JANET ECHELMAN / DESERT X / OKLAHOMA CONTEMPORARY: A RETROSPECTIVE / AT WORK: MATT DILLON SPRING 2019

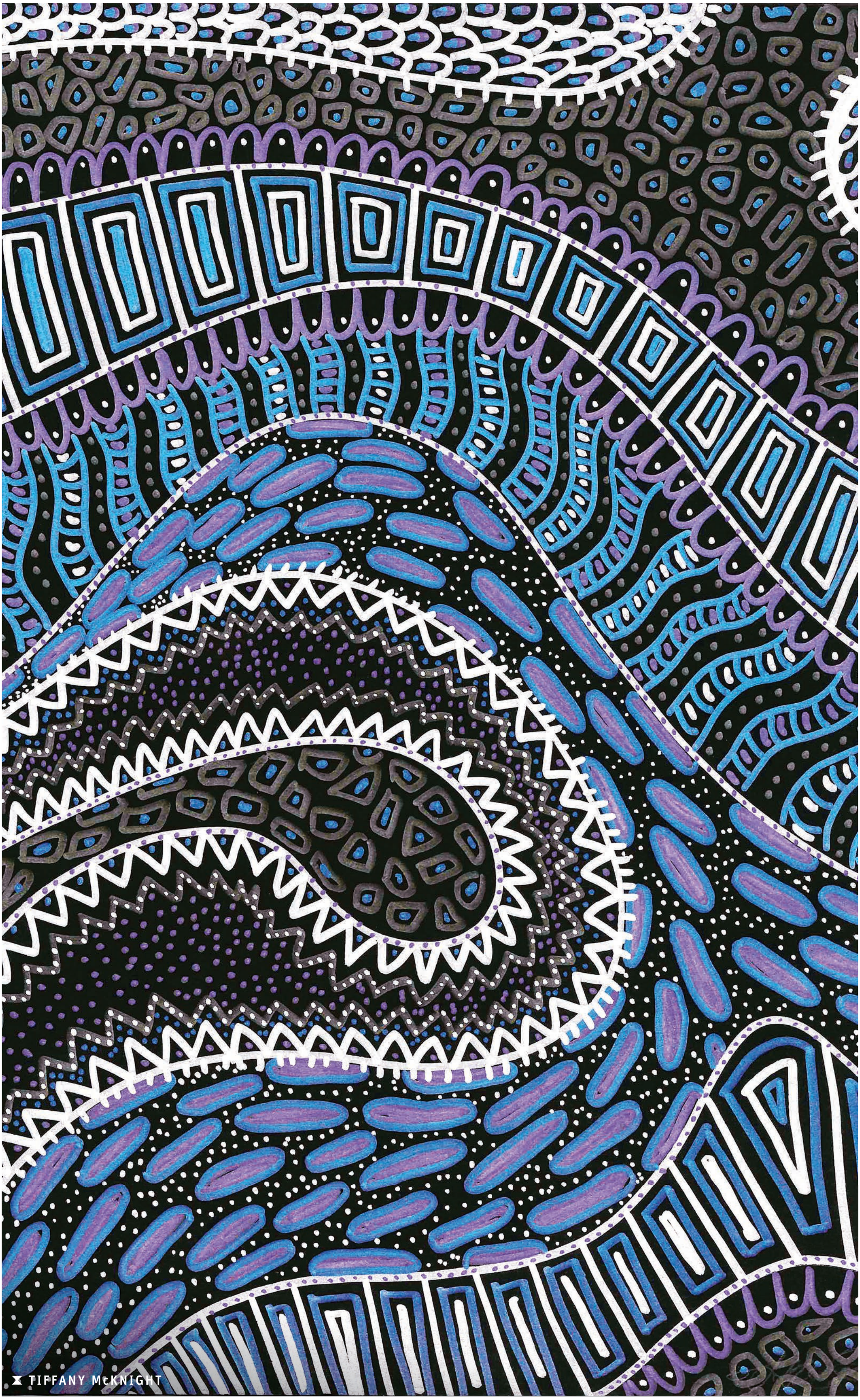
ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



JANET ECHELMAN
1.8 London (2016)

EMA PETER



TIFFANY McKNIGHT

STRING *THEORY*



EMA PETER

JANET ECHELMAN
1.8 London (2016)

JANET ECHELMAN'S *ethereal creations are feats of engineering, architecture, and environmental design.*

