above) for the hikers and climbers, and just down the road is Colorado Springs for the city slickers.

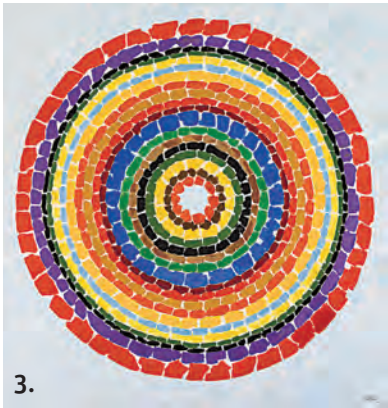
Green Mountain Falls, Colorado, (population 671) is twenty-five minutes west of Colorado Springs.

Photograph by Todd Caudle

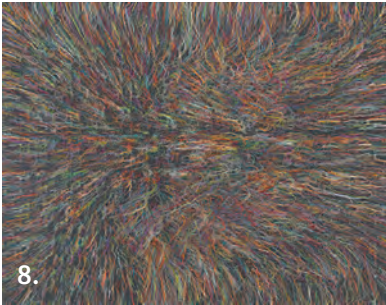
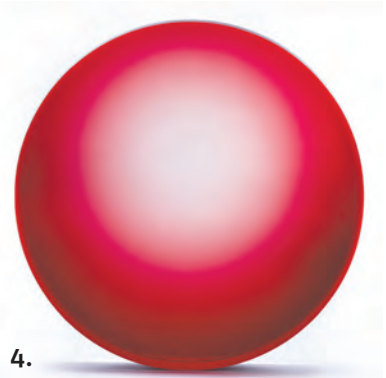
TOP

CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

Top 9 explores the favorite nine artworks moving the curators, tastemakers, and art enthusiasts of our time.



LAUREN HAYNES is curator of contemporary art at the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Here, she shares with us her favorite works from all ends of the institution. Haynes is a graduate of Oberlin College. Before her appointment at Crystal Bridges in the fall of 2016, she was associate curator of the permanent collection at the Studio Museum in Harlem, New York.



- 1. ALICE NEEL, *Hugh Hurd* (1964)**
I love the new acquisitions niche at Crystal Bridges. We're able to spotlight new additions to the collection in this space, and it creates fun and unexpected conversations between the work in the niche and the colonial works nearby. Currently the niche features a painting by Alice Neel (1900–84) of the actor and civil-rights activist Hugh Hurd (1925–95).
- 2. FELRATH HINES, *Untitled (Abstraction)* (ca. 1960)**
This painting is a new acquisition. It's fantastic to have it on view in the galleries for the first time.

- 3. ALMA THOMAS, *Lunar Rendezvous—Circle of Flowers* (1969)**
Alma Thomas is one of my favorite artists, and being able to visit this work daily is a nice perk of my job.
- 4. FREDERICKEVERSLEY, *Big Red Lens* (1985)**
This sculpture is in a reflection area right before you enter the 1940s to Now galleries. It's a great way to start the walk through the contemporary galleries.
- 5. JEAN-MICHEL BASQUIAT, *Untitled* (1981)**
This work by Basquiat is one of my favorites in the museum. It's a great example of his innovative style.

- 6. UNTITLED FRAME, on the Tulip Tree Trail**
This is not technically part of our permanent collection, but it showcases art, nature, and architecture and treats the museum like a work of art—which it is. The frame is located near Frank Lloyd Wright's Bachman-Wilson House, acquired in 2013. Crystal Bridges preserved the house from its original site and reconstructed it on the museum grounds. It opened to the public in 2015.
- 7. JOAN BROWN, *Self-Portrait with Fish and Cat* (1970)**
This painting is large and fantastic. I love the cat.

- 8. GHADAAMER, *The Big Black Bang—RFGA* (2013)**
I enjoy the layers and colors in this work. The closer you look, the more you see.
- 9. CRYSTAL BRIDGES' PONDS**
One of my favorite views from the trails overlooks the ponds. I pass them every day on my walk—it's a great view. The landscape around the museum is as much a part of the experience as the artwork inside. The water at Crystal Bridges is not only a signature at the museum but an engineering marvel. Weirs under the bridge serve as a dam creating the upper and lower ponds, which flower from the nearby springs and serve as a flood-control system.

Crystal Bridges Museum of American Art in Bentonville, Arkansas, is free and open to the public (admission is sponsored by Walmart). The museum is closed on Tuesdays, but the trails and grounds linking the museum to downtown Bentonville are open daily, sunrise to sunset.
crystalbridges.org

THIS ISN'T THAT



— Photograph by LEE CHERRY

MANDY MOORE

LET'S BE VERY CLEAR: This isn't the Mandy Moore who stars in NBC's *This Is Us*. While this Mandy Moore is used to being confused for that Mandy Moore, with the release of *La La Land*—the Oscar-winning ode to Old Hollywood—the *other* Mandy Moore is finally getting confused for this Mandy Moore. Because it's *this* Mandy Moore who choreographed the twirls and dips and spins in *La La Land* that first sent Ryan Gosling and Emma Stone into the stars of the Griffith Observatory and, later, Hollywood history.

