ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



"Every child is an artist. The problem is how to remain an artist once he grows up." —PABLO PICASSO

QUIT NGUYEN



"Every Child is an Artist.

The problem is how to remain an artist once he grows up."

—PABLO PICASSO

THE ABSOLUTE AND ESSENTIAL IMPORTANCE OF ARTS EDUCATION

BY ALLISON MEIER

Year after year, budget cuts have reduced Oklahoma's funding for education by 28 percent—the highest per-student cuts in the nation. In February 2018, Governor Mary Fallin signed the state legislature's bill to slash $16.2 million from the Department of Education. Additionally, reductions to the state's budget for the Oklahoma Arts Council resulted in the hiatus of several of its arts-education grants and programs. With schools annually adapting to these decreasing resources, the arts are regularly among the first things to go. Furthermore, where arts programming remains, the burden is frequently on teachers for funding and materials. A report released in May 2018 by the National Center for Education Statistics stated that 94 percent of teachers in the United States pay out of their own pockets for classroom supplies.

Yet, studies consistently demonstrate the vital importance of the arts in education. The arts-advancement nonprofit organization Americans for the Arts compiled recent reports showing that students of low socioeconomic status with a high participation in the arts have a dropout rate of 4 percent, compared to 22 percent for those with a low arts participation. Standardized test scores are higher for students who study art and music, while low-income students are more than twice as likely to graduate from college if they are involved in the arts. Although students with wealthier backgrounds can often obtain these valuable experiences outside the classroom, for many students, public schools are their only option for learning.



"With limited resources, we know that choosing arts education over other educational strategies may seem tough, but the research shows that students who learn in and through the arts exceed their peers who do not, especially those young people who have the most to gain and are often systematically disenfranchised from our education system," says Jeff Poulin, arts-education program manager for Americans for the Arts. "To be blunt, if we want our schools and students to succeed, arts education is an overwhelmingly effective strategy."

To bridge the gaps—"Band-Aids," as they are often called—Oklahoma arts organizations are collaborating with schools and offering programming to supplement curricula.

"Programs delivered by Oklahoma City arts organizations provide excellent enrichment but are not a substitute for in-school arts instruction by qualified arts educators" says Elizabeth Eickman, director of the Kirkpatrick Family Fund. "The 2015 Every Student Succeeds Act reauthorized and updated the US Department of Education's Elementary and Secondary Education Act, expanding the definition of a well-rounded education to include all art disciplines. This policy change will hopefully spark more arts instruction during the school day, with artists and arts organizations providing experiences that enhance learning."

"If We Want our schools and students to succeed, arts education is an overwhelmingly effective strategy."

EXTRA CURRICULAR

CAMPS AND CLASSES AT OKLAHOMA CONTEMPORARY

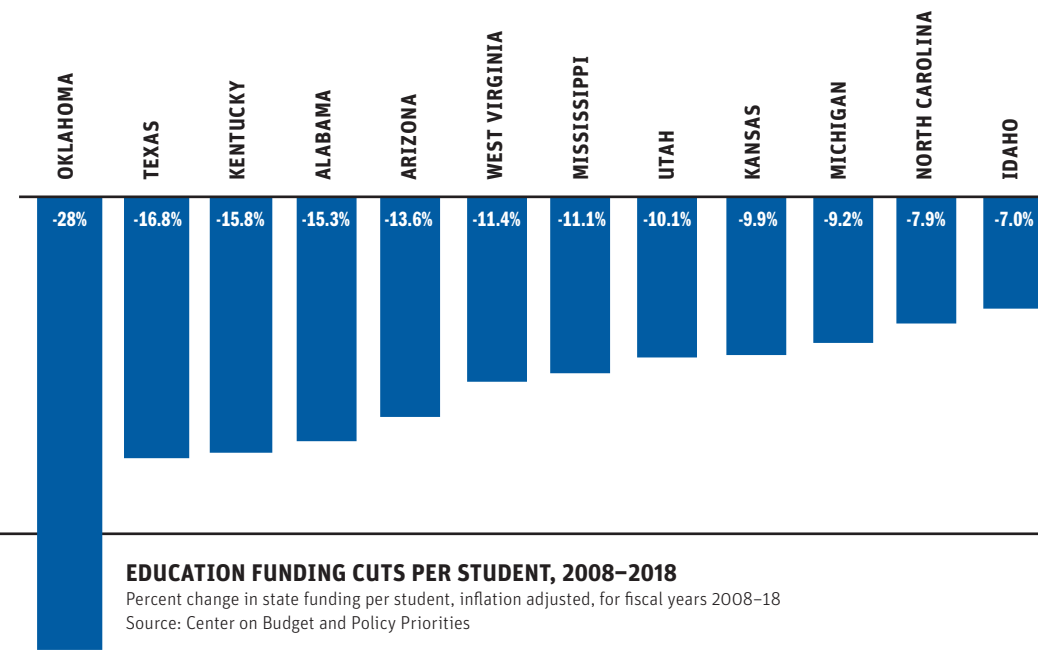
THE STUDIOS AT OKLAHOMA CONTEMPORARY provide an exciting variety of learning opportunities for all ages. Housed adjacent to Folding Light, the Studios will include designated spaces for early-childhood, digital media, photo and video, and teen programs. In addition to public programming, youth and adult students will be able to take individual classes that support their artistic goals.

"We're excited to carry over and expand our Camp Contemporary program, which will continue to focus on contemporary artists, new artistic practices, and a collaborative curriculum," says Christine Gibson, manager of youth and family programs. "We plan to broaden our Art for Every 5th Grader program and K–12 field trips by offering inquiry-based gallery tours and art-making opportunities multiple times a day. [We] are honored and thrilled to offer additional arts-education programs to the youth of Oklahoma starting in fall 2019." **—KELLY ROGERS**

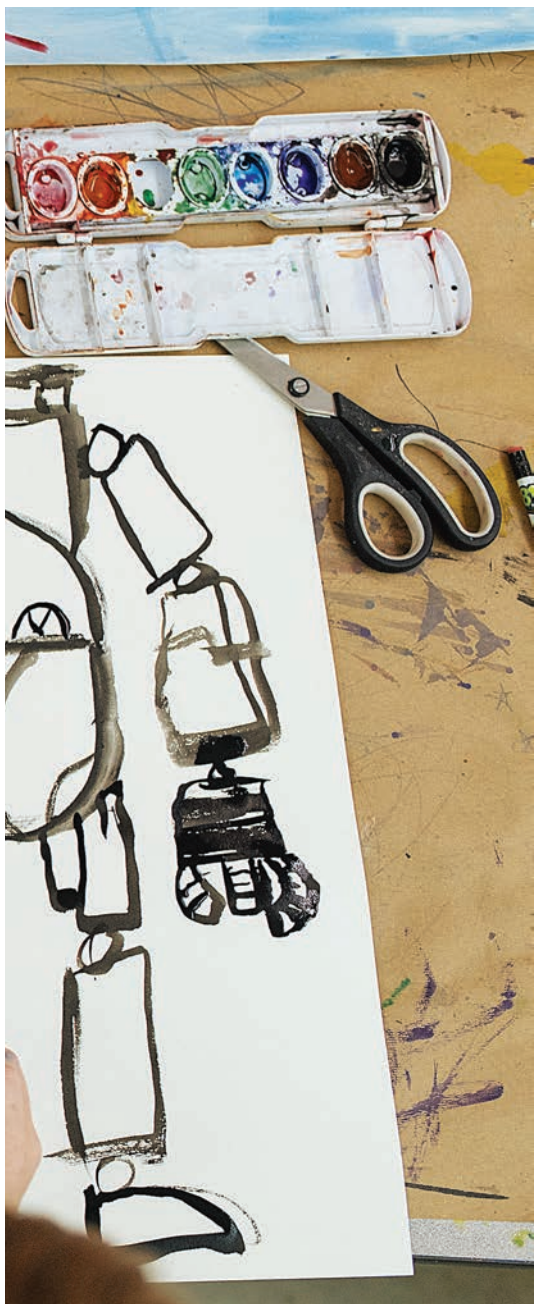
The Arts in Education

BY THE NUMBERS

Key findings about arts education across the nation show that children, when exposed to art from a young age both in school and in their community, take that experience and apply it broadly to their lives, not only encouraging them to seek higher education but to create critical thinkers who find deeper meaning in all aspects of their world.



EDUCATION FUNDING CUTS PER STUDENT, 2008–2018
Percent change in state funding per student, inflation adjusted, for fiscal years 2008–18
Source: Center on Budget and Policy Priorities



Coordinated by Arts Council Oklahoma City, the Arts Partnership for Oklahoma City Public Schools connects schools to local agencies, to bring visual and performing arts into classrooms. The All Access Arts initiative, also from Arts Council Oklahoma City, has brought visual and performing arts to under-served schools and other community spaces such as libraries and parks.

The Oklahoma Arts Institute, which promotes the pursuit of art professionally through its tuition-free summer residency program for high school students, brings in nationally known artists and organizes a fall program for adults and educators. Yet the nonprofit, which operates through a public and private partnership, is also dealing with cuts in the Department of Education, which provides essential matching funds to its private donations.

In recent years, when Eugene Field Elementary in Oklahoma City had to eliminate its visual-arts program, the now defunct artist-run Current Studio partnered with the school on a grassroots endeavor that gave it a short lifeline. Today, the school participates in an artist-in-residence program but does not have a permanent art teacher, and children have "occasional" but not routine art experiences.

Oklahoma Contemporary Arts Center launched Art for Every 5th Grader in 2016 to engage each Oklahoma City Public Schools fifth-grade student in contemporary art through exhibition and classroom settings. In August 2018, all OKCPS fifth-grade teachers were invited to Oklahoma Contemporary for a meet-up, with their collected feedback guiding the 2018–19 iteration. The outreach is only a part of Oklahoma Contemporary's education programming for youth and adults, which ranges from classes and camps to workshops and field trips.

Autumn Brown, a teaching artist at Oklahoma Contemporary Arts Center, explains that the goal is not simply "to create little artists, but resilient little people," and to foster "a mind-set of creativity and growth for life's challenges." She has witnessed kids over the age of six who have rarely used scissors, and many who have never had a chance to just be imaginative or take creative risks. "The frightening thing is those are the things we need to grow as a society," Brown says.

In the fall, when Oklahoma Contemporary opens its campus in Oklahoma City, more than 8,000 square feet of the new 53,916-square-foot building will be dedicated to galleries and classrooms.



"Our objective is to provide opportunities for students and teachers to develop and exercise these muscles so that they can transfer those skills back to their classroom," says Julie Delliquanti, director of education and public programs at Oklahoma Contemporary.

These studio-style learning spaces will include areas for early childhood-education and a teen art studio. The focus on education in the building's design is a statement about the significance of learning as part of promoting creative expression.

"We do not see ourselves as a one-stop solution to fix the woefully inadequate support for the arts in Oklahoma City Public Schools," says Delliquanti. Instead, she adds, through its evolving initiatives and new campus, Oklahoma Contemporary "aims to ensure all students can access quality arts experiences in order to improve their odds of academic and personal success." ⧗



TRIAGE SYSTEM

According to the Oklahoma Policy Institute, "In the 2017–18 school year, Oklahoma had 1,110 fewer art and music classes than four years prior, leaving 28 percent of all Oklahoma public school students without access to fine arts classes."

ELEMENTARY *Centenary*

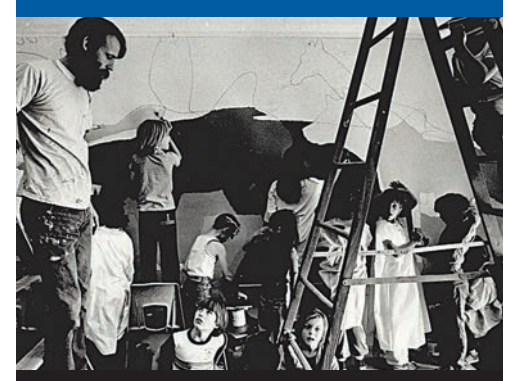
Oklahoma City's **Wilson Arts Integration School** boasts several pieces of New Deal art, including murals by Audre Yates and work by American Indian artists Acee Blue Eagle and Herbert White Buffalo. The school—which celebrates its 100th anniversary in 2019—is committed to art education, and not just by adding art to its curriculum.

Wilson students learn through arts integration, a philosophy in which students are taught the three Rs (and more) through art disciplines. "You can teach anything through the arts more effectively," says Anita Arnold, executive director of Black Liberated Arts Center, which collaborates with Oklahoma City Public Schools in the John F. Kennedy Center for the Performing Arts' Partners in Education program, which provides professional development to public school teachers nationwide.

