

BRUCE MUNRO / MARFA BOOK COMPANY / ROBERT IRWIN / AT WORK: YOKO ONO / SUMMER 2017

ART DESK

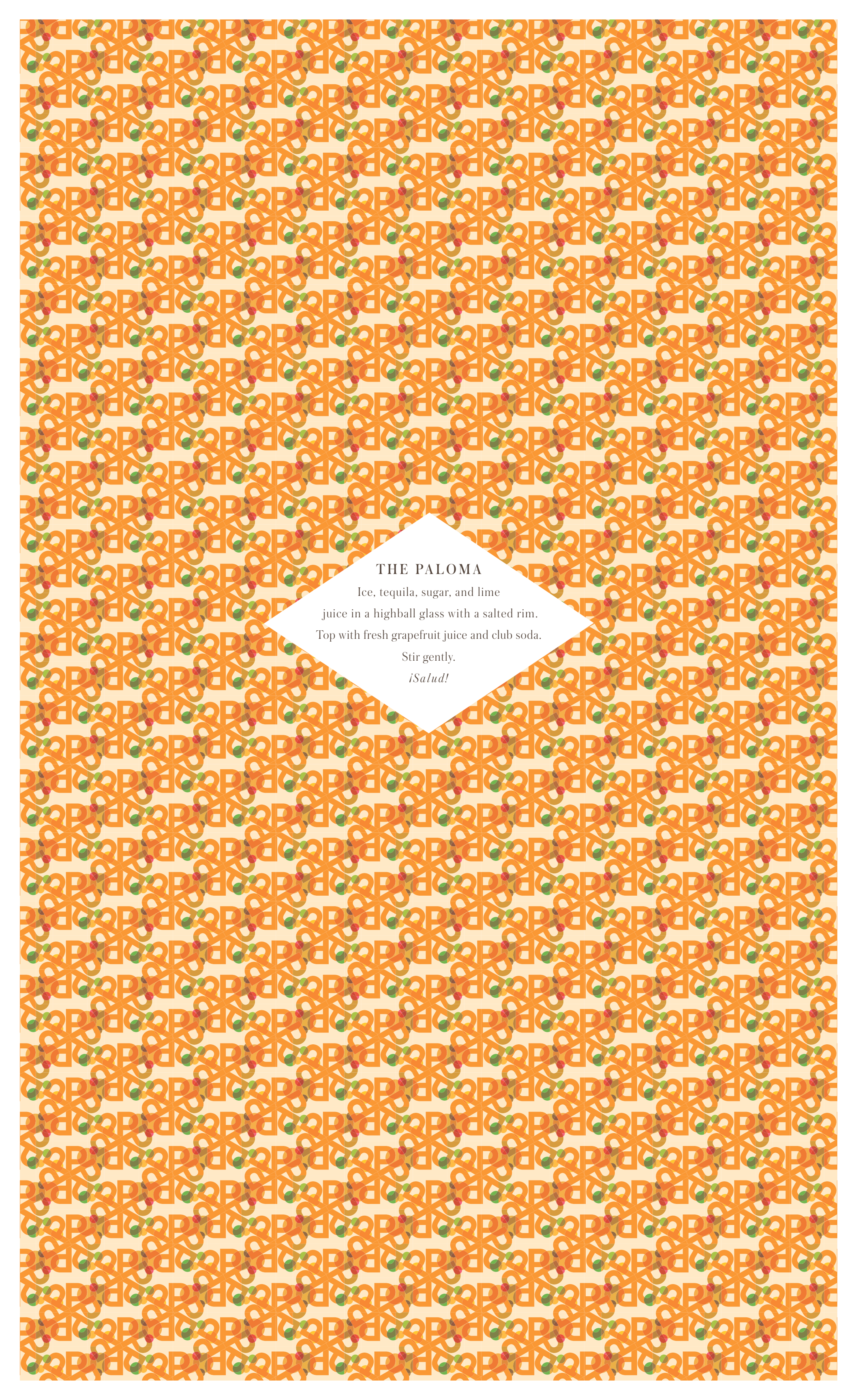
CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



JOHN CHAMBERLAIN

Twenty-two various works in painted and chromium-plated steel (1972–1982) from the permanent collection at the Chinati Foundation in Marfa, Texas

Photograph by Florian Holzherr



THE PALOMA

Ice, tequila, sugar, and lime

juice in a highball glass with a salted rim.

Top with fresh grapefruit juice and club soda.

Stir gently.

¡Salud!

Field of Dreams



Bruce Munro

ARTIST BRUCE MUNRO ILLUMINATES
THE NATURE OF HIS LIFE'S WORK.

by Jessica Dawson

BRUCE MUNRO
Field of Light (2016-2017)
Installation view at Uluru, in the
Northern Territory of Australia.

All photography by Mark Pickthall



CDSea (2010)
Long Knoll in Wiltshire, England



Water-Towers (2015)
Desert Botanical Garden in Phoenix, Arizona



Impression—Time Crossing Culture (2016)
Ashmolean Museum in Oxford, England



Ferryman's Crossing (2015)
Scottsdale Museum of Contemporary Art in Scottsdale, Arizona



Tepees (2013)
Cheekwood Botanical Garden and Museum of Art in Nashville, Tennessee

FOR THE PAST five years, Bruce Munro’s massively scaled light installations have been making their way through American botanical gardens. Pennsylvania’s influential Longwood Gardens, in the town of Kennett Square, launched the British artist’s invasion in 2012, and since then more than a dozen institutions—conservatories, art museums, and galleries—have followed suit, making the fifty-eight-year-old Munro one of the most popular illumination artists you’ve never heard of.

Think “light artist,” and if you’re an aficionado of the global gallery and biennial circuit, a roll call slips off the tongue: James Turrell, Leo Villareal, Robert Irwin. The name that likely won’t come to mind is Munro’s. That’s not just because the artist’s frequent venues—those greenhouses and conservatories—are unlikely spots for the art crowd. It’s also because Munro, who’s based in Wiltshire, England, is concerned not with art-world politics but in relating to his audience.

Munro, he’ll happily tell you, is an everyday guy who just wants to connect.

“I break walls down by making things very accessible,” he says. “I’m not trying to tease people or test them intellectually. I’m trying to represent thoughts and feelings in the materials that I love experimenting with.”

That spirit of inclusiveness has proven a strong selling point. For audiences, a Munro show is a magical thing, incorporating sometimes tens of thousands of LED lights and complex webs of fiber optics, which the artist and his team intersperse, embed, and plant in natural environments. His nighttime installations enliven gardens, forests, and fields as well as large-scale indoor atria. Some works also incorporate sound—from feel-good tracks by Ladysmith Black Mambazo to the cacophony of cockatoos.

“I love placing something in a natural landscape and seeing how the landscape changes it and how it changes the landscape,” Munro says. “There’s theater to this—it’s a happening.” In that spirit, his works ask viewers to pay attention, to be present with earth and light. For Munro, it’s about probing the existential human experience, something he seems increasingly to express in his works, likening them to the experience of life itself. “We land on this earth for a set amount of years and then we’re gone,” he says. “What I’m doing is what a human being does. You’re here and then you’re gone.”

Installations can be massive. A recent exhibition at the Minnesota Landscape Arboretum included a version of Munro’s popular *Field of Light* that incorporated tens of thousands of individual stems of fiber optics. The work ran the length of nearly three football fields. That’s almost twenty-four acres covered in lights, fed with a slowly changing spectrum of color that seemed to make the hills undulate and breathe.

“It’s harmony in a way that is almost biomimicry,” says Paul B. Redman, Longwood president and CEO, of Munro’s capacity to blend his work into nature. The artist’s 2012 exhibition in Kennett Square covered twenty-three acres and included two versions of the *Field of Light* concept, incorporating 27,000 illuminated stems. Although “they’re not living, breathing things,” Redman says,

“they have this surrealism to them. *Field of Light* in our forest almost felt like fireflies.”

“He’s the kind of installation artist that you don’t want to say no to,” says Wendy DePaolis, the Minnesota Landscape Arboretum curator who organized the Munro show, which closed in April. “This idea of synthesizing art and nature with light is something the Upper Midwest craves. The days get shorter, the nights get longer.” Munro’s attraction to the fanciful tales of C. S. Lewis, which inspired some of the works chosen by DePaolis, led him to create something of a winter wonderland for Minneapolis-area audiences.

Munro’s life as an artist came together later than usual. It wasn’t until his mid-forties that he began creating the immersive installations he’s now known for. Although he graduated from art school, the practical matters of earning a living and supporting a young family led him to work in architectural lighting, first in Australia and then in the United Kingdom.

“

I break walls down by making things very accessible. I’m not trying to tease people.

”

But landscape—and the British landscape tradition—remained close to his heart. As a child, Munro spent time with his father in the southwestern English fishing village of Salcombe in Devon. “I was about eight or nine, and my father’d take my brother and sister off fishing and I’d get bored,” Munro recalls. “I’d say, ‘Can you drop me off at the beach with my paints and sketch pads?’ I would sit and paint. When I got a little bit older I took walks around the cliffs.”

In his thirties, while living and backpacking in Australia, Munro struck upon the idea for *Field of Light* at the massive sandstone Ayers Rock—also called Uluru—in central Australia’s Northern Territory. He was awed by the innate beauty of the scene and sketched out designs for illuminations that would mirror the powerful natural forces he felt emanating from the spot.

“If I’d been a decent painter I might have painted a picture,” Munro says. “But I was a crap painter.”