Moore is no Hollywood amateur, either. She's spent years crafting moves on *So You Think You Can Dance*, *Silver Linings Playbook*, *Modern Family*, and *Glee*, and even on the stage of Shania Twain's Las Vegas residency. *ArtDesk* interviewer Lindsey Weber talks to the choreographer about her Colorado influences, a case of mistaken identity, and what it's like to be the toast of the town.



LINDSEY WEBER: *How did you first get into dance?*

MANDY MOORE: I grew up in Summit County, Colorado. When I was very young, my mom realized that I loved to dance. Because I would—like a lot of kids—be dancing around all the time. Every time there was music on, I was doing a solo performance for my parents. When I was eight years old, my mom ran into the local [dance] studio owner at the post office. Her name was Kim Delgrosso. She said, “I think I have a little dancer on my hands,” and Kim said, “Bring her into class.” It sounds crazy, but honestly, from the very second I stepped into class, I was like, “Oh yeah, this is it for me.” I loved being in class. I started with ballet and tap, but not very long after that came breakdancing.

Ballet/tap is usually the combo that most young girls go for.

The breakdancing came kind of out of nowhere. I was the only girl! About a year after that, I signed up for everything. Any class that we had or was offered—I was there all of the time. Summit County is a little bit of a transient community. So many different kinds of people came into the county—and so many different kinds of dance. We would have a belly-dancing teacher for a while; we would have a modern-dance teacher who would teach Martha Graham or [Lester] Horton technique. It was nice

to be exposed to so many different kinds of dance; I don't know if a lot of kids really get to do that.

When did you decide that you didn't just want to be a dancer, but a choreographer?

Very early and, actually, not consciously. My teacher Kim would always say, “Oh, you should make up your own solo!” or “Why don't you make up a dance with your friends and then you guys can perform it in the recital?” So I always felt a real freedom when it came to creativity and creating movement. It was one and the same for me, dancing and choreography; they went hand-in-hand. For a long time, I didn't realize that people could make up movement for you. I always assumed that you made up your own moves when you danced.

Shows like *So You Think You Can Dance* and *Dancing with the Stars* put a newfound emphasis on the choreographer. When they first aired, it was a new thing to have the choreographers in the spotlight. Is that something you noticed when you starting choreographing for SYTYCD?

I moved to Los Angeles in 1994. My friends and I joke that we were born in the wrong generation because we all moved out here inspired by those great dance movies of the '80s, you know? Then as soon as we all moved out here it stopped. Dance literally stopped. There was nothing going on unless you were on tour with a boy band. The start of SYTYCD and *Dancing with the Stars* really started a revolution—not only to bring dance back into mainstream culture, but to then have that connected to a choreographer. We hadn't seen a time like that since the MGM era. Now with *La La Land*, it's kind of shifting back to film, back to the old movies... and, man, I'm not mad about being a part of that. You train your whole life to do stuff like that, so to see people embracing and supporting

something like *La La Land*—it shows that people's views are changing about dance on film and about the art of dance in general.

What are some of the influences that you had in mind for the film?

Seven Brides for Seven Brothers. There's a specific scene called Goin' Courtin'. Damien [Chazelle] and I probably watched that scene ten times. Obviously the choreography and the feel and the moves are not the same as *La La Land*, but every single frame had a reason. You would see somebody kind of in the foreground, or you'd see somebody far away, or they'd all be dancing in unison and then you just catch the side of this chair. All of that was very deliberate. There was nothing left to chance.

You've worked with expert dancers and now you've worked with novices, actors who don't necessarily see themselves as dancers at all.

I think the third part of my story, which not a lot of people know, is that I've always been a teacher. I've been teaching for twenty years, from four-year-old kids to senior citizens. When you're training someone to dance, there's a real beauty in that vulnerability, but you don't always have the luxury of time to really train them. Whereas, with an expert dancer, sometimes they just come to you with what they know and you have to work through ways to get that vulnerability out of them. On *So You Think You Can Dance*, we only get those kids for, like, six hours. Imagine what we could do in twenty.

It's funny that the two most popular dance shows right now are *So You Think You Can Dance* and *Dancing with the Stars*, which are total opposites of the same coin.

People always like to see celebrities, and I think *Dancing with the Stars* is almost more of a variety show. There are some great artistic performances, some that are just good ol' fun, and then there are some that totally don't really work at all. It's got a really nice range of entertainment. SYTYCD is going for a super-high-quality, artistic dance. There's an element of entertainment obviously, but it's less of a variety show.

