

OLAFUR ELIASSON / THE NEW WEST / GUNS / LEONARD BERNSTEIN / AT WORK: JANE CHU SPRING 2018

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



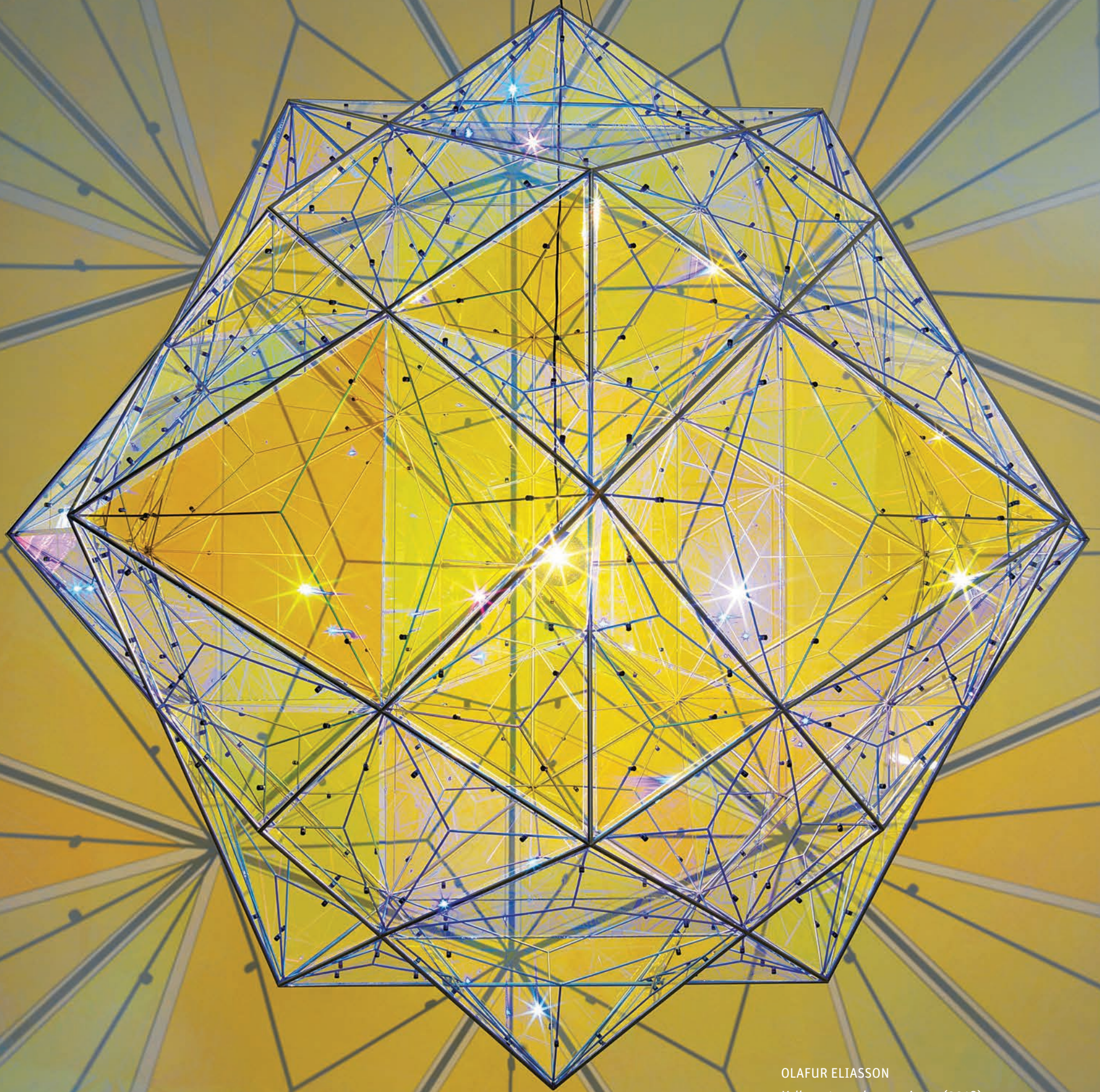
PAUL SOLBERG
Youth



THE BEE'S KNEES: Combine ice, 2 oz. gin, 1 oz. lemon juice, and 1 oz. honey. Shake and strain into a chilled co

ENLIGHTENMENT

DANISH ARTIST OLAFUR ELIASSON MAKES HIS CONTRIBUTION TO THE NEW AMERICAN WEST.



OLAFUR ELIASSON
Yellow atmosphere projector (2018)

BY RYAN STEADMAN

WHEN LOS ANGELES-BASED Guess clothing moguls and avid art collectors Paul and Maurice Marciano decided to refurbish an old Masonic temple on Wilshire Boulevard for the purpose of displaying their world-famous art collection, they also chose to redesign the building's 100,000-square-foot space to showcase projects by artists whose work they were passionate about. Early on, there was little doubt that Olafur Eliasson would be among them.

"Eliasson's work seamlessly combines aesthetics, science, and architecture to produce an atmospheric and environmental art experience that is at once completely personal and global," says Jamie G. Manné, the deputy director of the Marciano Art Foundation, about

the art star who is—surprisingly—still fairly unknown on the West Coast, not having shown there in over a decade. "[His] work aims to engage viewers in a holistic experience of art, rather than in just making an object to look at."

The Danish-born and Berlin-based Eliasson, known primarily for his installations featuring natural materials like light or water, burst onto the international art landscape in 2003 with his show *The Weather Project* at the Tate Modern in London, a breathtaking exhibition highlighted by a giant orb of light produced by hundreds of reflected mono-frequency lamps. Eliasson's fake sun was a massive hit with the fog-and-gloom-bound British public, and he soon became known as one of just a handful of artists who have found immense critical and financial success despite producing ephemeral works.



OLAFUR ELIASSON
Reality projector (2018)

JOSHUA WHITE

33

THE SPACE CREATES THE *film*,
THE *film* CREATES THE SPACE,
THE *film* BECOMES SPATIAL.

33



Olafur Eliasson

LAUREN JACK

Although the fifty-one-year-old artist might seem like a choice that's at odds with the glamour and wealth often associated with Tinseltown, Eliasson actually makes perfect sense for a show there—both culturally and artistically.

“Eliasson’s work has a lot of parallels with the history of Light and Space artists in LA, so it’s interesting to think about his work in that context, along with the film industry,” says Ali Subotnick, consulting curator for the Marciano

Art Foundation. “He has wanted to present a significant project in LA for some time, and after visiting the space, he came up with a proposal that responded both to the site of the theater and the context of the city and its art and cultural offerings.”

For the artwork, titled *Reality projector*, the artist uses the gutted theater interior—highlighted only by its concrete supports and steel ceiling girders—as a tool for presenting his primary medium: light. “When you enter *Reality projector*, you enter a film machine,” Eliasson says from his Berlin studio. “Everything needed for a great film is already there in the space: perspective, colour, motion, light, shadow. All that is needed is the actor and the audience—you. The space creates the film, the film creates the space, the film becomes spatial.”

Inside the cavernous room, projected lights in a myriad of colors move across the building’s architectural elements, illuminating the darkened theater with a range of itinerant and organically produced forms. With *Reality projector*, Eliasson

is not only referencing the building’s original use but also the trade that made its city famous: filmmaking. And yet, there is more to Eliasson’s monumental work than even this, specifically in the way *Reality projector* connects to the rich history of West Coast art.

“Olafur is certainly aware of the prominent history of the Light and Space movement in the area. However, he is also interested in the history of film and cinema and the role that industry has played in the development of art making in the region,” Manné says. “Viewers who enjoy the Light and Space movement will hopefully respond well to Olafur’s work if they are unfamiliar with it.”