It would be another twelve years before those early sketches became the first iteration of *Field of Light*—and the works’ inaugural run happened in the artist’s backyard. By then, Munro was in his mid-forties, his father had died several years before, and he found his own sketchbooks brimming with ideas never realized. With his mother’s admonishments in the back of his mind—“Be a doer, not a talker”—Munro took out a loan and created *Field of Light* on the grounds around his farmhouse. Word of the work spread

in the community. Friends brought along their friends. A few visitors were moved to tears. A phenomenon was born.

But it was only last year that *Field of Light* was realized at ground zero for its inspiration—Uluru itself. The work is currently on view adjacent the giant rock and will remain through March 2018. Like so much of Munro’s work, it’s proven immensely popular.

Munro installations are considered by their host venues to be unqualified successes; evidence both anecdotal and numerical confirms that they’re people magnets. Longwood’s attendance nearly doubled during the 2012 Munro exhibition from the same period the year before.

“It was a goal of ours to expand our audience base and reach a younger arts-and-culture carnivore,” Redman says. “That is exactly what happened. It was a very diverse audience, a younger audience. People were driving for over three hours to see the artwork.”

“We are always trying to find ways to merge art and nature and marry these two worlds,” says Bonnie Roche, the exhibitions manager at Franklin Park Conservatory and Botanical Gardens, in Columbus, Ohio. She mounted a Munro show in fall of 2013 after hearing about the Longwood installation. “His work has such a natural feel to it. They fit right into these spaces and marry together.”

The complexity and scale of Munro’s art aren’t without their challenges. It’s often an institution’s first nighttime exhibition; staff must establish pathway lighting, ensure that electricity reaches the far corners of their facility, and work longer hours. An installation generally runs about a month—not unusual in the contemporary art world, but often requiring scores of volunteers in addition to Munro’s small team.

That the local community is invited to help install the work was considered an advantage by Julie Maguire, the visual-art advisor to Green Box Arts Festival in Green Mountain Falls, Colorado. She will oversee the Munro installations opening on July 1, 2017.

“When we can involve people in the community with the artwork, it seems to resonate more with the community,” Maguire says. “So that was really a plus.”

But not all locals are keen on cooperating. Unexpected visitors to the Minnesota Landscape Arboretum caused a ruckus, upending the delicate filaments that made their way across the ground to feed the luminous bulbs. Building mechanic Jeff Stuewe’s investigation of the outages unearthed a cadre of non-ticketed guests. “We’ve been blaming it on the turkeys,” Stuewe says. “But I think the rabbits have been culprits too.” The wild animals had Stuewe and his team scurrying to the reconnect stems to their wires.

“We’ve had our issues, but we’ve been able to deal with it,” Stuewe says. “Everybody loves the exhibit. That’s the biggest thing.” ✂

Bruce Munro will be the featured artist at the Green Box Arts Festival this July in Green Mountain Falls, Colorado. For more information, please visit greenboxarts.org.

JORGE MENDOZA BLAKE

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

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SUMMER 2017 Necessities

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



PHOTOGRAPH BY JASON WYCHE

New School

The last stop for Kehinde Wiley's *A New Republic* is the Oklahoma City Museum of Art, on view now through September 10, 2017. This overview of Wiley's career is organized by the Brooklyn Museum and includes around sixty oil paintings (including *Mrs. Siddons* from 2012, above), sculptures, and stained-glass works. Wiley's juxtaposition of old-world mastery with modern African American subjects highlights the lack of diversity often found in traditional European portraiture.

The Oklahoma City Museum of Art is located at 415 Couch Drive in downtown Oklahoma City. The museum is open from 10 A.M. until 5 P.M., Tuesday through Saturday. Admission is \$12, with discounts available to seniors, children, military, students, and groups.

SUMMER 2017

Happenings

BY LEE ESCOBEDO NEW AND NOW IN ART & PERFORMANCE

LOUISE LAWLER: *WHY PICTURES NOW*
Museum of Modern Art / New York, New York

EXHIBITION

The first New York museum show for American artist Louise Lawler, *WHY PICTURES NOW*, will feature oversized images of the artist's conceptual practice, tethered into a collage-like form of photographs of past works, installations, and places where Lawler's work has shown over her forty-plus year-career. Since she is known for working within the context of where she is exhibiting, to subvert and thwart buildings and spaces, it will be interesting to see her work within MoMA itself. *Through July 30. [moma.org](#)*

WE WANTED A REVOLUTION: *Black Radical Women, 1965–85*
Brooklyn Museum / Brooklyn, New York

GROUP EXHIBITION

Catherine Morris, senior curator of feminist art at the Brooklyn Museum, and Rujeko Hockley—now assistant curator at the Whitney—worked together to create a showcase exploring radical black feminist concerns and history. The show surveys a period of two decades where the intersectionality of radical political momentum and avant-garde art-making had just begun. These dense subjects and themes are tackled through a reclaiming of various disciplines, including photography, painting, video, printmaking, and sculpture. *Through September 17. [brooklynmuseum.org](#)*



TANIA PÉREZ CÓRDOVA: *Smoke, Nearby*
Museum of Contemporary Art Chicago / Chicago, Illinois

EXHIBITION

The Museum of Contemporary Art Chicago brings in Mexican artist Tania Pérez Córdova to suggest a new perspective on time and its constraints. She charges objects with an urgency through their interplay with the people they belong(ed) to. Viewers find themselves thinking about authorship, possessions, and ownership in strange and dynamic ways—a necessary exercise more than ever, in our fast-paced digital society. *Through August 20. [mcachicago.org](#)*

DOERTE WEBER: *Checkpoint*
Artpace / San Antonio, Texas

EXHIBITION

The multiple residency opportunities at San Antonio's Artpace make it one of the best programs in the region. From Ryder Richards

to Margaret Meehan, the program seeks out artists of various backgrounds and techniques and pairs them with a guest curator to produce a show. For this iteration, the program has selected Doerte Weber, a weaver who works with bast fibers made from agave plants and other items. *Through August 27. [artpace.org](#)*



JUSTIN KORVER: *The Expressive Mark & Other Ideas I Stole from Painting*
Hello Studio / San Antonio, Texas

EXHIBITION

San Antonio artist (and co-director of Hello Studio) Justin Korver presents an installation focused on tools and workmen as the “patriarchal antithesis”—beings defined not by how they look or what they are, but on how utilitarian they are. A response to feminine objectification, Korver's work balances the effeminate with power. *Through July 2. [hellostudiosa.org](#)*

LYGIA PAPE: *A Multitude of Forms*
The Met Breuer / New York, New York

RETROSPECTIVE

Brazilian artist Lygia Pape receives the first major retrospective of her work in the United States. Pape was an artist in Brazil during a time when the country depended on Eurocentric ideas of art and formalism. A pioneer within the Concrete movement, Pape incorporated film and performance in her work. *Through July 23. [metmuseum.org](#)*

RONI HORN
Nasher Sculpture Center / Dallas, Texas

INSTALLATION

This summer, artist Roni Horn installs eight of her solid cast glass sculptures to bask in the glow of the light-filled main gallery of the Nasher Sculpture Center. These sculptures are time-consuming and labor-intensive to complete—each taking nearly four months. Under director Jeremy Strick, the Nasher has become an incubator for the Dallas art community. *Through August 20. [nashersculpturecenter.org](#)*

BORIS MIKHAILOV: *Parliament*
57th International Art Exhibition - La Biennale di Venezia / Venice, Italy

BIENNALE

Dallas will have representation in this year's Venice Biennale. The Ministry of Culture

of Ukraine selected Dallas Contemporary executive director Peter Doroshenko and assistant curator Lilia Kudelia to present an exhibition of photographer Boris Mikhailov at the Ukrainian Pavilion. Mikhailov is a well-known Ukrainian artist who, through a socio-political lens, captures the ramifications of political dread. *Through November 26. [labiennale.org](#) and [ukranianpavilion2017.org](#)*

FOCUS: *Katherine Bernhardt*
Modern Art Museum of Fort Worth / Fort Worth, Texas

EXHIBITION

Previously seen at the Dallas Art Fair with London's Carl Freedman Gallery, Katherine Bernhardt will show nearby at the Modern in its acclaimed FOCUS series, which places artists in an intimate and thought-provoking exhibition. Bernhardt, a Saint Louis-area native, has shown her vibrant, graffiti-inspired work internationally, from Belgium to Puerto Rico. *Through July 9. [themodern.org](#)*



SHADE: *Clyfford Still / Mark Bradford*
Denver Art Museum and the Clyfford Still Museum / Denver, Colorado

EXHIBITION

American artist Mark Bradford is known for examining gender, race, and place. He will be representing the United States at the 2017 Venice Biennale. At the Denver Art Museum, Bradford's works are on display alongside those of the preeminent abstract expressionist, Clyfford Still. Meanwhile at the Clyfford Still Museum—next door to the DAM—a series of works by Still and curated by Bradford is on view. These venues connect the two artists' ideas on the color black as an instrument of mark-making, palette, and socio-political microscope. *Through July 16. [denverartmuseum.org](#) and [clyffordstillmuseum.org](#)*

ADAM MILNER: *Desirable Objects*
David B. Smith Gallery / Denver, Colorado

EXHIBITION

Adam Milner's works have a surprising intimacy to them—they don't require a gallery setting for viewers to feel a connection. Milner's work includes videos of him dancing in *Dances for People I Miss* (2015); *Discreet*, a series of photos of past lovers who do not want to be photographed; and photographs of a stack of decaying roses in a Mexican gallery in *A History of Man* (2016). Yet, Milner's work is not a replacement for the real-life experiences.

