WHITEOUT / ANIMALS AND THE ARTIST / #BOYSDANCETOO / OKLAHOMA CITY / JIM HENSON FALL 2018

# ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



Chalvar Monteiro is a dancer at the Alvin Ailey American Dance Theater in New York.
See more #BOYSDANCETOO on page 10.

MELIKA DEZ | @MELIKA.DEZ

THE GREYHOUND

In an old-fashioned glass, stir together two ounces of vodka, four ounces of grapefruit juice, and simple syrup to taste. Add ice.

# MAGIC HOUR

*By* RYAN STEADMAN

## ERWIN REDL LIGHTS UP AUTOMOBILE ALLEY

A WALK IN the park never looked so good.

The artist Erwin Redl—who works in a variety of mediums including light installations, graphic design, computer art, video, and even electronic music—will bring his mesmeric brand of art to Campbell Art Park in Oklahoma City in October, courtesy of the Oklahoma Contemporary Arts Center.

*Whiteout* was commissioned in 2017 for Madison Square Park in New York City by the park's curator, Brooke Kamin Rapaport. This immersive lightscape consists of 900 small, blinking LED orbs that hang suspended in a grid a few feet above the ground.

With permanent installations everywhere from Tampa International Airport to the NASCAR Hall of Fame in Charlotte, North Carolina, Redl has seen his career flourish ever since his piece *Matrix VI* was featured on the façade of the Whitney Museum of American Art during its 2002 biennial. Known for his "dazzling matrices of pixelated lights," as described by ART*news.com*, the Austrian-born Redl has managed to forge a singular arena for himself in the realm of public art, one that merges technology with the venerated ideas behind the Land Art movement.

"Redl's artwork always exists in relation to the viewer, the viewer's body, and the way the viewer moves through space," says Oklahoma Contemporary curator Jennifer Scanlan about the metaphysical properties of Redl's work. But unlike great land artists of years past like Walter De Maria and Michael Heizer, who've addressed similar topics, Redl works with cutting-edge computer technology to help create his astonishing installations.

"In [*Whiteout*] the small illuminated spheres only function as indicators of invisible or ephemeral forces," Redl explains. "Those covert forces are the wind that animates the spheres and the computer program that triggers the light sequences." Because of this dynamic combination, the artistic outcome feels both natural and programmat-

ERWIN REDL
*Whiteout* (2017)
Photograph by Ira Lippke

ic—something like a visual form of music. That effect is no coincidence.

That's because Redl, interestingly enough, began his career by making art you hear, not art you see. Before turning to visual art, he attended the esteemed University of Music and Performing Arts, Vienna, a school that produced talents like the legendary composer Gustav Mahler. Redl acknowledges the musicology that still informs most of his artwork. "[*Whiteout*] of course lends itself to a comparison with music where the notes—think about a sphere in *Whiteout* as a note in a music score—just frame the silence, and the music composition itself is something completely abstract, not rooted in the musical note itself," he says.

But why move an artwork made specifically for a park in New York City to a park in Oklahoma City? Physically, the dimensions of Campbell Art Park are such that *Whiteout* could fit well within it, but to Scanlan, this was about more than just dimensions. "I was excited to bring [*Whiteout*] here because I knew that Oklahoma City would be a perfect place for it," she says. "The city is growing, there is a lot of innovation and creativity at work, several public art projects have engaged the community, and people are ready for new experiences and seeing art in ways they haven't before."

This becomes apparent if you look at Oklahoma Contemporary's recent exhibitions. The forward-thinking show CODED_COUTURE explored the high-tech future of fashion in 2017. A year before that, Orly Genger's massive woven piece *Terra*—a winding wall-like structure made from 1.4 million feet of lobster-fishing rope— completely reinvented the geography of Campbell Art Park.

According to Redl, his artwork was designed in such a way that it could easily travel. In fact, the piece benefits from new orientations. "As with most of my installations, *Whiteout* was conceived as a modular system suitable for a wide range of locations," he says. "The Campbell Art Park installation will be more compact than what was shown at Madison Square Park. [This] version will feature offset, interleaved, smaller rectangles, which will form an abstract, square, wave pattern. This

ERWIN REDL
*Whiteout* (2017)
Photograph by Moorehart Photography



ERWIN REDL
*Whiteout* (2017)
Photograph by Ira Lippke

new pattern will offer radically different viewpoints and a slew of new programming options for the light sequences."

The reinvention of Redl's artworks upon different landscapes is yet another fascinating aspect of his process, one that the lucky inhabitants of Oklahoma City will happily consider during twilight strolls around the shimmering magnificence of *Whiteout*.

***Whiteout*** will be on view from October through March 2019. Free and open to the public, **Campbell Art Park** is located at Eleventh Street and Broadway in Oklahoma City. ▸ **oklahomacontempory.org**



ERWIN REDL
*Whiteout* (2017)
Photograph by Moorehart Photography





ERWIN REDL
*Whiteout* (2017)
Photograph by Moorehart Photography

FALL 2018

# Necessities

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



CARLOS MOTTA
*Taxonomy of the Wild* (2013)

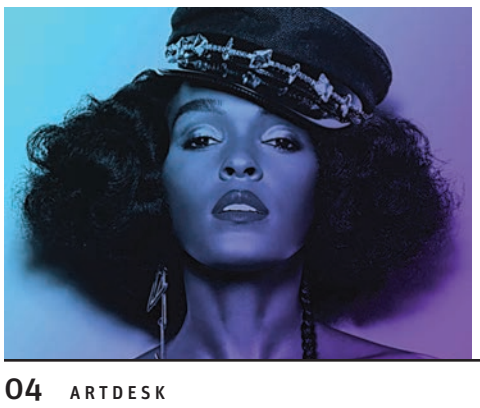
## *HAPPENINGS*

NEW AND NOW IN ART & DESIGN | BY ALLISON MEIER

### OPEN SPACES
*Kansas City / Kansas City, Missouri*

**FESTIVAL**

This sprawling, new festival aims to bolster the cultural profile of Kansas City, with a citywide celebration of both visual and performing arts. Local and international visual artists, including Sanford Biggers, Nick Cave, Ebony G. Patterson, Joyce J. Scott, Alexandre Arrechea, and Nari Ward, are contributing installations and experiences that will evolve over the nine weeks of *Open Spaces*. The festival hub is Swope Park, where pavilions designed by Kansas City architects host dance, music, activities, and the October 12 to 14 *Weekend* event where Janelle Monáe and The Roots are slated to play in an immersive extravaganza. *Through October 28.*
▸ **openspaceskc.com**



### SITELINES.2018: *Casa tomada*
*SITE Santa Fe / Santa Fe, New Mexico*

**BIENNIAL**

New Mexico is in many ways a microcosm of the Americas, with its complications of borders, immigration, and the divisions and displacement that arise when those are restricted. The third iteration of SITE Santa Fe's biennial examines these issues through the contemporary art of the Western Hemisphere, with twenty-three participants from eight countries. The work includes new commissions, such as Eric-Paul Riege's re-creation of an ancient Diné dwelling in which the sacred art of weaving was taught, Sable Elyse Smith's neon text and video pieces on masculinity and violence in relation to incarceration, an outdoor interactive sculpture by Eduardo Navarro, and a large-scale installation right on the façade of SITE Santa Fe by the pseudonymous artist Lutz Bacher.
*Through January 6, 2019.* ▸ **sitesantafe.org**



### ED RUSCHA: *Archaeology and Romance*
*Harry Ransom Center / Austin, Texas*

**EXHIBITION**

For his book *Twentysix Gasoline Stations* (1962), Ed Ruscha photographed twenty-six gas stations between Los Angeles and Oklahoma City, where he grew up. Its sleek aesthetic and methodical subject matter influenced the popular style of artists' books, and was the start of his many publications that delve into the visual vernacular of the West, from *Every Building on the Sunset Strip* (1966) to *Some Los Angeles Apartments* (1965). In 2013, the Harry Ransom Center at the University of Texas at Austin acquired Ruscha's archives. *Archaeology and Romance* is the first exhibition to feature this collection, with more than 150 objects revealing the evolution of his practice. *Through January 6, 2019.* ▸ **hrc.utexas.edu**