Led by artists like Robert Irwin, Larry Bell, and James Turrell, the Light and Space movement was a loose grouping of artists in and around Southern California who energized the West Coast art scene in the 1960 and ‘70s, employing materials that questioned the nature of visual perception, often through the use of light. Seeing the work of these trailblazing artists was a game-

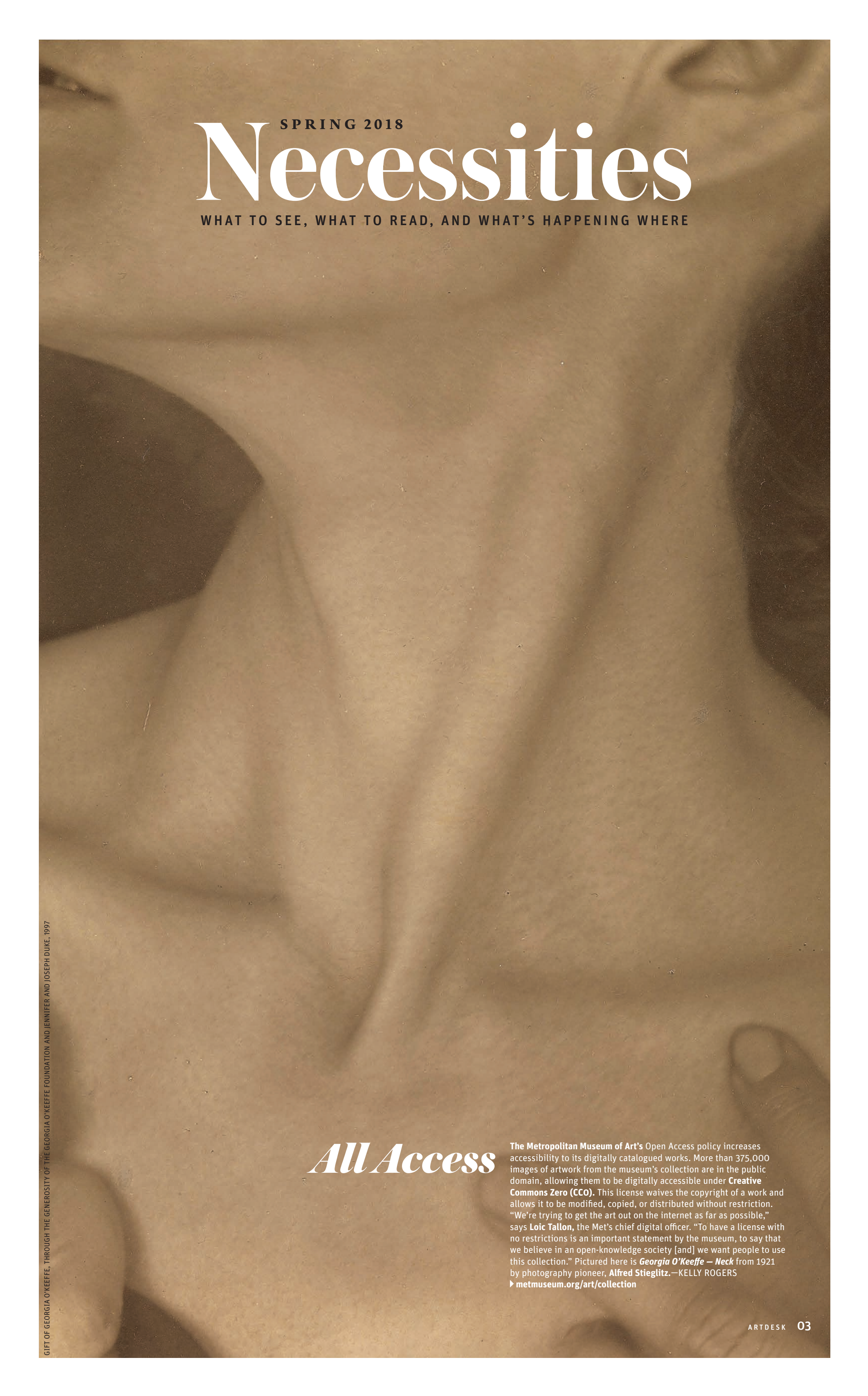
changer for Eliasson.

“When I first encountered the work of artists like Robert Irwin and Maria Nordman at the end of the 1980s, I found it really exciting,” Eliasson says. “The Light and Space artists were highly inspirational to me in how they worked with the subject as a projector or producer of the content—as a sophisticated and resourceful agent. The work was about society and identity and subjectivity, about the spatial questions that we have to resolve every day.”

One can see these ideas at work in *Reality projector*, but with the large-scale ambition that Eliasson always brings to his work. It’s quite likely that his brand of spectacle will wow in Los Angeles just as it has elsewhere. After all, “big” is a concept that every Angeleno understands. ✕

Reality projector will be on view through August 26 at the Marciano Art Foundation’s Theater Gallery, at 4357 Wilshire Boulevard in Los Angeles. The MAF is open Thursday through Sunday.

► marcianoartfoundation.org



SPRING 2018

Necessities

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

All Access

The Metropolitan Museum of Art's Open Access policy increases accessibility to its digitally catalogued works. More than 375,000 images of artwork from the museum's collection are in the public domain, allowing them to be digitally accessible under **Creative Commons Zero (CCO)**. This license waives the copyright of a work and allows it to be modified, copied, or distributed without restriction. "We're trying to get the art out on the internet as far as possible," says **Loïc Tallon**, the Met's chief digital officer. "To have a license with no restrictions is an important statement by the museum, to say that we believe in an open-knowledge society [and] we want people to use this collection." Pictured here is **Georgia O'Keeffe — Neck** from 1921 by photography pioneer, **Alfred Stieglitz**. —KELLY ROGERS
▶ metmuseum.org/art/collection



HANS TUTSCHKU: *nighttime songs from afar*
James Turrell Twilight Epiphany Skyspace / Houston, Texas

PERFORMANCE

The Moody Center for the Arts opened in 2017 at Rice University with an ambitious schedule of programming inside the new space and out. On its spring docket is an intervention at the campus’s *Twilight Epiphany Skyspace*, one of James Turrell’s permanent sky-viewing chambers. After each sunset in April, a sound-and-light work by German composer Hans Tutschku transports visitors through a multi-sensory mix of folk music, lullabies, and ritualistic noise evoking nighttime around the world.
April 7 through April 23. ▶ [moody.rice.edu](#)

FIRST SCULPTURE: *Handaxe to Figure Stone*
Nasher Sculpture Center / Dallas, Texas

SCULPTURE

Although there are hand axes and carved figure stones dating back more than two million years, this is the first exhibition to explore them as art and not just tools. Whether a flint Neanderthal hand ax discovered in France or the Makapansgat Pebble found in South Africa that suggests a face, *First Sculpture* examines them as examples of humanity’s earliest artistic intent. While many of the stones had a definite utilitarian purpose, they recall an ancient human drive to find beauty and form in ordinary objects.
Through April 28. ▶ [nashersculpturecenter.org](#)

SAN ANTONIO 1718: *Art from Viceregal Mexico*
San Antonio Museum of Art / San Antonio, Texas

EXHIBITION

In 2018 San Antonio is celebrating its 300th anniversary. For this tricentennial, the San Antonio Museum of Art collaborated with the Instituto Nacional de Antropología e Historia in Mexico on an exhibition about the Texas city’s first century. Through more than 100 paintings, sculptures, and sacred and decorative objects, *San Antonio 1718* recalls early life in this outpost of New Spain, from the Franciscan missionaries spreading religion to vernacular local artists working under the authority of mainland Spain. Many of these 18th-century artworks are on view in the United States for the first time.
Through May 13. ▶ [samuseum.org](#)

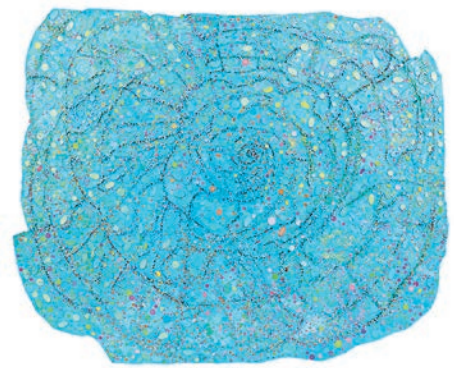


JASPER JOHNS: *‘Something Resembling Truth’*
The Broad / Los Angeles, California

SURVEY

Jasper Johns is more than just a painter of American flags. In collaboration with the Royal Academy in London, the Broad has curated more than 120 examples of the artist’s most significant paintings, sculptures, drawings, and prints. Works from across six decades are intermingled within the galleries to explore how the American artist has long employed innovative techniques like encaustics to reinterpret accessible motifs, whether targets, numbers, or immense maps of the United States.
Through May 13. ▶ [thebroad.org](#)

HAPPENINGS
NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER



HOWARDENA PINDELL: *What Remains To Be Seen*
Museum of Contemporary Art Chicago / Chicago, Illinois

SURVEY

Circles from a hole punch often appear on Howardena Pindell’s canvases, including traces of the paint from the artist’s hand. Along with dashes of glitter, talcum powder, and even perfume, these unexpected materials are part of the New York artist’s ongoing push against the boundaries of painting. This first major survey of her work spans five decades, including the years following a car accident in 1979 which left her with short-term amnesia. *Autobiography*, a series that reconstructs memories from her own travel postcards, demonstrates her continued engagement with personal and artistic experience.
Through May 20. ▶ [mcchicago.org](#)

INVENTUR: *Art in Germany, 1943–55*
Harvard Art Museums / Cambridge, Massachusetts