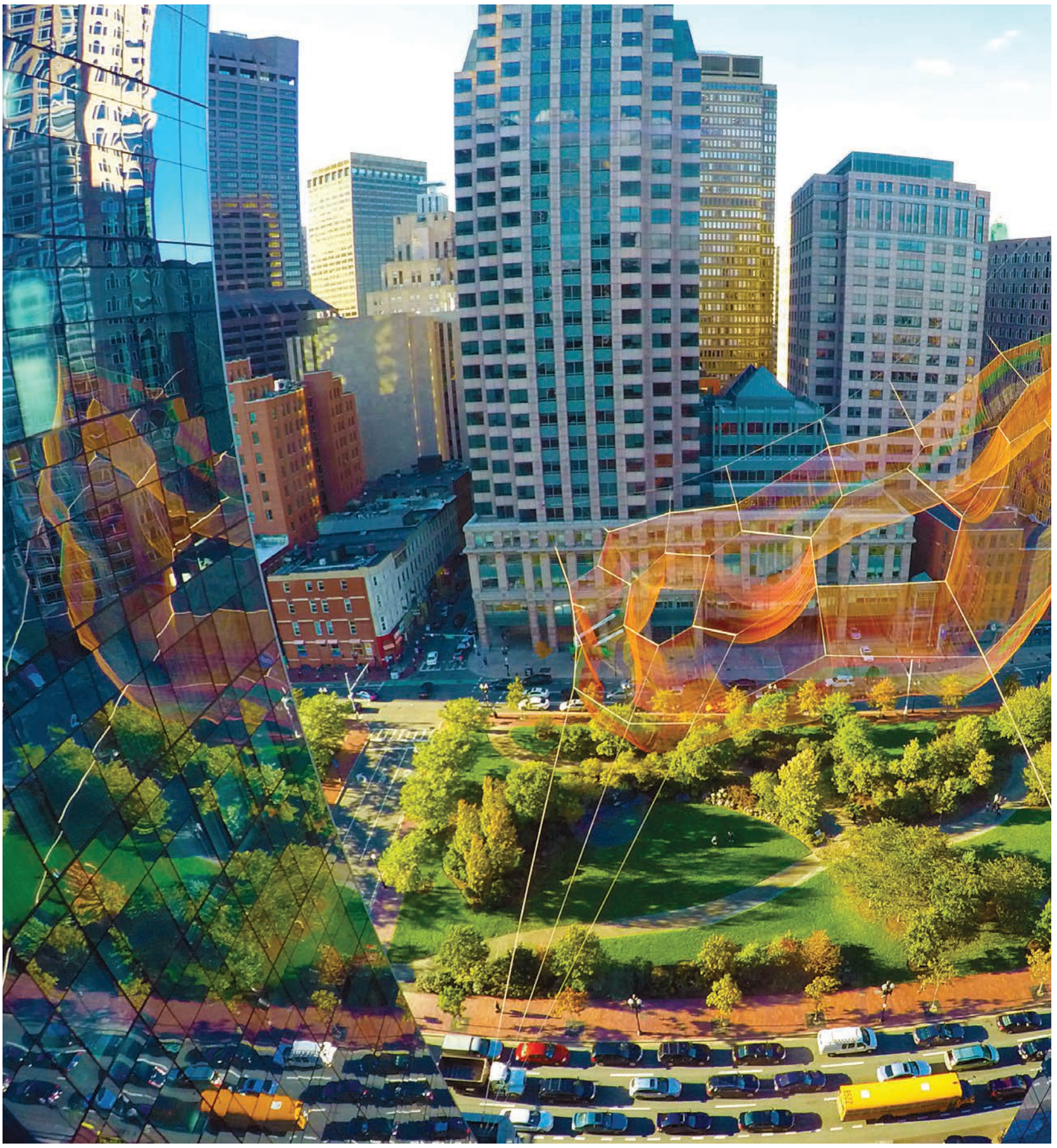
BY RYAN STEADMAN

IN 1997, A young painter named Janet Echelman won a Fulbright scholarship to make and show her paintings in India on behalf of the US Embassy. It was a dream come true for Echelman, but she soon ran into a problem: the box that Echelman had shipped to India containing her paints and painting equipment never arrived. With the deadline for her first exhibition quickly approaching, she had to come up with something fast.