### RODARTE
*National Museum of Women in the Arts / Washington, DC*

**EXHIBITION**

For its first fashion exhibition, the National Museum of Women in the Arts is chronicling thirteen years of Rodarte's playful femininity. Started in 2005 by sisters Kate and Laura Mulleavy, the American fashion house has drawn upon Vincent van Gogh paintings, Emily Dickinson, Japanese horror films, and other cultural touchstones for their works of wearable art. Through ninety complete outfits, each demonstrating the detailed craftsmanship and often whimsical concepts of their clothes, viewers can get an intimate perspective on these luxury looks. *November 10–February 10, 2019.*
▸ **nmwa.org**





# FAIR WELL

EXPO CHICAGO / September 27–30, 2018 / Chicago, USA
Frieze / October 4–7, 2018 / London, England
FIAC / October 18–21, 2018 / Paris, France
ARTBO / October 25–28, 2018 / Bogotá, Colombia
TEFAF New York / October 27–31, 2018 / New York, USA
Art Basel Miami / December 6–9, 2018 / Miami Beach, USA

White-walled galleries are on the move this fall, showcasing their artists at **art fairs** around the globe. The art fair provides an environment where collectors, dealers, curators, and art enthusiasts can conveniently hop from one "booth" to another for maximum arts exposure—there can be more than 200 galleries exhibiting under a single roof. While art fairs happen year-round, the autumn months bring us to such established fetes like **Frieze London, FIAC, ARTBO,** and **Art Basel.** In addition to art on view, fairs provide an array of programming, including performances, artist talks, and film screenings.

Colombian-born and New York–based artist **Carlos Motta,** whose photography is pictured here on display at **The Armory Show,** is among the thousands of artists who will have their work on view this fall. Through a multi-disciplinary lens of video, sculpture, drawing, and web-based projects, Motta addresses colonialism, native histories, sex, and gender.



## TARA DONOVAN: *Fieldwork*

*Museum of Contemporary Art Denver / Denver, Colorado*

**EXHIBITION**

Tara Donovan is an alchemist of materials, transforming index cards into towers that loom like otherworldly stalagmites, and plastic cups into sculptural waves of cellular shapes. This major exhibition fills the whole of MCA Denver with both new and old work, ranging from wall-based pieces to freestanding objects. This allows viewers to see how she repeatedly experiments with the same materials, whether drinking straws, Slinkys, or rubber bands, and explores their possibilities in every direction, asking what these humble objects can be when pushed to the limits of their potential. *September 21–January 27, 2019.*

▸ **mcadenver.org**

## CLAES OLDENBURG WITH COOSJE VAN BRUGGEN: *Drawings*

*Denver Art Museum / Denver, Colorado*

**SURVEY**

Outside the Denver Art Museum, a gargantuan broom sweeps bits of hulking trash into an oversize dustpan. *Big Sweep* (2006) is one of many ordinary objects that the husband-wife team of Claes Oldenburg and Coosje van Bruggen magnified into astonishingly large sculptures. Oldenburg's early work, such as his soft sculptures of mammoth hamburgers and cake, are now celebrated examples of modern art, and this exhibition highlights the equally vibrant collaboration between him and van Bruggen, which endured from the 1970s until her death in 2009. The survey includes thirty-nine drawings and one sculpture, demonstrating how the works on paper served as conceptual playgrounds for their monumental art. *October 7–January 6, 2019.*

▸ **denverartmuseum.org**

## CHRISTO AND JEANNE-CLAUDE: *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980–83: A Documentary Exhibition*

*Pérez Art Museum Miami / Miami, Florida*

**EXHIBITION**

Thirty-five years ago in Miami's Biscayne Bay, eleven uninhabited islands were encircled with pink fabric. This exhibition commemorates the ambitious environmental intervention by Christo and Jeanne-Claude, and its lasting impact on Miami as a center for contemporary art. Through drawings, models, photographs, and surviving materials, visitors can explore the brief two-week life span of *Surrounded Islands,* and the incredible effort by the two artists to leap over government and logistical hurdles to make their vision—and the 6.5 million square feet of floating fabric it required—a reality. *October 5–February 17, 2019.*

▸ **pamm.org**



## VICTORIAN RADICALS: *From the Pre-Raphaelites to the Arts & Crafts Movement*

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

**EXHIBITION**

The OKCMOA is the inaugural stop for this traveling exhibition based on the collection of the city of Birmingham, England, with some of the more than 100 works traveling outside of the United Kingdom for the first time. Through paintings, watercolors, drawings, and decorative objects, *Victorian Radicals* considers the emergence of the UK's earliest modern art movement as a reaction to industrialization. While mechanized factories were being built across England, artists like Dante Gabriel Rossetti, John Everett Millais, and Edward Burne-Jones were taking cues from medieval Europe and elevating crafts. Their art may no longer be so evidently rebellious, yet it was a bold statement of handmade beauty against the rise of the machine. *October 13–January 6, 2019.*

▸ **okcmoa.com**

*See more Happenings and submit your own art events at* ▸ **readartdesk.com**

# GROWING & GIVING

## THE OKLAHOMA CITY COMMUNITY FOUNDATION CELEBRATES FIFTY YEARS

**THE ESSENCE OF** the Oklahoma City Community Foundation can perhaps be summarized by the aftermath of the Oklahoma City bombing. Following the 1995 attack, donations poured in from all over the country, and the OCCF—which soon celebrates its fiftieth anniversary—was tasked with coordinating the philanthropic relief efforts, including a scholarship fund established to support the approximately 200 children who had lost one or both parents.

The money is still being cultivated and administered twenty-three years later, as the youngest of those children now enter graduate school. "We try to create a balance between encouraging and helping donors to give, as well as looking at things the community needs and understanding how we can help participate," says Nancy Anthony, OCCF president.

When Anthony assumed leadership in 1985, soon after Oklahoma's early-1980s oil bust, the OCCF held assets of about $19 million. People, and their money, were leaving the state for better economic climates. "How do we keep people in Oklahoma? Trying to keep those dollars here was really important," she says.

Created in 1969 by community leaders, including oilman and philanthropist John E. Kirkpatrick, the OCCF ended its first year of operations with a net worth of $45,299 from one gift. The Kirkpatrick Match Challenge during its tenth anniversary raised $740,000, which Kirkpatrick and his wife, Eleanor, matched dollar for dollar. The family still has a matching-grant program in place, creating a culture of giving in Oklahoma, Anthony says.

Today, the OCCF's Charitable Organization Endowment Program is the largest of its type in the United States, with nearly $1 billion in assets and more than 360 participating nonprofit organizations, benefiting causes such as arts and culture, education, social services, health, the environment, animals, and more.

Anthony's analytical acuity—she has a PhD in biostatistics from the University of Oklahoma—plus her cultural understanding of central Oklahoma, makes her a strong leader, says Dr. Leslie Hudson, past trustee of OCCF. "The community foundation is a fairly complex organization. You have to have the ability to wrap your head around that, which Nancy does in a masterful way."

The OCCF's primary mission is to be a fiduciary for philanthropists who want to support central Oklahoma through endowments and other funds. Some donors know exactly how they want their money spent, and the OCCF merely manages it. Other donors want to give but are unsure about details, so the OCCF plays an advisory role. "We have a commitment to doing something that's as close to what the donor originally intended as practical or possible," Anthony says.

For example, after local schoolteacher Margaret Annis Boys bequeathed her $1.5 million estate in 1991, the OCCF created a trust in her name. Boys simply asked that her gift be used to beautify public lands in Oklahoma County. Since then, the Boys Trust has supported nearly 300 public beautification projects. "To work with people who are really generous and want to give back—and to figure out how to help them—is very rewarding," Anthony says.

The OCCF helped fund Oklahoma City's 2013 Parks Master Plan, developed by national firm Wallace, Roberts & Todd, and gave $95,000 to assist Oklahoma City's parks and recreation department to create an inventory of the city's 19,000-plus tree canopy in 2016.

"[The OCCF] has been an invaluable partner for a long time," says Doug Kupper, City of Oklahoma City parks and recreation director. "Nancy Anthony is a great civic leader. She understands the city." **—BRENDAN HOOVER**



JOHN JERNIGAN

*Nancy Anthony, in her office, located in Automobile Alley, Oklahoma City. To celebrate its golden anniversary, the OCCF will plant 1,000 trees along the Oklahoma River in Oklahoma City. In addition, the OCCF is conducting the Great Idea Challenge, awarding $150,000– $200,000 grants for innovative ideas submitted by the public.*




*October 22 & 23, 2018 | Skirvin Hotel, Oklahoma City*

REGISTER TODAY, SPACE IS LIMITED

*TheAnimalConference.com* KIRKPATRICK FOUNDATION *KirkpatrickFoundation.com*

PHOTOGRAPH BY TIM FLACH

# The BOOK REPORT

Rounding up the newly released and our new favorite art books

### *R & COMPANY: 20 YEARS OF DISCOVERY*

Foreword by Evan Snyderman, $50

A chronicle of storied design gallery R & Company, these TriBeCa tastemakers are responsible for elevating Brazilian design, midcentury madness, and over-the-top "difficult design."