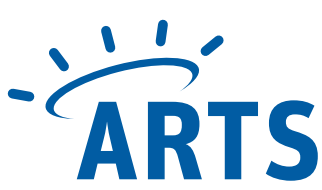
In the five years after switching to arts integration in 1997–98, Wilson increased its standardized test scores, placing it among the top local elementary schools. Retired pre-K teacher Susan Bumgarner, who was invited by First Lady Michelle Obama to the 2013 State of the Union address, says arts integration is more work but "a lot more rewarding."

With big plans for the school's 100-year celebration, Wilson alum, parent, and school historian Amy Sergent notes, "Throughout the years Wilson has been a community that embraces the arts. The passion for the arts reflects the school's values, creates a sense of pride, and brings people together. This passion is also reflected in the arts-integration program, which helps students develop creative thinking skills to become lifelong learners."

—BRENDAN HOOVER



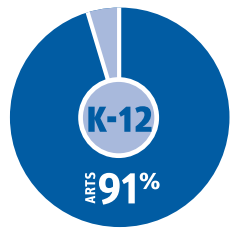
Professional muralist Ralph Waldrop oversees painting at Wilson Elementary School in 1980.



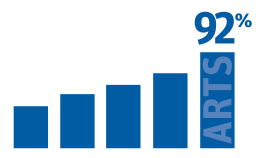
Young adults who had intensive arts experiences demonstrated higher levels of volunteering and civic engagement than young adults who did not. [1]



Young people of low socioeconomic status who engaged in the arts earned better grades and had higher rates of college enrollment and attainment than similar youth who have less arts involvement. [1]



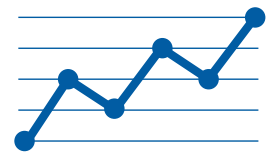
91% of Americans believe the arts are part of a well-rounded K–12 education. [2]



In 2015, students who took four years of arts and music classes while in high school (only 18% of test-takers) scored an average of 92 points higher on their SATs than students who took only one-half year or less (16% of test takers). Scores of 1077 vs. 985, respectively. [3]



Each additional year of arts coursework is associated with a 12% increase in the likelihood that adolescents will eventually earn a four-year college degree. [4]



After tracking more than 22,000 students for twelve years, researchers at the NEA found that students with high levels of involvement in the arts were five times more likely to graduate high school than those with low involvement in the arts. [4]

SOURCE: **1.** *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies, Arts Education Fact Sheet* (2016), National Endowment for the Arts **2.** *Americans Speak Out About the Arts in 2018,* a public opinion poll by Americans for the Arts **3.** College Board, 2014: *2015 College-Bound Seniors: Total Group Profile Report*. Analysis by Americans for the Arts, 2016. **4.** *The Arts and Dropout Prevention: The Power of Art to Engage*, A National Dropout Prevention Center/Network white paper, October 2017, Kimberley Brown.

WINTER 2019

Necessities

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



ROBERT MONTGOMERY
SEAROCK SONGLINES (2015)
Photograph by Mik Freud

HAPPENINGS

NEW AND NOW IN ART & DESIGN | BY ALLISON MEIER

ANDY WARHOL—FROM A TO B AND BACK AGAIN

Whitney Museum of American Art / New York, New York

EXHIBITION

Since his death in 1987, Andy Warhol has hardly fallen into obscurity. Instead, his grasp of the power of images—and the use of images by the powerful—is as timely as ever, with social media producing more fifteen minute stars than could ever have fit in his Factory. This huge exhibition at the Whitney Museum of American Art fills much of the institution with more than 350 works and infuses his familiar pop art paintings and screen prints with new research and scholarship—all recognizing how an artist associated with the 1960s and 1970s can remain relevant in the twenty-first century. *Through March 31, 2019.*

▸ **whitney.org**



MARGARET KILGALLEN: *that's where the beauty is.*

Aspen Art Museum / Aspen, Colorado

EXHIBITION

When Margaret Kilgallen died in 2001 at the age of thirty-three, she was beginning to receive acclaim for her paintings and murals. In this first posthumous museum exhibition, the Aspen Art Museum explores her vibrant experimentation, with influences that ranged from letterpress and printmaking to folk art and freight-train graffiti. Along with her husband, artist Barry McGee, she was a central figure in the Bay Area Mission School art movement, based in San Francisco. Through found paper and illustrations that frequently featured ordinary people doing everyday things, she discovered beauty in the most humble of places. *January 12–June 16, 2019.* ▸ **aspenartmuseum.org**

JUDY CHICAGO: *A Reckoning*

Institute of Contemporary Art, Miami / Miami, Florida

INSTALLATION

When Judy Chicago's *The Dinner Party* toured the country from 1979 to 1989, few museums were comfortable with the vaginal imagery of its place settings—designed to represent thirty-nine historical and mythical women—so it was exhibited in gymnasiums and other unconventional settings. Now this pivotal work of feminist art has a permanent home at the Brooklyn Museum. Still, the monumental installation is only part of Chicago's decades-long career in raising women's voices and experiences. This sprawling retrospective in Miami recalls her roots in 1960s abstraction, and her use of traditionally feminine arts such as textiles in series like the 1980s *Birth Project,* for which women needleworkers created pieces about childbirth. *Through April 21, 2019.*

▸ **icamiami.org**

KAMBUI OLUJIMI: *Zulu Time*

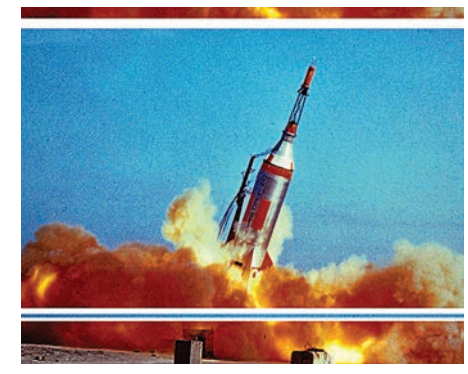
Blanton Museum of Art / Austin, Texas

INSTALLATION

In Kambui Olujimi's solo show, a group of chandeliers are piled on a makeshift raft. Although marooned, they are still illuminated, still dignified as beautiful objects. Through elegant works like this, the Brooklyn-based artist evokes the failures of global systems of power, whether in the refugee crisis, incarceration, or public housing, as expressed in huge images of the imploding



Pruitt-Igoe housing project in St. Louis. On one wall, thirteen flags have their nationalistic symbols replaced with photographs of rocket catastrophes, the fiery scenes a reminder of the potential for collapse in our modern empires. *January 26–July 14, 2019.* ▸ **blantonmuseum.org**





Mountain Message

On the roof-deck sculpture garden of the Aspen Art Museum, a lyrical series of words are illuminated in LED lights drawing visitors' eyes to the surrounding view of Aspen Mountain. The installation *SEAROCK SONGLINES*, is by Scottish artist Robert Montgomery, who often embeds poetic texts in landscapes, from evocative guerrilla interventions that cover advertising on billboards to signs designed to be set on fire. The installation is part of an exhibition of Montgomery's work, *The City in Their Echo*. Heidi Zuckerman, CEO and director of the AAM, says, "His ability to make one feel both singularly present and an integral part of something larger and inclusive speaks to a generosity so clearly present in both him and the work." —ALLISON MEIER

The City in Their Echo will be on display at the Aspen Art Museum through May 19, 2019.
▸ **aspenartmuseum.org**



ANSEL ADAMS AND THE PHOTOGRAPHERS OF THE WEST
Oklahoma City Museum of Art / Oklahoma City, Oklahoma

EXHIBITION

Ansel Adams didn't just capture the majesty of American landscapes—he recognized the importance of protecting them. He advocated for the establishment of national parks, and for limitations on development in the country's surviving wilderness. This exhibition joins Adams' images with those by fellow twentieth-century landscape photographers like Edward Weston, Laura Gilpin, and Eliot Porter, revealing the diverse ways they promoted environmental advocacy in their art. *February 1–May 26, 2019.* ▸ **okcmoa.com**

MEN OF STEEL, WOMEN OF WONDER
Crystal Bridges Museum of American Art / Bentonville, Arkansas

EXHIBITION

Perhaps it's not surprising that now, in a time of anxiety and uncertainty, superheroes dominate our entertainment. Dating to the Depression, with their emergence in comic books, these super-powered characters dramatically embodied ideas about American strength, morality, and the country's failures. This exhibition involves more than seventy works, including painting, installation, video, and photography, through which twentieth and twenty-first-century artists have responded to these heroes, particularly Superman and Wonder Woman. *February 9—April 22, 2019.* ▸ **crystalbridges.org**



NICK VAUGHAN AND JAKE MARGOLIN: *50 States*
OSU Museum of Art / Stillwater, Oklahoma

EXHIBITION

Nick Vaughan and Jake Margolin are on a journey to chronicle the unsung LGBTQ histories in all fifty states. This exhibition concentrates on their work in Oklahoma, Texas, Colorado, and Wyoming. The Houston-based artists—and married couple—use hand-cut maps, installations, video, and other media to reveal pre-Stonewall stories like the literary career of the Oklahoma-born Lynn Riggs, a 1895 Texas novel featuring a lesbian heroine, and a gay Scottish lord's 1840s travels west to Wyoming. *February 12–June 29, 2019.*
▸ **museum.okstate.edu**

BERTHE MORISOT, WOMAN IMPRESSIONIST
Dallas Museum of Art / Dallas, Texas

EXHIBITION

Berthe Morisot was a respected figure in the French Impressionist movement of the late nineteenth century. So why is her work often neglected compared to her male contemporaries like Monet, Manet, and Pissarro? This exhibition reevaluates her career and how the domestic nature of many of her scenes, such as women at work in the home or dressing to go out on the Parisian streets, also caused them to be dismissed. Yet in her loose brushstrokes and sensitive portrayals of women is an evocative vision of the fleetingness of time, which so embodied this transitional moment in art. *February 24–May 26, 2019.* ▸ **dma.org**



AGNES PELTON: *Desert Transcendentalist*
Phoenix Art Museum / Phoenix, Arizona

SURVEY

Among the American modernists of the early twentieth century, Agnes Pelton was one of the most enigmatic. Born in Germany and later studying art in New York, she distilled desert skies and atmospheric topographies into biomorphic shapes and abstract landscapes. She also wrote poems that accompanied her canvases, which reflected her interest in the esoteric, such as astrology and numerology. Despite her distinctive style, and the attention her work received in her lifetime, Pelton is now obscure in art history. This exhibition is the first in more than twenty-four years to survey and shed light on her often overlooked career. *March 9—September 8, 2019.* ▸ **phxart.org**

WORK FROM HOME

Tatyana Fazlalizadeh at Oklahoma Contemporary

Tatyana Fazlalizadeh's Oklahoma Contemporary Arts Center exhibition, ***Oklahoma is Black***, will offer an intimate look into Oklahoma City's black history. Fazlalizadeh has installed murals across the country celebrating women, people of color, and the LGBTQ community, with portraits often accompanied by critical calls to action. The exhibition's title comes from her nationwide artistic efforts of the *America is Black* mural series, which appeared in Oklahoma three years ago. Fazlalizadeh's large-scale drawings and paintings will be shown alongside video interviews of Oklahoma City residents from the northeast side of the city, where the artist grew up.

"In these interviews and final artworks, we will see the faces and voices of a people navigating deep-rooted racist environments while also creating beauty and culture in their daily lives," Fazlalizadeh says. While telling the stories of racial inequality today, the exhibition will honor the heroes of the civil rights movement—such as Oklahoman Clara Luper. On August 19, 1958, Luper organized a sit-in at Katz drugstore, a once segregated space. Two days later, the store's management desegregated its lunch counters in three states after Luper and members of the NAACP Youth Council sat in peaceful protest. **—KELLY ROGERS**

Oklahoma is Black *will be on view at Oklahoma Contemporary Arts Center from February 21, 2019, through May 19, 2019.*

▸ **oklahomacontemporary.org**



TATYANA FAZLALIZADEH
Do the Work to Unlearn Your Sexism (2017)

GIVING

INTERGENERATIONAL *Generosity*

Ann Lacy is the namesake for her foundation, a nonprofit that funds culture, arts, and education in Oklahoma and beyond. The **Ann Lacy Foundation,** run with the help of her grandson, **Chris Lawson**, is a family endeavor in encouraging community growth through the arts. Lacy arrived in Oklahoma in 1946 and has since developed her talents into creative roles—fashion designer, stand-up comedian, painter, and writer, just to name a few—making her a true renaissance woman. Now 91, Lacy is a treasure trove of tales from another time in Oklahoma City's history. **Jeremiah Davis**, Oklahoma Contemporary Art Center's artistic director, sat down with Lacy and Lawson to discuss the history and the future of their philanthropy.