It captures intimates moments which exist somewhere between elation and ugly crying. *Through July 15. [davidbsmithgallery.com](#)*

ANNUAL DELTA EXHIBITION
Arkansas Art Center / Little Rock, Arkansas

GROUP EXHIBITION

The Annual Delta Exhibition, now in its 59th year, provides exhibition opportunities to artists from (or born in) Arkansas and the nearby states of Louisiana, Mississippi, Missouri, Oklahoma, Tennessee, and Texas. Four awards are up for grabs for jury-selected work: the \$2,500 Grand Award, two \$750 Delta Awards, and a \$250 Contemporaries Delta Award. *Through August 27. [arkansasartscenter.org](#)*

LEARNING TO SEE: *Renaissance and Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil Collection*
Saint Louis Art Museum / Saint Louis, Missouri

EXHIBITION

Learning to See serves as an excellent primer to art of this period and a rare opportunity for a detailed viewing, combining three centuries' worth of movements, materials, and themes. Celebrating a generous gift to the SLAM of more than 150 works collected by art conservator Phoebe Dent Weil and professor of art history Mark S. Weil, masterpieces from Albrecht Dürer, Rembrandt van Rijn, and other Renaissance and Baroque artists will be on display. *Through July 30. [slam.org](#)*

GUERRILLA ART PARK 2017
Oklahoma Contemporary Showroom / Oklahoma City, Oklahoma

PUBLIC ART

In bustling midtown Oklahoma City, Oklahoma Contemporary presents its second installment of this outdoor sculpture exhibition. Guerrilla Art Park sets public sculpture at the site of Oklahoma Contemporary's future arts campus and features the work of local artists like Nick Bayer, Molly Dilworth, Beatriz Mayorca, and Joe Slack. *Through September 30. [oklahomacontemporary.org](#)*



ART MARKET | ArtMarket highlights purveyors of fine goods and their favorite objects.



Marfa resident Peggy O'Brien peruses the selection at the Marfa Book Company.

Marfa Book company

Tim Johnson, a Nashville native turned longtime Marfa resident, is the owner and manager of the Marfa Book Company. Johnson shares with us a few of the goods—besides books—that can be found in this focal point of the community, now located inside the Hotel Saint George. marfabookco.com

By **TIM JOHNSON** with **ALANA SALISBURY**
 Photography by **JOHN JERNIGAN**

Rabbitneck Objects
Lustig Ring and Green Kepes Cuff
 \$155–\$220
 This acrylic jewelry is handmade in Brooklyn by artist, art director, and New Mexico native Laura Tiffin. Even though Tiffin's jewelry takes inspiration from the Swiss Style, art deco, Bauhaus, and de Stijl movements of the early- to mid-twentieth century, her choice of bright colors is equally reminiscent of the 1980s.

Eileen Myles
Aloha/irish trees vinyl record, \$30
 Eileen Myles has published several novels and books of poetry over the past four decades, including the forthcoming *Afterglow*. This limited-edition vinyl LP is a collection of new and old poems, some of which have never been printed before. *Aloha/irish trees* came out in May and was produced by Fonograf Editions, a vinyl record-only poetry press.

Benoît Platéus
Sculpture, \$1,200
 Belgian-born Benoit Platéus has exhibited his work in painting, photography, and sculpture in numerous countries. These small resin sculptures were made for an exhibition at the Marfa Book Company and are based on bottles that store photo chemicals used in traditional darkroom printing.

Norden
Monhegan Candle, \$55
 Norden is a California-based home goods company and the producer of wonderful scented candles. Inspired by a trip to the coast of Maine, the Monhegan candle has notes of sandalwood, tobacco, cinnamon, and leather.

August Etta
The Etta Tunic, \$175
 August Etta is a collaboration between designer Katrina Jane Perry and the Mendez family of textile artisans from the Oaxaca Valley in Mexico. Each textile is produced by hand on a loom, and takes as many as four days to complete. August Etta donates 5 percent of all profits to Fundación En Vía, a Oaxaca-based nonprofit supporting social and community development in the region.

Chinati: The Vision of Donald Judd
Monograph, \$75
 This book, published by Yale University Press, is a thorough pictorial and textual survey of Donald Judd's innovative and internationally admired public-art institution in Marfa, the Chinati Foundation (see page 14).

Moritz Landgrebe
Sculptures, \$950
 Moritz Landgrebe is a Marfa-raised artist and designer who works with steel rods and powder coating to produce distinct art objects in a manner partially derived from concrete and kinetic art.

TOP 9 | Exploring nine artworks that move curators, tastemakers, artists, and the art experts of our time.

Art of All Time

KNOWN FOR HIS ROTHKO EXPERTISE, DAVID ANFAM SELECTS HIS NINE FAVORITE ARTWORKS.



SIMON RODIA
Watts Towers (1921-1951)



EL ANATSUI
Black River (2009)



JONAS BURGERT
Stück Hirn Blind (2014-2015)



DAVID ANFAM, PhD, is the senior consulting curator and research center director at the Clyfford Still Museum in Denver. “Rather than picking obvious contemporary hits, maybe your reader might instead enjoy the personal and the unexpected,” he says. “So these are favorites, not all-time greats. No matter from when the works date, in my eyes their staying power always keeps them ‘contemporary.’” Anfam is based in London.

1. SIMON RODIA
Watts Towers (1921–54/55)
This site-specific sculptural ensemble has a special importance because I still ask myself how, in December 1977, a deaf twenty-two-year-old English student arrived by public transport to a violence-prone, outlying neighborhood of Los Angeles? The towers represent an icon of outsider art and a lasting tribute to one man’s enigmatic fortitude. Spiraling upward in a drab setting, they are like a poignant tribute to an unknown god.

Photo © 2011 Museum Associates/LACMA

2. EL ANATSUI
Black River (2009)
As I trudged through a dull Venice Biennale, there suddenly arose in the Arsenale’s vast spaces a glowing mirage. Close up, the treasure for the eyes changed into dross, a “tapestry” woven, albeit intricately, from old bottle tops. From colonialism—its rapine, chicanery, and impoverishment—El Anatsui has plucked the darkest narrative threads to galvanize his brilliant visual alchemy.

Photograph © Museum of Fine Arts, Boston. Courtesy of Towles Fund for Contemporary Art, Robert L. Beal, Enid L. Beal and Bruce A. Beal Acquisition Fund, Henry and Lois Foster Contemporary Purchase Fund, Frank B. Bemis Fund, and funds donated by the Vance Wall Foundation

3. JONAS BURGERT
Stück Hirn Blind (2014–15)
In mid-career, the Berlin-based Burgert must count among Europe’s most virtuoso draftsmen in paint. He deserves to be better known in the United States. Superficially reminiscent of the panoramas of Bosch and Bruegel, Burgert’s imaginative work thrives, so to speak, in the long shadow of Auschwitz. Do not, though, look for historical or political meanings. Do behold a wondrous, phosphorescent universe of devastation, endless metamorphosis, and enigma.

Photograph courtesy of the artist and BlainSouthern

4. DIEGO VELÁZQUEZ
The Spinners, or The Fable of Arachne (ca. 1657)
In a century that produced amazing pictorial wizardry, Velázquez subtly excelled. Under scrutiny, his brushwork seems economical. From the right distance, it becomes a miracle of fleet illusion. Here, two worlds coexist. A workaday foreground segues to the silvery mythic background, which includes a Titian figured as a tapestry. The layerings are endless.

Photograph © Museo Nacional del Prado / Art Resource, NY

5. HENRI FANTIN-LATOUR
Flowers and Fruit (1866)
Many masterworks hit us immediately. Some by “quiet” artists, often occupying the sidelines, gradually seduce. For me, Fantin-Latour epitomizes the latter type. He rubbed shoulders with realism, impressionism, and symbolism, yet ultimately belonged to none. The still lifes are the real deal. Just a supreme coolness with flashes of passionate color. The ravishing beauty lies in the apparent modesty.

Courtesy of the Toledo Museum of Art, Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1951.363

6. CINDY SHERMAN
Untitled #474 (2008)
Whether referencing art history, Hollywood, or everyday characters, Sherman is our contemporary Morpheus, shape-shifting a myriad of times into ever new guises and situations. Except, unlike the classical god, she never lulls us to sleep. Instead, her photographic critiques of identity, society, gender, reality, and artifice confront us outright. By turns, they manage to intrigue, interrogate,



DIEGO RODRIGUEZ VELAZQUEZ
The Spinners, or The Fable of Arachne (ca. 1657)



HENRI FANTIN-LATOURE
Flowers and Fruit (1866)



CINDY SHERMAN
Untitled #474 (2008)



TITIAN
The Flaying of Marsyas (1570-1575)

shock and, yes, make me laugh my head off—as does this Upper East Side matron, captured to the smallest detail.

Courtesy of the artist and Metro Pictures, New York

7. TITIAN

The Flaying of Marsyas (1570–75)
Despite its fame, this testament must nevertheless be here, not least because I have seen it in diverse places: Washington, DC, New York, London, Madrid, and the Archbishop’s Palace in Kroměříž. A scene of horror—the satyr being flayed alive, a little dog (usually symbolizing tender fidelity) lapping the blood, and another demonic satyr with a water bucket to prolong the agony. Every square inch of the late Titian’s painterly tale pulsates with life and death. Existentialism for the Renaissance.