"I was staying in a South Indian fishing village, and each afternoon I walked the long beach, watching the fishermen bundling their nets into mounds on the sand," says Echelman from her studio in Brookline, Massachusetts. "I'd seen it every day, but this time I saw it differently—a new approach to sculpture, a way to make volumetric form without heavy solid materials."

Falling in love with the overlaid colors and constantly changing shapes of those fishing nets in the coastal breeze, Echelman quickly decided to get to work on a series of outdoor net sculptures that would be informed by their environment. By collaborating with the locals on these artworks, she would also soon discover a synergistic process that she would go on to use for years to come.

Today, her ethereal installations can be seen on a massive scale, as they shift and shimmer delicately in wind and light, and their radiant colors are often mutated by light projections when day turns into night. She counts permanent installations at institutions all over the world, in



As If It Were Already Here (2015) was suspended over the Rose Kennedy Greenway in Boston, Massachusetts.

places like the Bill and Melinda Gates Foundation in Seattle and Dilworth Park in Philadelphia, and she has received commissions from locales as varied as the Rose Kennedy Greenway in Boston and the Vancouver Olympic Winter Games speed-skating venue.

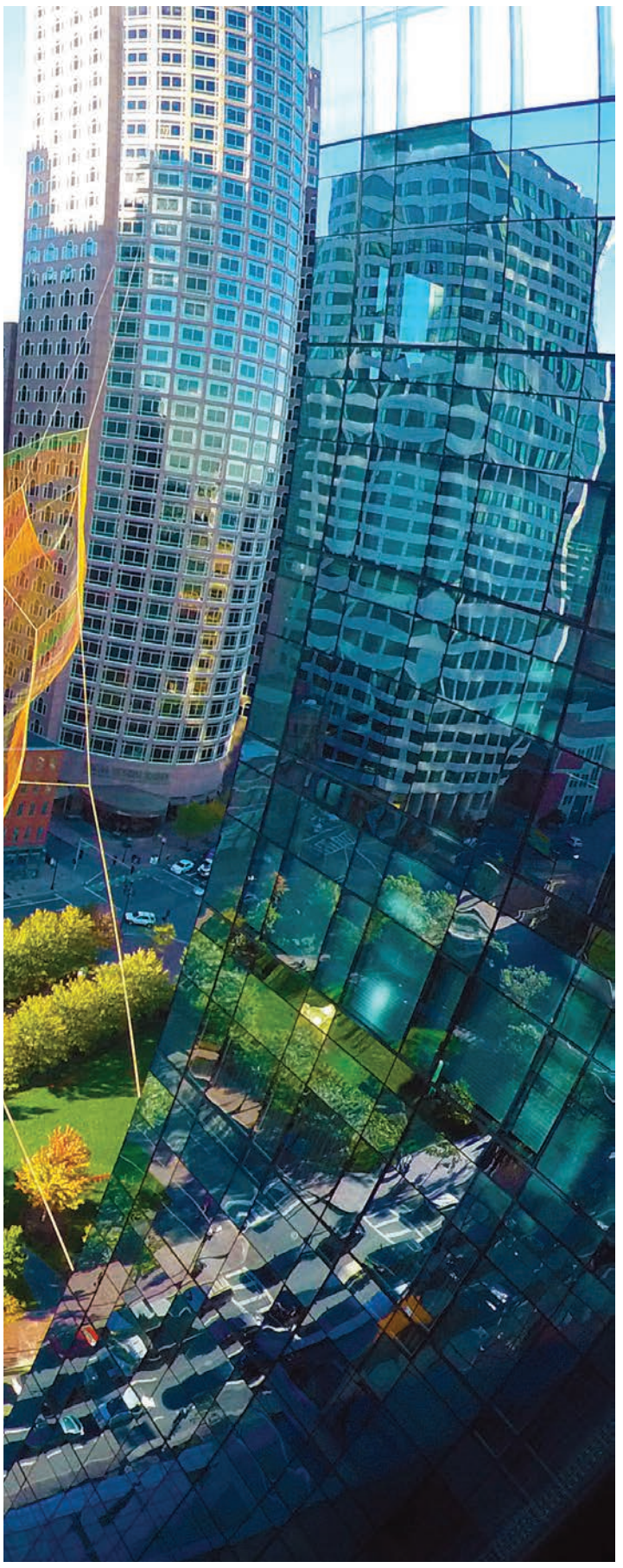
Ever since working alongside those Indian fishermen on her first series of netting sculptures, Echelman has continued to seek out a range of professionals in a variety of fields to help fuel her technologically ambitious visual wonders—fields which include aeronautical and mechanical engineering, architecture, lighting design, landscape architecture, and fabrication.