Chris Lawson and Ann Lacy
Photograph by John Jernigan

JEREMIAH DAVIS: Ann, how did you get your start and what was Oklahoma City like in the beginning of your career?

ANN LACY: I moved here because my brother wanted me to come here. He was working here, and this was at the end of the war, so I came to Oklahoma City to spend some time with him on my way to Dallas. Well, I never made it to Dallas. I started doing first one job and then another, and it seemed like somebody always needed me to do something—which would postpone my leaving.

CHRIS LAWSON: The city has changed tremendously. We could not have envisioned it in 1995 as we were starting the first MAPS. I recently had some old friends come back to Oklahoma City. They were shocked at all that has changed so much, and yet it's so important for us to make sure that we have the cultural amenities that go along with the business amenities. We are making sure that we're keeping an eye toward continuing to add to the richness of the city.

JD: What is the mission of the Ann Lacy Foundation?

CL: Supporting arts and education in Oklahoma City and beyond. We're also very involved with the Opera in the Ozarks, which Ann has been adviser to. That has connected us with Painted Sky Opera, which is trying to get off the ground here. We are enriching the culture of the city, which means we're going to support the budding arts organizations and continue to support the big ones.

JD: I understand the arts are important to you. You're an artist; you've written books. You're a playwright.

AL: Yes, and I was doing stand-up comedy. I actually had a fan club following me around.

CL: She was good then. She still is good.

JD: That's amazing.

CL: [Ann] has been involved in the arts. She was in Mummers Theater back in the beginning. She's been involved in creating art for so long between the fashion and the sewing and the painting, and china painting. It's a natural extension of what she finds interesting for herself. And, of course, she's a great leader at getting everyone interested in what she's interested in.

JD: Chris, in terms of the importance of cultural and art philanthropy, what do you think the added value is for our community, to put your philanthropic resources to work in the area of arts and culture?

CL: We provide access. Oklahoma City has survived many years with volunteer organizations bringing art to life, including donated art, sculptures, and paintings. Yet, if you want to bring up the quality, you're going to have to pay for it, and you get stuck in a quandary of, well, if we had to charge admission prices or if we had to charge the value of this particular artist's work, most people would not be able to access it, enjoy it, appreciate it, learn about it. So that kid who is growing up in Oklahoma City with limited access to the type of art that is experienced in larger cities—then that's a key for their future.

This conversation has been edited and condensed.

The BOOK REPORT

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



James Turrell: Extraordinary Ideas—Realized *James Turrell, Hatje Cantz, $85*
The self-described "perceptual artist" James Turrell has been creating immersive, color-rich experiences for more than fifty years. Published in concert with Turrell's 2018 exhibition at Museum Frieder Burda in Baden-Baden, Germany, this sweeping review of his oeuvre provides insight into the process and intentions of one of the most important artists working today. A 2013 conversation between Michael Govan, director of the Los Angeles County Museum of Art, and Turrell is especially illuminating.

The Artists Who Will Change the World *Omar Kholeif with Douglas Coupland, Thames & Hudson, $30*
The future of contemporary art is now, according to this book by high-profile curator Omar Kholeif. This is a primer on emerging and soon-to-be- influential contemporary artists, from Theaster Gates to Heather Phillipson and Trevor Paglan.

The Word Is Art *Michael Petry, Thames & Hudson, $60*
British curator Michael Petry explores our relationship with text and books as a method to gain information and as a medium in contemporary art. *The Word Is Art* is a delightful exploration that makes a parallel between the ever-evolving nature of language and the changing landscape of the art of our time.

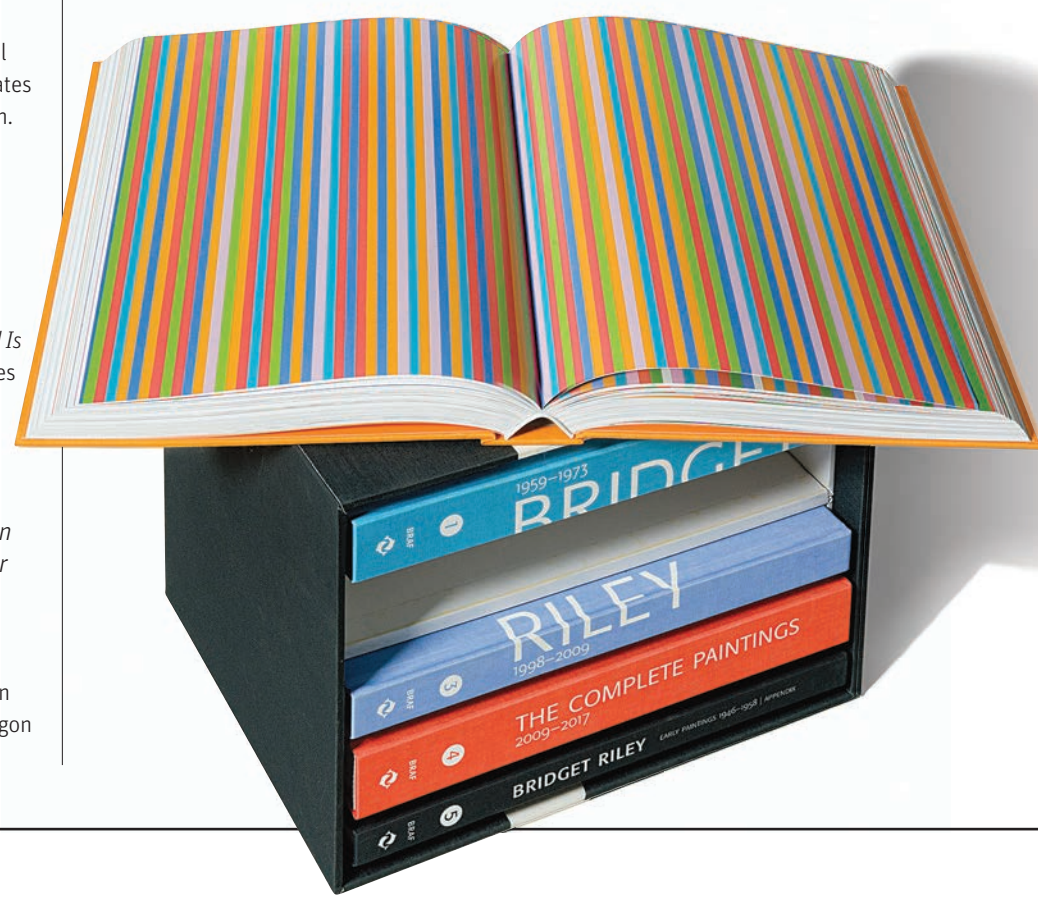
Vienna 1900 Complete *Christian Brandstätter, Daniela Gregori, Rainer Metzger, Thames & Hudson, $125*
At the turn of the twentieth century, Vienna, Austria, was one of the most avant garde cities in the world. Austrian modernists such as Gustav Klimt and Egon Schiele continue to be major cultural influences. *Vienna 1900 Complete* is a collection of not only painting and sculpture but applied arts, fashion, and interior design.

Animal: Exploring the Zoological World *Editors of Phaidon, Phaidon, $60*
Art and animals are among the most natural pairings in all of art. From the earliest cave paintings, to Eadweard Muybridge's horse in motion, to Damien Hirst's cows and sharks suspended in formaldehyde, humans have been drawn to animals as inspiration for making art. The 300 works displayed (spanning 37,000 years) were selected by a panel of artists, zoologists, curators, and historians.

Santiago Calatrava: Drawing, Building, Reflecting *Cristina Carrillo de Albornoz, Santiago Calatrava, Thames & Hudson, $45*
One of the most notable architects working across the globe, Santiago Calatrava publishes his sketches and inspirations for the first time, offering an inside look at the process behind projects such as the Oculus station at the World Trade Center Transportation Hub in New York City.

Vivian Maier: The Color Work
Colin Westerbeck, Harper Design, $80
The first monograph published of Vivian Maier, the prolific Chicago photographer whose work was undiscovered until the contents of her storage space were auctioned off and her images subsequently went viral in 2009. Maier captured everyday scenes to build an extraordinary body of work.

Jim Dine: Tools *Jim Dine, Steidl, $45*
A pioneer in the pop art scene of the 1960s, Jim Dine was part of the seminal survey *New Painting of Common Objects* at the Pasadena Art Museum in 1962 along with Ed Ruscha, Roy Lichtenstein, and Andy Warhol. His work is largely influenced by ordinary objects. *Tools* is a collection of Dine's photographs of hardware and tools in and out of his studio. The work is nostalgic for the time Dine spent growing up in and eventually working at his grandfather's hardware store in Ohio.



Bridget Riley: The Complete Paintings
Bridget Riley, Robert Kudielka, Alexandra Tommasini, Natalia Naish, Thames & Hudson, $700
Arguably the most important figure in the op art movement is Bridget Riley. Her large-scale paintings, with their brain-bending use of lines and color theory, have mesmerized arts patrons since her public debut in the mid-1960s. For the first time, all of her known paintings—more than 600 works—have been compiled in this expansive five-volume collection.



STAYING THE COURSE

BY BRENDAN HOOVER

▲ Jan Taylor
Photograph by Shevaun Williams

ABRAHAM LINCOLN IS credited with popularizing the proverb "Don't change horses in midstream." Too bad for Honest Abe that he never met Jan Taylor.

The new executive director for Oklahoma Contemporary Arts Center, Taylor spends her second day on the job in her new office, surrounded by file boxes. She reflects on how she came to be here, leading this Oklahoma City arts education nonprofit in the midst of its biggest project yet, a move from the original location at the Oklahoma State Fairgrounds to a brand-new building on a 4.6-acre parcel of land at Eleventh and Broadway in Oklahoma City.

"I am hitting this at the right moment," Taylor says. "I feel like I've come home."

A 2011 study found that Oklahoma Contemporary could better serve the city and state if it was located in downtown. The new campus is expected to serve 100,000 visitors by 2022 (a fivefold increase), with triple the youth and adult programming and an annual economic impact of $8.6 million. This progress coincides with Oklahoma City's economic and cultural renaissance, Taylor says. "The arts will define a city, and I believe Oklahoma City is beginning a new chapter as a regional arts leader."

Taylor comes highly recommended. "Jan is fully invested in Oklahoma Contemporary's mission and brings a depth of knowledge, contacts, and resources to help us make the jump to our new location," says Christian Keesee, who serves as board president. Outgoing executive director Donna Rinehart-Keever, who is retiring, says Taylor's "experience, skills, and interests dovetail perfectly with our mission. She can ably handle all the top administrative responsibilities—overseeing development, working with the board and public, and managing our 'A team' leaders. I confidently hand the reins to Jan, and I can't wait to see where she takes Oklahoma Contemporary."