Erich Lessing / Art Resource, NY

8. PIERO DELLA FRANCESCA

Resurrection (ca. 1460)
An old postcard reminds me that I saw this fresco, after a substantial

lunch, only once around a quarter-century ago. Yet that “once” lasts a lifetime. With the almost frightening fixity of a Byzantine Christ in Majesty, he rises above fallen humanity—the earthly and divine levels have, unusually, different vanishing points—and with a gaze that, as it were, will never blink.

Erich Lessing / Art Resource, NY

9. MARK ROTHKO

Homage to Matisse (1954)
How could I omit Mark? In 1990, I encountered this rarely seen canvas in the gritty ambience of a huge warehouse on the Chelsea waterfront (as it was then). Matisse died on November 3, so it is an elegy dating from very late 1954. Soon after, Rothko’s style began to change, growing darker and more dense. The watershed timing, the title, the utter sureness of touch, and the blazing antiphony of old gold against inky blueness mark a unique summit.

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PIERO DELLA FRANCESCA
Resurrection (ca. 1458)



MARK ROTHKO
Homage to Matisse (1954)

Printed Matter

THE IMPORTANCE OF
BEN BARRY'S ANALOG
ATTITUDE

BY RACHEL MONROE

As a sophomore in high school in Georgetown, Texas, Ben Barry, now thirty-four, would log on to the achingly slow dial-up connection and search message boards for early Adobe Photoshop tutorials. He taught himself to do the kind of image manipulation that was cutting edge, for a sophomore in high school in the late 1990s: text that looked like it was on fire or frozen in a cube of ice. "I wouldn't exactly call it graphic design," Barry says.

After graduating from the University of North Texas in Denton, Barry honed his skills at a graphic-design firm in Austin. One day, he logged on to Facebook to find a targeted ad informing him that the then

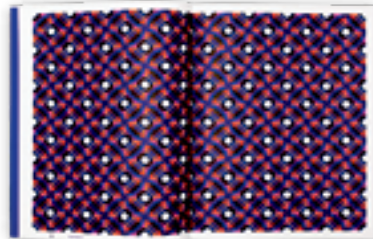
nascent tech company was hiring designers. He submitted his portfolio on a whim. A month later, he had accepted the job and was planning his move across the country to California; it would be the first time he'd ever lived outside of Texas.

Barry's graphic-design colleagues were shocked that he'd leave behind a highly desirable job in Austin for a job with a company not known for its aesthetics. "[Facebook's founders] were focused on making sure it worked and that it was fast. They were thinking about speed, reliability, information density. It was built by engineers, not designers," Barry says.

Nonetheless, at Facebook, Barry felt that he'd found kindred spirits. "That very first week, I remember thinking: these are my people. I had a small group of friends in college who were computer nerds who were also creative. This was like being surrounded by those people. And they were all smarter than me."

In 2010, the growing company had acquired several properties, including a warehouse. The company had no immediate plans for the large space, so Barry (along with Ev-

rett Katigbak) began setting it up as a print studio. "We set up a space on the side so we could start making stuff," Barry says. "More and more people found out about it and liked what we were doing. We got more and more support until it was an official team with a budget."



One Hundred Patterns (2014) was designed by Ben Barry in collaboration with Jessica Svendsen.

In short order, what soon became the Analog Research Lab was outfitted with screen-printing equipment, letterpresses, a laser cutter, and a Risograph.

In 2012, *Fast Company* deemed Barry "Facebook's Minister of Propaganda," thanks to his work refining and reinforcing the company's internal culture through posters, booklets, and other printed matter. The ARL's work also ensured the digital company was still grounded

in the physical world: Barry made Mark Zuckerberg personalized, embossed stationery so the Facebook founder could send handwritten thank-you notes.

The night before President Obama's visit to the Facebook offices, Barry worked into the early-morning hours to create a limited edition screen-printed poster commemorating the event, which the president signed the next day.

In 2014, Barry left Facebook to open his own design studio, Nonlinear, in Portland, Oregon. "I get some of the cooler projects around the fringe of technology," he says.

Today, Nonlinear is described as a small visual-design studio with an interest in technology, science, art, architecture, politics, the environment, and social good.

"So much of our time and attention is put into creating logos or symbols, and that's satisfying to me," Barry says. "I like to go deep with whatever I'm working on and know that I have considered every angle, every line, and every mark of this thing."

FIND MORE DESIGN WORK BY BEN BARRY:
nonlinear.co // [@benbarry](https://twitter.com/benbarry) // [@nonlinear](https://twitter.com/nonlinear)

At Facebook, Ben Barry began the Hacking Facebook project (2009–2012), creating increasingly larger installations of the word "hack" around the early Facebook campus in Palo Alto, California, and later Menlo Park.



Self-Rule Tools

BROOKLYN'S **LIBERTY LABS** BECOMES A NONPROFIT URBAN
CO-OP FOR ARTISANAL CRAFTWORKERS

BY ALLISON MEIER

Housed in a 6,000-square-foot warehouse on the Brooklyn waterfront in the neighborhood of Red Hook, the Liberty Labs Foundation is a passion project for New York City's best wood and metalworkers. Affordable studio space and shared administrative costs have led to a magical—even freeing—experience: collaboration between its maximum capacity of seventeen members.

Receiving 501(c)3 nonprofit status in 2016, the facility is bustling with artisanal activity. Fine furniture, art, and large-scale commissions come together through the whirl of drill presses, lathes, and band saws.

"Our idea was to create something similar to a cooperative," says John Koten, co-founder. "There are other

collaborative shops, but they're few and far between and can be expensive. The challenge in New York is the cost of doing everything, but there are people here who can actually afford to buy things that are still hand- or custom-made. Our idea was to provide below-market rent and space by keeping members' costs low by sharing the administration and functioning of the shop among ourselves."

Even as members operate independent businesses within the space, the connective spirit of a cooperative is in full bloom, whether it's deciding who cleans the bathroom or giving tips on using the table saw. "Everyone pitches in, and everyone feels very fortunate that we can have this kind of space in New York City," Koten says.

Current members include co-founder Reed Hansuld, whose custom furniture combines unexpected contemporary forms with traditional techniques, like a cantilevered rocking chair built from walnut. Pat Kim also brings an elegant experimentation to his wood designs, with walnut rocket ships and oloid-shaped kinetic sculptures made from maple. Evan Desmond Yee's more conceptual work plays with totems of popular



Art fabricator Kelsey Knight Mohr, a member of the Liberty Labs studio, focuses on soft sculpture.

technology, like a lamp based on Apple's spinning progress wheel. Jon Billing incorporates Japanese-style woodworking into furniture through kumiko patterns and shoji screens.

"Liberty Labs is unique in a lot of ways," Hansuld says. "The open-book platform creates trust and a sense of responsibility and ownership for members. Our space is here to cater to the growth of young businesses, and we are always seeking to improve. It's a nurturing oasis amid a difficult pursuit."

Koten has a passion for boats, but it wasn't until he left print media, as the CEO of Mansueto Ventures and editor in chief for *Inc.* and *Fast Company*

magazines, that he became interested in a woodcraft workshop. There, he rediscovered the creative energy that originally drew him to media, including a ten-year tenure as editor in chief at *Worth* magazine. "I found this environment to be what I liked about journalism when I first got into it," he says. "You're around a bunch of people who are trying to do interesting things and explore truth and beauty."

Koten affirmed that every day at Liberty Labs "there's going to be something new in the works that surprises and inspires me. Inspiration is a huge part of a collaborative shop. Everyone is a muse."