A piece titled 1.8 *London* from 2016, which was suspended between buildings 180 feet above awe-struck onlookers at Oxford's Circus in London, is a good example of just how collaborative Echelman's work can be. A joyful piece of red, orange, and white fabric, it danced across blue skies during the day and was enlivened by a new palette of brightly projected lights at night. To get 1.8 off the ground—literally—Echelman had to work alongside an engineer, a software engineer, a festival-production company, a lighting specialist, and other experts. In the end, the visual magic created by 1.8 *London* made all of her efforts worthwhile.

Her latest piece, 1.8 *Green Mountain Falls*, will be unveiled this summer at the eleventh-anniversary edition of the Green Box Art Festival: a 150-foot long floating form made of soft fibers that will span Gazebo Lake Park in idyllic Green Mountain Falls, Colorado.

"With the outdoor installations, I really want to challenge people. I think some people feel like art isn't for them because they don't like art museums,

1.8 London (2016) is a part of Echelman's *Earth Time* series. Its point of inspiration is the number of microseconds that an earth-day is shortened after a single earthquake.



BRUCE PETSCHEK



EMA PETER

▼ *1.8 Renwick* (2015) was commissioned by the Smithsonian American Museum of Art in Washington, DC, and has since been acquired for the museum's permanent collection.



BRUCE PETSCHEK

but not everything has to be viewed in that context," says Julie Maguire, curator for the arts festival.

The Green Box artwork will be a reinterpretation of *1.8 London* and is a part of Echelman's *Earth Time* series, which takes the number of microseconds that an earth-day is shortened after a single earthquake—1.8—and uses it as a jumping off point for the artist to design her mesmeric creations.

"The monumental floating form will move with changing wind and weather to create a choreography of undulating color," Echelman says, "and at night, the sculpture pulses alive with projected colored light." Like the earthquake that inspires it, this work references "the complex interaction of the many systems of our physical world with one another and our experience of time," according to Echelman.

Her work is clearly influenced by many modern masters of color and line such as Alexander Calder, Eva Hesse, and Mark Rothko, but the conceptual framework of Echelman's art also connects with interventionist sculptors like Gordon Matta-Clark and Robert Smithson and collaborative performers like Trisha Brown and Robert Rauschenberg.

"The spectacle of the work seemed like it would be able to hold its own in the beautiful Colorado setting," says Maguire. "I was happy to find a woman working at the scale Echelman works. I also liked the idea behind the piece, that such a brief moment in time can impact the entire world."

Unsurprisingly, the nature of our world—both on a macro and micro level—is Echelman's biggest inspiration. "I look at the patterns of life and living systems, the measurement of time, weather patterns, the paths created by fluid dynamics, or a city's subway system moving in real time," she says. "I am constantly in search of inspiration from daily life. I guess this is my way of making sense of the world—finding a tiny little moment within the larger unfolding story of humanity on our planet."

In the lush green surroundings of Green Mountain Falls, which will provide a natural environment for the installation, Echelman's themes of interdependence and natural cycles should ring even truer. "When any one element in the sculpture's network moves, every other element is affected," she explains. "The artwork reminds us of our complex interconnectedness with larger cycles of time and the systems of our physical world." And perhaps even each other.

Janet Echelman's *1.8 Green Mountain Falls* will be on view this summer at the Green Box Arts Festival in Green Mountain Falls, Colorado, July 4 through July 13, 2019.
▸greenboxarts.org

SPRING 2019

Necessities

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



DESERTER

Nineteen site-specific installations are on view across California's Coachella Valley and into Mexico as part of the second edition of *Desert X*, open to the public through April 21. This emerging biennial features multimedia work and performances by Jenny Holzer, Pia Camil, Sterling Ruby, Armando Lerma, Iman Issa, and more. Artistic director Neville Wakefield says this year's themes "[embrace] a range of ecological, environmental, and social issues that have been driving conversations about our role in the anthropocene." ▸ **desertx.org**