I'm curious how your *La La Land* success comes off in the choreographer community. It seems so rare for something like this to happen now.



The dance community in general and the choreography community really rallied behind this. It's so cool to hear from your peers, when they send you a supportive text. The film did inspire a lot of people who are hopeful that this does spark a new generation of work for us, because there's been a lot of really great, super-challenging choreographers out here for a long time. Each one of them deserves a shot at their own *La La Land*. For a choreographer, there's nothing like it.

You're hoping it's not a fluke.

Things like this become a fluke if people assume that it was easy to do. You have to assemble the correct scene, you have to have the correct content. The team that was assembled to create the film, they're all people that are incredibly talented and are not afraid to push the envelope in some way and stay true to their vision. Without that, I think it will be a fluke.

What was the most complicated *La La Land* setup?

Are you kidding me? That was like every damn set.

The freeway dancing?

The traffic was one of the most complex and incredible things I've ever worked on. It's super-complex, even though it was a very seemingly simple moment.

Perhaps the question you've been asked the most is about the “other” Mandy Moore.

You have to understand that this has been going on for at least fifteen years for me. I'm forty, so it was about fifteen years ago that she started becoming known. It was kind of like, “Okay, this is a joke. This is funny.” But after a while it became not funny because everywhere I went, if I had reservations at a hotel, they would say, “Oh, we thought you were going to be the real one.” I'm like, “Wait, what do you mean, the real one? I'm right here.” It all definitely came to a head at the Golden Globes with the *La La Land* speeches. And literally, the next presenter is [the other] Mandy Moore.

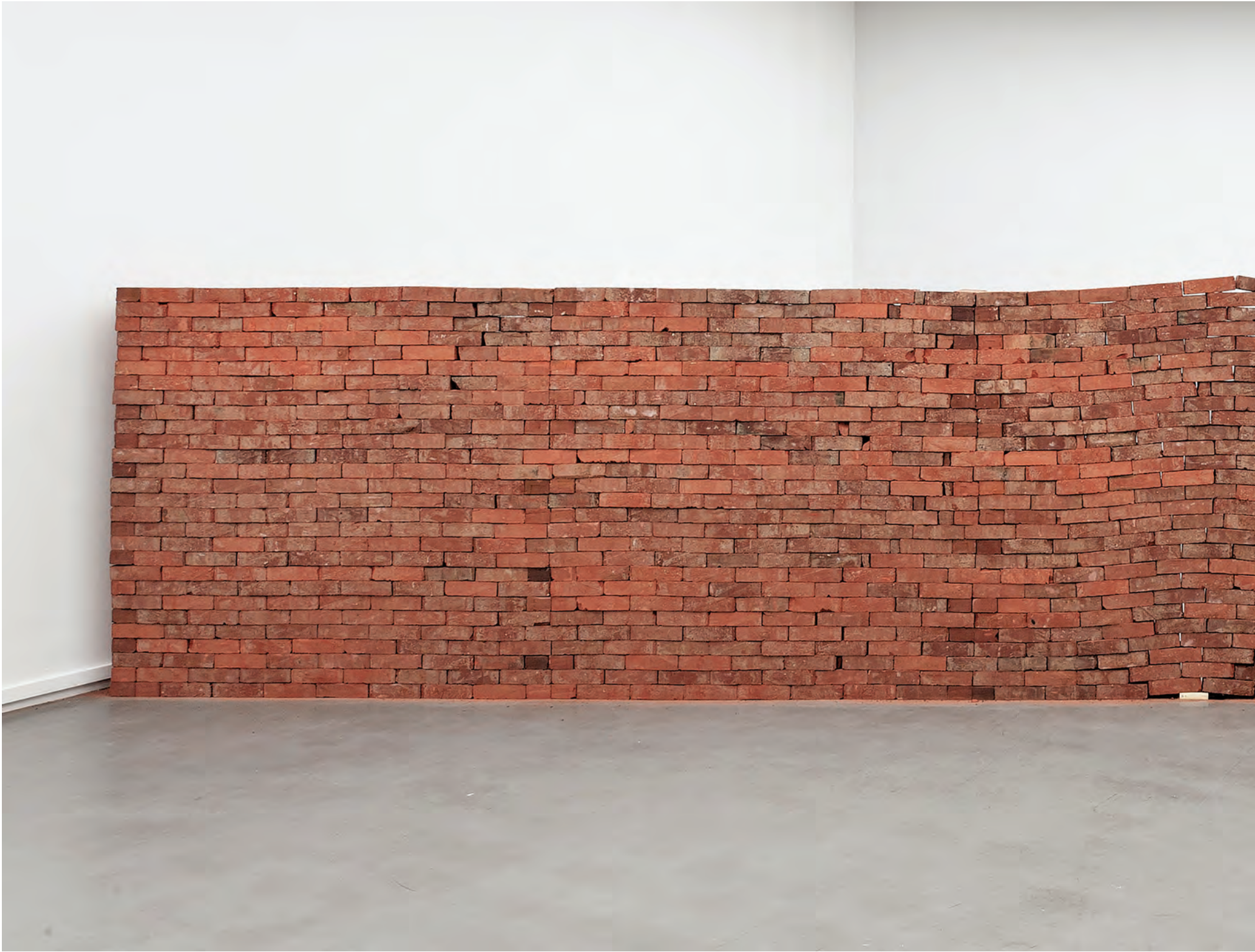
You've clearly met.