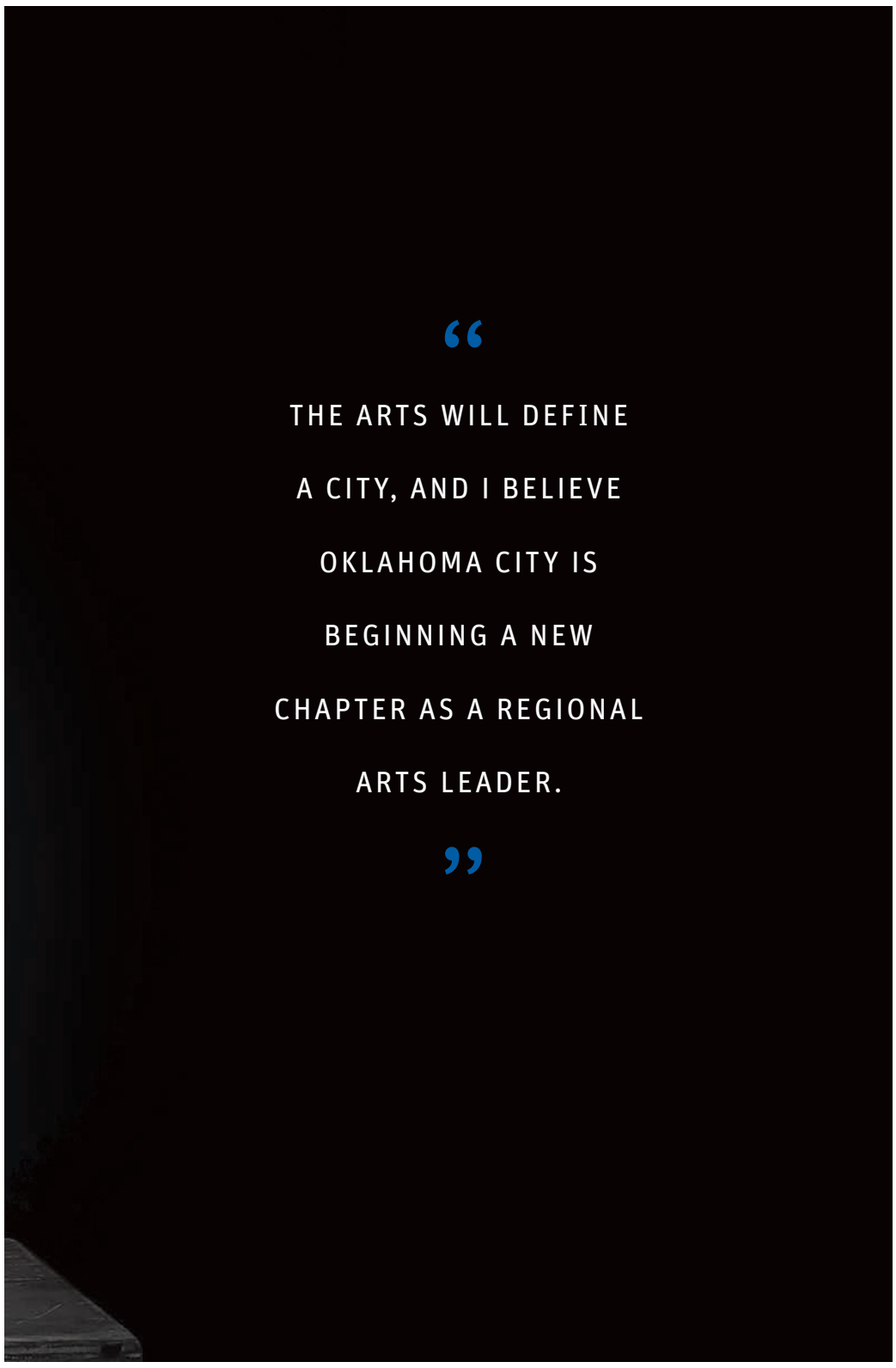
In Oklahoma City, the National Cowboy and Western Heritage Museum specializes in Western art, and the Oklahoma City Museum of Art specializes in the classics. Oklahoma Contemporary—founded as City Arts Center in 1989 by Keesee and then Kirkpatrick Foundation director Marilyn Myers—will bring people together around its core of contemporary art and arts education for every stage of life.

Taylor says that every step of her career path seems to have singularly prepared her for the job. She grew up in Oklahoma, spending time at her grandparents' ranch. "I had a Dale Evans lunch box," she says, laughing. As a schoolgirl, she studied ballet and took classes with Yvonne Chouteau and Miguel Terekhov, who founded the Oklahoma City Ballet.

Taylor began her career as a public schoolteacher before working as a retail marketing manager for Chanel and Estée Lauder, learning business skills that would later prove vital. In 1999, Taylor and her husband, Scott Taylor, founded Red River Industries, a medical equipment and supply start-up. She served as vice president of marketing until 2006, when her son took over her role in the business.

The move "kind of set me free," she says, which allowed her to pursue an opportunity at World Neighbors, an Oklahoma City nonprofit that fights hunger, poverty, and disease by helping communities become self-reliant rather than dependent on external aid. Managing a $3 million budget, Taylor cultivated new donors and strengthened existing donor relationships throughout the region.

JAN TAYLOR TAKES THE REINS AS OKLAHOMA CONTEMPORARY ARTS CENTER PREPARES A MOVE TO OKLAHOMA CITY'S AUTOMOBILE ALLEY



“THE ARTS WILL DEFINE A CITY, AND I BELIEVE OKLAHOMA CITY IS BEGINNING A NEW CHAPTER AS A REGIONAL ARTS LEADER.”

In 2011, Taylor’s love of horses (she has two, Roadi and Lefty) and Western culture led her to a position at the National Cowboy and Western Heritage Museum, where she became director of philanthropy. She oversaw long-range planning, grant writing, and corporate support, and worked closely with high-profile corporations and individual patrons. She also helped develop STEM (science, technology, engineering, and math) and STEAM (STEM plus arts) programming for disadvantaged and at-risk youth.

Taylor’s background in development will help as she seeks to expand Oklahoma Contemporary’s brand. She plans to focus on the internal culture of the arts center and increase corporate support and planned giving. She says that trends in corporate giving have changed: No longer are corporations willing to simply cut a check; they want to know how they are affecting the community.

As a nonprofit, she says, “if you’re not making a difference for young people, you’re going to be in trouble.” Oklahoma Contemporary’s role as a youth arts educator is magnified in light of the state’s public education funding crisis, which is causing some school districts to eliminate art programs.

Before accepting this position, she was a consumer, taking adult art classes at the fairgrounds. Now she leads Oklahoma Contemporary into the future.

“As your career unfolds, some of it is by choice and some of it is by chance,” she says. “I’ve come to understand when you choose things for yourself, those are the ones that really impact you. This is absolutely by choice. I think this was meant to be.”



The new site of Oklahoma Contemporary Arts Center

GOING UP

PROGRESS AT THE NEW OKLAHOMA CONTEMPORARY ARTS CENTER

After years of planning, programming, and design, the framework for Folding Light, the future home of Oklahoma Contemporary Arts Center, an original design by Rand Elliott of Elliott + Associates Architects, can now be seen from almost anywhere on the north side of downtown Oklahoma City.

“The Folding Light building is progressing nicely,” says Todd Edmonds, Oklahoma Contemporary building committee chairman. “The building envelope is scheduled to be complete March 2019, allowing the interior work to begin.” Then comes the wall and ceiling work in July, the exterior skin in August, and the interior finishes in September. Edmonds expects the building will be ready for operation by the end of November 2019.

In addition to Folding Light, at Northwest Eleventh Street and Broadway, the Studios will be part of Oklahoma Contemporary’s new campus as well. This preexisting brick building on the southeast corner of the site is set for major renovations—to be transformed into a multidisciplinary work space for artists. The 10,000-square-foot structure will house ceramics, metal, wood, and weaving studios to support “industrial-arts programs,” Edmonds says. The interior design of the Studios will complement the industrial aesthetic of Folding Light, with polished concrete floors, white walls, and exposed wood structure enclosed in a light-gray exterior.

“As a board member of twenty years, I can tell you this is a very exciting time for Oklahoma Contemporary,” Edmonds says. “Our move from the state fairgrounds to a state-of-the-art facility is big for us. We have a very engaged board of trustees and a talented staff working hard and gearing up for the transition.” Both buildings will make up the Oklahoma Contemporary campus, expanding the possibilities and programming for an arts-driven community. Folding Light and the Studios are expected to open in fall 2019.

—KELLY ROGERS

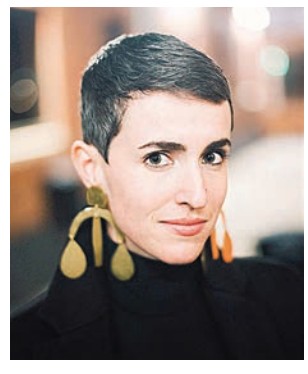
▸ oklahomacontemporary.org

LEADING BY EXAMPLE

THREE TRENDSETTERS, AND NEWLY NAMED DIRECTORS, MAINTAINING THE ARTS IN OUR REGION



LAUMEIER SCULPTURE PARK
Lauren Ross takes on the 105-acre sculpture park in Saint Louis, Missouri, as executive director. Ross brings education and curatorial expertise (a staff alum from Tulsa’s Philbrook Museum of Art) to a park known for its cutting-edge fusion of nature and contemporary art.



CREATIVE TIME
Justine Ludwig is a curatorial transplant from Dallas Contemporary, now working with this New York nonprofit as its executive director to support public art projects in notable—but accessible—landmark city sites.



THE VISUAL ARTS CENTER
MacKenzie Stevens joins this non-collecting gallery at the University of Texas at Austin as its new director. After her tenure at the Hammer Museum—also a university gallery, affiliated with UCLA— Stevens is pushing VAC’s programming forward at full speed.

—KELLY ROGERS



BEST COAST

LONDON'S FRIEZE ART FAIR GOES TO LA

By RYAN STEADMAN

WITH SUCCESSFUL FAIRS in London in October and New York in early May, the Frieze Art Fair is heading further west with its latest venture: Frieze Los Angeles, which will make its inaugural run February 14–17, 2019.

The original, London-based fair opened in 2003, the brainchild of art writers Amanda Sharp and Matthew Slotover of the art and culture magazine of the same name, and in 2012, they launched their New York fair, held on Randall's Island, and a second London fair, Frieze Masters. Since then, the Frieze family of art fairs has made an indelible mark during a booming era of art sales. In 2016, they continued their innovative approach to the art market by forging a revolutionary partnership with the Hollywood talent agency William Morris | IMG (now Endeavor).

And now for their next trick: bringing seventy galleries—and a full program of talks, music, and commissioned artist projects—to La La Land for their fourth, full-fledged art fair. Frieze Los Angeles will take place in a specially designed structure at the historic Paramount Pictures Studios in Hollywood, featuring some of the world's best art galleries, including Sadie Coles HQ, Matthew Marks Gallery, and Gagosian.

Yet with all the hope and promise behind the new Frieze fair, there is some trepidation, as the city has a complicated history with art fairs. Many fairs had planned to thrive in Los Angeles, a city that has a stellar list of art patrons but also fights against urban sprawl, terrible traffic, and the long shadow of high-profile movie events.

Aside from these issues, Frieze is also looking at a spate of competition from other art fairs this year, including ALAC (Art Los Angeles Contemporary), the LA Art Show, and another newcomer, the hotel art fair Felix LA, all of which will set up shop in Los Angeles within the same time frame.

Frieze, however, has the advantage of being a worldwide brand, and it is confident that it can turn LA into a long-term art fair destination. "Los Angeles is already on the map, but it is long overdue to have its spot on the international art world calendar," says Bettina Korek, the art fair's new executive director and founder of ForYourArt, an LA-based platform that produces and distributes artworks.

It does seem as if years of planning and the stars aligning could grant Frieze success in a city where other fairs have failed, but in an art world that has sobered up after a robust decade of sales, nothing will be taken for granted. ▸ **frieze.com/frieze-los-angeles**

DESERT X BEGINS

The second installment of ***Desert X*** presents more than fifteen artists and their site-specific works in the **Coachella Valley, California.** The inaugural biennial in 2017 included the work of **Claudia Comte, Jeffrey Gibson,** and **Phillip K. Smith III,** who addressed the social, political, and environmental narratives of the surrounding landscape. Desert X *is on view from February 9 to April 21, 2019.* ▸ **desertx.org**



PHILLIP K. SMITH, III
The Circle of Land and Sky (2017)

LANCE GERBER

W WEST

HEAVY METAL

STERLING RUBY DOES DALLAS

FEW ARTISTS WORK in such a variety of mediums as Los Angeles artist **Sterling Ruby.** Whether soft sculptures with human-like shapes that sprawl across the floor, or fragmented ceramic pieces that seem to have burst from a kiln, or, still yet, abstract paintings with bristling color layers reminiscent of street art, each is a distinct engagement with our ideas of what is beautiful and what has worth. The **Nasher Sculpture Center** is staging the first museum exhibition of his sculptures, with thirty pieces on view. "From the common detritus of our daily lives to monumental sculpture, Ruby's work delves deeply into the transcendent life of objects and offers new ways to think about the nature of sculpture today," says **Jed Morse**, chief curator at the Nasher.
—ALLISON MEIER