STERLING RUBY
Specter (2019)
Photograph by Lance Gerber

HAPPENINGS

NEW AND NOW IN ART & DESIGN | BY ALLISON MEIER

JONAS WOOD
Dallas Museum of Art / Dallas, Texas

PAINTING

For Los Angeles artist Jonas Wood, inspiration can come from the domestic realms of daily life, a baseball card, or the undulating terrain of a golf course. His paintings are dense with pattern, color, and shapes. Potted plants and midcentury furniture crowd home interiors—which sometimes include ceramics made by his wife, artist Shio Kusaka—while pops of bright pigment accent a snowy winter scene in New England. This exhibition features more than thirty paintings from the past thirteen years of his practice. *March 24–July 14, 2019.*
▸ **dma.org**

THE OPENING SEASON OF THE SHED
The Shed / New York, New York

DEBUT

With the debut of this interdisciplinary venue in Manhattan's Hudson Yards, New York gains a significant new hub for the arts. The Shed's modular structure incorporates galleries, a theater, and a movable shell, which can cover an adjacent plaza and transform it into a performance space. Highlights of the inaugural season include a John Tiffany–directed Björk concert, an installation contrasting art by Gerhard Richter with music by Steve Reich, and a tribute by artist Oscar Murillo to the destroyed Diego Rivera murals at Rockefeller Center. *April 5–August 25, 2019.*
▸ **theshed.org**

PIERCING THE INNER WALL: *The Work of Dusti Bongé*
Ogden Museum of Southern Art / New Orleans, Louisiana

PAINTING

In the male-dominated abstract expressionism movement, Dusti Bongé held her own with striking paintings instilled with her Southern roots. Born and based for much of her career in Biloxi, Mississippi, Bongé was nevertheless active in the post–World War II New York art scene. This retrospective explores how her modernist perspective evolved across five decades, and how she regularly engaged with Southern themes like the mood of a swamp at midnight and the angular shapes of Mississippi shrimp boats. *April 11–September 8, 2019.*
▸ **ogdenmuseum.org**

SHEILA HICKS
Nasher Sculpture Center / Dallas, Texas

SCULPTURE

For over six decades, American artist Sheila Hicks has explored the incredible potential of textiles, from waterfalls of wool that tumble off buildings to massive woven tapestries. For this site-specific exhibition, her vibrant art will enliven the Nasher Sculpture Center, inside and out. Pigmented fiber will emphasize the architectural structures of the garden, including the walking paths and border walls. An interior gallery showcases new sculptures responding to this environmental work. *May 11–August 18, 2019.*
▸ **nashersculpturecenter.org**





HEARTS OF OUR PEOPLE: *Native Women Artists*
Minneapolis Institute of Art / Minneapolis, Minnesota

EXHIBITION

Billed as the first major exhibition to investigate Native women in art, this show features around 115 indigenous artists from the United States and Canada. Historic art, stretching back 1,000 years, joins contemporary work, with media including from textiles and pottery, painting and photography, dance, and digital art. New commissions include Navajo weaver D. Y. Begay's textile landscape of Minnesota, while Osage-Muscogee artist Anita Fields updates a traditional Osage wedding coat. By giving visibility to female artists, *Hearts of Our People* presents an art narrative rarely recognized in museums. *June 2–August 18, 2019.* ▸ **artsmia.org**

SERIOUS PLAY: *Design in Midcentury America*
Denver Art Museum / Denver, Colorado ▸

EXHIBITION

After World War II, spurred by the availability of new manufacturing materials and a growing middle class, American designers infused their work with a spirit of play. Irving Harper's Ball Clock with its sunburst of colors, Isamu Noguchi's sculptural playground equipment, and Charles and Ray Eames' storage units that were reminiscent of Piet Mondrian canvases—all brought whimsy to everyday spaces. This exhibition, co-organized by the Denver Art Museum and the Milwaukee Art Museum, explores this inventive era through more than 200 objects. *May 5–August 25, 2019.*
▸ **denverartmuseum.org**

MANET AND MODERN BEAUTY
Art Institute of Chicago / Chicago, Illinois

EXHIBITION

This exhibition opens on the 1870s, when French artist Édouard Manet becomes famous for works like the scandalous lounging nude Olympia, now recognized as a modernist masterpiece. With failing health, and an interest in capturing everyday life, the artist later started painting on a more intimate scale, in particular portraits of women. Co-organized with the J. Paul Getty Museum, this show delves into how this shift in style influenced late-nineteenth-century perceptions of femininity, fashion, and the power of art to spontaneously preserve a moment of beauty. *May 26–September 8, 2019.* ▸ **artic.edu**