### *RODIN AND THE ART OF ANCIENT GREECE*

Celeste Farge, Bénédicte Garnier, Ian Jenkins, $60

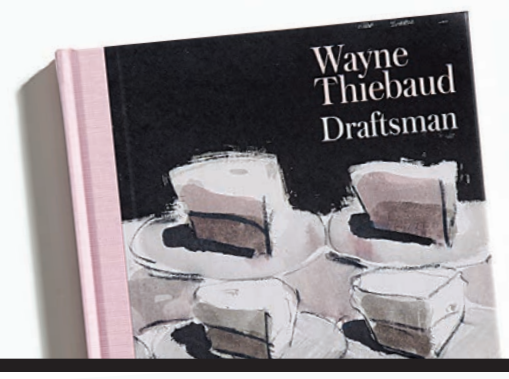
Auguste Rodin is one of the most well-known sculptors of the modern age. *The Thinker* and *The Kiss* have long-influenced contemporary works. This book explores how Rodin was influenced by the ancient world.




### *WAYNE THIEBAUD: DRAFTSMAN*

Isabelle Dervaux, $35

Known for his luxuriant paintings of ice cream and pies, Wayne Thiebaud helped organize this compendium of his works on paper, and it includes an extensive interview with the artist.




### *ARCHIPELAGO NEW YORK*

Thomas Halaczinsky, $30

Writer and filmmaker Thomas Halaczinsky routes his sailboat through the more than seventy islands between New York Harbor and the Fisher Island Sound, and the resulting photographs are stunning.




### *THESE COLORS ARE BANANAS*

Tamara Shopsin & Jason Fulford, $17

This children's book is all about the world of color, where clouds are not always white, roses are not always red, and, of course, bananas are not always yellow. A charming way to introduce kids to color.




### *FIND COLORS*

Tamara Shopsin & Jason Fulford, $15

This book about color is entirely in black and white, relying on readers to explore their surroundings and find colors through the brilliant die cuts on every page.




### *CHAIR: 500 DESIGNS THAT MATTER*

Phaidon editors, $25

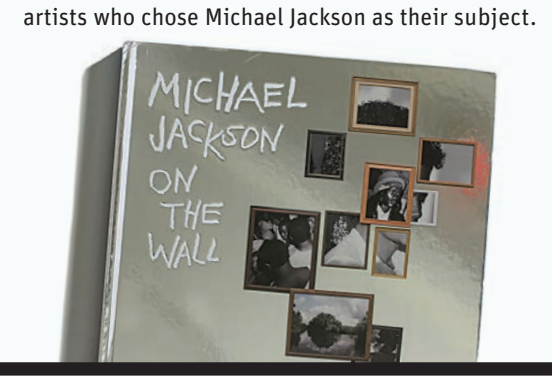
An extensive collection, from the straightforward wares of the Arts and Crafts movement to complicated postmodern seating, this is the ultimate coffee-table book—about chairs.




### *MICHAEL JACKSON: ON THE WALL*

Nicholas Cullinan, Margo Jefferson, Zadie Smith, $50

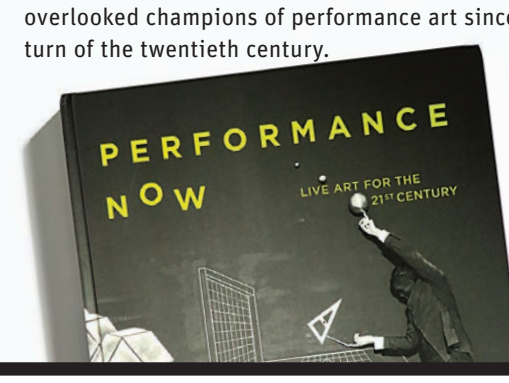
Published in conjuction with the exhibition of the same name at the National Portrait Gallery in London, this shows us more than forty works by artists who chose Michael Jackson as their subject.




### *PERFORMANCE NOW: LIVE ART FOR THE TWENTY-FIRST CENTURY*

RoseLee Goldberg, $45

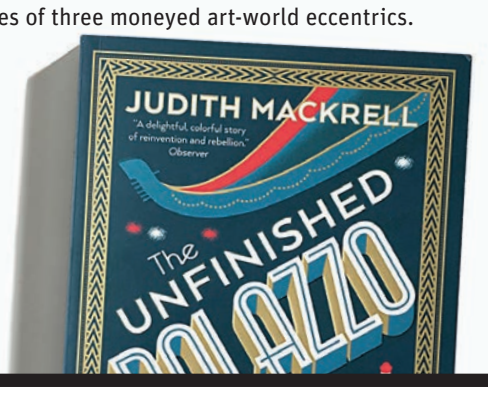
Mainstays such as Marina Abramović and Laurie Simmons are highlighted along with the oft overlooked champions of performance art since the turn of the twentieth century.




### *THE UNFINISHED PALAZZO*

Judith Mackrell, $16

Now the home of the Peggy Guggenheim Collection, the Palazzo Venier once lay unfinished and in decay. The story of this Venice manse weaves through the lives of three moneyed art-world eccentrics.




### *ENCOUNTERING THE SPIRITUAL IN CONTEMPORARY ART*

Leesa K. Fanning, $65

Not only for the Renaissance or the classical world, spirituality is still a vital part of artistic expression. An updated take on religious themes in art, this is a book for believers and non-believers alike.




### *CONSTABLE'S SKIES*

Mark Evans, $20

The English sky has long been ruminated upon in poems, prose, and paintings. Landscape painter John Constable once called the sky the "chief organ of sentiment." This compact guide explores his work.




By ALANA SALISBURY | Photography by JOHN JERNIGAN

ARTSTAY

# Doin' *fine*

by VERONICA PASFIELD

## Private and public investment elevates Oklahoma City into an arts destination

**OKLAHOMA CITY IS** making moves that matter. A $26 million capital campaign for the downtown Oklahoma Contemporary Arts Center marks the city's first significant investment in the arts since the 2002 Oklahoma City Museum of Art building.

The brand-new Oklahoma Contemporary campus will open in the fall of 2019. The building's metal exterior will reflect Oklahoma's technicolor skies and become a work of art in itself. Galleries, classrooms, and performance spaces will be enveloped inside the building's origami-like structure.

Oklahoma Contemporary is currently located on the grounds of State Fair Park and has recently exhibited internationally known artists such as Melvin Edwards, Jeffrey Gibson, and Summer Wheat. Works by Tomás Saraceno and Orly Genger have been installed at Campbell Art Park, a grassy expanse in downtown Oklahoma City adjacent to the site of the new building.

The center's curatorial and exhibitions director, Jennifer Scanlan, is a former curator at the Museum of Arts and Design and a former independent curator in New York. "Inclusivity is a core value. Looking towards the new building, and with the addition of new staff, we're able to have more outreach. We definitely have the new building in our sights, and inclusivity is part of our strategic thinking for it."

The One Percent for Arts ordinance in Oklahoma City requires all improvements made to city infrastructure to include 1 percent of the budget for public art. With this investment, public art and murals abound.

Installed in 2012 outside the Civic Center Music Hall, the site-specific sculpture *Where the Earth and the Sky Meet*, by Phillip K. Smith III, embodies the distinctive red dirt and the expansive blue skies of Oklahoma. Smith, a Los Angeles artist, is known for his large-scale works at *Desert X* in the Coachella Valley and Joshua Tree National Park. Also downtown, in the central business district, famed Condé Nast editorial director and sculptor Alexander Liberman installed *Galaxy* in 1985. At forty-five feet tall and in his hallmark "Liberman red," the sculpture is an emblematic work for this artist.

A mile or so north, in Automobile Alley's vibrant shopping district, internationally renowned muralist Maya Hayuk adorned a building once known as the Womb. Its vibrant colors and pink exterior express the explosively creative personality of rocker Wayne Coyne, lead singer of the Oklahoma City–based band the Flaming Lips; who commissioned the piece in 2011.