SURVEY

From the mid-1940s to the mid-1950s, Germany grappled with the brutality of the Holocaust, its defeat and occupation after World War II, and the emerging Cold War. The art created during this period embodied a harrowing and emotional landscape. *Inventur* includes more than 160 works by

almost fifty German artists, and some pieces are on view in the United States for the first time. Including photography, sculpture, painting, commercial design, and drawing, the exhibition is the first to take this perspective on a complex moment in art.
Through June 3. ▶ [harvardartmuseums.org](#)

APICHATPONG WEERASETHAKUL: *The Serenity of Madness*
Oklahoma City Museum of Art / Oklahoma City, Oklahoma

INSTALLATION

This traveling solo show surveys the career of Thai artist and filmmaker Apichatpong Weerasethakul, who imbues cinematic narratives with a surreal tone. Short films and video installations probe spirituality, myth, and contemporary struggles in Thailand, such as the impact of a hydroelectric dam on its communities and ecology. Material from his archives further illuminates his ongoing practice. In conjunction with *The Serenity of Madness*, the Oklahoma City Museum of Art is hosting programming through its new film society.
Through June 10. ▶ [okcmoa.com](#)

RENA DETRIXHE: *Red Dirt Rug*
Philbrook Downtown / Tulsa, Oklahoma

INSTALLATION

Using the distinctive red earth of Oklahoma, Rena Detrixhe is covering the center of Philbrook Downtown’s Meinig Gallery with

a tapestry of dirt. The Tulsa-based artist is inspired by the complicated heritage of the state’s landscapes in relation to its people, from land runs to the Dust Bowl to pipelines. In the creation of *Red Dirt Rug*, Detrixhe decorates the locally sourced soil with patterns made from found shoe soles.
Through July 22. ▶ [philbrook.org](#)

EYES ON: *Xiaoze Xie*
Denver Art Museum / Denver, Colorado

EXHIBITION

In paintings, videos, and installations, Xiaoze Xie responds to the history of banned books in China. Large-scale still lifes lushly capture the tattered pages and fabric-wrapped books that survive on the shelves of libraries and rare-book collections, while a sprawling display case holds numerous examples of forbidden literature. Based in Beijing and California, he considers how books can be sites of conflict and how censorship shapes our collective cultural knowledge. The exhibition is the first in the Denver Art Museum’s new *Eyes On* series, highlighting contemporary artists.
Through July 8. ▶ [denverartmuseum.org](#)

DO HO SUH: *Almost Home*
Smithsonian American Art Museum / Washington, DC

INSTALLATION

Entering Do Ho Suh’s *Hub* installation is like stepping into a half-remembered dream, as fabric-formed hallways and doors lead into ethereal architectural space. This exhibition transforms the Smithsonian American Art Museum’s galleries through a succession of semi-transparent passageways and rooms, all based on places in which the Korean artist has lived. The immersive experience is joined by Suh’s *Specimens* sculptures—translucent versions of household objects—further examining how home can feel alien.
Through August 5. ▶ [americanart.si.edu](#)



LAZY STITCH
Ent Center for the Arts / Colorado Springs, Colorado

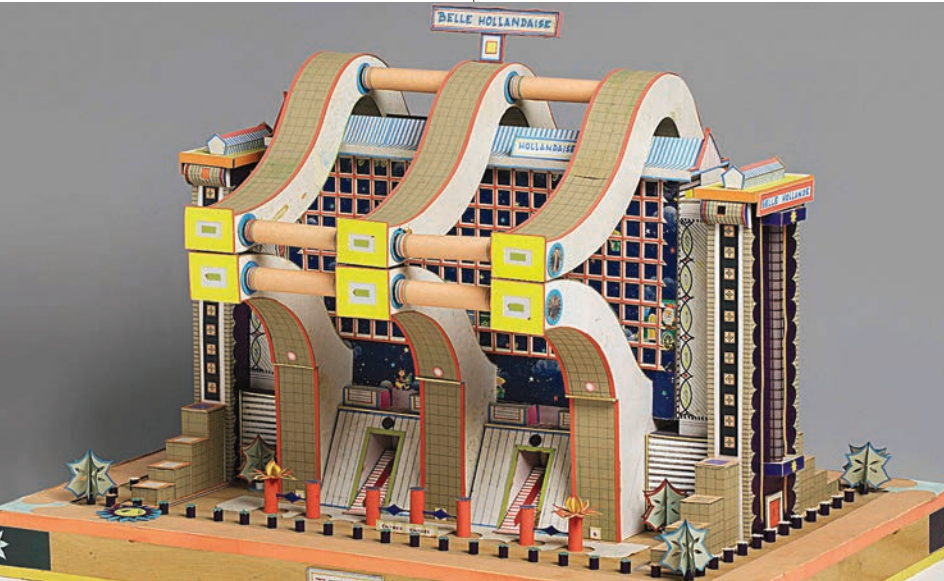
GROUP EXHIBITION

Earlier this year, the University of Colorado Colorado Springs opened the Ent Center for the Arts, a new state-of-the-art hub for visual and performing arts on its campus. One of the first exhibitions in its Marie Walsh Sharpe Gallery of Contemporary Art is *Lazy Stitch*, a group showcase on the bead as an object connecting humans through land and time. Organized by Cannupa Hanska Luger, an artist whose recent projects include the reflective *Mirror Shields* for water protectors at Standing Rock, the exhibition features Kathy Elkwoman Whitman, Jesse Hazelip, Kali Spitzer, and Chip Thomas.
May 4 through July 21. ▶ [uccs.edu](#)

BODYS ISEK KINGLEEZ
Museum of Modern Art / New York, New York

SCULPTURE

Congolese sculptor Bodys Isek Kingelez, who passed away in 2015, built incredible models of colorful buildings and whole cities that he called “extreme maquettes.” The Museum of Modern Art is opening his first retrospective, covering three decades of his transformation of commercial packaging and other mundane materials into miniature architectural marvels. In the sculptures’ imaginative forms are elements of twentieth-century postmodern building projects in Africa, as well as the dystopian and utopian potential in the sprawl of Kinshasa, capital of the Democratic Republic of Congo.
May 26 through October 21. ▶ [moma.org](#)





MATCH POINT

Fashion and art, perfectly paired.

THERE WAS ONCE a time when museums discouraged photos, but thanks to camera phones and social media, the museum selfie is now ubiquitous. **Michelle Satterlee**, gallery director of the **Elliott Fouts Gallery** in Sacramento, California, goes a step further. Whether she's pairing a crop top to a mural (above) both by conceptual artist **Jen Stark**, or a **Takashi Murakami** and a **Temperly London** dress (bottom, left), Satterlee makes a perfect match with the art around her. Satterlee's first match, in 2013, was a happy accident. Now she posts her cleverly devised outfits, along with photos from gallery-goers and museum visitors, to her Instagram account, **@dressedtomatch**. "There is an abundance of art that is 'easy' to match—like a red painting with a red dress. What sets my favorite matches apart from the others is when the challenge is greatest," Satterlee says.

► dressedtomatch.com ► [@dressedtomatch](https://www.instagram.com/dressedtomatch)
 ► [#DRESSEDTOMATCH](https://www.facebook.com/dressedtomatch)

TWINNING

Some of Satterlee's most crafty duos include pairing **Katy Perry Collection** heels to an **Ellsworth Kelly** painting at the **San Francisco Museum of Modern Art**, a **Tommy x Gigi** ensemble squaring up with a Mondrian-inspired mural, and a **Hemant & Nandita** maxi dress matched with an **Add Fuel** mural—both located in Los Angeles.



OPEN SOURCE

Jill Bourne, director of the San José Public Library in California, has garnered national recognition for her advocacy work. Named the 2017 Librarian of the Year by *Library Journal*, Bourne revitalized the city’s library system in the wake of devastating budget and staffing cuts.

Energetic, open-minded, and forward-thinking, this librarian shatters stereotypes in leading her organization and her profession in the digital age. Here, she chats with **Meaghan Hunt**, the engagement manager for the Metropolitan Library System in Oklahoma City.

MH: Why should public libraries be maintained as physical spaces?

JB: According to the Pew Research Center, the number-one thing that public libraries have going for them is that they are understood to be neutral, private, and our entire reason for being is to provide people with information and to ensure that they can access it freely. We have a responsibility to manage that. The library is pretty much the only civic entity whose primary role is ensuring access to constitutionally protected free speech. That sounds really boring.

MH: No, it doesn’t!

JB: Okay, good!

MH: You’ve seen the stereotypes of a shushy librarian amid dusty books. Could you paint a picture of the new information professional?

JB: I think it probably was always a very diverse field, but it is especially today. I could open a whole department on information architecture and data management—people go into that field with heavy science backgrounds.