No! This is the even more hysterical part. I was the dancer on *That '70s Show* when she was dating Wilmer Valderrama and she was on set with me. I didn't get a chance to meet her that day, but since then we have been back and forth on Twitter a little bit. People have just been crazy with her about *La La Land*! She's like, “That's not me.” And when people talk to me about *This is Us*, I'm like, “That's not me.”

It's so strange that you're both having such huge years. At the same time.

At some point, we need to make a thing of it. I'm sure it'll happen. ✕

INTEGRAL



▲ JORGE MÉNDEZ BLAKE
El Castillo / The Castle
Photograph by Pierre Antoine

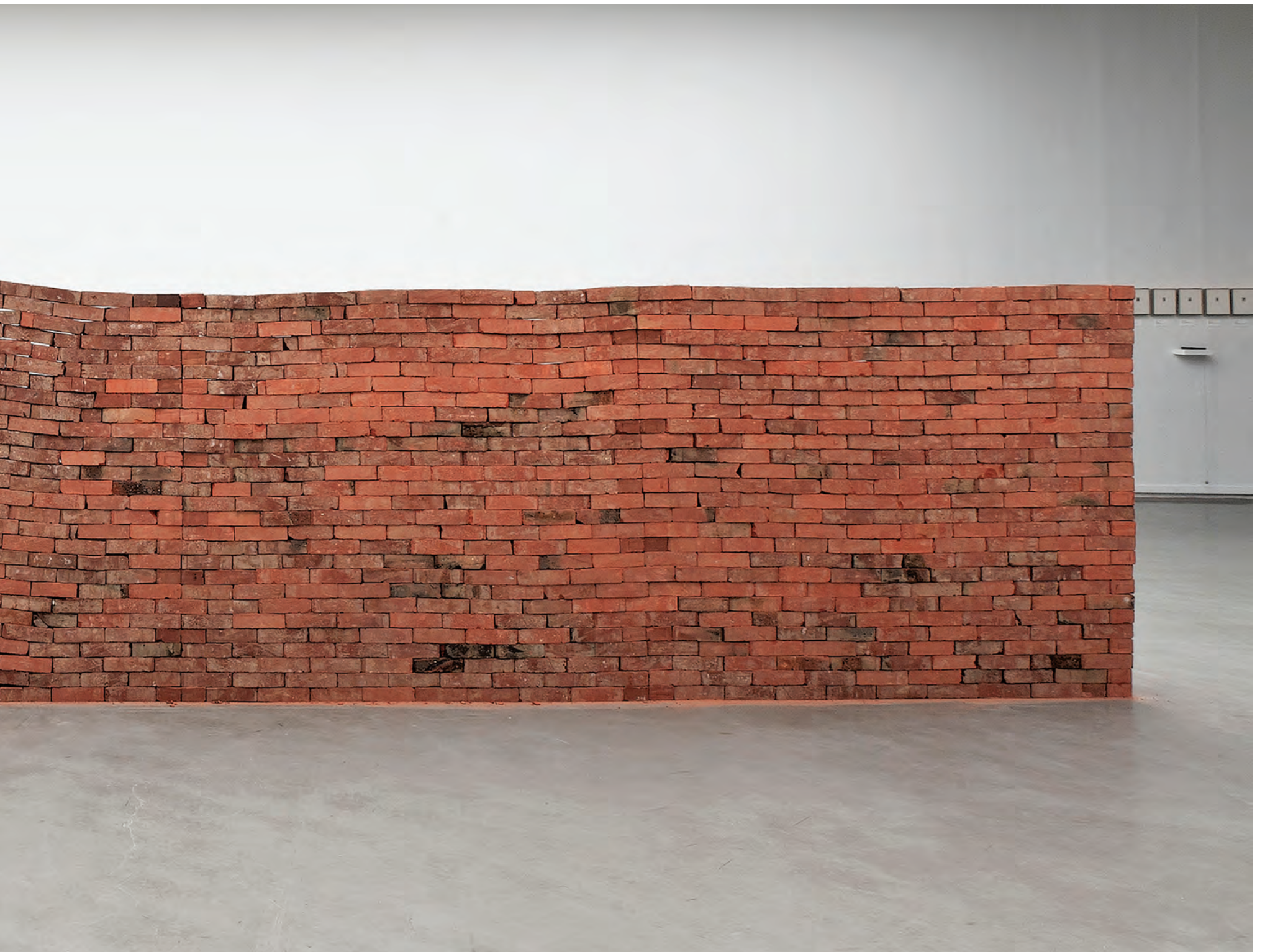
INTERNATIONALLY ACCLAIMED ARTIST
Jorge Méndez Blake of Guadalajara, Mexico, is in love with classic literature and what it can teach us. In his quest to create new readings of the Western literary canon, he calls upon his strong background in architecture and his nuanced understanding of how an art viewer might develop a new kind of relationship with words written generations ago. When he was young, his love of reading led him to try his hand at writing, but he didn’t feel like it was his strength. Instead, he forged ahead with art.
“Art is a way to write without using the regular tools of the writer,” he says. “It’s a type of language.”
Méndez Blake’s fusing of art, architecture, and literature isn’t as tricky as it sounds. The connective tissue between them that he explores