West of downtown, a former Model T plant designed by renowned architect Albert Kahn, is now home to the 21c Museum Hotel. Kahn engineered the building's large, light-drenched industrial spaces in the early twentieth century. Co-founders of 21c, Steve Wilson and Laura Lee Brown—members of the Whitney Museum's national committee—reimagined the use of hotel common areas as gallery space, and museum-quality works rotate through the hotel chain's locations across the country.

The Oklahoma City Museum of Art's equally high-minded film programming, led by Yale University alum Dr. Michael Anderson, also testifies to the city's expanding horizons. "Our audience comes out for difficult films. They are excited to take on the challenge," says Anderson.

The Oklahoma City Philharmonic welcomes a new conductor, Alexander Mickelthwate. A native of Frankfurt, Germany, Mickelthwate has raised a baton in Atlanta, Los Angeles, and Winnipeg. The fall repertoire includes a work by accomplished Chinese composer Tan Dun, called *Passacaglia: Secret of Wind and Birds*, a twelve-minute piece for orchestra and cell phones, and a concert about the intersections of identity and science, called *Wild Individualism*.

Oklahoma City is building upon a solid base of cultural commitment. The recently elected mayor, David Holt, supports the momentum. "No one wants to live in a sterile environment free of artistic expression," says Holt. "In Oklahoma City, we learned long ago that though infrastructure investments like water lines or police stations are extremely important, it's equally difficult for a city to thrive when it doesn't embrace arts and culture. And if you don't have a healthy and ever growing portfolio of public art, you're not wearing your city's culture on your sleeve."



GEORGE SALISBURY


QUIT NGUYEN



THIS PAGE, FROM LEFT: The **Womb** features a mural by **Maya Hayuk; Orly Genger's *Terra*** was a welcome early-fall addition to **Campbell Art Park** in 2014.

OPPOSITE PAGE FROM TOP: A new addition to Oklahoma City's booming culinary scene, **Bar Arbolada;** the **21c Hotel** was a former Ford Motors assembly plant; ***Where the Earth and the Sky Meet*** by **Philip K. Smith III,** is situated outside the **Oklahoma City Civic Center;** and the future **Oklahoma Contemporary Arts Center** campus in downtown Oklahoma City.


Jeremiah Davis
QUIT NGUYEN

# WHAT IS A CONTEM

**JEREMIAH DAVIS** is the artistic director of **Oklahoma Contemporary Arts Center.** Davis has a background as a dramaturge having worked with theater-world luminaries.

**LOUISA MCCUNE** is the editor in chief of ***ArtDesk*** and the executive director of **Kirkpatrick Foundation.**

**LM:** Do you consider Jean-Michel Basquiat a contemporary artist? I would, but must contemporary artists be living?

**JS:** Basquiat is definitely a contemporary artist, though he is no longer living. There are multiple definitions of contemporary art, one of which identifies our current art historical moment as beginning in the mid-twentieth century with several movements that began to move away from the principles of modernism

Our institutional definition of "contemporary art," as work of many kinds created by living artists, offers a simple and easily understandable way for audiences to readily distinguish what we do.

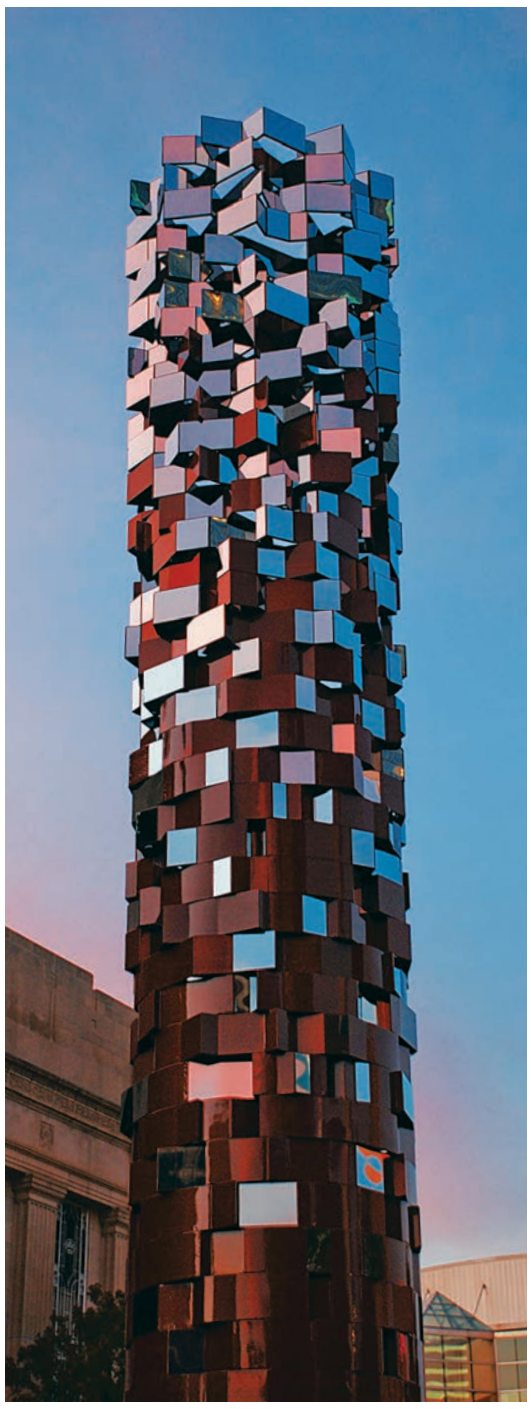
**LM:** So we should allow for fluidity in the definition—with the mid-twentieth century as a beginning.



CHAD BENNETT







PHILLIP K. SMITH III

# MPORARY ARTIST?

Would that include Jackson Pollock?

**JS:** The consensus places Pollock—and abstract expressionism—at the very end of the modernist movement. Modernism put the artist at the center of art, elevating individual expression above historical narrative, precise technique, and established norms and values. Pollock, with his process-focused action paintings, leaves modernism with nowhere else to go. It is at this moment when a deconstructive impulse, with an emphasis on collage and an elevation of concept over form, begins to combine to inform what we now call postmodernism.

Another way to think about "contemporary" art is the period around the 1960s when artists began to shift away from mastery of technique in one or several media toward mastery of theory and concept.

Instead of a "painter" interpreting the world through paint as matter of course, the "artist" generates the idea, then searches for the right materials to express that idea in physical form.

This is all reductive, of course. But nonetheless, we need to allow for flexibility in our definition of contemporary art to help provide context for our visitors.

# *TAKE TWO*

## WOOD WORKERS OF OKLAHOMA

BY BRENDAN HOOVER



### JOHN CHAPLINE

Growing up in Leawood, Kansas, John Chapline spent summers in Oklahoma City, visiting the workshop of his grandfather—the famed local interior designer Warren Ramsey—who kept an Eames chair close to his desk. "I remember sitting in it and paging through stacks of *Architectural Digest* to pass the time," he says.

As a mechanical engineer fresh out of college (but with no formal design training), Chapline moved to Oklahoma City in 1987 after Ramsey died to take over the business. Taught by his grandfather's assistants, Chapline was drawn to furniture development. He moved the business across town and renamed it First Circle Furniture after his favorite jazz album.

Now his ensemble of skilled craftsmen build and sell high-quality, custom wooden furniture, twenty-first-century interpretations of his grandfather's designs: tables, chairs, and more featuring classic lines and midcentury flourishes. Preferring walnut, white oak, and rough cedar—Chapline's favorite is wormy chestnut, because Ramsey liked it. "A client said [my grandfather] taught Oklahoma City about good taste," he says. "I hope our current designs meet that standard of good taste, and that our work will stand the test of time."



### DON NARCOMEY

Sculptor Don Narcomey sees the human condition play out in old wood and rusted metal. It's the "stresses, defects, and faults" in the reclaimed materials he uses for his abstract pieces that tell relatable stories about his or other people's lives. Each element in his work, Narcomey says, "had its time before I encountered it and was subject to events that led it to me. It becomes my job to interpret that."

His immense 2013 sculpture *Roots*, which sat outside downtown Oklahoma City's Myriad Botanical Gardens until its retirement in 2018, began as the underground root system of a pecan tree scheduled for demolition. Narcomey excavated the intricate wood tendrils using chain saws, grinders, and sanders to carve its final shape. Based in Edmond, Oklahoma, the artist plans to make a new sculpture from the piece's remains. A member of the Seminole Nation of Oklahoma, Narcomey is currently working on an outdoor piece comprised of seven seventy-year-old Osage orange fence posts for Oklahoma City's Plaza District.