There are a ton of librarians who become a librarian because you care about helping people. Because we are one of the last truly open public spaces that treat everybody equitably, it’s a platform for people who want to help others in a variety of ways.

There is also [what I call] “high librarianship”—the literary librarian who actually writes novels and they’re published and who reads everything. You can ask them anything about popular fiction or nonfiction, and they’re amazing.

MH: What’s important about a library in 2018?

JB: What’s fascinating about being a librarian today is that while people thought the internet would make libraries obsolete, it actually makes information confusing and difficult to find. Ensuring that everyone has access to real information—especially people who are somehow under-resourced—is essential.

Another role of libraries is that of protecting and preserving and curating the cultural narrative of your municipality. In a world where everything goes online, less primary-source material is available to people in the community. Our job is to make it available, not to cloister it away or charge for access to it.

Photograph by Jay Watson





NAOMI SHIHAB NYE

Naomi Shihab Nye has lived in San Antonio for many years and works as a traveling poet. She loves to look at art in every country and city she visits. Nye is a National Book Award finalist and the winner of four Pushcart Prizes. Her most recent book, *Voices in the Air: Poems for Listeners*, was published in February.

SUFFICIENT

When did you first get lost in Monet?
At five, adrift in joy Saint Louis Art Museum
Where do you go? What do you see? calling to me
from the bottom of the pond
Art was a place to be held in Paul Klee my best uncle always brought a gift
Rothko not mysterious at all a room in the mind
Today a friend steps into our home saying *Whoever painted that, loved Max Beckmann*
Not only loved, but studied with remembering my mom’s stories
how he spoke only in German his wife translating in class
We are related through artists we love one gaze into Florine Stettheimer’s world
or a whole day with Mona Hatoum at the Menil eclipses all pronouncements
about politics shakes the sky O Chuck Ramirez your open suitcases
elegant brooms I cannot give up on humans now

PAINTING

LAURA OWENS *Untitled* (2004)
Collection of Nina Moore. © Laura Owens



By **RYAN STEADMAN**

LOS ANGELES ARTIST Laura Owens might not be a household name along the lines of a Jean-Michel Basquiat (or even a Banksy), but many in the art world are betting that will soon change. Born in Euclid, Ohio, Owens attended college at the Rhode Island School of Design and then matriculated to the California Institute of the Arts, where she earned a master’s degree.

LAURA OWENS *Untitled* (2000)
Collezione Giuseppe Iannaccone, Milan.
© Laura Owens

The Joy of Painting

LAURA OWENS BRINGS A LIGHT-HEARTED SURVEY TO DALLAS

Her kooky paintings first found their footing during the late nineties, when the art world was again falling in love with painting—thanks to a new generation of figurative painters like John Currin and Lisa Yuskavage. Today, Owens shows with some of the most esteemed galleries in the world—Gavin Brown’s enterprise, Sadie Coles HQ, and Galerie Gisela Capitain—and last fall, she opened a mid-career survey of her work at the Whitney Museum of American Art in New York City.

Owens has managed to win the hearts of collectors and museum curators alike, an impressive feat for an artist who has covered so many different subjects and styles. Her survey exhibition spans nearly a quarter-century of joyful art-historical allusions as viewed through the lens of American kitsch, craft, and applied arts. Despite the rollicking good time she’s been having in her practice, the conceptual underpinnings of her art are evident in this tightly composed show.

“Owens’ art bridges the modes of conceptualism that dominated her training at CalArts and the current appetite in the market for painting,” says Katherine Brodbeck, assistant curator of contemporary art at the Dallas Museum of Art, where Owens’ show will travel after its run at the Whitney. “[Her] work is highly sensitive to the sites in which it is exhibited, which could be seen as an inheritance from the institutional critique that artist and CalArts

professor Michael Asher pioneered, but it is also undeniably painting. As a museum curator, one of my favorite things about Laura Owens’ paintings is that they operate on so many levels.”

The show makes a point to highlight Owens’ intellectual rigor with re-creations of some of her past exhibitions, where artworks are dependent upon the placement of related artworks, objects, and architectural eccentricities. It stands as ample proof of how this unique artist has viewed her practice as installation art all along.

“Owens’ work illuminates her own personal sense of the world,” says art consultant Todd Levin, director of Levin Art Group, who has been following Owens’ career since its infancy. “For the artist, this sense is immense and inexorable... [Her] artworks are about the enlargement of life, without pretense, beyond a desire for simplistic definitions. The inherent interest in her artworks is not in their meaning, but in that they illustrate the realization of her individual reality.”

It’s this unique—and charming—view of the world around her that brings Owens’ work so many accolades. Museums want to show the art of Laura Owens because it truly connects with everybody, from art historians to weekend macramé knotters and model-train builders.

Laura Owens will be on view through July 29, at the Dallas Museum of Art, 1717 North Harwood Street. ▶ dma.org

CANNON FODDER

Nine questions for thought on guns and violence in America.

Guns are a leading topic of national discourse right now. Here, we asked professional question asker, pollster Bob Meadow of Lake Research Partners, to pose his nine most important questions regarding firearms in America. We encourage you to ponder these, make notes, and send us your responses. The questions are also available to answer digitally on our website, ► readartdesk.com. See page 23 for our mailing address.

1.



When current public discussion begins with limiting assault weapons, rather than how are we best kept safe in our homes, schools, and public spaces—are we asking the right questions?

2.



Why are rates of gun violence so much higher in the United States than they are in other developed countries, or even culturally similar countries like Canada or Australia?

3.



Given our heritage and Constitution, can gun violence be reduced by legislation and policing without a fundamental shift in our culture? Why or why not?

4.



Should we be looking for a series of small changes, or one major change, in how we address the question of guns in America? What might the change(s) be?

5.



Should gun violence, as a matter of life and death, be addressed as a public-health issue, the same way we treat drug addiction, communicable diseases, smoking, and obesity?

6.



What do you think of the sentiment that having a good guy with a gun is the best way to stop a bad guy with a gun?

7.



Courts have determined that no constitutional right—even free speech—is absolute when it harms others. Should that logic apply to the availability of guns under the Second Amendment?

8.



Should guns be available for purchase anywhere or from anyone, such as at gun shows or from private owners? Or should guns be available only from licensed and regulated vendors?

9.



What could be the common ground for “pro-gun” and “gun control” advocates to engage in a dialogue to address gun violence constructively and effectively?

ART AND PHOTO CREDITS: 1. SARA RAHBAR *America/Flag #54/flag series* (2017) Photograph by Arash Yaghmaian, courtesy of the artist 2. JENNY HOLZER, *Abuse of Power Comes As No Surprise* (1982) Photograph by Lisa Kahane, courtesy of Jenny Holzer/Art Resource 3. BARBARA KRUGER *Untitled (We don't need another hero)* (1987) courtesy of the Mary Boone Gallery © Barbara Kruger 4. MATT GOAD *Bolt Action Boogie* (2007), courtesy of the artist 5. JASPER JOHNS *Flag* (1967) © Jasper Johns, Licensed by VAGA, New York 6. ANDY WARHOL *Guns* (1981) © The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS) 7. FORD BECKMAN *POP TARGET NO. 6* (2012), courtesy of McClain Gallery 8. LAURIE SIMMONS *Walking Gun* (1991), courtesy of Laurie Simmons and Salon 94, New York 9. CARL FREDRIK REUTERSWÄRD *Non-Violence* (1985), Photograph by Thomas Koehler/Phototek via Getty Images

The BOOK REPORT



The Story of The Face

Paul Gorman, Thames & Hudson, \$50

The Story of The Face is an inspiring retrospective of one of the most influential publications of the 1980s and 1990s. *The Face*—once dubbed “the almanac of cool”—propelled the careers of artists, designers, stylists, photographers, and musicians once on the fringe, such as Boy George, Sade, Robert Mapplethorpe, Cindy Sherman, and Nick Knight.

Josef Albers in Mexico

Edited by Lauren Hinkson, with contributions by Joaquin Barriéndos

Guggenheim Museum Publications, \$50

This book—with rich photographs and compelling essays—highlights Albers’ relationship with pre-Columbian architecture, geometry, and color during a little-known period in his career. This book is published in tandem with this year’s well-received *Josef Albers in Mexico* exhibition at the Solomon R. Guggenheim Museum in New York City.

Graffiti Alphabets

Claudia Walde, Thames & Hudson, \$30

Generally, a graffiti artist hones in on the same letters of his or her tag over and over again—kind of like a logo—so it’s remarkable that fellow street artist Claudia Walde, a.k.a. MadC, was able to

collect entire alphabets from more than 150 artists from thirty countries for *Graffiti Alphabets*. The results from a simple set of instructions (design all twenty-six letters of the Latin alphabet to fit on one piece of paper) are nothing less than energizing for both the seasoned art director and the burgeoning tagger.