is that of systems and structures. For him, the natural marriage between architecture and literature is the library: “In my early work, the library is where I started—for exploring ideas, for research, for documentation.” Contemplating a deliberate physical space containing so many ideas drew him to libraries and compelled him to explore the very idea of the library through a new visual language.
The artist’s visual instinct leans toward the organized and the built, nodding to architectural philosophies about space and scale and our impulse to catalogue, arrange, and deconstruct. What happens when you physically encounter a work by Méndez Blake is also a kind of three-way: a quiet communion between the artist, the text’s original author, and the viewer. Through this, Méndez Blake’s work creates an experience

By CHRISTINA REES

ITY

Jorge Méndez Blake brings literary license to Marfa Contemporary.



that carries a wisdom and pathos that most people expect only when reading a great writer's original text.

Take his massive sculpture, *The Castle*. A paperback copy of Franz Kafka's *The Castle* is visibly flattened underneath the heavy red bricks of a beautiful seventy-five-foot-long running wall. Kafka's dark surrealist tale of one man's alienation and eventual death under the weight of an unresponsive bureaucracy is given a powerful visual corollary through the crushing of the paperback itself—and by extension the words contained on its pages—which also stands in for Kafka, for Méndez Blake, for the viewer, and for Everyman.

The size and length of the wall is an overbearing and overwhelming symbol of the forces that no individual—in his bid for the recognition of his basic humanity—can even begin to overcome. Yet

the book is there on the ground, intact, visible—and with a bit of effort on the part of time's erosion or one person's determination—still readable.

Méndez Blake, even in his precision, is a limber and versatile artist. His creations can be as ethereal as a smoky, velvety drawing on paper or as commanding as a tall stainless-steel bookcase lined with a careful pattern of fourteen books, visually evoking Mondrian, Eames, and Judd, and lines of poetry making up a stanza. *Dearest Max, My Last Request* is text rendered in clean white neon mounted to the wall—the phrase pulsing and glowing with Kafka's final written words.

"I've been researching poetry. It's a very strong weapon, a strong tool to change the consciousness," he says, adding that poetry can be reassuringly and purely visual, "as in the work of Carl Andre."

Valéry, Camus, Melville, Joyce, Dickinson, Mallarmé—many viewers may not understand particular literary references. Even still, Méndez Blake brings to his work a distilled clarity that transcends this burden. *The Castle*, like other works, doesn't require a didactic wall text for the viewer to take in and comprehend. It's as elegant and refined as poetry. The sophistication of Méndez Blake's delivery is deceptively simple and deeply resonant. He's created a punchy and arresting visual component of a great book or narrative that becomes, in our era, a beautiful echo of the original. ✕

Jorge Méndez Blake's solo exhibition, *A Message from the Emperor* (working title), will be at Marfa Contemporary, at 100 East San Antonio Street in Marfa, Texas, on June 2, 2017.