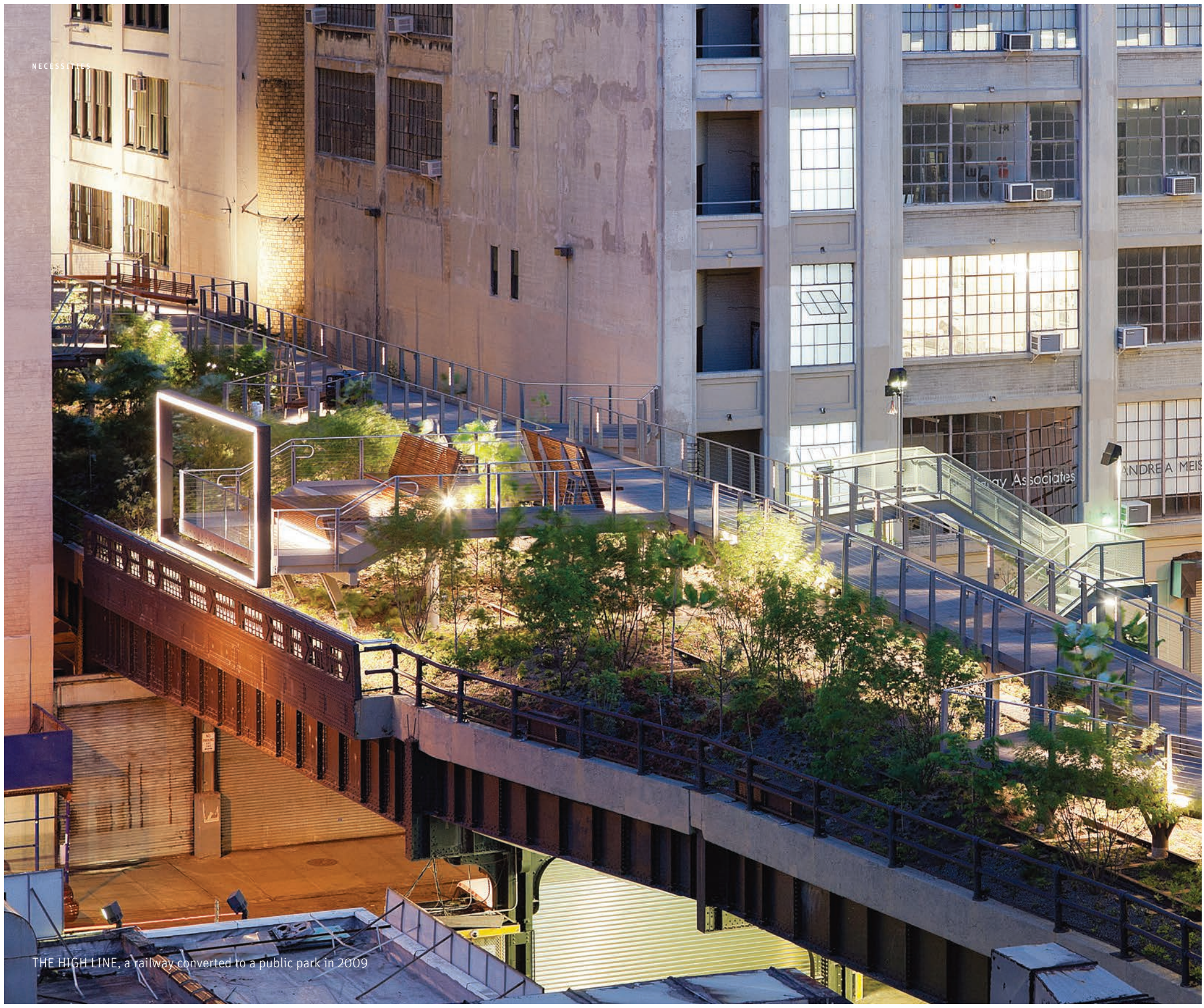
Sterling Ruby: Sculpture *will be on display at the Nasher Sculpture Center from February 2, 2019, through April 21, 2019.* ▸ **nashersculpturecenter.org**



STERLING RUBY
DRAG (BANKER) (2015)

ROBERT WEDEMEYER, COURTESY STERLING RUBY STUDIO





THE HIGH LINE, a railway converted to a public park in 2009

Chelsea Morning

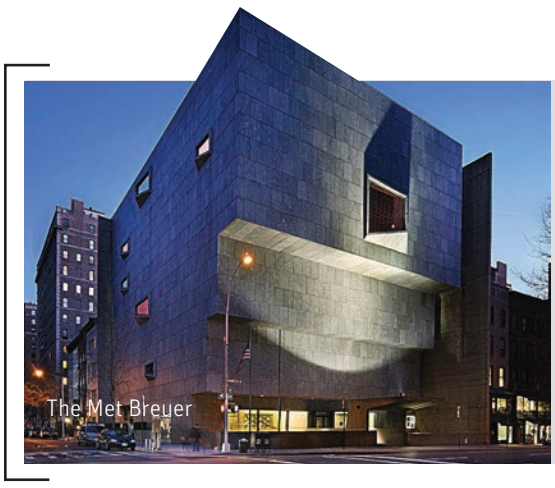
This Manhattan neighborhood is the reigning epicenter of the art world, but it's not resting on its laurels. In fact, it's a neighborhood that's constantly in flux.

THIS FORMER INDUSTRIAL zone—reborn as an art neighborhood by a handful of pioneering art dealers like Paula Cooper and Matthew Marks—is shape-shifting yet again. Three ambitious projects have redrawn the map of Chelsea and the neighboring Hudson Yards: the already bustling High Line; a group of associated, state-of-the-art galleries dubbed the High Line Nine; and a brand-new, colossal, multimedia center for the arts called the Shed, which opens this spring.

The Manhattan marvel known as the High Line—an old elevated railway that was beautifully transformed into a 1.45-mile-long park that winds from Gansevoort Street up to Thirty-Fourth Street—opened in phases between 2009 and 2014 and has been nothing short of a runaway success ever since, attracting five million visitors annually (a number that has ballooned to 7.5 million since 2015). The initiative began in 1999 with the Friends of the High Line, a nonprofit organization founded by local residents Joshua David and Robert Hammond. The group hoped to save the structure and put it to good use. Now it is getting far more use than expected, as a park filled with lush vegetation, unique vendors, and, of course, art.

Over the years, the High Line has commissioned artworks for the public by artists ranging from pioneers like Barbara Kruger to hot artists such as Rashid Johnson. In addition, the organization also crafted an outdoor video program that runs every evening on Fourteenth Street and an impressive schedule of avant-garde performances that take place throughout the park. This year, the High Line will open its most ambitious art project to date: the Plinth, a permanent viewing space at Thirtieth Street that will present an ongoing series of new, monumental, and contemporary art commissions.

"At the High Line we bring contemporary art and culture to our audiences free of charge, every day of the year," says Cecilia Alemani, the chief curator of High Line Art, "and the High Line Plinth is a wonderful



The Met Breuer

MEANWHILE, UPTOWN...

The Frick Collection, which resides in one of New York City's last Gilded Age mansions, has been in talks to move its holdings up to Madison Avenue's Breuer building while the collection's home, the Henry Clay Frick House, undergoes extensive renovations. The Breuer building is the former home of the Whitney Museum of American Art and is the current home of the Met Breuer—a museum that the Metropolitan Museum of Art opened for modern and contemporary art programming shortly after the Whitney moved out in 2015.

In the proposed deal, the Met would essentially sublet the building to the Frick so that the public would be able to access the Frick's noteworthy art collection and library resources while the museum completes its roughly $160 million renovation plan, designed by Selldorf Architects and unveiled in 2018. The Met would save more than $18 million per year by renting out the last three years of its



IWAN BAAN


ED LEDERMAN

THE SHED will be free and open to the public, bringing innovative ideas and art to its visitors.

By **RYAN STEADMAN**

extension of this long-standing commitment. It will provide artists with an opportunity to work on a larger scale than ever before possible on the High Line, as well as to engage with the breathtaking vistas that open up around this new site." The first commission—set to open in April 2019—is an arresting structure by multimedia artist Simone Leigh titled *Brick House*, which will conflate and abstract a black woman's torso, a skirt, and a clay house into one harmonious form.

Nearby is a heavily anticipated addition to the neighborhood—a sleek, gleaming luxury residential building that's one of legendary architect Zaha Hadid's last designs before her death in 2016. Just off the High Line and simply called 520 West 28th, the structure will also house a select group of some of the neighborhood's best contemporary galleries: Burning in Water, Kasmin, ZieherSmith, Hollis Taggart, Valli Art Gallery, Leila Heller, and Morgan Lehman. These seven galleries—with their nine exhibition spaces in total—are now known as the High Line Nine. Each pristine space comes equipped with natural lighting, and the building even has an on-site café for art viewers who need to refuel.

For Kasmin, a powerhouse gallery that shows world-renowned artists like Walton Ford and Bernar Venet, this will be its fourth space in Chelsea and a jewel in the Kasmin empire's crown, thanks to a unique feature: an otherworldly sculpture garden on the roof.

"The new Kasmin gallery will be one of the only purpose-built spaces in New York," says Nick Olney, managing director of Kasmin. "We're rejecting the dichotomy that pits brick-and-mortar against new methods of programming: the new gallery's High Line–adjacent rooftop sculpture garden places our roster of artists and exhibitions in conversation with one of the most innovative platforms for art developed in recent years, re-imagining how a commercial gallery can engage with art and the public."

The new space opens with an indoor show of new paintings by Ford and three bronze sculptures on the rooftop by celebrated post-minimalist sculptor Joel Shapiro.

Balancing this outgrowth of commercial galleries is a new undertaking further north: a 200,000-square-foot behemoth nonprofit cultural center, humbly named the Shed. Opening in 2019, and designed by Diller Scofidio + Renfro in collaboration with Rockwell Group, the Shed will offer gallery spaces, a theater, a rehearsal space, a creative lab, and a sky-lit event space, among other developments.

Billed as "a cultural hub that minimizes barriers to entry and takes artistic risks," the Shed hopes to offer time, space, and money to artists making important work outside of the mainstream market—a tall order from within the Chelsea hotbed of blue-chip art profiteering. "It's important to distinguish the Shed among our commercial neighbors as a nonprofit entity that relies on a mix of earned revenue and fundraising contributions to support the commissioning of new artistic works and to provide access for all audiences," says Sommer Hixson, director of communications. "The Shed lends a cultural cachet to the neighborhood that is unique among development projects in New York City. It's a mutually beneficial relationship in that we have access to Hudson Yards' partners, retailers, and residents as potential members and supporters of our organization."

While the Shed seems committed to its mission—with early commissions going to an impressive list of innovative artists that includes Steve McQueen, Steve Reich, Arvo Pärt, Anne Carson, Chen Shi-Zheng, and Agnes Denes, among others—it isn't devoted only to big-name artists. The arts center is also unveiling its Open Call series: a round of commissions going to New York City–based artists who have yet to receive support from a large cultural institution. The selected artists, who can work in any medium, will each receive a stipend between $7,000 and $15,000 and the Shed's support in developing the artworks for display. These works will go on view free and open to the public in the Shed's black-box theater, outdoor plaza, or galleries.

So if you didn't already have enough on your agenda when visiting the art capital of the world, West Chelsea is now giving you even more top-notch art to ponder, and on a stage that's larger than ever.



TIMOTHY SCHENCK

520 WEST 28 is a sleek structure by Zaha Hadid perfectly balancing form and function.

eight-year lease to the Frick Collection. The Frick's programming at the Breuer building would commence in late 2020.

"While the Breuer building's brutalist aesthetic couldn't be more different from the Frick's Beaux Arts architecture and residential setting, our move up Madison Avenue is much more than just logistically appealing," says Heidi Rosenau, associate director of media relations for the Frick Collection. "We anticipate that the Breuer will encourage us to explore different ways to show our works, whether chronologically or by school—which as traditional as it sounds is an approach we don't tend to do—or through new juxtapositions that might not have occurred to us otherwise."

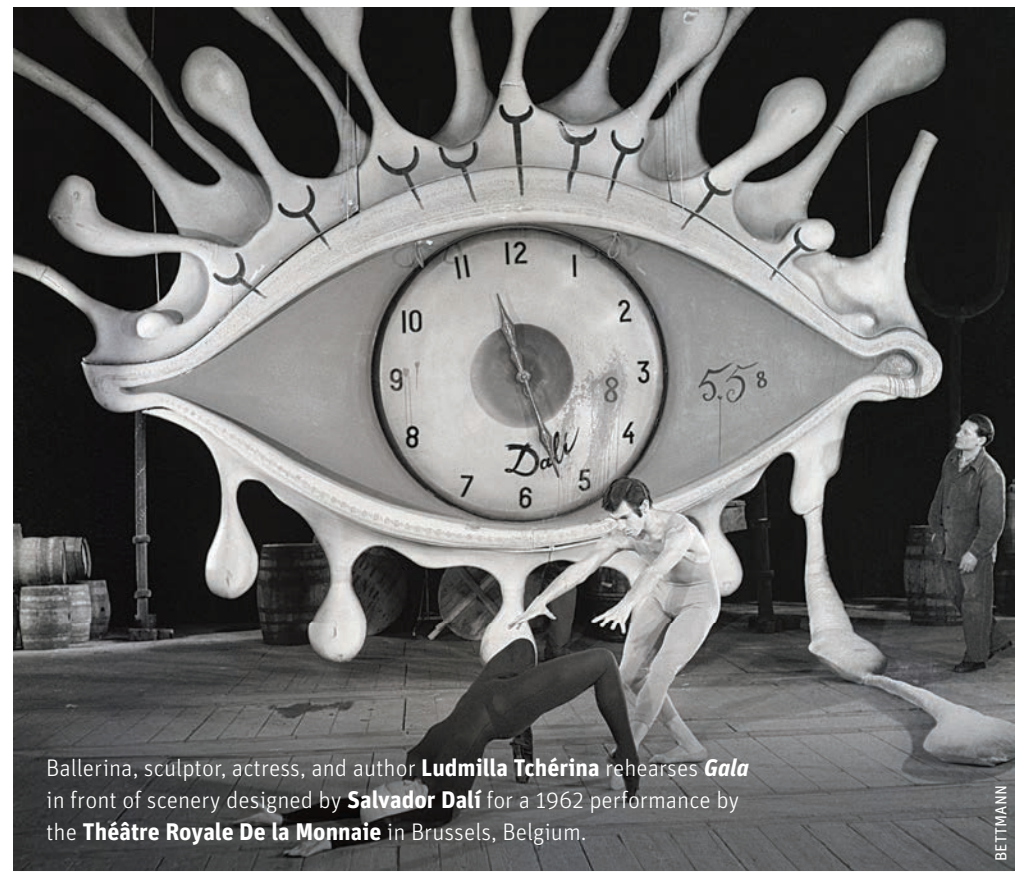
After the Whitney moved out of the Breuer and into its new downtown space on Gansevoort Street, the Metropolitan Museum of Art mounted a series of praiseworthy exhibitions there, including *Edvard Munch: Between the Clock and the Bed* and *diane arbus: in the beginning*. With this agreement, the Met brings its focus on modern and contemporary art back inside its original Fifth Avenue building.