The Matter of Photography in the Americas

Natalia Brizuela and Jodi Roberts

Stanford University Press, \$40

Neatly organized and a pleasure to peruse, this book showcases the work of more than eighty artists working in Central America, South America, the Caribbean, Mexico, and Latino communities in the United States. In addition to stunning photography, there are essays critiquing the medium as well as exploring the relationships between participation and visibility.

Jasper Johns: Pictures within Pictures, 1980–2015

Fiona Donovan, Thames & Hudson, \$60

This monograph is the first comprehensive study of Jasper Johns’ work since 1980. Johns—who will be eighty-eight in May—has created some of his most complex work since then. The author explores the period in the context of artists such as Cézanne and Picasso, and through interviews with Johns himself.

Rounding up the newly released and our new favorite art books | By ALANA SALISBURY | Photography by JOHN JERNIGAN

Giving for the Future

ESTATE PLANNING AND PHILANTHROPY

By KELLEY BARNES

PLANNED GIVING. **THESE** words can intimidate donors and cause development directors to bite off their nails. But once you get past the ominous financial jargon, crafting a thoughtful estate plan could provide for loved ones, change a charity’s financial landscape, establish your legacy, and offer a significant reduction in income tax and capital gains.

Jennifer Thurman, director of development for Oklahoma Contemporary Arts Center, says planned giving plays a major role in the organization’s development portfolio. “Donors who make a planned gift create lasting change in our community and fuel active engagement with art and creativity for generations.”

Planned gifts are gifts anyone can make. The truth about planned giving is it can be complex in design or quite simple, according to your assets and your goals. Whether it be an IRA Charitable Rollover, naming a charity in your will, gifts of appreciated securities, a charitable remainder trust, or gifts of assets such as mineral interests, real estate, or artwork, there is a gallery of giving options when designing an estate plan.

A longtime supporter and trustee of Oklahoma Contemporary, Joan Maguire is excited about the greater impact the organization’s future campus will have on the city. She has used the IRA Charitable Rollover to support the organization. The IRA Charitable Rollover is an attractive giving incentive for individuals aged 70 ½ or older, allowing them to transfer up to \$100,000 per year from an individual retirement account to charity. Even better, there are no taxes on the withdrawal, and the rollover can satisfy the required minimum distribution.

“I have used the IRA Charitable Rollover to contribute to Oklahoma Contemporary and other organizations on many occasions, therefore making donations that have been totally tax free to me,” Maguire says. “I believe that if you are fortunate enough to not need the required minimum distribution, it is an excellent avenue to give to charity while still growing the corpus of your retirement account until you need the funds.”

A trusted professional financial adviser or attorney can help with the estate-planning process. For information regarding planned giving at Oklahoma Contemporary, please visit ► oklahomacontemporary.com



Joan Maguire at Oklahoma Contemporary
Photograph by John Jernigan



OUTDOORS

Serene Acres

BEEKEEPING, LAND CONSERVATION, AND LIVESTOCK AT THE MOLLIE SPENCER FARM IN YUKON, OKLAHOMA

BY **BRENDAN HOOVER**
PHOTOGRAPHY BY **SHARLEE ROTHER**



KIRKPATRICK FAMILY ARCHIVE

SOME YEARS AGO, John Leonard became a beekeeper. He didn't know much about beekeeping, but he knew he wanted to try. "I was as green as green gets, but I was like, 'Let's do it,'" he says on a blustery winter morning, standing among orange trees housed inside the barn at the Mollie Spencer Farm, in Yukon, Oklahoma.

Today, the farm cultivates four hives totaling about 180,000 bees, which produce award-winning honey gleaned from plants across thirty-seven acres and the surrounding suburban community in Oklahoma City's metropolitan area. "Our honey has its own unique taste," says Leonard, the farm's manager. "It's pretty amazing."

One of the oldest family-owned properties in Oklahoma,

the farm is named for Mollie Spencer, the grandmother of Oklahoma philanthropist John Kirkpatrick (founder of Kirkpatrick Foundation, which is the publisher of ArtDesk) and great-great-grandmother to Kirkpatrick's grandson Christian Keesee.

In 2015, Keesee and his son, Blake, donated the farm to the Kirkpatrick Family Fund, one of the family's charitable organizations, to ensure the protection of the property for public use and animal protection for generations to come. "I think it's a testament to how much the family and the farm have contributed to the community," says Jesse Stroope, property manager for the Kirkpatrick family.

Thousands visit the farm annually during festivals hosted by the Chisholm Trail Historical Preservation Society (the farm is located on the historic cattle trail). As the farm now operates as a nonprofit, leaders are exploring public-programming opportunities to benefit local students, civic groups, wildlife, and farm animals in need. "People really value this as a special place," says Sara Maynard, programs manager for the Kirkpatrick Family Fund.

The honeybee operation is expanding to include a pollinator garden (Dutch white clover, milkweed, and more) that will sustain not only the bees but another at-risk species, the migrating Monarch butterfly. Through a partnership with the adjacent Yukon Middle School, students are learning about the direct impact of humans on the environment in a hands-on way.



"The students are definitely seeing things that a lot of urban kids just don't have first hand knowledge of. And they're drawn to it," Stroope says.

The farm already sponsors local 4-H students, and a new equine rescue program will foster and create public awareness for neglected and abused horses. The horses will join two Black Angus cows, several sheep, and two donkeys, which already call the farm home. The farm's wooded areas and pond also host local wildlife, such as deer, red and gray foxes, ducks, geese, and turkeys. Food produced at the farm is mostly given away or donated to local food banks.

Writing about his childhood experiences at the farm, Keesee remembered chopping wood, sizing up the watermelon or peach crop, and taking care of animals, "like

“
IT'S A
PARTICULARLY
SPECIAL PLACE,
I LOVE IT
”

the Brahma bull that fell into the swimming pool one time, or the occasional peacock on loan from the Oklahoma City Zoo. The place meant a lot to my grandfather...and means a lot to me, too."

With its future secure, many more people will be able to create their own memories at the farm. "It's a particularly special place," Leonard says. "I love it." ✕

*Mollie Spencer Farm will host the annual **Iron Thistle Scottish Festival** in April and the annual **Chisholm Trail Festival** in June. For more information, follow the farm on Facebook @molliespencerfarm.*



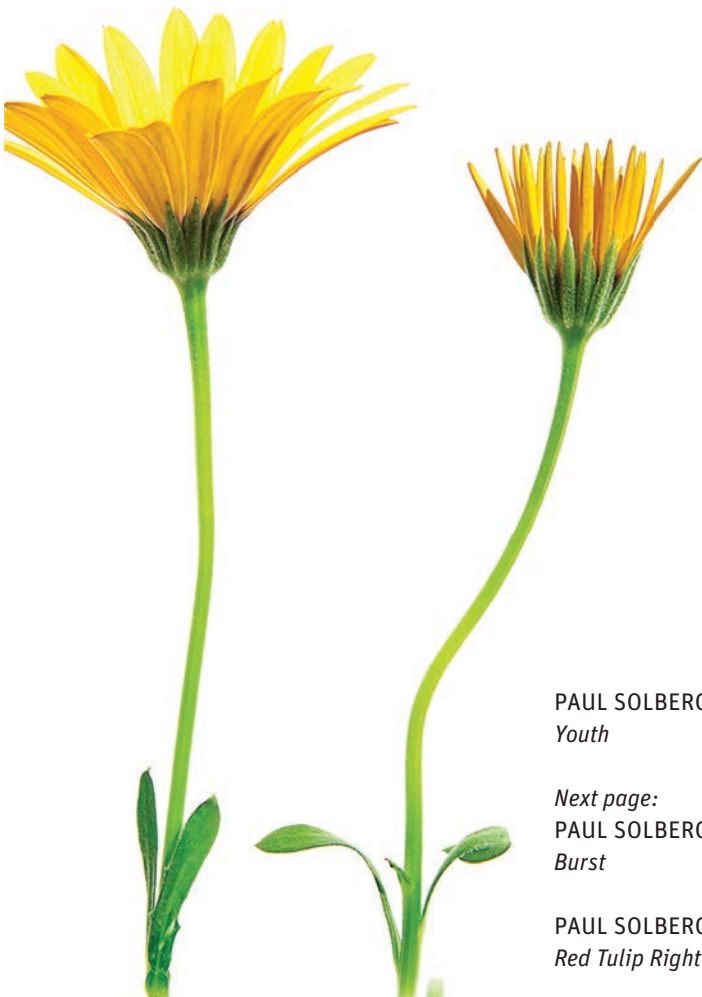


CHRISTOPHER MAKOS
Debbie Harry (1987)

ON THE RUN

When they aren't riding bicycles together throughout New York City, photographers **Christopher Makos** and **Paul Solberg** combine their artistry to create unique images. Known as the **Hilton Brothers**, this duo is named after vaudevillians Violet and Daisy Hilton—a historic reference that speaks to their creative alter ego. But Christopher Makos and Paul Solberg are equally accomplished as individuals. Makos is known for his creative portraits, and Solberg's photography of flora and fauna has exhibited internationally. The Hilton Brothers will make an appearance at the Green Box Arts Festival in Green Mountain Falls, Colorado, to participate in an ArtDesk Conversation on Saturday, June 30. Also, a Paul Solberg floral image will be installed on the Lake Street Art Display in the town center.✂

Makos is known as the man who taught Andy Warhol how to take a photograph. He has traveled the world, camera in hand, with the likes of Warhol and Man Ray. Makos' Stand-Up portraits exhibit the human form as parts of a whole instead of a seamless composition. Paul Solberg also shares worldly travels in his photographs, from intimate scenes of everyday life to evocative portraiture of wild cats. Solberg's *Bloom* series showcases flowers at their first splendid moment of beauty, documenting the peace and strength of each flower in contrast to its assumed fragility.