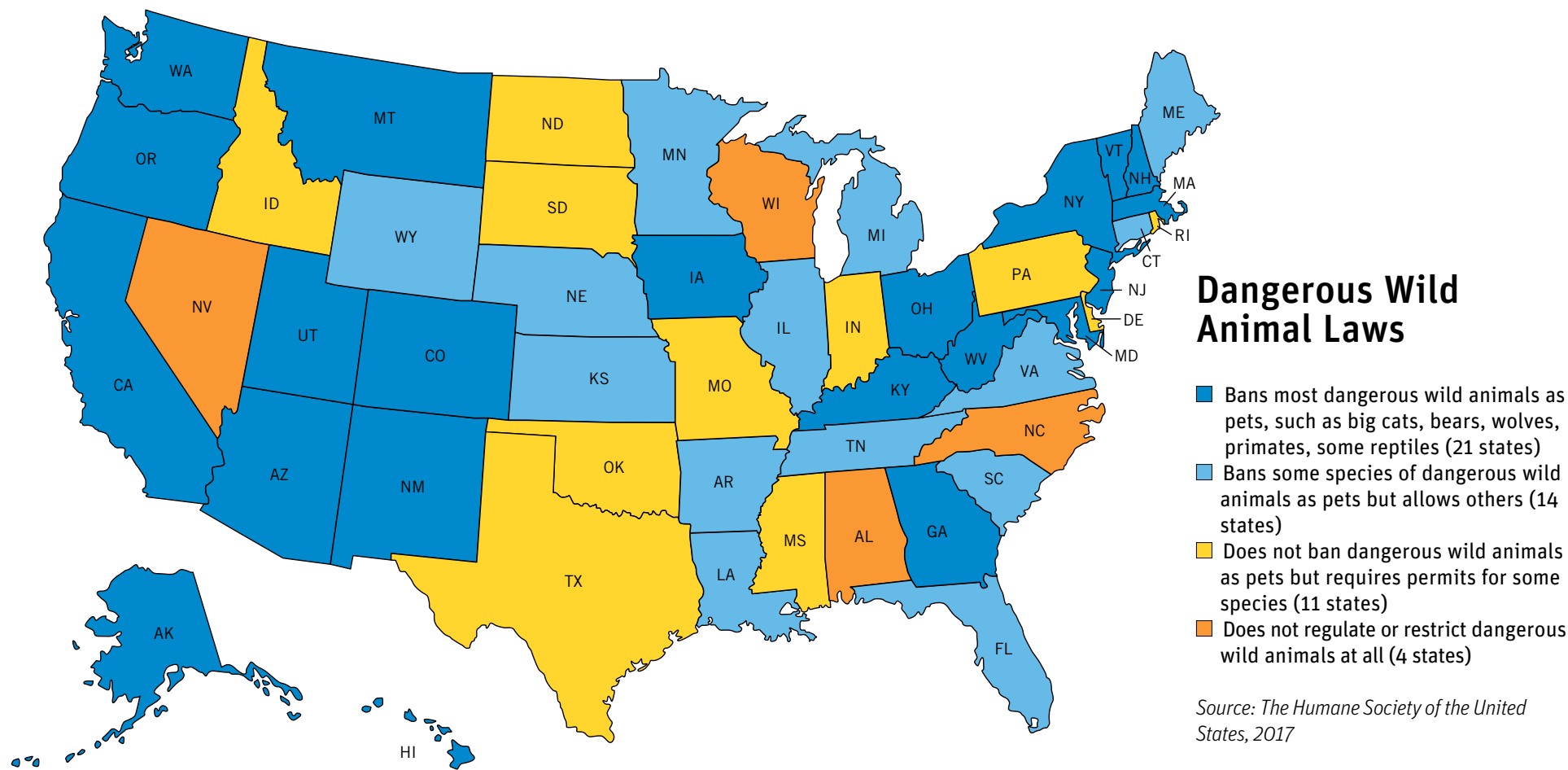


Co-founder John Koten and designer Pat Kim (PK Designs), treasurer and member

BY BRIAN TED JONES WITH LOUISA MCCUNE

TIGERNADO

Regulating the Practice of Keeping Wild Animals as Pets



ON MAY 7, 2015, The Washington Post quoted a tweet by Adam Barnett of Tulsa. This was the day after a rash of severe weather pounded Oklahoma for more than eight hours straight. The storm snapped trees and power lines, tore roofs off buildings, and flipped vehicles.

It also may have freed tigers. “Today’s storms have freed animals from Tuttle, OK’s Tiger Safari,” Barnett’s tweet said, before listing the storm’s effects:

1. Tornadoes
 2. Flooding
 3. Hail
 4. Lightning
 5. Tigers
- “This is Oklahoma,” Barnett concluded. KFOR, a local Oklahoma City TV station, reported from the town of Tuttle on the evening of May 6 that “the owners of Tiger Safari have confirmed that some of their exotic animals are on the loose.” Within a half-hour, KFOR followed up and the county sheriff’s office explained that Tiger Safari was able to account for all its creatures, which included a seemingly anxious hyena. Still, the incident—dubbed “Tigernado” on Twitter and elsewhere—raised serious questions about the way the state of Oklahoma regulates exotic animals. The state is considered among the worst for exotic animal oversight. Because other neighboring

states do have laws, breeders and owners are moving to Oklahoma to accommodate their market and desires. In 2016, the authors of *The Oklahoma Animal Study* reported that of all the animal categories they examined during their three-year investigation, exotics in private possession were the least documented in the state. (The report was published by the Kirkpatrick Foundation, which also publishes *ArtDesk*.) This is true, in part, because Oklahoma law on exotic animals is virtually non-existent. Federal standards apply to businesses that exhibit exotic animals, like Tiger Safari, and municipalities will sometimes impose local ordinances that restrict exotic ownership. But Oklahoma lies in a minority of sixteen states that do not ban outright the ownership of dangerous exotic animals as pets—a list that would include tigers, lions, bears, chimpanzees, and many more. Moreover, Oklahoma state director of the Humane Society of the United States, Cynthia Armstrong, says governing dangerous, wild exotics isn’t just about public safety. “Most wild animals kept as ‘pets’ are confined to backyards, basements, or garages and lead barren, boring lives—devoid of anything that they would experience naturally in the wild,” she says. “With no means to meet their instinctual needs and desires, many develop psychotic

behaviors such as self-mutilation, head-bobbing, and incessant pacing.” Lisa Wathne, a captive-wildlife specialist with the Humane Society says, “Cute and agreeable baby animals purchased as pets become aggressive and territorial when they mature. They quickly become unmanageable and inevitably must be relegated to life in a cage

and often end up being shuffled from home to home or discarded at roadside zoos or auctions. Others are turned over to breeders who supply the pet trade and keep this vicious cycle going.” And especially in a state with as much severe weather as Oklahoma, Armstrong says, “It’s not a question of if they get out, but *when*.”



STEVE SISNEY/THE OKLAHOMAN

Raja the Siberian Tiger lies on a platform at Tiger Safari in Tuttle, Oklahoma. There are about 5,000 captive tigers in the United States—more than the 3,200 tigers that currently exist in the wild.

I N G É N U E

SCOUT FORSYTHE began dancing at age eleven in Encinitas, California. From there, she trained at the San Diego School of Ballet with Maxim Tchernychev, a former dancer with Moscow’s famed Bolshoi Ballet. At seventeen, she joined the Studio Company of American Ballet Theatre. Now, at twenty, she rehearses daily and performs as a member of American Ballet Theatre’s corps de ballet (the ensemble of a ballet company). Here, she chats with *ArtDesk* dance editor **LARRY KEIGWIN** about life as an up-and-coming dancer in a prestigious, storied company in New York City.



LARRY KEIGWIN: *Tell us about a day in the life of Scout Forsythe.*

SCOUT FORSYTHE: I usually wake up around 8 a.m., have my breakfast, and then walk to the studios. I live very close, so I’m able to walk in the morning. The best thing is to be outside and just kind of get the body moving in a natural way. I get to the studio around 9:30 a.m. Usually I am one of the first people there. Sometimes I set up the barre, or sometimes someone else beats me to it. We take class from 10:15 to 11:45 a.m. We have a fifteen-minute break, and you either change your leotard or get a bite to eat. Then we rehearse from noon to 3 p.m. We have an hour break for lunch, and rehearse from 4 to 7 p.m.

I have to ask you, how do you relax keeping such a busy schedule? What do you do that helps you unwind?

On Sundays, I promise you, I’m in my bed until probably two in the afternoon. We have two days off, Sunday and Monday. I like to walk around and discover new parts of the city. I love going down to the Lower East Side or on to Brooklyn and getting lost. And I’m a very avid journaler.

You’re going to laugh, but we like to go out and dance. Some of our most fun memories we have in New York City, outside of the ballet world, are when we go to salsa clubs or just somewhere we can dance without any technique or any judgment.

What are you looking forward to in the season?

I’m really excited for *Onegin*. That’s a brand-new ballet for me, and I’ve never performed it or seen it. The music is beautiful, and it’s just a great ballet. I love *Swan Lake* and *Giselle*.

You premiered a new work, a ballet by Alexei Ratmansky, one of the world’s greatest choreographers. Tell me about Whipped Cream and the New York premier.

Whipped Cream is a very whimsical, fantastical, dark, and exciting ballet. There’s never a dull moment.

Mark Ryden designed the sets and costumes. He was great to work with, and everything he created was just amazing. His imagination with Alexei Ratmansky’s imagination for ballet is just—I think that’s a really good marriage right there. On-stage, we’re constantly moving, and the only thing you can see is a little circle of our face. We are covered head to toe in white—even our hands have gloves on. But it is so cool, and we enter on a slide. Like, we slide onto the stage.

I love a good entrance. You’re in such an exciting time in your career. What else do you feel like dance and being a ballet dancer at ABT provides for you? That’s a big question.

It is. I think what American Ballet Theatre has been able to give me is really learning about myself. I know that’s very cliché. During the winter, I always get really sad because of seasonal depression. I remember someone saying, “Your dancing is very melancholic right now. It’s something I’ve noticed in your movement,” and that’s how I was feeling as well.

When I’m feeling very happy, people tell me, “You’re dancing lively right now.” I think that’s really cool to know and to discover that my emotions come through my dancing. Every level you hit in your personal life comes out in your dancing.

Do you have words of wisdom for even younger dancers?

Number one, don’t rush. Don’t let any outside influences tell you you’re too old or you’re not going to make it in time. Listen to everybody’s wisdom, but in the end you have your own path. As long as you stay true to that and who you are, the hard work will pay off. Have a really good perspective, and enjoy all of the sad and happy and hard and frustrating and enjoyable moments. 🍷



American Ballet Theatre is one of the most prominent dance companies in the world, and its commissions include works by noted choreographers such as George Balanchine, Twyla Tharp, and Jerome Robbins. By an act of congress in 2006, ABT became “America’s National Ballet Company.” Since its founding in 1940, ABT has established a seventy-seven-year repertoire of classic ballets and contemporary works. abt.org





UNION SQUARE: A DAY IN THE LIFE

Twenty-year-old Scout Forsythe of California is a member of American Ballet Theatre's corps de ballet in New York City. She was photographed on May 9, 2017, by *ArtDesk* photographer Erin Baiano, who also was a member of American Ballet Theatre for six years. Baiano is based in New York City, and her work has appeared numerous times in *ArtDesk*, *T Magazine*, and *Vanity Fair*. Forsythe appears in *Whipped Cream*, the much anticipated new work by choreographer Alexei Ratmanský (pictured below in the black T-shirt).