The Frick was created by industrialist and financier Henry Clay Frick, born in 1849. Frick was an avid collector of European painting, sculpture, porcelain, furniture, and Oriental rugs. His collection includes paintings by Johannes Vermeer, Jean-Honoré Fragonard, Piero della Francesca, and other European masters from the Renaissance era onward. After Frick died in 1919, his New York home—always intended to become a museum—opened to the public on December 16, 1935.

—RYAN STEADMAN

BETTER TOGETHER

VISUAL ARTISTS AND CHOREOGRAPHERS HAVE A LONG HISTORY OF COLLABORATING TO CREATE EXTRAORDINARY EXPERIENCES FOR THEIR AUDIENCES. DREAM-TEAM DUOS WHO MERGED EXCITING SET DESIGN AND COSTUMES WITH MOVEMENT INCLUDE **REI KAWAKUBO** FOR **MERCE CUNNINGHAM**, **SALVADOR DALÍ** FOR THE **BALLETS RUSSES**, AND **ROBERT RAUSCHENBERG** FOR **TRISHA BROWN.**



Ballerina, sculptor, actress, and author **Ludmilla Tchérina** rehearses ***Gala*** in front of scenery designed by **Salvador Dalí** for a 1962 performance by the **Théâtre Royale De la Monnaie** in Brussels, Belgium.

BETTMANN



A LEG UP FOR WOMEN CHOREOGRAPHERS IN BALLET



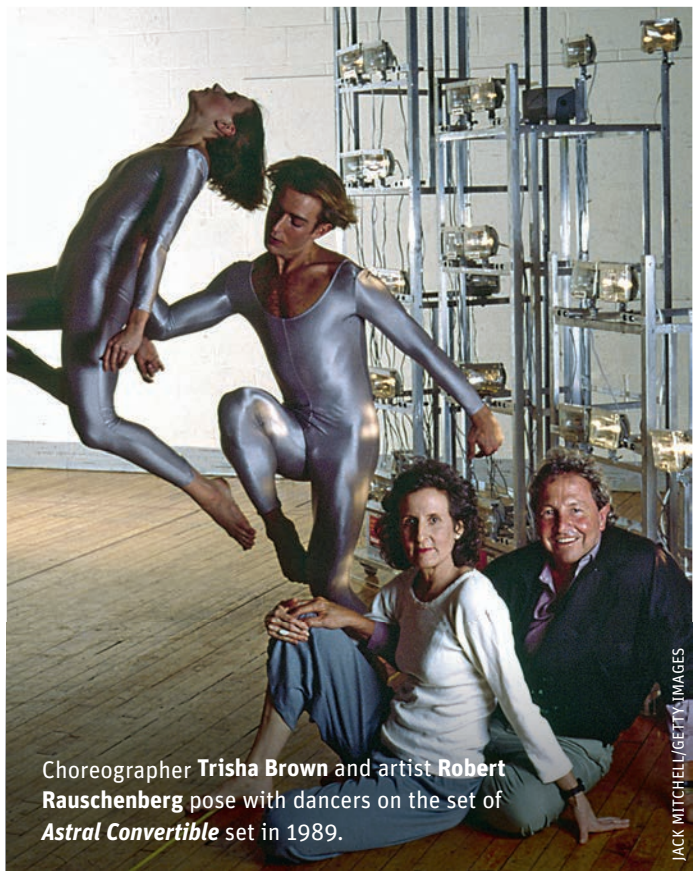
ROSALIE O'CONNOR

▲ Scene from Jessica Lange's *Garden Blue*

DESPITE THE PROMINENCE of women as performers in ballet, the choreography is unquestionably dominated by men. Companies, overwhelmingly led by men, typically favor nineteenth-century hits like *Swan Lake* and *Giselle,* in which most of the roles are for women. Male dancers often have more downtime to work on their choreography, and greater job security in a field in which male dancers are in higher demand. Furthermore, the instruction of ballet rarely includes choreography, whereas in modern dance, composition is incorporated into the learning process. This creates an imbalance in gender and power in an artform where women's bodies are central.

In the spring of 2018, the New York City–based American Ballet Theatre announced a new multi-year year program called ABT Women's *Move*ment. This new effort supports dance by women choreographers, involving at least three participants each season who will collaborate with the ballet company from the creation of their work to its staging. The goal is, for most seasons, to showcase a woman choreographer's new work with the main company, another with its studio company, and a work-in-progress for either troupe.

"American Ballet Theatre has a rich history of female leaders and creators," says Kara Medoff Barnett, executive director. The company was co-founded in 1940 by dancer Lucia Chase, and Agnes de Mille was one of its early choreographers, creating iconic works like her 1942 *Rodeo*. "The ABT Women's *Move*ment seeks to continue and extend the company's legacy by providing opportunities for women to innovate and to lead."



Choreographer **Trisha Brown** and artist **Robert Rauschenberg** pose with dancers on the set of ***Astral Convertible*** set in 1989.

JACK MITCHELL/GETTY IMAGES



Performance artist **Marina Abramovic** designed the set for a production of the ballet classic ***Boléro*** at the **Paris Opera Ballet,** with costumes designed by **Riccardo Tisci,** chief creative officer of Burberry.

SVEEVA VIGEVENO



Dance pioneer **Merce Cunningham's** *Scenario* (1997), with costumes by designer **Rei Kawakubo,** founder of Comme des Garçons and Dover Street Market.

TIMOTHY GREENFIELD-SANDERS

Prima Ballerina **Maria Tallchief** performs *Orpheus* (1948) choreographed by **George Balanchine** for the **New York City Ballet.** She wears a costume designed by **Isamu Noguchi**—who also designed the sets for the ballet. The score was written by **Igor Stravinsky.**

GEORGE PLATT LYNES

As part of its fall 2018 season, American Ballet Theatre held the world premiere of a new work by choreographer Jessica Lang in collaboration with artist Sarah Crowner, titled *Garden Blue*. This was Lang's third work for ABT, following *Her Notes* (2016) and *The Gift* (2017). In her first work for the company, Crowner used stitched canvases that mixed painted and unpainted elements for bold geometric assemblages. Her artwork has been widely exhibited, including at the Massachusetts Museum of Contemporary Art and the Walker Art Center in Minneapolis. Still, designing scenery and costumes for ballet was a new experience.

"Although I have worked in installation before, working on this scale was a huge challenge," Crowner says. "Also, making objects that are meant to be functional—used by dancers and suspended from the grid above, not to mention functional costumes that can be moved in—one doesn't have to think about these concerns within the art world."

▾ Artist **Sarah Crowner** and choreographer **Jessica Lang** collaborated to create *Garden Blue* for ABT.



ROSALIE O'CONNOR

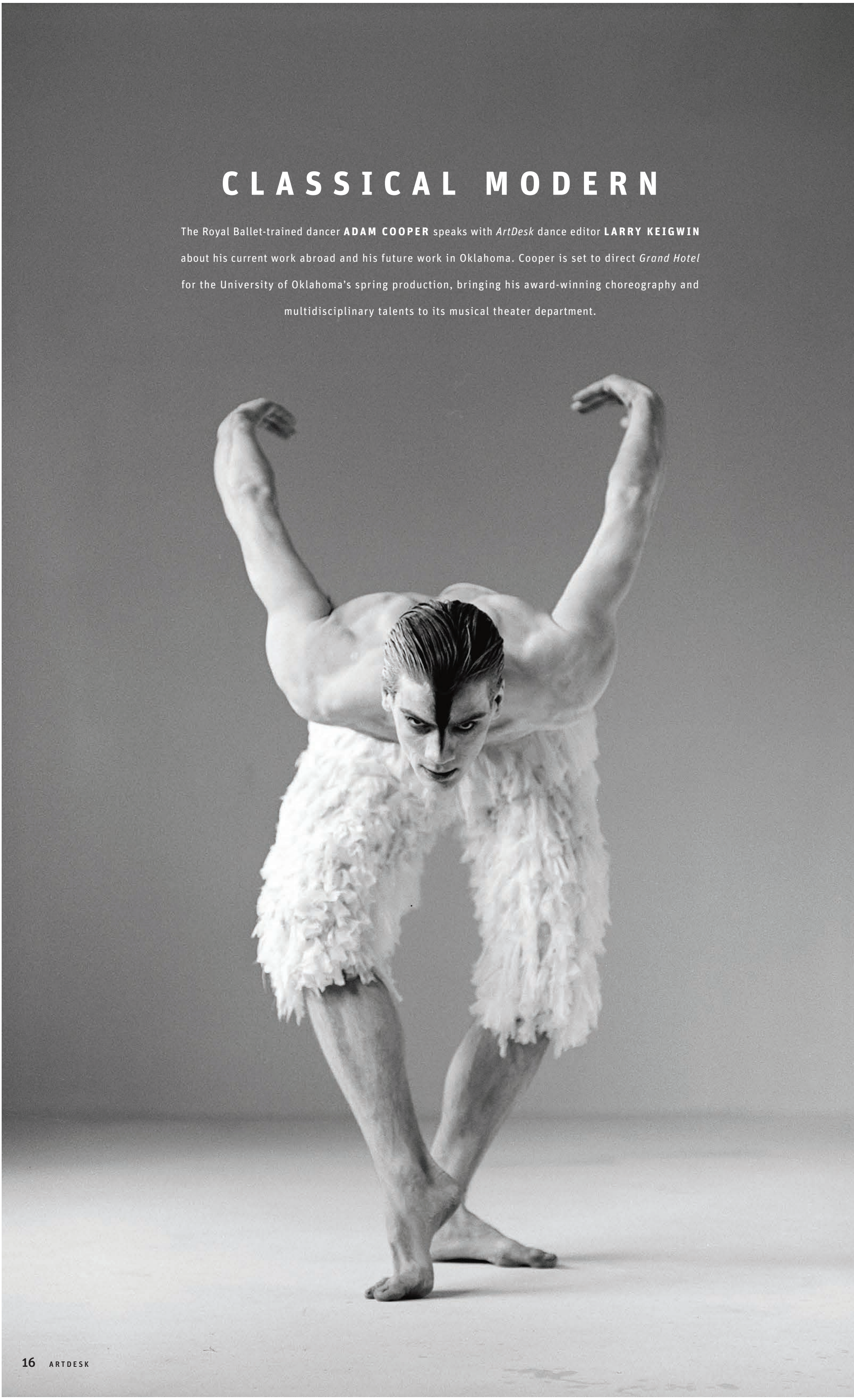
She also considered lighting and how it would affect color and form as the dancers moved through a large space. "I learned a lot about back lighting versus front lighting, and the moods of certain colors," she says. "Jessica was very open and trusted me completely."

Claudia Schreier and Stefanie Batten Bland also developed new works for ABT Studio Company's 2018–19 season. Supporting new dance by women is an exciting and important step in elevating their narratives onstage.

—ALLISON MEIER

CLASSICAL MODERN

The Royal Ballet-trained dancer **ADAM COOPER** speaks with *ArtDesk* dance editor **LARRY KEIGWIN** about his current work abroad and his future work in Oklahoma. Cooper is set to direct *Grand Hotel* for the University of Oklahoma's spring production, bringing his award-winning choreography and multidisciplinary talents to its musical theater department.



HUGO GLENDENNING



LARRY KEIGWIN: *You juggle a lot. You're a father raising a family, a choreographer, a dancer. So when someone asks you what do you do—which is a very New York kind of question—what do you say?*
ADAM COOPER: It changes. I mean, these days, I tend to be a choreographer more than anything, but then I go through periods where I'm mostly performing. So, it depends what I'm doing, but there's a long list.