PAUL SOLBERG
Youth

Next page:
PAUL SOLBERG
Burst

PAUL SOLBERG
Red Tulip Right





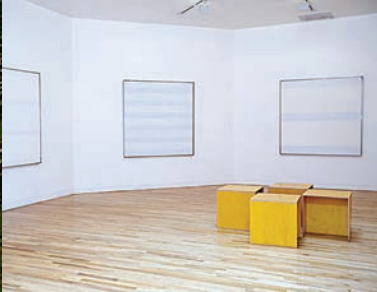


Harwood Museum of Art

Vietnam Veterans Peace and Brotherhood Chapel

An entry to the ArtoCade festival

Museum of Friends



TAOS, NEW MEXICO
Artists have flocked to Taos since the nineteenth century, with everyone from **Ansel Adams** to **Georgia O’Keeffe** drawn to its pueblo architecture and wide skies over the Sangre de Cristo Mountains. Numerous art galleries cluster in the **Taos Historic District**. The **Harwood Museum of Art** is home to an octagonal gallery devoted to abstract painter **Agnes Martin**. Designed to her wishes, it has four yellow benches by **Donald Judd** positioned for visitors beneath an oculus.

ANGEL FIRE
A decade before the dedication of the Memorial Wall in Washington, DC, this Vietnam veteran’s memorial was unveiled in New Mexico. Built by **Victor Westphall** in honor of his son, **David**, and all the others who died in the war, its white modernist form soars above the landscape. The **Vietnam Veterans Peace and Brotherhood Chapel** is always open for those who need a place of peace, and it is the only New Mexico state park that does not charge an entry fee.

TRINIDAD, COLORADO
A stroll of the **Córazon de Trinidad Creative District** offers such rewards as galleries and studios along its charming brick streets. The **Corazon Gallery** highlights local creators and the **A. R. Mitchell Museum of Western Art** its namesake, who was a prolific Western pulp-book and magazine cover artist. In September, you may be sharing the road with vehicles shaped like fish or covered with huge googly eyes as the funky **ArtoCade** art-car festival takes over the town.

WALSENBURG
The artist-run **Museum of Friends** has celebrated cutting-edge contemporary art for over a decade in the small town of Walsenburg. Opened by artists **Brendt** and **Maria Cocchiarelli-Berger**, it holds a collection of more than 600 paintings, sculptures, photographs, and prints, almost all donated as a gesture of friendship. These generous friends include **Dennis Oppenheim**, **Jaune Quick-to-See Smith**, **Robert Rauschenberg**, **Yoko Ono**, **Mark di Suvero**, and **Roy Lichtenstein**.

THE HIGH ROAD

By **ALLISON MEIER**

Taos and Denver are rich with arts, and the road between has its own wonders. These nine towns are home to our favorite small museums, offbeat galleries, and even a DIY castle that make the journey as vibrant as the destination.



Bishop Castle

Sangre de Cristo Arts Center

United States Air Force Academy Cadet Chapel

Green Box Arts Festival

Painting by Clyfford Still on view at the Clyfford Still Museum



RYE
Jim Bishop began his stone-and-iron castle in 1969, and it continues to grow, with towers rising and arching windows framing the views to the mountains. Built without blueprints or a master plan, the gargantuan fortress of rock now encompasses a ballroom, bridges, and a fire-breathing dragon, and there's no end in sight. A self-described "monument to perseverance," **Bishop Castle** is free of charge and always open.

PUEBLO
The decline of the steel industry led to an economic slump in Pueblo, yet its **Creative Corridor** is an emerging destination for the arts. This stretch of city center features eclectic bookstores, galleries, public art, and the downtown **Sangre de Cristo Arts Center**. This multidisciplinary complex is the home of the **Sangre de Cristo Ballet**, historic and contemporary art exhibitions, and a children's museum.

COLORADO SPRINGS
On State Highway 115, leading into Colorado Springs, is **Herkimer**—a colossal 1950s sculpture of a West Indian Hercules beetle. Once you're in the city, check out the **University of Colorado Colorado Springs'** brand-new **Ent Center for the Arts** (shown above), where kinetic sculptures by **Starr Kempf** spin outside, and venues for dance, theater, music, and visual art are within. Further north, on Interstate 25, is the **United States Air Force Academy Cadet Chapel**. Completed in 1962, it's worth a stop for its stunning modernist row of seventeen spires.

GREEN MOUNTAIN FALLS
This mountain-valley outpost on Highway 24 has the charms of a small town (a year-round population of 676) with big-city amenities found in nearby Colorado Springs. The town's **Green Box Arts Festival**, now in its tenth year, is a ten-day celebration of innovators in installation art and dance performance from across the globe. Kicking off on June 29, this year features **21 Balançoires**, an interactive musical swing set created by design firm **Daily tous les jours**. The swings produce instrumental notes, inviting play and collaboration.

DENVER
Denver has no lack of excellent art institutions, whether the **Denver Art Museum**, with thousands of works from around the world, or the **Clyfford Still Museum**, celebrating the legacy of the abstract-expressionist painter. Don't miss the off-the-beaten-path cultural venues, such as the **Denver Zine Library**, a volunteer-run collection of more than 20,000 independent and alternative publications located in the bustling **River North Art District**. If you're taking to the skies from here, the **Denver International Airport** has a diverse, permanent collection of art for the jet set. ✈

OUTSIDE the BLACK BOX

A CONVERSATION WITH ANDREA MILLER & LARRY KEIGWIN

Andrea Miller's powerhouse dance company, Gallim, is having quite a year.

They've been tapped as the artist-in-residence at the Metropolitan Museum of

Art and have a slew of upcoming performances, in Luxembourg, at the Frieze

Art Festival, and at Art Basel. *ArtDesk* dance editor Larry Keigwin catches up

with Andrea at her improvised office space—a New York City diner.

Photography by ERIN BAIANO

LARRY KEIGWIN: *Tell us a little bit about your early life. When did you start dancing?*

ANDREA MILLER: I started dancing when I was three in Salt Lake City, Utah—where I was born. I studied at the Children's Dance Theatre. It's part of the Tanner Dance Program [at the University of Utah]. Virginia Tanner studied dance with [modern dance pioneer] Doris Humphrey, and instead of a choreographer or a dancer, she became an educator.



LK: *For so many, an introduction to dance is through tap, ballet, or jazz. Here you are in your early formative years, studying modern dance technique.*

AM: It's such an unusual entry to dance, figuring out how to turn a story around into a physical world and characters.

I moved to Connecticut when I was nine, and I somehow—randomly through the yellow pages—ended up in the studio of Ernestine Stodelle, who was a dancer with Doris Humphrey. I trained in the Humphrey-Weidman technique—Doris Humphrey and Charles Weidman—with Gail Corbin, until I went to Juilliard.

LK: *So then you auditioned for Juilliard.*

AM: I would never have gotten in if Benjamin Harkavy [then director of the dance program at Juilliard] hadn't attended a performance of the Limón Dance Company at Riverside Church. I was just so lucky enough, in my senior year of high school, to be invited to perform in *Missa Brevis* with Limón. Harkavy came backstage before the show, and I went over to him and said, "Listen, I'm applying for your school. I have no training in ballet. I have no experience in ballet, but if you would just take a look at me in this performance, I would really appreciate it. I'm going to audition in February."

LK: *I love that. You got in because he came to the show and—*

AM: I hope that there was a collection of reasons, but I definitely know that helped.

After I graduated, I got into Batsheva-The Young Ensemble and moved to Israel for two years.