# #BOYSDANCETOO

A TRENDING TOPIC REMINDING US THAT NOT ALL ATHLETES PLAY SPORTS

*Interviews by* LARRY KEIGWIN



## Aaron Carr

L.A. DANCE PROJECT | LOS ANGELES, CALIFORNIA

**How were you introduced to dance?**

Growing up, we had a "dance night" at my house with my dad while my mom went to choir rehearsal. My older sister Emily also danced. I think it was at her dress rehearsal for *Alice in Wonderland*—with all the different characters, the changing sets, and the drops flying in and out. I got hooked and wanted to be a part of it.

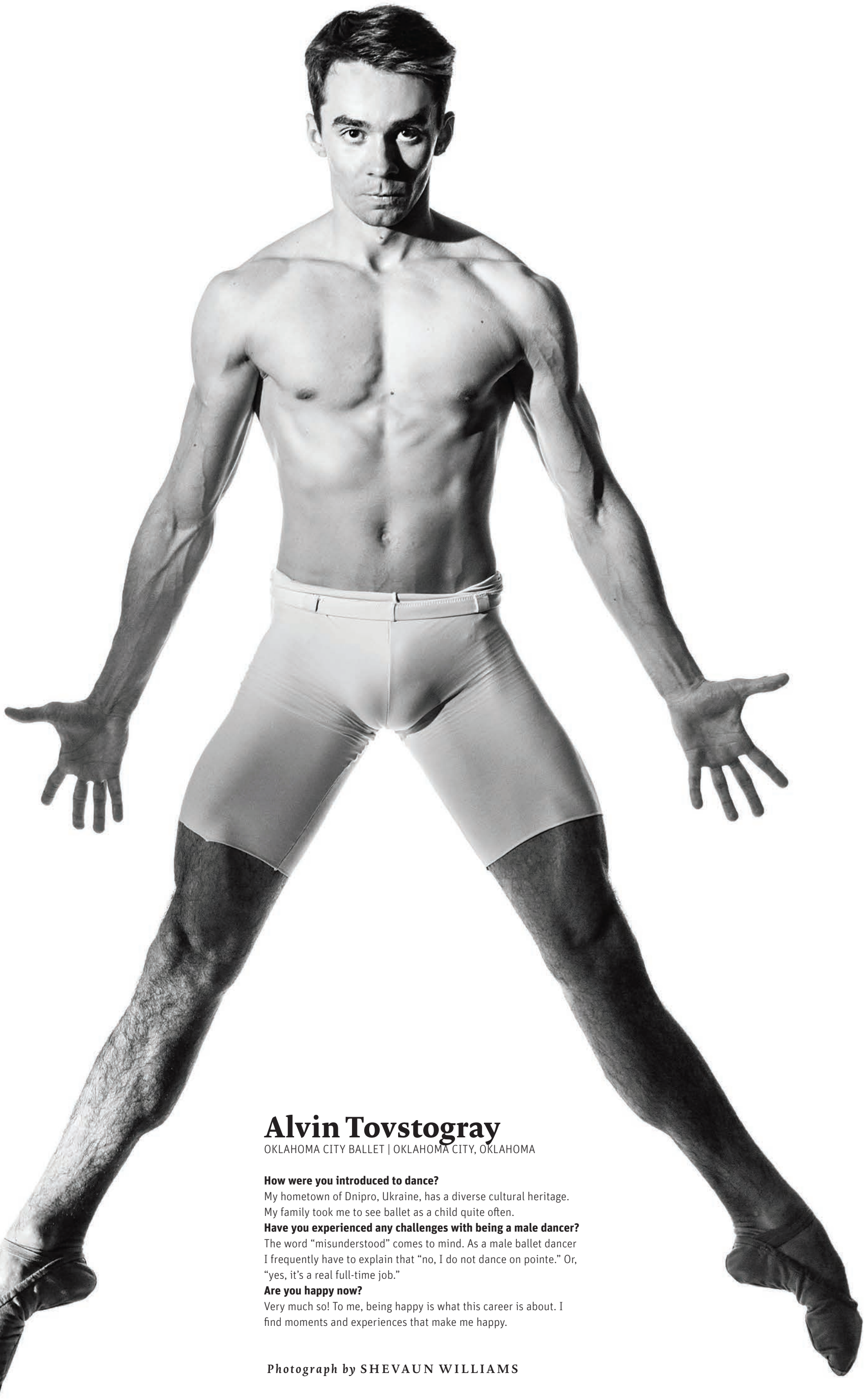
**Have you experienced any challenges with being a male dancer?**

One of the challenges I faced was finding my particular voice in dance. I had a hard time because I was trying to emulate what I saw in the room—which was all girls. I toned that down a little and tried to be more like one of the boys at soccer practice. What stopped my mind from worrying was modern dance and how natural that felt to move from inside, instead of what I saw around me.

**Are you happy now?**

Definitely happy now. I have been lucky to surpass everything I could have dreamed for myself, and to still have dancing be at the center of my life.

*Photograph by* ED SHELLEY



# Alvin Tovstogray

OKLAHOMA CITY BALLET | OKLAHOMA CITY, OKLAHOMA

**How were you introduced to dance?**
My hometown of Dnipro, Ukraine, has a diverse cultural heritage. My family took me to see ballet as a child quite often.

**Have you experienced any challenges with being a male dancer?**
The word "misunderstood" comes to mind. As a male ballet dancer I frequently have to explain that "no, I do not dance on pointe." Or, "yes, it's a real full-time job."

**Are you happy now?**
Very much so! To me, being happy is what this career is about. I find moments and experiences that make me happy.

*Photograph by* SHEVAUN WILLIAMS

# Brandon Coleman

KEIGWIN + COMPANY | NEW YORK, NEW YORK

**How were you introduced to dance?**

I started taking jazz classes when I was six or seven. At the time, I wanted to be the next member of N*SYNC or the Spice Girls, but unfortunately both groups ended before I turned ten. I loved to perform and be onstage, so I stuck with it.

**Have you experienced any challenges with being a male dancer?**

The biggest was dealing with bullies in elementary school and junior high. I felt like I had to put on a more masculine persona in order to be accepted. I was always a little hesitant to tell new friends that I loved to dance, out of fear of being made fun of or rejected.

**Are you happy now?**

Definitely. Dance has brought me to incredible countries, theaters, and people. I get to work hard, laugh, and do what I love everyday. It's not always easy, but knowing I can inspire other boys that dream of being performers and artists someday makes the harder days worth it.

*Photograph by* OWEN SCARLETT



# Chalvar Monteiro

ALVIN AILEY AMERICAN DANCE THEATER | NEW YORK, NEW YORK

**How were you introduced to dance?**
I was introduced to dance around the age of nine through the dance ministry at my church. A few years later, right before my freshman year, I was given a scholarship to a local dance studio which served as my introduction to formal dance training.

**Have you experienced any challenges with being a male dancer?**
My first challenge was being the only male dancer I knew. My biggest challenge was coming to terms with my body type. I chose to take matters in my own hands and make a regimen that serves me as a dancer and a person who wants to maintain healthy habits.

**Are you happy now?**
I'm so happy and blessed to be in a company I've worked my whole life to be a part of. Now it's my turn to influence the next generation—it feels like this is when the real work begins.