LK: *Can you share anything that's happening in the immediate future?*
AC: I'm choreographing a new operetta with the same director that I'm working with on *Dangerous Liaisons* in Munich at the moment, called *Three Men in the Snow*. I am in Munich again in April 2019 to do *On the Town*, which I did last year, and it's the same cast. We're just doing it in a different theater this time. So we're putting that back on again, and that was a fantastic show to do.

LK: *I remember you from Matthew Bourne's* Swan Lake, *which was spectacular, and I'm sure it burned a memory for many people. Can you tell us about that experience at all?*
AC: When Matthew originally asked me to create the role of the Swan/Stranger, I was still in the Royal Ballet and had seen a lot of Matthew's work. I had seen his two previous productions—*Nutcracker!* and *Highland Fling*—and really loved what he was doing with the genre. I thought it would be an exciting project to do. I didn't realize it was going to have the impact that it did. When we started it, it was a three-week run in London and then tour in the UK, and then it [would be] done. Who knew that twenty-three years later they'd still be performing it, and it would have such an impact, I think, not just on the dance community but on the way people view dance and bring in a new audience to dance. It's touched many, many people, and to have been a part of that is pretty mind-blowing, actually.

LK: *And then it made an appearance in the film* Billy Elliot.
AC: Yes. So, at the time, it was when *Swan Lake* was at its sort of height in popularity. We had done a long West End season, we had done seasons in Los Angeles and on Broadway, and it was shortly after that they approached me and said, Would you consider being in our little, very small-budget indie British film. And, I was thrilled that they chose that iconic role to be in Billy.

LK: *Were either of your parents artists?*
AC: My dad was a professional singer who then became a music teacher. My mom had studied dance, and so they were both very into the arts. We were exposed to a lot of music and dance when we were younger, so we had all the right kind of influences in order to help us kind of make our minds up as to what we were going to go into. Although, even at a young age, I didn't want to pigeonhole myself into one area. I was very aware that in this industry when you say you're one thing, it's very difficult for people to see you as something else. I made the decision for two reasons to go into the Royal Ballet School. One was because my brother had done it the year before, and so there was kind of a safety aspect there, [and two] you can do ballet and move from ballet into something else but you can't do it the other way around. The ballet training that I got at the Royal—you know, the discipline and the technique—has helped me so much in everything else I've done.

LK: *Speaking of school, I hear you're going to the University of Oklahoma.*
AC: I am. Next spring I'm going to direct and choreograph *Grand Hotel*. I'll be there for five weeks.

LK: *Have you done that before, wear the hat of both director and choreographer?*
AC: I've done it a few times now. I opened a theater in the UK back in 2008 directing and choreographing a new version of *Cinderella*, a brand new musical, and since then, I've done *Candide* in Germany twice. So it's something that I'm starting to do a bit more now.

LK: *There's a lot to explore in Oklahoma, and, you know, you will be in the Southwest. Have you ever been there before?*
AC: No. It's one of the states I've never been to, actually, and I'm looking forward to exploring a bit. It's going to be really interesting for me working with musical-theater students because I've only done that a couple of times before. Mostly when I'm teaching, if I do any teaching, it's ballet still, or choreography, but it will be really interesting to see how it compares and see what they bring to it.

◀ **Adam Cooper** as the Swan in Matthew Bourne's groundbreaking production of the ballet classic, *Swan Lake*.



HUGO GLENDENNING



BILL COOPER

EDITED BY
ALANA SALISBURY



The entrance of the Fondation Louis Vuitton in Paris, France

IWAN BAAN / FONDATION LOUIS VUITTON

LA PARISIENNE

THE FONDATION LOUIS VUITTON IN THE CITY OF LIGHTS

BY MARY ANN PRIOR

BY FAR THE best way to get to the Fondation Louis Vuitton is to take the *métro* rather than a taxi. It's much quicker, and the short, ten-minute walk from the station helps to contextualize the now famous landmark building. Alight at Les Sablons (Line 1), follow the signs past the haute bourgeois residences into the northernmost part of the Bois de Boulogne, and proceed along the verdant route beside the Jardin d'Acclimatation. All of a sudden, among the lush trees and flower beds, comes the surprise. Like an enormous sailing boat or giant cloud, the objective—the 41,000-square-foot compilation of glass and steel and wooden beams designed by Frank Gehry—looms into view. Everything about the Fondation Louis Vuitton shouts quality—not in an understated, modest way but in a supremely ambitious, self-asserting, yet beautiful way. In this it mirrors the upscale conglomerate of luxury goods, LVMH Moët Hennessy Louis Vuitton, known for high-end fashion, champagne, and brandy, to which the foundation owes its existence.

The majority shareholder, chairman, and CEO of LVMH—and France's richest man—Bernard Arnault, conceived the idea of creating an art museum and cultural hub in 2001. At that stage, Arnault had long been a private collector of works by modern and contemporary artists like Yves Klein, Pablo Picasso, Alberto Giacometti, Jeff Koons, and Ellsworth Kelly, and the company itself had been a supporter of the arts, sponsoring exhibitions at the Grand Palais and the Centre Pompidou. It was therefore a natural progression to form a separate, nonprofit entity as part of the group's promotion of art and culture.

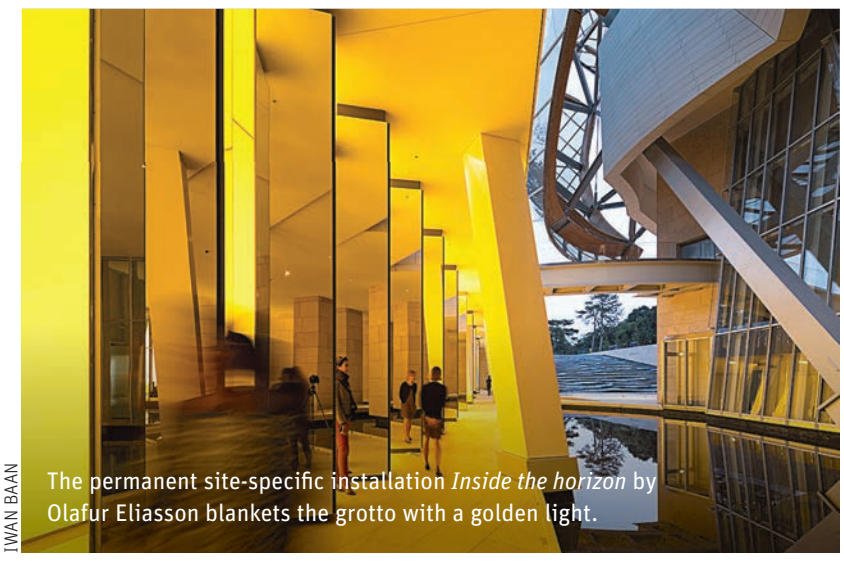
Arnault's choice of architect was not radical, given that Frank Gehry is an established designer of some of the world's most renowned cultural institutions, including the Guggenheim Museum in Bilbao, the Walt Disney Concert Hall in Los Angeles, and the Museum of Popular Culture in Seattle. But it was bound to be controversial. Being provocative is Gehry's style, and when one of his buildings is coming to a neighborhood, the initial response is usually shock and horror, which especially applied in the conservative, not-in-my-backyard min-dset of the Sixteenth Arrondissement.

The project took thirteen years from concept to realization, opening its doors to the public in October 2014. A major blip occurred in 2011 when work was interrupted by a prolonged court case brought by disgruntled local residents who feared the arts center would disrupt the peace and beauty of the park. They lost the battle, and in fact, the Fondation Louis Vuitton does not detract from the charm and tranquility of the area—it actually enhances it. With its abundant use of water cascading around the base of the building and the reflections of sky and foliage in its vast curvilinear glass-and-steel form, nature is magnified, illuminated, and celebrated.

The exterior is so spectacular that the interior comes as a slight anti-climax. The gallery spaces are capacious, well-lit, and simple, but unexciting. Perhaps it was the intention to let the art reign without structural distraction inside, allowing the outside to proclaim with gusto its happy marriage of innovative thinking, technological prowess, and physical presence. If so, the plan succeeded. One of the best spaces is near the lower-ground waterfall, where concerts are held in a "grotto" against the backdrop of Olafur Eliasson's stunning permanent installation *Inside the horizon* (2014). Alternating panels of internally illuminated yellow glass and mirrors create multi-dimensional reflections of the museum's visitors and diffractions of light as they wander along the lengthy colonnade, multiplying as they move. Equally impressive are the elevated terraces at the top levels, from which views of the city can be seen in every direction and are intersected by the steel joists, which fragment and disrupt the sight lines.

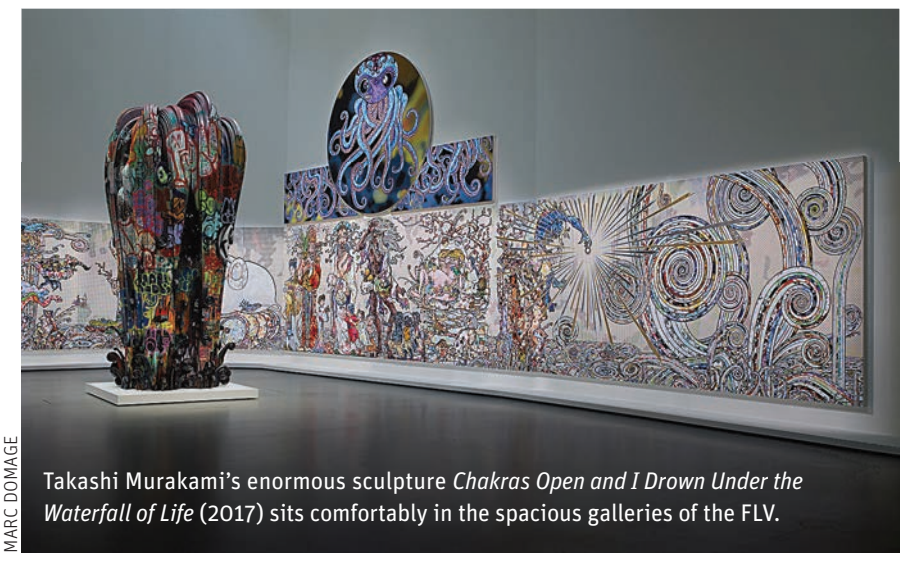
Exhibitions are curated to match visitor expectations of excellence, though not every one is a winner. The recent *Humans in the Living Universe* failed to make a real impact, but another, *In Tune with the World*, featured the wildly imaginative work of the cult Japanese artist Takashi Murakami. Its landscape of cartoon-like, alien-world, pop-aesthetic figures provided a selfie-heaven and resonated hugely with a youthful audience. The vast ceiling heights of some of the gallery spaces permit very large-scale sculpture like Murakami's monumental, five-meter *Chakras Open and I Drown Under the Waterfall of Life* (2017).

The museum's restaurant, aptly named Le Frank, a coolly refreshing indoor-outdoor environment serving superb cuisine courtesy of its Michelin-starred chef, Jean-Louis Nomicos, is not to be missed. As the foundation rightly points out: "Art is a language, visual, emotional, sensory. Cuisine calls the senses. Art is an experience, cuisine too. Art is sharing, cuisine too."



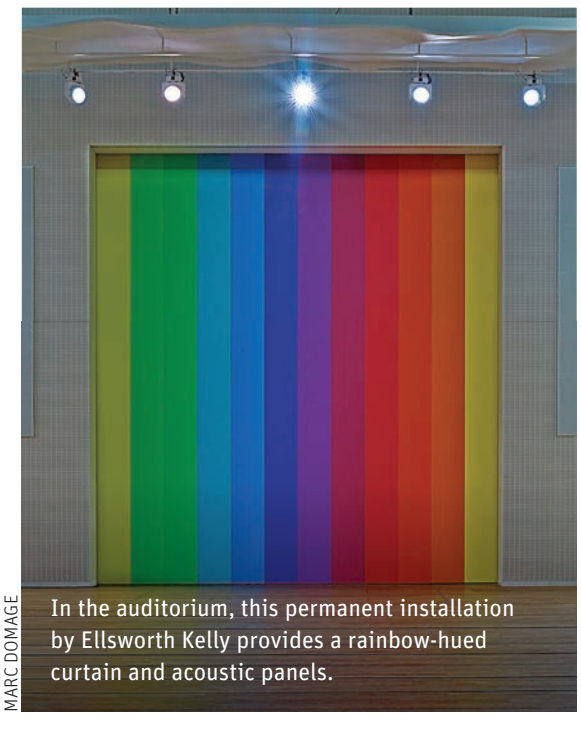
IWAN BAAN

The permanent site-specific installation *Inside the horizon* by Olafur Eliasson blankets the grotto with a golden light.