LK: *What was the impetus to start a company or to produce your own work?*

AM: Since I was eleven or twelve, I always knew I wanted to choreograph. Everything that I was doing was research for when I was going to have either my own company or the life of a choreographer.

I had this moment after I left the ensemble and I came back to New York. I was teaching and dancing here and there. I was like, I'm just going to do it myself. I met this other dancer, Fran Romo, who I fell



in love with artistically. I watched her at a Doug Varone workshop, and I remember asking her at the end of the week, "Do you want to dance with me?" And she became my co-founder of Gallim. That was ten years ago.

LK: *So this is your tenth year with your own group! Having the perspective of ten years, what are the benefits and the challenges of having your own company?*

AM: I would say to my younger self or other people who are thinking about it to be aware—you're becoming an entrepreneur when you dive into this way of art-making. Making a business relevant and making a business thrive is its own art form and science.

LK: *There becomes a rhythm to the creative process. And some of that rhythm might be not knowing. I sometimes try to remind myself that there's great wisdom in uncertainty.*

AM: Completely. You get better at understanding risk and the potential within some uncertain environments. Some are set up in a way where things can spark. In other uncertain environments, the variables are going to just be chaos. Learning how to cultivate that place of what can be unknown, what can't stay unknown.

LK: *You are the first choreographer as an artist-in-residence at the Metropolitan Museum of Art. I was so fortunate to see a rehearsal for your debut at the Met last October, and I loved it. It was beautiful and very poetic. I thought it was such a great use of a crowd of people. Can you tell me a little bit about the work?*

AM: *Stone Skipping* is a sight-responsive piece to the Temple of Dendur. Our goal was to make the temple feel like it was not just an artifact, but that it was alive again. When I go to see the temple, I'm fascinated by its journey from Egypt to the Met, and how it might be a metaphor for the journey, the displacement, the reinvention or continued life that things need to take on. The environment will become one of the biggest factors in rethinking or relearning how to live.

LK: *In May, you're going to premiere a new work at the Met Breuer. And you have a whole floor. Is that correct?*



AM: I do. I have the whole fifth floor. I'm so lucky. I had many, many ideas when I came to Limor [Tomer, general manager of the MetLiveArts performance series] about what I'd like to do at the Met.

It's in response to an exhibition downstairs called *Like Life*, a look at the history of sculpture and its take on the body in form and color and identity. We're also looking at the body, not the actual fleshiness of the body or the shape of the body, but more of the soul and the intangible state, the chemistry—the things that have shaped who we are as humans.

LK: *Amazing. Do you have any dreams that you'd like to share?*

AM: I have a lot of dreams that I'm playing with. I worked on a film, and I would really love to have another opportunity to do more in film. In the future, I have this idea for a Broadway or Off-Broadway show. I'm going to just say it. Put it in the universe.

LK: *Sometimes I feel like I say something and then I have to prove myself, but it's nice to just say something and wait or watch for it to happen.*

AM: Yes. Absolutely. ✕



Gallim Dance Company, now in its tenth year, continues to redefine modern dance with a tight-knit group of artists exhibiting technical finesse, vulnerability, and the ability to draw in an audience throughout their performances. ▶ gallimdance.com

THE MAESTRO

By Greg Horton WHEN HEATHER WATTS arrived as a dancer in the corps de ballet at New York City Ballet in 1970, Leonard Bernstein's album for *West Side Story* was already a hit and in nearly everyone's record collection. "The red album was our classical album," Watts says. "We grew up to the music of *West Side Story*. Lenny was a fixture of my time at Lincoln Center, and when someone is around you all the time—even a famous person—you take it for granted. You don't know a golden age when you're living in one, and so it was a terrible shock when he died."



"The most wonderful thing of all is that there's no limit to the different kinds of feelings music can make you have. And some of those feelings are so special and so deep they can't even be described in words. You see, we can't always name the things we feel. Sometimes we can. We can say we feel joy, or pleasure, peacefulness, whatever—love, hate. But every once in a while we have feelings so deep and so special that we have no words for them, and that's where music is so marvelous, because music names them for us, only in notes instead of in words."—Leonard Bernstein in 1958 during the Young People's Concert, *What Does Music Mean?*

AN EVENTUAL PRINCIPAL dancer for the company, Watts appeared in the premiere of *The Dybbuk*, Bernstein's atypical collaboration with choreographer Jerome Robbins. Bernstein had written the music using kabbalistic numerology, making for a much different experience than his already famous *West Side Story*, for which Robbins had been the original choreographer.

"I knew Lenny from around town," Watts says. "He was a larger-than-life figure and was well known on the Upper West Side. Jerry was much quieter and more contained, but the two worked well together, especially when they were plumbing Jewish history in music and dance."

To commemorate his life and career, the Leonard Bernstein Office has organized a worldwide celebration called *Leonard Bernstein at 100*, including more than a thousand events on six continents. The centennial of Bernstein's birth is August 25, 2018, and the events will continue through August 2019.

"He was the first American-born, American-educated musician to head an important American orchestra," Paul Epstein, senior vice president of the Leonard Bernstein Office, says. "[Eugene] Ormandy went before him, and [Gustav] Mahler, [Bruno] Walter, [Serge] Koussevitsky—not a single American!"

At age forty, Bernstein was named director of the New York

Philharmonic, a position he held for ten years. In terms of his legacy and effect on conducting, Alexander Mickelthwate, former musical director of the Winnipeg Symphony Orchestra and director designate of the Oklahoma City Philharmonic, spoke of Bernstein's impact on American music.

"To me, his legacy first is to have elevated American contemporary classical music and put it on par with European contemporaries," Mickelthwate says, "and second, inspiring several generations of Americans toward classical music. There is an absolutely genius performance of Bernstein conducting Stravinsky's *Rite of Spring*. He did it from memory. He channeled the composer."

Bernstein's conducting was untraditional. He famously fell off the stand twice, earning only a bruise as a sign of his "animated" style, and critics are still divided over many of his earlier performances, if only because he refused to follow the traditional semaphore techniques of the craft. In every field of endeavor, his iconoclastic bent coupled with multifaceted genius led to a revolution in how the field understood itself.

Mickelthwate says Bernstein's ability to work seamlessly between musical genres, including pop, classical, and opera, is "normal for today."

"In this case, he was a visionary," Mickelthwate says. "Many of the generation of young composers nowadays just compose music and judge less in regard to classical and pop. He was very inspiring."

Beyond inspiring young musicians and conductors, Bernstein also developed music programs that took advantage of the technology of his day.

"Bernstein was the first person to see the educational possibilities of the developing 'new media,'" Epstein says. "The programs he did to be broadcast on television for youngsters—the Young People's

Concerts—nothing like them had come before, and nothing like them has been done since. He didn't talk down to young people. He talked to them as though they were adults, and they adored it, gobbling up what he fed them: sonata, form, modes, the *Sound of an Orchestra*, nationalism, for fifty-three programs!"

Bernstein's music is now widely believed to translate well to dance. ArtDesk dance editor Larry Keigwin's dance company, Keigwin + Company, will perform Bernstein numbers around the country as part of the centennial celebration, including a performance at the Green Box Arts Festival. While Bernstein was not a choreographer, he did influence dance.

"He was the master of the melody," Keigwin says. "They have such lushness, combined with sweeping, dramatic melodies. They make for wonderful collaborations with ballet and modern dance."

Bernstein's tireless advocacy for social-justice causes is one of the most under-appreciated of his contributions to the arts. He helped develop the Israel Philharmonic Symphonic Orchestra shortly after statehood was achieved, raised funds and awareness for HIV/AIDS, and, while he was musical director, welcomed the first African American musician to the New York Philharmonic.

The *New York Times* concludes its obituary of Leonard Bernstein with a quote from the maestro concerning his desire to be prolific across a variety of creative fields:

"I want to conduct. I want to play the piano. I want to write for Hollywood. I want to write symphonic music. I want to keep on trying to be, in the full sense of that wonderful word, a musician. I also want to teach. I want to write books and poetry. And I think I can still do justice to them all." ✕

An array of music, dance, and theater being performed around the world can be found by visiting ► leonardbernstein.com.



LOCATED IN SANTA FE on a sustainably designed campus of spaces for meeting and contemplation, the **Academy for the Love of Learning** promotes learning as a lifelong pursuit. The nonprofit was established in 1998 and grew out of a ten-year collaboration between musician and educator **Aaron Stern** and his mentor, **Leonard Bernstein**.

"In the last decade of Leonard Bernstein's life, his overriding question was 'Don't we never learn?,'" says Stern, founder and president of the academy. "I took this to mean, 'Can we humans transform, truly become better at being human?'" Lenny's question met my own deep, passionate exploration of transformative experience and pedagogy. I was convinced then, as now, that in fact we can and do transform, become better at being human."