“IT IS NOT A CHOICE to be remote, but the fact is that you

The Chinati Foundation Carries Donald Judd’s Ambitious Vision Forward

Squa

WHEN DONALD JUDD was a young soldier in 1946, he took a bus from Fort McClellan in Alabama all the way across the country. He was particularly struck by West Texas, its quality of light and wide-open spaces. “Dear Mom,” he wrote. “Van Horn Texas. 1,260 population. Nice town beautiful country mountains.” Three decades later, Judd, then a successful artist and a leading member of the minimalist movement, had grown disillusioned with the New York art world. In the 1970s, he returned to West Texas, moving his family to the small high-desert outpost of Marfa. Two years later, with support from the Dia Art Foundation, Judd began constructing a museum that would embody his ideas about art, architecture, and landscape. The eventual result of his labor, a collection of large-scale installations housed in a former military base, opened to the public as the Chinati Foundation in 1986.

Judd’s original vision for Chinati involved a permanent showcase of three artists: himself, John Chamberlain, and Dan Flavin. The museum’s attention to which art was shown, and how and where it would be installed—not to mention its remote, difficult-to-reach destination—set the Chinati Foundation apart from other institutions of its time. “He had no models,” says Jenny Moore, Chinati’s director. Even now, as the idea of establishing art outposts outside major cities (Dia:Beacon; MASS MoCA, Crystal Bridges) has become more familiar, “Chinati still remains unique in that it’s a situation for art founded by an artist himself,” Moore says. “He wanted to create what he considered the ideal experience for his work, and he extended that to other artists, the ones he thought were the best of their time.” Or as Judd himself put it in a 1990 interview: “The work is in Texas because I live there. ...It is not a choice to be remote, but the fact is that you can’t do anything very large and serious in the middle of society.”

The center of Chinati’s permanent collection is Judd’s 100 untitled works in mill aluminum, which is housed in two former artillery sheds. Judd wanted Chinati to focus on works of art that were “inextricably linked” with the surrounding environment; the boxes are perhaps the most striking example of this. They each have identical exterior dimensions but different interiors, and they shift color throughout the day as the sun hits them from different angles (Chinati offers periodic sunrise and sunset viewing). Over time, Judd’s vision for Chinati expanded. Alongside work by Judd, Chamberlain, and Flavin, the collection now includes works by Carl Andre, Ingólfur Arnarsson, Roni Horn, Ilya Kabakov, Richard Long, Claes Oldenburg and Coosje van Bruggen, David Rabinowitch, and John Wesley. The foundation regularly hosts temporary exhibitions by artists like Larry Bell and Zoe Leonard.

When Judd died of cancer in 1994 at age sixty-five, the Chinati Foundation found itself at a crossroads: how would it continue to further the singular vision of its founder when he was no longer around to provide guidance? Marianne Stockebrand, a German curator and Judd’s partner in the last years of his life, took the helm of the foundation after his death. With the help of Chinati’s associate director, Rob Weiner, and a small board of trustees, they worked to ensure the museum would not only live on but continue to expand in accordance with Judd’s vision.

Six years after Judd’s death, Chinati unveiled a significant installation of work by Dan Flavin, housed in six former army barracks. “The fact that a project of that scale could be accomplished



can't do anything very large and serious in the middle of society." — DONALD JUDD

re One

By RACHEL MONROE



DONALD JUDD
100 untitled works in mill aluminum (1982-1986)
Permanent collection, the Chinati Foundation, Marfa, Texas
Donald Judd Art © 2016 Judd Foundation / Artists Rights
Society (ARS), New York
Photograph by Douglas Tuck

“CHINATI STILL
remains unique in
that it’s a situation
for art founded by
an artist himself.”

here was very inspiring,” Moore says. “It indicated that at that point Chinati was not just surviving but thriving.” In 2016, the foundation opened a large-scale permanent installation by Robert Irwin, *untitled (dawn to dusk)*. The installation is Irwin’s largest work to date, sixteen years in the making, and was deemed an “emotionally resonant monument to light and space” by *Artnet.com*.

Over its three decades of existence, the Chinati Foundation has helped transform Marfa into an international arts destination. “Judd’s spirit blows in the wind. Marfa is minimal—a place where the creative spirit is palpable,” says Marfa Contemporary architect Rand Elliott, who counts Judd’s work as a major influence in his designs.

Chinati has seen annual attendance nearly triple since 2013 at a time when many museums are struggling to draw visitors. The museum is at another crossroads: the popularity of the foundation is putting a strain on its historic buildings. “Many people who were here at the beginning had very close links to Judd,” Moore says. “As time passes, that won’t always be the case.”

With the foundation enjoying a period of financial stability, Chinati embarked on the creation of its “Master Plan,” which outlines a broad vision for the institution moving forward. The plan, which was developed in

collaboration with the design firm Sasaki and unveiled in late April, takes into account the preservation of Chinati’s existing structures as well as future development.

Bringing Judd’s vision into the future without him there to chime in has not been a simple task. “You’ll see bumper stickers around town that say, ‘WWDJD’—‘What Would Donald Judd Do?’” Moore says. “Well, we haven’t found the key to the closet that has all the answers. But we’re fortunate that he wrote so much about what he wanted to see happen here.”

Ultimately, what remains inspiring about Donald Judd, and what continues to draw people to the Chinati Foundation, are the precision and ambition of those dreams. “Judd could create something here on a scale that wasn’t possible where he was living before, in New York,” Moore says. “People come here and are inspired by that sense of possibility. It’s a reminder that extraordinary things can happen if there’s a will and an opportunity to do it.” ✂

The **Chinati Foundation/La Fundación Chinati** is located at 1 Cavalry Row in Marfa, Texas. Open to the public Wednesday through Sunday, most of the collection is available only by guided tour, and reservations are encouraged. Visit **chinati.org** for details.



EL COSMICO BY NICK SIMONITE



MARFA CONTEMPORARY BY JOHN JERNIGAN



HOTEL PAISANO BY LESLEY BROWN VILLAREAL



STELLINA BY JANEAN MANN

MARFA, TEXAS

POPULATION 1,733

Marfa, Texas, home of the Chinati Foundation and more than a dozen other galleries, foundations, and museums, is notoriously difficult to get to but always worth the trouble.

GETTING HERE: Both El Paso International Airport and Midland International Air and Space Port are about a three-hour drive from Marfa. When you’re about an hour from town, tune into **Marfa Public Radio** at 93.5 FM for NPR shows and stellar local programming. The must-see **Prada Marfa**, by Elmgreen + Dragset, is just outside of Valentine, Texas.

FOOD: **Stellina’s** ever-changing daily menu serves Mediterranean home cooking; communal seating makes it a good place to befriend a local or fellow tourist. **Food Shark’s** fresh and flavorful wraps and salads are a lunchtime tradition. **Marfa Burrito**

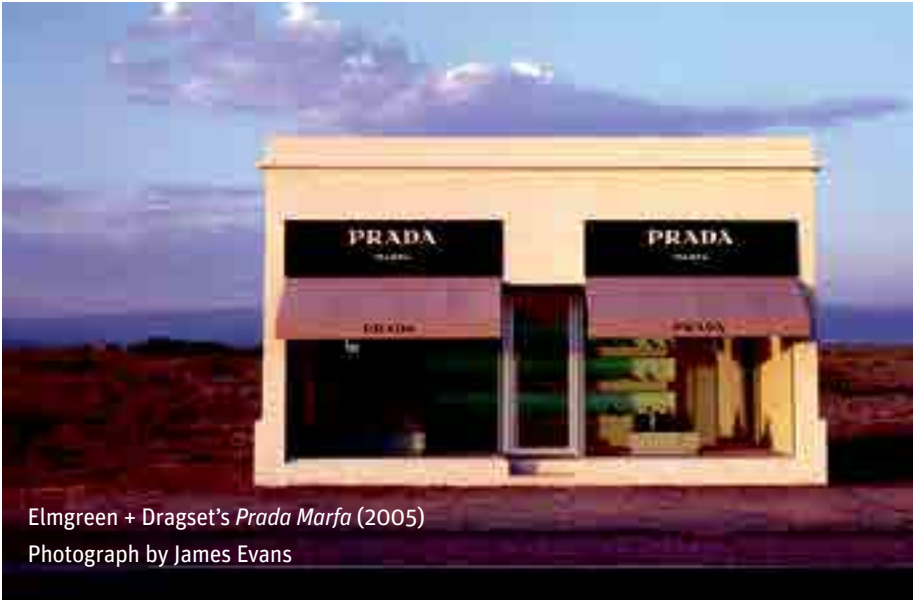
cooks up delicious, filling breakfast burritos in a casual, homey setting. On Saturday mornings, stop by **Farmstand Marfa** to sample local produce and baked goods—and to enjoy some excellent people watching.

WHERE TO STAY: The sleek **Hotel Saint George** is the newest addition to Marfa’s hotel scene. The Saint George boasts a lively bar and fine-dining restaurant, the **Marfa Book Company**, and, most recently, an outdoor pool and lounge. The historic **Hotel Paisano** is where the cast of *Giant*, including Elizabeth Taylor and James Dean, stayed in 1955 during filming. The **Thunderbird Hotel** is a 1950s motel turned minimalist retreat.

El Cosmico, a hip campground adjacent to the **Chinati Foundation**, rents out swanky tents, tepees, and travel trailers.