MARC DOMAGE

Takashi Murakami's enormous sculpture *Chakras Open and I Drown Under the Waterfall of Life* (2017) sits comfortably in the spacious galleries of the FLV.



MARC DOMAGE

In the auditorium, this permanent installation by Ellsworth Kelly provides a rainbow-hued curtain and acoustic panels.



IWAN BAAN

The Fondation Louis Vuitton in the tony Sixteenth Arrondissement of Paris

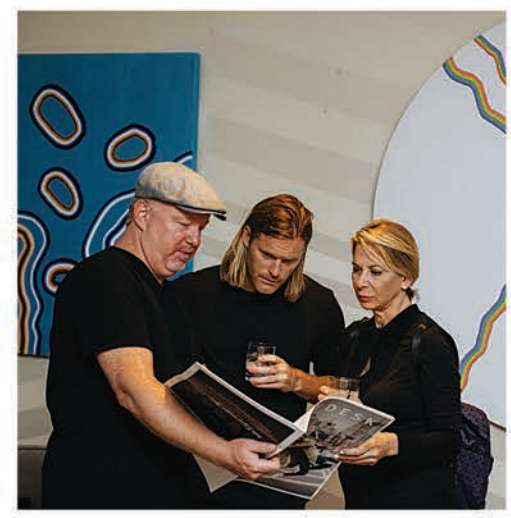
ArtSociety

FROM OKLAHOMA TO NEW YORK, THE BEST ART EVENTS















Celebrating Five Years

▸ **NEW YORK CITY | *ArtDesk*** celebrated its five-year anniversary in October 2018. An idea hatched on a park bench in **Marfa, Texas** in 2012 has become a widely distributed arts education publication with a global outreach. Naturally, a two-night celebration with friends, contributors, and colleagues was in order—cheers to fifteen issues and counting!

ROW 1 (FROM LEFT): **Jon** and **Tiffany Sweet, Hilary Davidson, James** and **Anna Hall** ROW 2: **Ben Rodriguez-Cubeñas, Glenna** and **Richard Tanenbaum, Thomas** and **Angela Keesee, Helen Little, John Newsom, Dalton Freed,** and **Lisa Brintz** ROW 3: **Nikolas Chen, Paul Solberg** and **Zipora Fried, Nicholas Fjellberg Swerdlowe, Julia Wheatley, Christian Keesee, Allen Swerdlowe,** and **Chandler Noah**

















A LITTLE HELP FROM OUR FRIENDS
These evening events were held at the **CORE: Club** in New York's **Midtown East** neighborhood. Not only was ***ArtDesk*** celebrated but this was the inaugural event for the **Oklahoma Contemporary Arts Center** National Council, a network of supporters from across the nation for Oklahoma Contemporary's endeavors.

ROW 1 (from left): **Victor Roquette, Elizabeth Frost Sainty,** and **Ruth Newman** ROW 2: **Alec Knight, Erin Baiano, Jackie Collins, Kiwi Gleich,** and **Edwina Sandys** ROW 3: **Angela Chen, Younghee Kim-Wait, Paul Devlin, Thomas Keesee,** and **Emily Raabe** LEFT: **Christaan Felber** and **Ree Willaford**





Whiteout is one of many of the large-scale installations that will rotate through **Campbell Art Park.**





Fall Abundance

▸ **OKLAHOMA CITY | Oklahoma Contemporary Arts Center** had a full dance card this fall. It began with the show ***One Woman Sex and the City***—a part of Oklahoma Contemporary's 2018 Women in Performance series—and then the **Celebration of Latino Culture** featured dance, music, and visual-arts elements of Latin American heritage during **Día de los Muertos,** including *Chris Ortiz: Portraits of Latinx Identity*, a series of portraits from the photographer's community in Kansas. Finally, the unveiling of **Campbell Art Park's** latest installation, **Erwin Redl's *Whiteout,*** opened with an artist's talk before Redl flipped the switch on more than 500 LED bulbs. *Whiteout* is lit daily between six a.m. and midnight at Northwest Eleventh and Broadway, animating Oklahoma City's **Automobile Alley.**

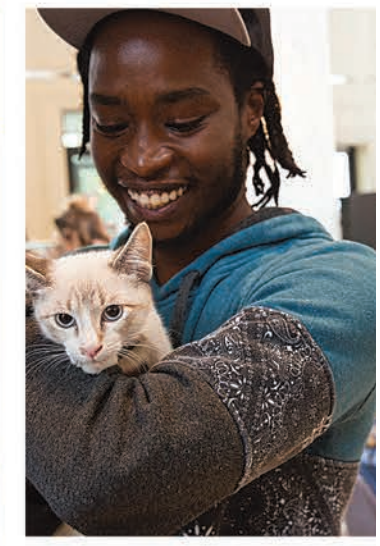
THIS PAGE: In concert with the **Oklahoma Latino Cultural Center,** attendees at the Celebration of Latino Culture enjoyed performances by the **Yúmare Mexican Folkloric Dancers,** an ofrenda for Día de los Muertos, and **Mariachi Orgullo de América. Kindt Myers, Jeremiah Davis, Samia Moses, Melissa Scaramucci, Rachael Gruntmeier, Matt Thomas, Cary Joy Hans, Nicole Poole, Chris Stinchcomb, Juli Marin,** and **Brent Hart** enjoyed themselves at the raucous Oklahoma City premiere of ***One Woman Sex and the City.***

Great and Small

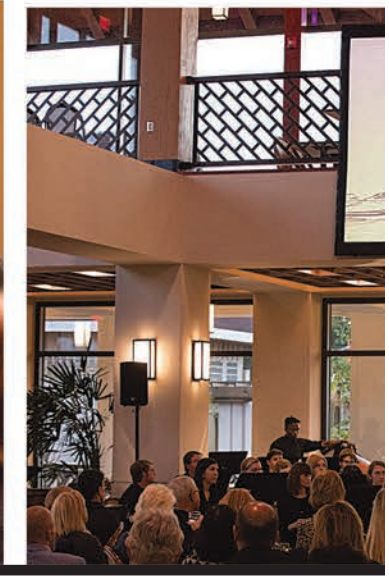
▸ **OKLAHOMA CITY |** From October 21–23, animal advocates convened at the **Skirvin Hotel** in Oklahoma City to share ideas, learn new information, and expand their networks with experts, philanthropists, private citizens, academics, and others who are inspiring change for animals. The conference opened with a production of ***Flight of the Elephant,*** an original illustrated story by **Amy Johnson** (University of Central Oklahoma design chair), accompanied by the UCO wind symphony. Speakers included **Ryan Tate** and **Mark Goff** of **Veterans Empowered to Protect African Wildlife** (VETPAW), wildlife photographer **Tim Flach, Steven Charleston** (retired Episcopal bishop of Alaska), and the **Lutheran Church Charities K-9 Comfort Dogs.** The 2018 **Kirkpatrick Honor for Animal Wellbeing** was awarded to **Becky Switzer** of **Ground Zero K9 Emergency Training Center; Dr. John Otto** and **Lee Fairchild** of **Friends for Folks; Brent Thackerson; Boys Ranch Town** based in Edmond**;** and **Cynthia Armstrong** of the **Humane Society of the United States.**

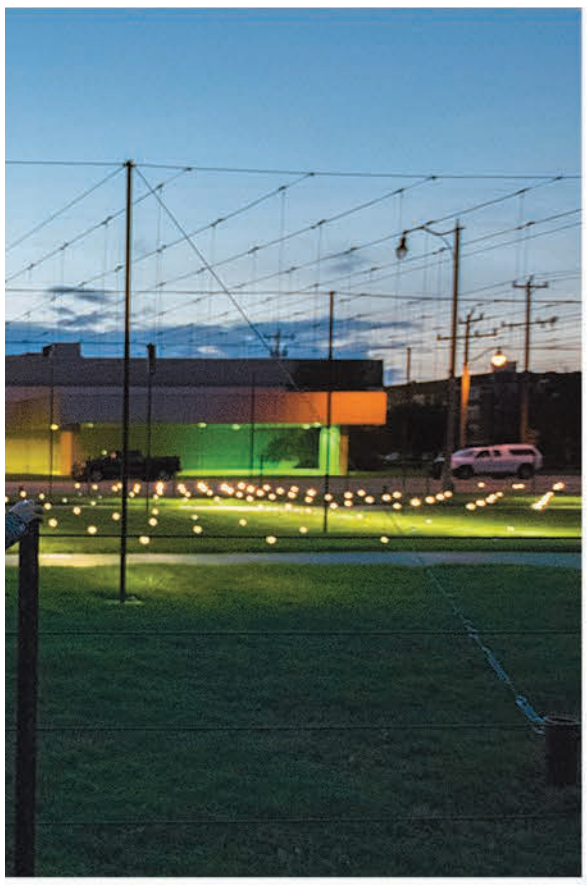










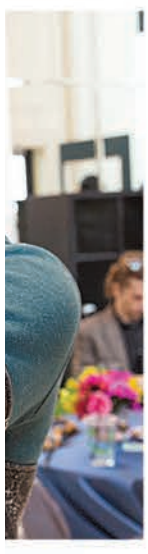








ABOVE: The fall art show season kicked off in Miami, Florida, at **Art Basel. Virginia Meade, Suzanne Peck,** and **Caroline** and **Durward Hendee** took in contemporary art at the well-attended art show. Meanwhile, at the **Pérez Art Museum Miami, Glenna Tanenbaum, David Neff, Richard Tanenbaum,** and **Christian Keesee** enjoyed a tour under sunny skies. Oklahoma Contemporary's director of development, **Jennifer Thurman,** peruses the exhibition, ***Judy Chicago: A Reckoning,*** at the **Institute of Contemporary Art, Miami**





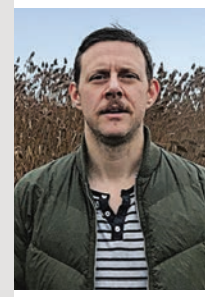




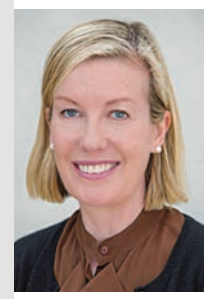




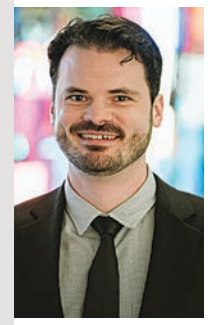
Contributors



RYAN STEADMAN is a writer, independent curator, and artist in New York. Steadman regularly contributes to the *New York Observer*, *artforum.com,* and *Modern Painters,* among other publications. He has organized a series of acclaimed gallery exhibitions and shown his paintings regularly. His most recent show was at Halsey McKay Gallery in East Hampton, New York, titled *Necromancer*.



MARY ANN PRIOR is an accomplished art curator, director, and adviser with wide-ranging experience in event, exhibition, and collection creation. Prior was born and educated in the UK. She currently works as an art adviser and consultant in the UK for Bank of America, researching the life and work of the garden historian, writer, and artist Constance Villiers-Stuart.



JEREMIAH MATTHEW DAVIS is artistic director of Oklahoma Contemporary Arts Center. Born in Osage County and raised in Tulsa, Davis studied theater and social science at Bennington College and then moved to Istanbul to teach English, history, and drama at the Hisar School. He later completed graduate work in dramaturgy at Columbia University. He lives in Oklahoma City with his wife, Annie and bulldog, Huckleberry.

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PUBLISHER.....*Christian Keesee*
EDITOR IN CHIEF.....*Louisa McCune*
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IN MEMORY OF DIXIE CLEMENT
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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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AUGUSTA OGDEN

Neil Gaiman is an award-winning, best-selling author whose works include *American Gods*, *Coraline*, *Anansi Boys*, and *The Graveyard Book*.

IN KEY

My desk is in a cabin in the woods. It's a converted Victorian piano my wife gave me as a birthday present long ago. Through the window I can see deer and squirrels, chipmunks and turkeys, sometimes even the occasional bear. I miss the wonderful clickers-clackety keyboards of bygone years, so I buy contemporary versions that are almost, but not quite, as much fun to type on. I have ink there too, and fountain pens, and love the tactile sensation of writing with a fountain pen in a notebook. Recently I had to put Wi-Fi in the cabin, and so I built a writing gazebo, even farther away from the house, with no Wi-Fi at all and where nothing but work can be done. Our next-door neighbour is a potter, and she has been working for years now to make me a cup that I would drink my tea from. Each version gets larger, and holds more tea. **—NEIL GAIMAN**

Art is not a club. —JERRY SALTZ

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