*Photograph by* MELIKA DEZ

# FANTASTIC BEASTS

PHOTOGRAPHS OF MODERN AND CONTEMPORARY ARTISTS WITH THEIR ANIMAL MUSES

**ANIMALS** *are a welcome presence for most any artist, particularly the ones who spend their workdays alone in a studio. These remarkable photographs depict fourteen muse-like relationships between artist and animal, collected here for the first time. From contemporary icons Ed Ruscha and his dog; Marina Abramovic and a falcon; and Ai Weiwei with a cat to artists like Dr. Seuss with his Irish setter; Count Basie and his bulldog; and Frida Kahlo with a fawn, these creatures comfort the greatest makers in modern times.*

Introduction by LOUISA MCCUNE

Photography research by ALLISON MEIER

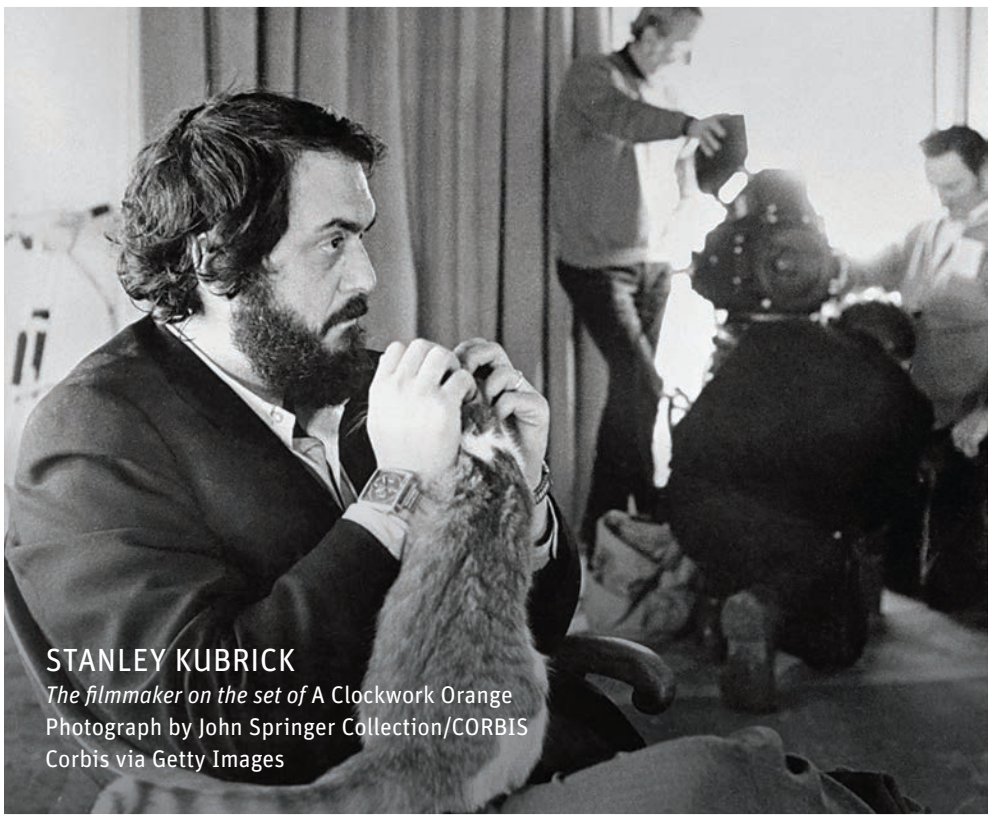
ED RUSCHA
*Ed Ruscha with Lola* (2016)
Photograph by Grant Delin



RADCLIFFE BAILEY
*Radcliffe Bailey with his dog* (2017)
Photograph by Joeff Davis



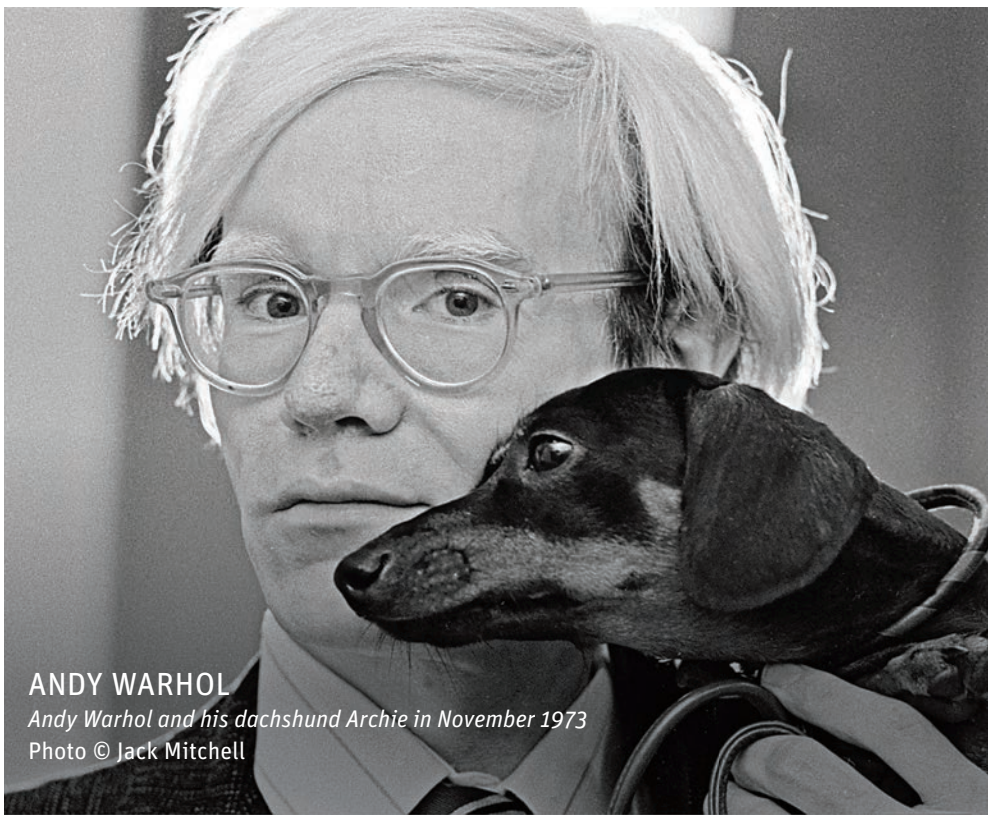
GEORGIA O'KEEFFE
*Georgia O'Keeffe With a Cat* (1944)
Photograph by Maria Chabot, courtesy Georgia O'Keeffe Museum



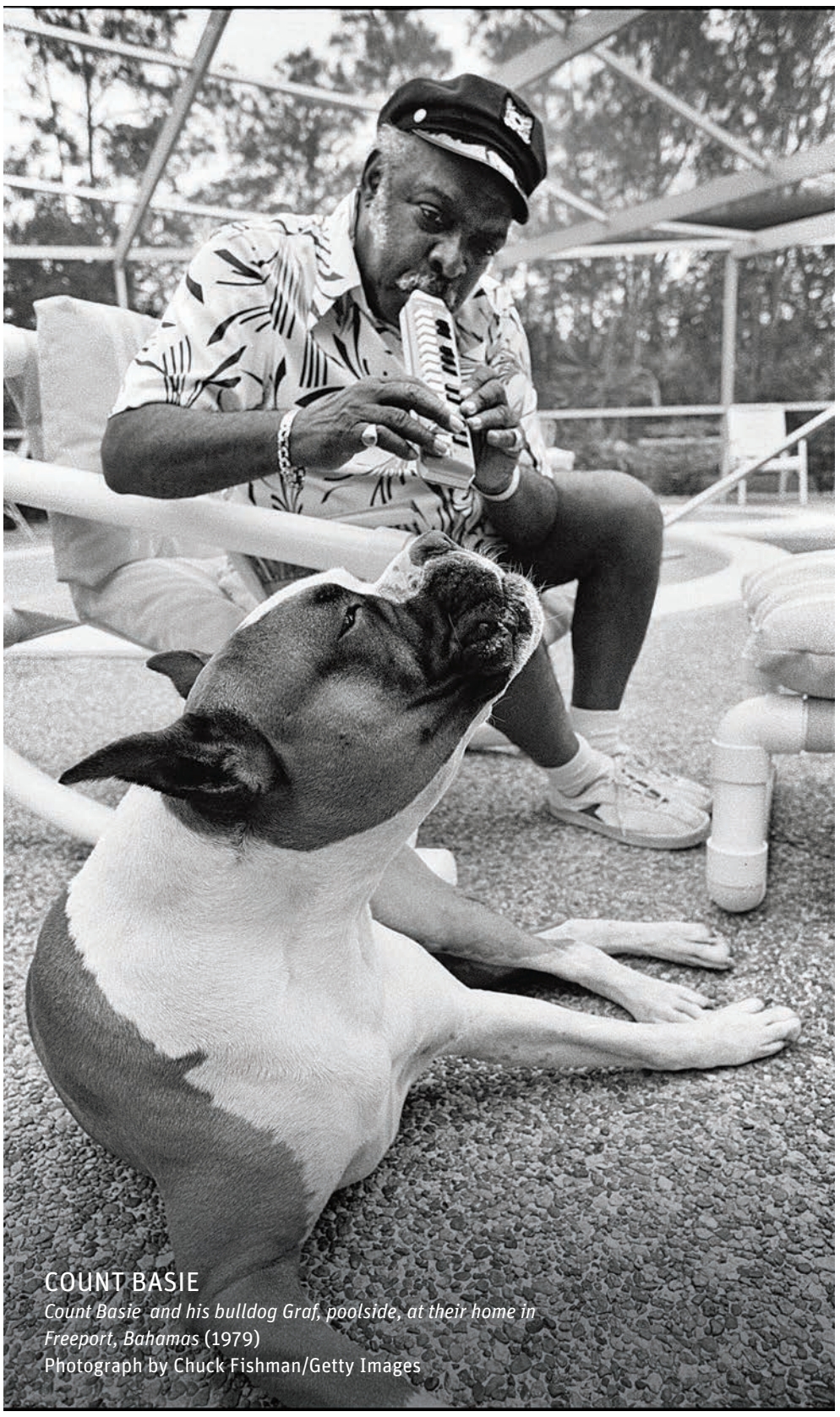
STANLEY KUBRICK
*The filmmaker on the set of* A Clockwork Orange
Photograph by John Springer Collection/CORBIS
Corbis via Getty Images