ArtSociety

SEEN + SCENE

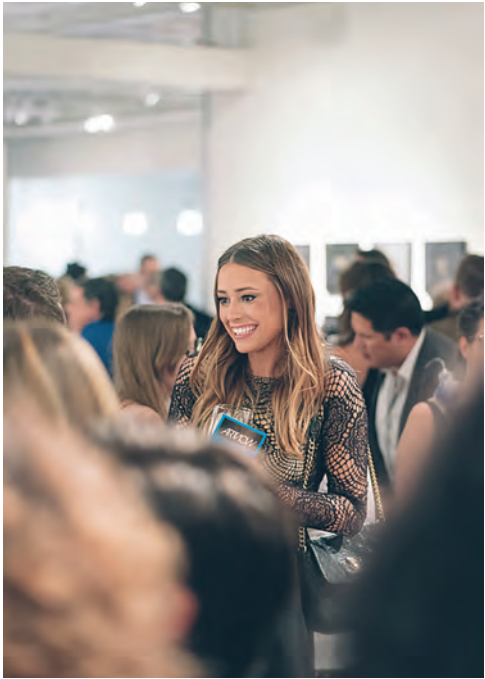
ArtNow 2017

Oklahoma Contemporary in Oklahoma City

It's safe to say that **ArtNow 2017** was a success for **Oklahoma Contemporary**. Boasting record numbers in attendance and art sales, the annual showcase is a way for local artists to raise their profiles and enjoy a fun evening while ensuring Oklahoma Contemporary continues to be free and open to the public year-round.



ART FOR ALL
Patrons young and old enjoyed short-order poems, new and exciting local art, and a drink at this year's **ArtNow** closing gala. Right, **Renate and Chuck Wiggin** with **Jennifer Thurman**. Below, **Shane Jewell, Robert Clements, Sarika Agarwala Jewell, and Mike Morgan**.



A RANGE OF TALENT
This 2017 roster of artists included tapestry makers, painters, fashion designers, and even a perfumer. Curators **Kelsey Karper** and **Jennifer Scanlan** worked with event chairs **Aimee Harlow** and **Teresa Rose Crook** to stage an evening to remember.



Raymond Pettibon: A Pen of All Work

The New Museum in New York City

The New Museum is the first major New York museum to give artist Raymond Pettibon a career-spanning survey. Occupying all three floors of the building, *A Pen of All Work* features more than 800 drawings from six decades. He rose to prominence releasing 'zines and designing posters and album art for the influential record label SST Records. His ink-on-paper drawings, often paired with text, are emblematic of the punk-rock aesthetic and have appeared as the album art for Sonic Youth's *Goo*, as the Black Flag logo, and on the High Line in New York City.



IN WITH THE NEW: **Raymond Pettibon** (above) with his iconic drawings. Co-curator of *A Pen of All Work* and artistic director of the New Museum, **Massimiliano Gioni** (right), and creative mastermind **Nadia Palon** (below) mingled with New Museum patrons and Pettibon enthusiasts.



GIMMIE GIMMIE GIMMIE: *A Pen of All Work* will travel next to **Bonnefantenmuseum** in Maastricht, the Netherlands, where it will be on view beginning June 1, 2017.



KOOL THING: Depicting the vast ocean with a solitary surfer battling the waves is a recurring series in **Raymond Pettibon's** work.

ArtDesk Travels

Following our colleagues across the globe



DANCE THE WORLD OVER
ArtDesk dance editor and artistic director of KEIGWIN + COMPANY, **Larry Keigwin** (pictured above, far right) spent the spring touring Tunisia, Côte d'Ivoire, and Ethiopia as part of **DanceMotion USA**, a federal partnership with the **Brooklyn Academy of Music** that sends American dance companies overseas to share the American contemporary dance experience around the world.



BIG APPLE
Christian Keesee, president of Oklahoma Contemporary Arts Center, hosted a tour of New York City for guests from Oklahoma and New York with interests in developing collaborations for Oklahoma Contemporary.

The visit included dinner at **The Orsay** (above, left) with **Francisco Ugarte**, **Jennifer Scanlan**, **Erica Barrish**, **Wayne Diamond**, **Pauline Redding**, **Chad Mount**, and **Alexander Gray**.

A tour of the **Armory Show** (left) and the **New Museum** (above) with **Julie Maguire**, **Jeremiah Davis**, **Christian Keesee**, **Amanda Harding**, **Nathaniel Harding**, and **Jennifer Scanlan**.





#filmtulsa:

Director of the Tulsa office of Film, Music, Arts, and Culture (and former *ArtDesk* associate editor), **Abby Kurin** is making her 2017 rounds, first at Utah's Sundance Film Festival and then Austin's SXSW festival. She says she is soon headed to Los Angeles to spread the good word about a great city.

Back to School

The Magazine Interest Group (MIG) of the University of Oklahoma's Gaylord College of Journalism and Mass Communication

ArtDesk editor in chief **Louisa McCune** and managing editor **Alana Salisbury** visited with the students of OU to answer questions and dole out advice on writing, reading, and pursuing a job in the world of magazine publishing. Advisor **Aimee Tietze Adams** coordinated the evening activity.



Contributors



FLAVIN JUDD | Flavin Judd is curator and co-president of Judd Foundation. He is the husband of psychoanalyst Michèle Judd, the father of three children, and the son of Donald Judd, for whom he assisted in the making of spaces and the installation of art. For Judd Foundation, he oversees art installations, architectural issues, and design efforts and co-edited the Judd Foundation book, *Donald Judd Writings* (2016).