WHAT TO DO: A visit to the **Blackwell School**, a one-story schoolhouse where the town’s Hispanic children were educated until the schools were integrated in 1965, offers some historical perspective. At **Marfa Gliders**, FAA-certified pilots will give you a high-altitude tour of the town. **Marfa Maid**

Dairy offers farm tours and cheese-making classes. **Marfa Contemporary** offers tours and talks with exhibiting artists. If you need space to relax and unwind, **the Well’s** skilled masseuses can help you out; the space hosts yoga classes and a weekly meditation group. Be sure to consult **marfalist.org** for up-to-date information about open-mic nights, readings, film screenings, and concerts around town. —Rachel Monroe



Elmgreen + Dragset’s Prada Marfa (2005)
Photograph by James Evans

Light & Space

BY RYAN STEADMAN

Robert Irwin in his studio
Photograph by Mark Mahaney

While it's always safe to say that installation artist Robert Irwin thinks bigger than most, he seems to have outdone even himself with his latest project.

The painter turned purveyor of light has spent the last sixteen years perfecting his most important artwork to date: a former hospital on the grounds of the Chinati Foundation in Marfa, Texas, which he's turned into an architectural, sculptural, and phenomenological wonder. The Southern California native was invited by the foundation to turn the crumbling building, which was built in 1921 as part of the army base that became the late minimalist Donald Judd's legendary art theme park, into a permanent installation that would harness the artist's preferred medium—light.

"Robert Irwin has pursued perception as an artistic medium for more than sixty years," says Jenny Moore, director of the Chinati Foundation. "He recognized early on the extraordinary nature of just being aware, through our senses and our consciousness, of the world around us, and what a magnificent thing that experience is."

Irwin, now eighty-eight, began his career in the late fifties as a painter, first gaining recognition via the famous Los Angeles talent incubator Ferus Gallery with a series of miniature "hand-held" abstract paintings that viewers were allowed to pick up and touch. These paintings, despite being relatively tiny, had a powerful effect—flying in the face of the preconceived notion that American abstraction had to overwhelm with sheer size, as a Jackson Pollock or Barnett Newman would.

Yet by the seventies, Irwin, along with a small group of like-minded West Coast artists known loosely as the Light and Space movement, had turned toward making art from pure light. Like Flavin, Irwin worked with fluorescent lights but soon became more known for installations that employed natural light—often in conjunction with colored scrims or tinted gels—to create magical visual effects.

Since then he's created more than fifty-five "site-conditional" artworks, including major pieces at both the Getty Center in Los Angeles and Dia:Beacon in upstate New York, and he has been the subject of countless museum exhibitions around the world, the most recent of which was last year's lauded show *Robert Irwin: All the Rules Will Change* at the Hirshhorn Museum and Sculpture Garden in Washington, DC.

Although Irwin isn't the household name that other Chinati artists might be, like Judd or John Chamberlain, that will change thanks to this ambitious artwork.

"Irwin is one of the most important and influential American artists, though he is not as well known as he should be," Moore says. "The installation at Chinati is the culmination of his more than six decades exploring light, and it synthesizes all the elements of his consideration—architecture, light, plants, spacial relationships, conditions of the site."

Irwin's career has been marked by an almost restless desire to experiment—with both ideas and materials—making him a difficult artist to pin down, despite the universal praise he's received from the art world and most notably from Judd himself. So it made sense to have Irwin added to the impressive list of artists on permanent display at Marfa.

"Marfa was made for Irwin's particular genius. Don Judd wanted a permanent place for works that would keep changing all the time, like his 100 untitled works in mill aluminum, that constantly look different as the light and weather and season shift," says John Walsh, director emeritus of the Getty Center, for whom "Bob" created the central

garden. "They change with the way you move around, and the boxes often reflect one another. Irwin's piece is all about that kind of experience of contingency. You slow down, move around, look, think. You try to figure why that shadow on the scrim has a glowing patch of golden light at the edge, and before you do, it's gone. After a while, nothing seems simple any longer. You've expanded."

For Irwin's extraordinary piece, *untitled (dawn to dusk)*, the artist refurbished the C-shaped building and turned it into a luminescent wonder that both brightens and darkens as the Texas sun passes across the sky. The long rows of windows on either side of the building have been outfitted with a subtle tinting material, which creates sequential gradations of light throughout the rooms. Meanwhile, Irwin's signature scrims are also present, bisecting each wing of the building to both capture and deflect natural light.



Installation exterior of *untitled (dawn to dusk)* (2016)

© 2016 Philipp Scholz Rittermann, courtesy of the Chinati Foundation

© Artists Rights Society (ARS), New York

Even the roof (or lack thereof) comes into play: areas of it have been completely removed to offer viewers a different kind of sunlit state. Irwin also designed the building's inner courtyard, planting a grove of paloverde trees in a raised planter to provide shade and beauty.

When entering the completed work, one soon realizes that there likely isn't an artist more perfectly suited for Chinati. For it's here in this flat, sun-drenched space where a big thinker like Irwin can use an entire building as his canvas and the sun as a paintbrush to maximum effect. ✂

Robert Irwin's *untitled (dawn to dusk)* is on view at the Chinati Foundation in Marfa, Texas.



Installation interior of *untitled (dawn to dusk)* (2016)

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Forward

THE FUTURE OF
FASHION ARRIVES
AT OKLAHOMA
CONTEMPORARY



◀ YING GAO
(NO)WHERE (NOW)HERE (2013)



CUTECIRCUIT
iMiniSkirt (2014)

From digital to wearable, these futuristic ensembles are now incorporating code at Oklahoma Contemporary's summer exhibition. CODED_COUTURE opens June 29 and takes technology to the runway with clothing and accessories that feature code as a key element of design.

The work of international designers and artist collectives in this exhibition provides a global perspective on computer-generated fashion. CuteCircuit, a duo of British designers Francesca Rosella and Ryan Genz, has created the iMiniSkirt, which displays live tweets and reacts in real time to audience input. Prototype dresses developed by Chinese designer Ying Gao are a nod to Iris van Herpen's otherworldly designs, using advanced fabric technology to interact with its surroundings. CODED_COUTURE recognizes the integration of design, tech, and art, embracing fashion as a means of self-expression and creative innovation. 🍌 —KELLY ROGERS



NORMALS
APPAREL (2014)

Fashion



CODED_COUTURE

Oklahoma Contemporary Arts Center will present a twenty-second-century fashion show on August 5. *FutureFashion*, a live, immersive event, exhibits the work of Oklahoma artists and their take on high-tech design. > Models clad in avant-garde jewelry and clothing will display different perspectives on the future of fashion. > “It’s fun to predict things,” says Dylan Mackey, who, alongside Rose Swift, is a producer of *FutureFashion*. > Swift says it’s important to approach today as the future. “I want people in Oklahoma City to see what happens when fashion meets technology,” she says. “Science and technology can be fashionable and warm, [and] embracing them can lead to beauty and a better quality of life now and in the future.”

*For more information about
FutureFashion and CODED_COUTURE, please visit
oklahomaccontemporary.org.*

ArtSociety

SEEN + SCENE



Spring Dinner

The Fourth Floor, Kirkpatrick Oil and Gas Building

The 2017 **Spring Dinner** was held on the fourth floor of the Kirkpatrick Oil and Gas building on Wilshire Boulevard in Oklahoma City. The annual fund-raising dinner for Oklahoma Contemporary Arts Center was chaired by trustee **Rachel Shortt** and **Christian Keesee**, president of Oklahoma Contemporary. Attendees included **Michael Whittington** of the Oklahoma City Museum of Art; **Brad Simons**; **Nancy Anthony**, president of Oklahoma City Community Foundation; **Dr. Amalia Miranda Silverstein** and **Annie Bohanon**.

Photography by Chris Nguyen



Dallas Art Fair Preview Gala

Fashion Industry Gallery in Dallas, Texas

Patrons and collectors were the first to preview and purchase works featured at the 2017 Dallas Art Fair during the Preview Gala. In attendance were NASCAR driver **Jimmie Johnson** and his wife, **Chandra**; **Howard Rachofsky**, a noted Dallas art collector; **Gavin Delahunty**, senior curator of contemporary art for the Dallas Museum of Art; Puerto Rican artist **Saki Sacarello**, **Francisco Rovira Rullán**, founder of trailblazing gallery Roberto Paradise; Dallas-based collectors **Derek** and **Christen Wilson**; Detroit-based artist **Jonathan Rajewski**, **Tracey** and **Rick Brown**; and **Ekaterina Kouznetsova** and **Michael Dylan**. The annual gala benefits the Nasher Sculpture Center, Dallas Contemporary, and the Dallas Museum of Art.

Photography by Daniel Driensky

Erieze New York

Randall's Island Park, New York City

This spring, Frieze New York partnered with Americans for the Arts Action Fund to #SavetheNEA by encouraging fair-goers to sign a petition to the United States Congress and contribute to the Arts Action Fund. More than 200 exhibitors participated this year, including **Cheim & Read** (New York), **White Cube** (London), and **Travesía Cuatro** (Mexico and Spain).

Photography by Mark Blower



STANDING ROOM ONLY
Two galleries were named the 2017 Stand Prize winners: New York gallery **P.P.O.W.**, recognized by Frieze for their presentation of New York's rich history of art, and **Simone Subal** gallery, winning the prize for galleries aged twelve or younger for their display of feminist pop artist **Kiki Kogelnik**. Gallery representatives included Institute of Contemporary Arts, London's **Stefan Kalmár**; P.P.O.W co-founder **Wendy Olsoff**, and Los Angeles County Museum of Art's **Rita Gonzales**.