Bernstein died in 1990, eight years before the academy's debut, but his inquiry into learning is foundational to its programming. "At its heart is this very deep, ever-present question—as well as fervent hope and emerging evidence that, indeed, the answer is yes!," Stern says. The academy is hosting a 100th-birthday celebration for Bernstein on August 25 and is marking its own twentieth anniversary this year. ► aloveoflearning.org



Bernstein conducting Mahler's *Symphony No. 2*, performed by the Boston Symphony at Tanglewood in 1970.

GETTY IMAGES

ArtSociety

FROM OKLAHOMA TO NEW YORK, THE BEST ART EVENTS

ARTNOW

► **OKLAHOMA CITY | ArtNow 2018** at **Oklahoma Contemporary** highlighted twenty-five **Oklahoma** artists in this annual event. The exhibition, which usually runs ten days, was expanded to five weeks to allow time for the public viewing of work available and allow investors time to access the art. At their **Tuesday Tours**, the staff at Oklahoma Contemporary lead patrons through the gallery, sharing information about the art. Annually, the exhibition culminates in a January fundraising gala to celebrate the artists and their patrons.

Guests of ArtNow included **Denise Duong**, **Laura Rice**, **Kjelshus Collins**, and **TK**, right. On the opposite page, clockwise from top left, **Taylor Caraway** and **Cayla Lewis**, **Zach Johnston** and **Kirstin Reynolds**. **Short Order Poems** returned with some on-demand yet poignant poetry. **Jamie Meltzner** and **Leah Silverstein**, as well as **TKMAN**, **TKMAN**, and **TKMAN**.



The BLACK CARPET

ArtNow revelers included (from left) **Andrew** and **Alexandra Kokoszka**, **Rex Urice**; **Pat Capra**, **Nicole Poole**, and **Francesca Giani**; **David** and **Kristen Griffin**; **Lisa Love**, **Briana Hughes**, and **Patrick Hendrick**; **Jeanette Elliott**; Oklahoma City Ballet dancers **Seth Bradley** and **Ella Dorman**; and **John** and **Rebecca West**.





VIRTUE & VICE

► **NEW YORK CITY** | Now in its nineteenth year, the **Young Fellows Ball** took place on the evening of March 15. Nearly 600 guests filled the **Garden Court** at the **Frick Collection**, a storied residence-turned-museum on the **Upper East Side**. The theme, inspired by a sixteenth-century painting, *Choice Between Virtue and Vice* by **Paolo Veronese**, influenced this black-tie fete. Ensembles ranged from ethereal blush tones to wicked bold shades and classic black. Proceeds from this benefit event provide support for the education programs serving New York City's public schools and the **Frick Art Reference Library**. Photography is by Carl Timpone/BFA.com, unless otherwise noted.



DARK SIDE
CLOCKWISE FROM LEFT:
Steering Committee member **Larry Milstein** and **Toby Milstein** dressed for the evening in **ESCADA**, the design house that partnered with **The Frick Collection** for the event. The Garden Court was designed to reflect the duality of the evening's theme. Guests **Amory McAndrew**, **Gillian Hearst Simonds**, and **Sarah Flint** also wore **ESCADA**. **Laura Day Webb** wears a custom headpiece by **La Doyenne**. Also in attendance, fashion designer **Wes Gordon** and **Paul Arnhold**; and guest-of-honor **Elaine Welteroth** with honorary chairman and creative director of **ESCADA**, **Niall Sloan**.

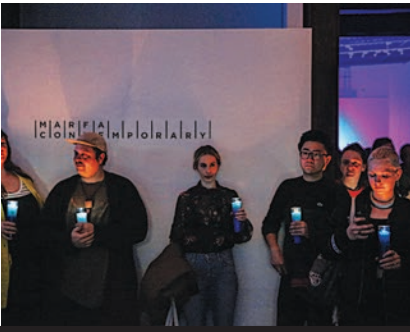


ART SCHOOL

► **OKLAHOMA CITY** | Oklahoma Contemporary Arts Center holds camps for pre-kindergartners to ninth graders during the spring, summer, and fall breaks. **Camp Contemporary** is a hands-on learning experience combining art history, art making, and performance.



FOND FAREWELL
► **MARFA, TEXAS** | Locals and special guests paid a special farewell tribute to **Marfa Contemporary** at the closing event on January 13.



Contributors

SPRING 2018



CHAD MOUNT | Chad Mount of Oklahoma City creates his paintings—featured on the inside covers of this issue—using his own special blend of water, air currents, sound waves, cel-vinyl paint, acrylic, color pigments, oil, and colored pencils. Mount says his materials “breathe the abstract illusion of life into the work through the wonders of organic chemistry.” View more of his work at ► chadmound.com.



JANE CHU | Jane Chu is the eleventh chairman of the National Endowment for the Arts. With a background in arts administration and philanthropy, Chairman Chu is also an accomplished artist and musician. She leads a dedicated and passionate group of people to support and fund the arts and creative activities in communities across the nation. ► arts.gov



BOB MEADOW | Bob Meadow is a partner at Lake Research Partners, a leading national public-opinion research and consulting firm. He provides strategic advice for federal, state, and local elected officials, and his research has helped to shape the dialogue and messaging for non-profit and advocacy organizations in the areas of animal protection, food safety, prison reform, environmental issues, and human rights. ► lakeresearch.com.

ART DESK

PUBLISHER..... *Christian Keese*
EDITOR IN CHIEF..... *Louisa McCune*
DANCE EDITOR..... *Larry Keigwin*
MANAGING EDITOR..... *Alana Salisbury*
ART DIRECTOR..... *Steven Walker*
ASSISTANT EDITOR..... *Susan Ebert*

DESIGN, EDITORIAL, AND CIRCULATION ASSISTANCE

*Kathy McCord, Jim Cholakis, Jerry Wagner,
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Please enjoy the 22" x 11" poster, *Stirring while purring the currents do go...*, by artist Chad Mount. Carefully remove the cover and back cover of this issue from the staples.

BEES, BIRDS, BUTTERFLIES, BATS, AND BEETLES:
CELEBRATE NATIONAL POLLINATOR WEEK, JUNE 18-24, 2018.



ABOUT THE PUBLISHER

Kirkpatrick Foundation—founded by John and Eleanor Kirkpatrick in 1955—is an Oklahoma City philanthropy supporting arts, culture, education, animal well-being, environmental conservation, and historic preservation.

CONTACT US

Please direct letters to: editor@readartdesk.com or Editor, c/o ArtDesk, 1001 West Wilshire Boulevard, Oklahoma City, Oklahoma 73116.

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INDIVISIBLE



The desk of Jane Chu, chairman of the National Endowment for the Arts

At the National Endowment for the Arts (NEA), I work with a dedicated group of people and organizations to support and fund the arts in every state, region, and district throughout the United States. More and more people in America understand that the arts are an essential part of our everyday lives and, I, too, have experienced firsthand the transformational power of the arts.

My mother and father were born in China, and I was born in Shawnee, Oklahoma, and grew up in Arkansas, about 7,000 miles from the traditional Chinese way of life. I juggled living in two opposite cultures simultaneously. But when my father died of illness when I was nine, the only avenue I found to express my own grief over the loss of a parent was through the arts. I played the piano, sang, acted in theater productions, and drew. Over time, I became intellectually interested in music and art activities and ultimately majored in music in college.

Creative leaders have the ability to stand in the middle of multiple perspectives. They understand how the arts can bring people together and communicate a vision, especially when that vision involves bringing together new perspectives around a common theme. At the National Endowment for the Arts, we want to make sure that all Americans have the opportunity to be engaged in and benefit from the arts. Nearly half of all NEA grants go to smaller organizations, as well as

to communities with small and mid-sized populations. About 13 percent of NEA grants are in rural and remote communities. More than half of our arts-education grants are awarded to organizations in high-poverty communities, because we have seen underachieving students achieve academically through the arts. We are seeing the arts enliven the economic level of communities. We are seeing military service members and veterans with post-traumatic stress manage their physical pain better, because of NEA arts projects.

Art is found in museum galleries. It is seen and heard on stage. It instills beauty around us, in which we all deserve to live. But art is not removed from the rest of society or isolated in some ivory tower. The arts are all around us, and they touch every aspect of our world. They contribute to our economy. They revitalize neighborhoods. They increase our sense of well-being. They are an equalizer in communicating with families within our communities who do not use English as their first language. They spark new ideas in science and technology, and they draw out our feelings to help us understand ourselves. They provide us with an avenue of expression, just like they did for me as a child.

The National Endowment for the Arts is proud of its work in helping to bring the multiple benefits of the arts to Americans across the nation. —JANE CHU ✕



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