LINDSEY WEBER | Lindsey Weber is a freelance writer-editor-podcast host living in (you guessed it!) Brooklyn, New York. When she's not writing, editing, or hosting the podcast *Who? Weekly*, you can find her rewatching old episodes of *The Carrie Diaries* while playing Bubble Witch 3 on her phone.



ROBERT REID | Robert Reid is a travel writer based in Portland, Oregon. After studying journalism and Russian at the University of Oklahoma, he became a travel writer, twice updating Lonely Planet's *Trans-Siberian Railway* guidebook. He's now a contributing editor for *National Geographic Traveler* and frequently on the road, looking at art and eating street food. Follow him at @reidontravel.

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DANCE EDITOR.....*Larry Keigwin*
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ABOUT THE PUBLISHER

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Image © Judd Foundation (2017)

The Son Also Rises

by FLAVIN JUDD

Lysandre four times, Michèle and I, leaning, Pascal Polaroid in the Marfa house, Miuccia at two, Sebeok on semiotics, Verone's drawings, Eileen Myles' *I Must Be Living Twice* (such a good title), 1930s 120-camera with film, Macchi M.67 seaplane on floats, Montaigne essays, Goya one and two, tape measure, tape measure, knife, 1974 *Michelin France*, gorgeous photo of gorgeous Michèle Brussels 1990 two months after we met and were stricken with each other like good viruses, a solid rainbow of NYRB paperbacks, *Speedboat* included, emptied can of cassoulet hiding pens and pencils that are used in the sketchbook that is open on the desk, a drawing of book sizes if you must know, *Book of*

Dissent, *Anti-Oedipus* and *Structuralism and Semiotics*, Malevich for the show in June, Portugal guidebook designed by Chris Marker, camera lenses, RAL color chips and Donald Judd Furniture wood samples, can of cassoulet, can of cassoulet, magic marker, *Death on Credit*, paint markers and masking tape and Paris 1968, *Manhattan Transfer*, damn could he write, slides of Don's Whitney show taken by Roy Judd, architectural plans for some project of mine, *Eyewitness to History* where everybody winds up dying, it's a sad story, 1968 Omega Chronostop, drawing of a house in Marfa for a friend, Donald Judd Writings, orange cover, pale-green translucent plastic folder on pale-pink translucent plastic folder, Tolix chair, Ikea stainless-steel desk, Gordon

Matta-Clark, *Object to Be Destroyed*, obsolete hard drives, *The Complete Works of Mark Twain* from Don, Michèle again from Montauk in 1995 when we drove up in the winter and the sky was soft, El Lissitzky, ruler, aluminum, ruler, warped plastic, box of cables, *Heartsnatcher*, *Alamein to Zem Zem*, *Destiny Disrupted*, *The Cow Killers*, broken kachina, postcard that long ago reached its destination, Castoriadis, *Pre-Socratics* and *The Stars My Destination*, Mao, rolled up and acting benevolent, Miuccia's drawing, Inuit whale bone snow goggles, *My Futurist Years*, James Baldwin, Nancy Drew, *The Hidden Staircase* from Glen Seator, *The Cambridge Guide to the Constellations* because constellations are what we make out of what we don't know. ❌

JOIN US.

2017 *ArtDesk* Conversations

May 23

Oklahoma City, Oklahoma | “Good Journalism”

A Conversation with Dean Ed Kelley of the Gaylord College of Journalism at the University of Oklahoma; Susan Ellerbach, executive editor of the *Tulsa World*; and David Fritze of *Oklahoma Watch*. Moderated by Veronica Pasfield of *Territory OKC*. Lunch will be served.

June 3

Marfa, Texas | “A Message from the Emperor”

A Conversation with artist Jorge Méndez Blake and Christina Rees, editor in chief of *Glasstire*, at Marfa Contemporary

July 1-9

Green Mountain Falls, Colorado | Green Box Arts

July 1: Artist Bruce Munro with Joy Armstrong

July 2: Composer Timothy Takach with Deborah Teske and David Siegel

July 7: The Students of Ute Pass, Colorado, with Chris Briggs-Hale

July 8: Artistic Director Marlana Doyle of Houston METDance with Larry Keigwin

July 9: Wayne Pacelle, CEO of the Humane Society of the United States, with Louisa McCune