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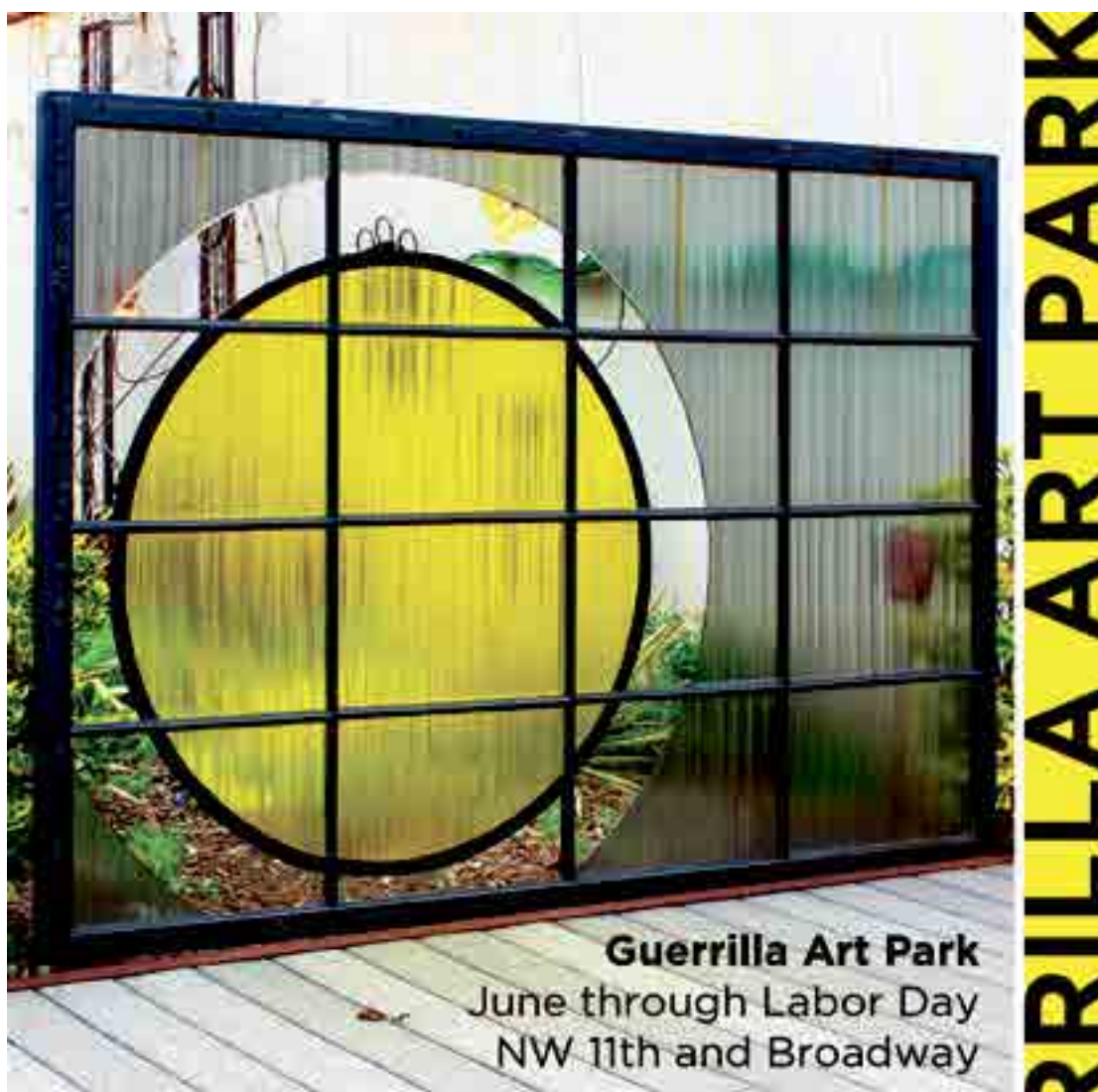
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Contributors



JIM CHOLAKIS | Jim Cholakakis is a native of Albany, New York, and attended Providence College, where he played basketball and baseball. A longtime resident of New York City, he says he enjoys going to the Metropolitan Museum of Art, where “I always end up in two sections: the classical wing (wall frescoes from ancient Roman homes) and the American wing (Winslow Homer and Thomas Hart Benton). He copyedits *ArtDesk*, *Vanity Fair*, and *Forbes* magazines.



JOHN CLIFFORD | Graphic designer John Clifford says he loves transforming the average into something exceptional, making the complex clear, and turning the ugly into something beautiful. His firm, Think Studio, focuses on identity, digital, and print design. Clifford, an author and a partner in Design to Protect Elephants, Clifford designed the inside cover patterns for this issue of *ArtDesk*.



KATHY MCCORD | *ArtDesk* subscribers can thank Kathy McCord for making sure the magazine arrives in their mailbox. McCord has provided the Kirkpatrick Foundation board of trustees with diverse administrative support for more than thirty years, adding *ArtDesk* to the mix in 2013. Originally from Massachusetts and a self-professed Yankee at heart, she has called Oklahoma City home now for forty years. She says her good-luck song is *Penny Lane* by the Beatles.

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*This issue of ArtDesk is dedicated to the memory of
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of the Historic Green Mountain Falls Foundation and
a lifelong friend of our publisher, Christian Keesee.
Her memory will forever remain in our hearts.*



ABOUT THE PUBLISHER

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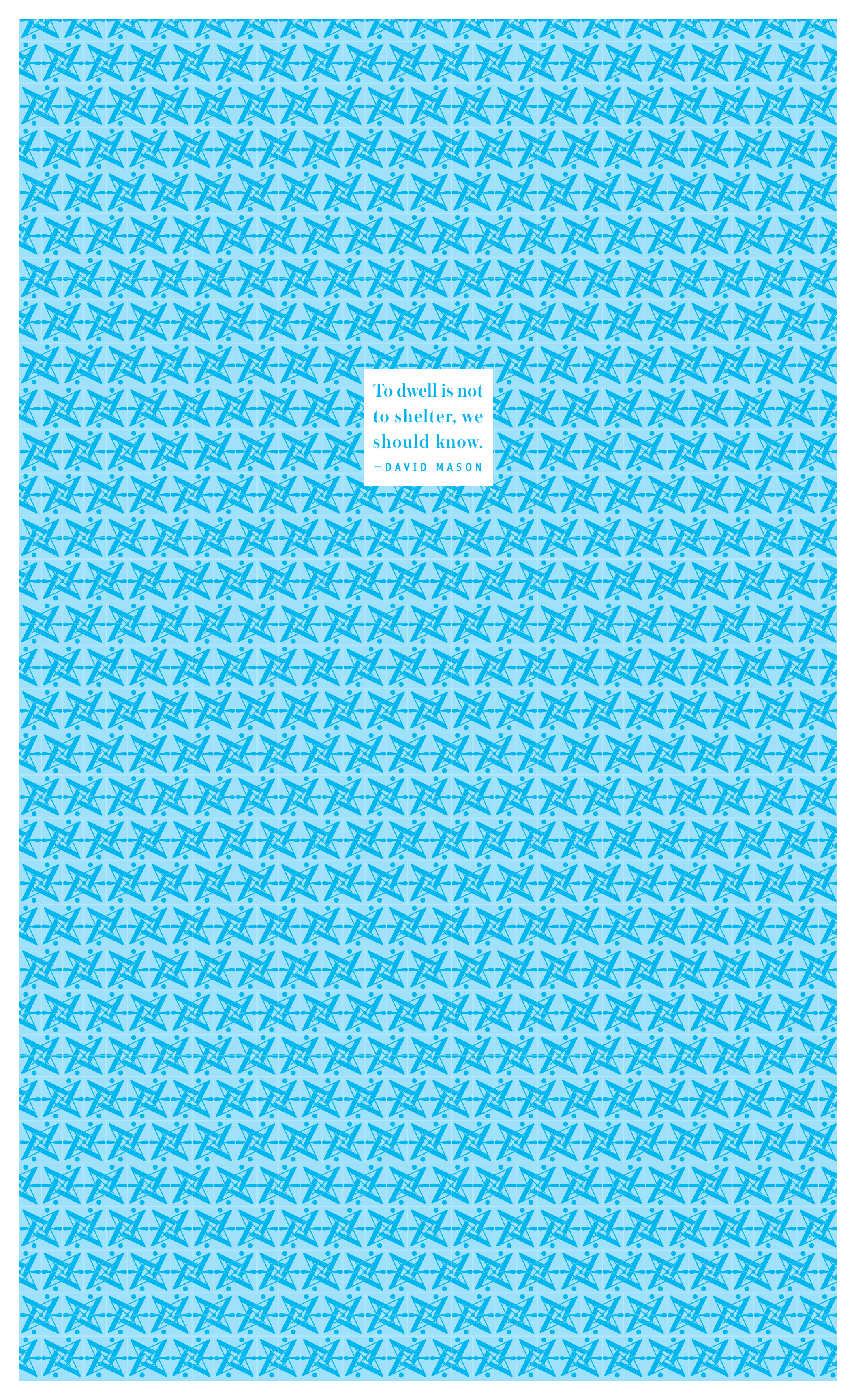
Cover Image: courtesy of the Chinati Foundation © Artists Rights Society (ARS), New York



April 28, 2017
New York, New York

In the Middle of a Cloud

Yoko Ono is considered one of the most important performance and visual artists of our time. Her desk, overlooking Central Park, was made for her by her friend Keith Haring. The double-rainbow photograph on her computer screen was taken at her farm. Ms. Ono says, “The rainbow is always in our minds.”



To dwell is not
to shelter, we
should know.
— DAVID MASON



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Photography courtesy of Tom Kimmell, David Lauer and 2017 participating artists.