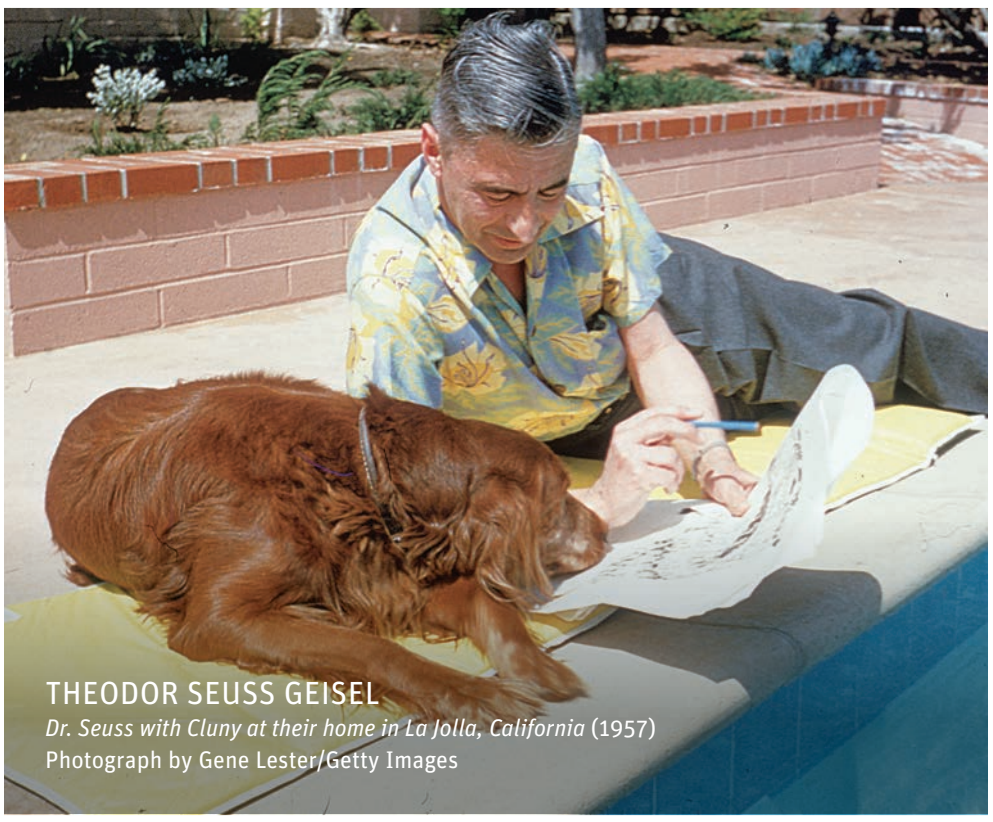
AI WEIWEI
*The artist at his studio in Beijing* (2011) Photograph
by Matthew Niederhauser



ANDY WARHOL
*Andy Warhol and his dachshund Archie in November 1973*
Photo © Jack Mitchell



COUNT BASIE
*Count Basie and his bulldog Graf, poolside, at their home in Freeport, Bahamas* (1979)
Photograph by Chuck Fishman/Getty Images



THEODOR SEUSS GEISEL
*Dr. Seuss with Cluny at their home in La Jolla, California* (1957)
Photograph by Gene Lester/Getty Images



DAVID HOCKNEY
*David Hockney and Stanley in the Hollywood Hills in the mid-1980s*
Photograph © Ray Charles White Archives

PAUL AND LINDA McCARTNEY
*Paul McCartney and his wife Linda with their daughters, Heather, Stella, and Mary, in Rye, East Sussex* (1976)
Photograph by David Montgomery/Getty Images



FRIDA KAHLO
*Frida with her deer Granizo* (1939)
Photo by Nickolas Muray; © Nickolas Muray Photo Archives



EDWARD GOREY
*Edward Gorey and his cats at his home in Yarmouth Port, Massachusetts* (1992)
Photograph © Steve Marsel Studio Inc., courtesy Edward Gorey Charitable Trust



WILLIAM WEGMAN
*William Wegman and Flo* (2011)
Photograph © William Wegman



MARINA ABRAMOVIC
*Portrait with Falcon* (2010)
Photograph © Marina Abramovic, courtesy the Marina Abramovic Archives



OTTO DUECKER
*Resort Robe* (1986)

# Coming Soon: ArtNow

November 15, 2018, to January 15, 2019, at Oklahoma Contemporary Arts Center

FEATURING WORKS BY: Alexis Austin, Gary Batzloff, Steven Bayliss, Matthew Beardon, Steve Breerwood, Ryan Davis, Carrie Dickason, Otto Duecker, Jeff Dodd, Heyd Fontanot, Katie Henderson, Darci Lenker, Monty Little, Katharine Norton, Joshua Ross, Elspeth Schulze, Gayle Singer, Sarah Sullivan, Stella Thomas, Suzanne Thomas, Justin Voight, Tali Weinberg, Margaret Roach Wheeler, and Nicole Emmons Willis

# ArtSociety

FROM OKLAHOMA TO COLORADO, THE BEST ART EVENTS











NIGHT MOVES
CLOCKWISE FROM TOP LEFT: Photographers **Paul Solberg** and **Christopher Makos;** Decoda pianist **Angelina Gadeliya; Grace Park; Carol Blackwood,** *ArtDesk* publisher **Christian Keesee,** and **Elizabeth Mee Payne; Jane Newberry,** mayor of Green Mountain Falls, Colorado; *ArtDesk* dance editor **Larry Keigwin** and the **Keigwin + Company** dancers; **Blake Keesee** and chef **Molly Ambrose.**

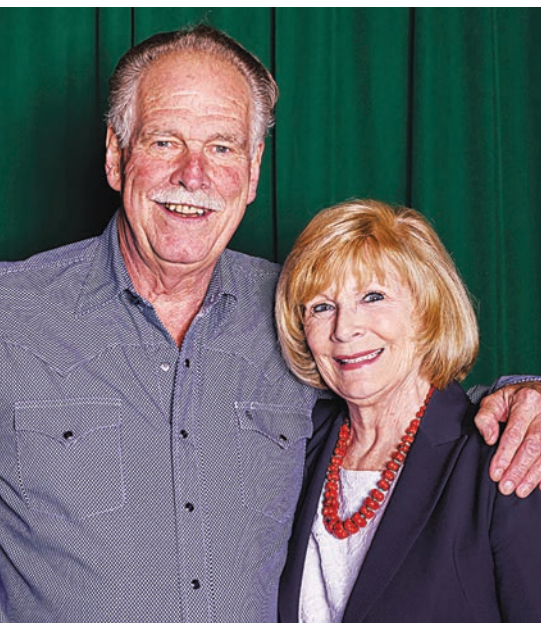




## Green Box Arts Festival

**GREEN MOUNTAIN FALLS, COLORADO |** This year the **Green Box Arts Festival** celebrated ten years of contemporary art and performance. The festival featured performances by New York chamber ensemble **Decoda** and **Keigwin + Company,** art-making camps, cooking demonstrations, and art tours.

Photography by Jeff Cloutier













MAGIC MOUNTAIN
TOP ROW: **Jeff Wooddell** and **Jocelyn Wall; Bruce** and **Meg Henderson, Rick** and **Rochelle Glover, Charles** and **Nancy Craig** SECOND ROW: *ArtDesk* editor in chief **Louisa McCune, Elizabeth Eickman, Tina Burdett, Joe McCune, Karen** and **Jeff Becker; Craig Peterson** and **Karen Watson; Taylor Wynn** and **Mitchell Todd** THIRD ROW: **Terry Bradley** and family.