October 7

Marfa, Texas | Chinati Weekend

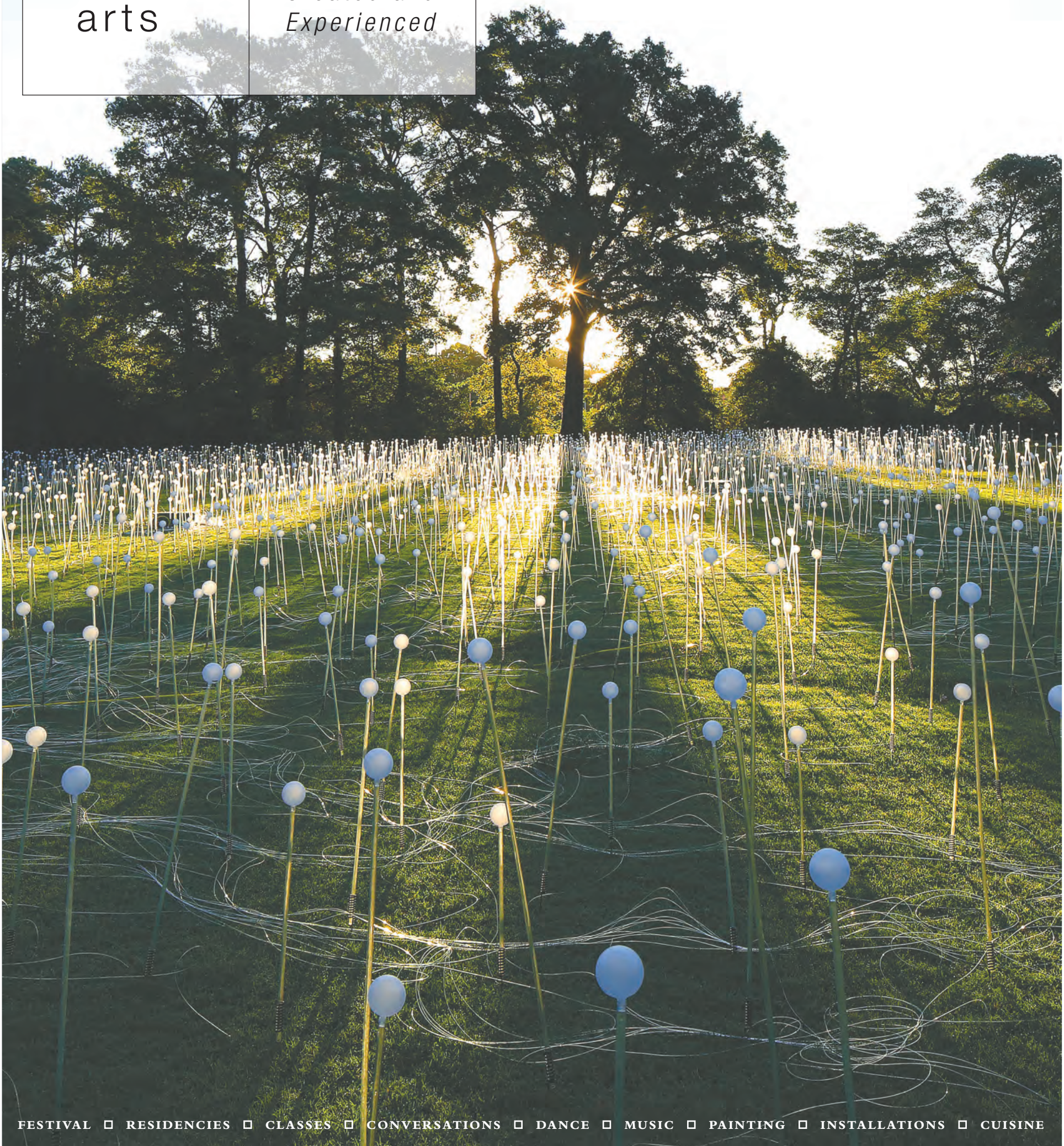
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IN THE ROCKY MOUNTAINS
Green Mountain Falls, Colorado

2017 HIGHLIGHTS	SATURDAY, JULY 1 1pm <i>ArtDesk</i> Conversation with artist Bruce Munro 7pm Bluegrass Concert	MONDAY, JULY 3 9am Yoga at Bear Crossing 5pm BBQ with the Keigwin Brothers	WEDNESDAY, JULY 5 9pm Astronomy and S'mores at the Outlook Lodge	SATURDAY, JULY 8 12pm <i>ArtDesk</i> Conversation with Marlana Doyle of Houston METDance 7pm Colorado Springs Youth Symphony Concert
	SUNDAY, JULY 2 1pm <i>ArtDesk</i> Conversation with Tim Takach and Deborah Teske 7pm Colorado Vocal Arts Ensemble and Tim Takach	TUESDAY, JULY 4 9am Nature Hike and Trail Dedication at the Mount Dewey Trailhead 7:30pm Block Party with Joe Smith and the Spicy Pickles at the Green Box Arts Farm Stand	THURSDAY, JULY 6 Private Donor Events	SUNDAY, JULY 9 1pm <i>ArtDesk</i> Conversation with Wayne Pacelle 6pm Bingo Benefit
			FRIDAY, JULY 7 5pm Youth <i>ArtDesk</i> Conversation and Show and Tell	