# The Art of Brunch

**OKLAHOMA CITY |** The second annual **Art of Brunch** was held on a sunny summer day in June at **Campbell Art Park.** Guests enjoyed bottomless mimosas, a lounge courtesy of **West Elm,** and perfect pour-overs by **Coffee Slingers,** while local restaurants prepared a twist on brunch-time favorites, such as mini lemon-blueberry pancakes with a blueberry-lavender compote from **Stella Modern Italian Cuisine** and mini bagels and lox with wasabi cream cheese from **Packard's New American Kitchen.**

Photography by Aaron Gilliland













SUMMER LOVIN'
CLOCKWISE FROM LEFT: **Glenna** and **Richard Tanenbaum; Jack Calvert, Erin Hoenig, Dameon Allensworth, Corey Phillips, Kyle** and **Sara Sweet; Jenna Tolbert; Nancy Ellis, Jane Jayroe, Kirk Hammons,** and **Ann Johnstone; Kyle** and **Rachel Evans, Lindsey** and **Taylor Miles; Meghan Spears,** event chair **Elizabeth Farrabee,** and **Virginia Hefner.** All enjoyed live parasol painting, lawn games, and tunes by **Big G.**

BELOW, FROM LEFT: **David** and **Aimee Harlow, Vionett** and **John Dunn, Tiffany Sullivan,** and **Cliff Higgs.**









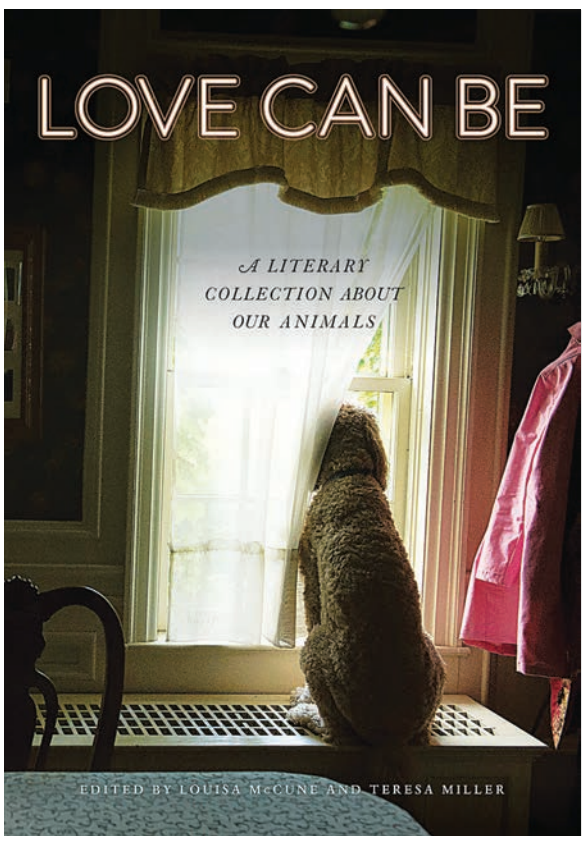


ROSÉ ALL DAY
CLOCKWISE FROM TOP: Local purveyors of spirits **Waters Edge Winery** and **Prairie Artisan Ales** provided beverages. **Allyson Noriega, Margaret Pitts,** and **Irene Gianos;** artist **Denise Duong** and **Annah Chakola; Lauren Eichinger** and **Tara Collins; Melissa Scaramucci** and **Cacky Poarch.**

# GREAT AND SMALL

**OKLAHOMA CITY |** On October 23, 2018, Kirkpatrick Foundation will publish ***Love Can Be: A Literary Collection About Our Animals.*** Thirty acclaimed authors from all walks of the literary world contributed to this book. Writers including **Dean Koontz, Susan Orlean,** and **Blake Bailey** ruminate on the dogs that changed their lives, and **Ursula K. Le Guin** and **Joyce Carol Oates** celebrate the feline in poems. *Love Can Be* features a menagerie of essays about raccoons, baboons, and a tribute to Sudan, the last male white rhinoceros on earth who died earlier this year.

*Love Can Be* is a philanthropic endeavor, and all net proceeds will go to six animal charities based in Oklahoma: **Bella Foundation,** the **Enid SPCA,** the **Tulsa SPCA,** the **Joan Kirkpatrick Animal Hospital** at the **Oklahoma City Zoo, Tulsa Audubon Society's WING-IT** program, and **WildCare.**
**kirkpatrickfoundation.com** **oupress.com**




With this issue, *ArtDesk* celebrates its fifth anniversary.

# Contributors





**ALLISON C. MEIER |** Allison C. Meier is a writer on arts, culture, and history. Originally from Oklahoma, she is now based in New York and contributes to publications such as *Curbed, CityLab, JSTOR Daily,* and *Mental Floss*. Previously she was a senior editor at *Atlas Obscura,* and more recently a staff member at *Hyperallergic*. She moonlights as a cemetery tour guide.



**BRENDAN HOOVER |** Brendan Hoover has covered politics, sports, and the arts in central Oklahoma for twelve years. "The Sooner State is brimming with talented, creative people, and I am so grateful to have been able to get to know them through my work." Hoover also works as a dining room manager at legendary steak house Cattlemen's and is father to four boys.



**JEFFREY CLOUTIER |** Jeffrey Cloutier is best known for his portraiture work and photographic art books. His most recent book, called *Apotheosis,* highlights a study of contrasting motifs and form. In addition to his work in publishing, Cloutier also provides his imagery for a broad range of commercial clients.


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The photograph within the inside covers, ***Courtship,*** is by nature photographer Tim Flach.

IN MEMORY
MARGARET DOUGLAS RUCKS McCUNE
JUNE 17, 1935 — JULY 31, 2018

KIRKPATRICK FOUNDATION

**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.*


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THE JIM HENSON COMPANY

## SWEEPIN' THE CLOUDS AWAY

Visitors to Muppets, Inc. in the 1960s would have found Jim Henson stretched out almost completely horizontal on a black Eames Lounge Chair. From here Henson wrote story ideas and sketched new characters to be realized in cloth by his collaborators in their small office, located above a nightclub on 53rd Street in Manhattan. Soon the Henson-led team would revolutionize puppetry on television in the 1970s, first with *Sesame Street* and its gentle giant Big Bird and odd couple Bert and Ernie, then with *The Muppet Show*. Each project, including 1980s films like *The Dark Crystal* and *Labyrinth*, was an opportunity to build fantastic worlds populated by fuzzy creatures that moved with a believable physicality. Imagination was Henson's greatest resource, and he put in the hard work to make his visions possible. When Kermit the Frog sings "Rainbow Connection" while seated on a log in a swamp, the lanky Henson is performing his movements from below the water, cramped in a diving bell. Decades after his death in 1990, Henson still inspires and brings joy to viewers of all ages through his characters, whether the insatiable Cookie Monster, the bombastic diva Miss Piggy, or the drum-thumping Animal.

—**ALLISON MEIER**

Noted American author Flannery O'Connor was known for the peafowl—she had more than forty—that roamed Andalusia, the dairy farm where she lived in Georgia. ▶



The basis of art is truth, both in matter and in mode.
*–FLANNERY O'CONNOR*

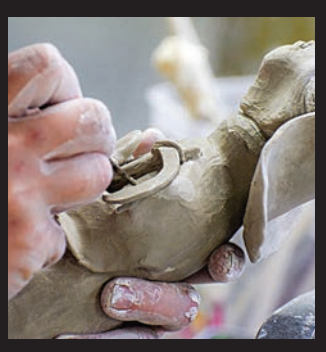
TIM FLACH

OKLAHOMA CONTEMPORARY ARTS CENTER

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*Educational experiences include discussions with distinguished artists, classes, camps and workshops, films, gallery talks, and activities that spark curiosity and support ongoing exploration.*

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*From dynamic exhibitions of local and international living artists in our galleries, to outdoor sculpture and public art, we present innovative works across multiple disciplines throughout the year*

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*Our studios are dedicated spaces for creation where students learn from teaching artists how to expand skills and techniques, experiment, and discover how to translate ideas into objects.*

**ARTS CAMPUS**
*Through original programs and partnerships, our new arts campus will be an inclusive home for diverse peoples to experience the arts, encounter new ideas, and access their creative potential.*

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OKLAHOMA CONTEMPORARY

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