WHITNEY BIENNIAL
Whitney Museum of American Art / New York, New York

EXHIBITION

Ambitious, stimulating, and sometimes controversial, the Whitney Biennial is always an event not to be missed, as it examines the trends and currents in contemporary art today. This is the seventy-ninth edition in the Whitney's series of annuals and biennials, and the second staged in the museum's new Renzo Piano–designed building. It's curated by two members of the museum's staff, Jane Panetta and Rujeko Hockley. After spending months touring studios and spaces around the country, they selected a dynamic group of artists to reflect the state of American art. *May 17–September 22, 2019.* ▸ **whitney.org**



BLACK REFRACTIONS: *Highlights from the Studio Museum in Harlem*
The Gibbes Museum of Art / Charleston, South Carolina

EXHIBITION

While the Studio Museum in Harlem is closed for the construction of its new home—designed by David Adjaye and scheduled to open in 2021—its important collection of work by artists of African descent is touring the country. The selections represent almost a century of expression, dating from the 1930s to today, with pieces by Romare Bearden, Norman Lewis, Wangechi Mutu, and Lorna Simpson. A number are by participants in the museum's artist-in-residence program, an influential initiative in the promotion of black artists. For the exhibition's stop at the Gibbes, the museum is highlighting its recent acquisitions of work by African American artists. *May 24–August 18, 2019.*
▸ **gibbesmuseum.org**

DEADCENTER FILM FESTIVAL
Downtown Oklahoma City / Oklahoma City, Oklahoma

FESTIVAL

The biggest film festival in Oklahoma returns for its nineteenth edition, with diverse work by local and international filmmakers. Screenings are held in downtown venues, both indoors and outdoors, with panels and other activities adding to the long weekend of cinematic events. In addition to documentaries, feature films, and shorts, expect new media such as virtual reality, reflecting the innovations and creativity happening in film today. *June 6–June 9, 2019.*
▸ **deadcenterfilm.org**

VAN GOGH, MONET, DEGAS
Oklahoma City Museum of Art / Oklahoma City, Oklahoma

PAINTING

More than seventy works by iconic nineteenth- and early-twentieth-century French artists, including Edgar Degas, Vincent van Gogh, Claude Monet, and Berthe Morisot, are arranged around themes like "the transformation of the ordinary" and "cyphers of modernity." The traveling exhibition, organized by the Virginia Museum of Fine Arts, celebrates a donation by Paul and Rachel Lambert Mellon, and reveals the connections and context among individual paintings. From impressionism to cubism, the works evoke the links between radical modernist movements in France. *June 22–September 22, 2019.*
▸ **okcmoa.com**

THE GRAPHIC WORK OF DOROTHEA TANNING
The Menil Collection / Houston, Texas

PAINTING

The American artist Dorothea Tanning is often described as a surrealist painter, but between 1950 to 2001 she consistently evolved and expanded her practice, experimenting with crystalline forms, soft sculptures, and prismatic prints. Throughout her career she engaged with graphic works, creating more than 100 pieces, a complete set of which was recently acquired by the Menil. This exhibition shows how she used techniques like lithography, etching, and aquatint to investigate textures and themes, always with a dreamy tone and gothic sensibility that probed the breadth of human emotion.
June 28–October 19, 2019. ▸ **menil.org**

Dynamic Duo

THE EFFORTS OF FUND-RAISING TEAM JUDY LOVE AND MIKE TURPEN CONTINUE TO ENRICH OKLAHOMA.

BY BRENDAN HOOVER

> *"The biggest paradox in life is, the more you give, the more you have."*

IT'S EASY to see why Judy Love and Mike Turpen enjoy working together. They laugh, finish each other's thoughts, and trade one-liners about philanthropy. Mostly, it's Turpen dishing the witticisms.

"We believe that fund-raising must be fun," he says, as the duo explain their process. He likes to put people on the spot, and Love hounds prospects with e-mail—all in good fun. "The biggest paradox in life is the more you give, the more you have," says Turpen.

Their latest project is "right on target," according to Love: a $1.5 million campaign to fund the inaugural celebration and first-year programming for the new Oklahoma Contemporary Arts Center, set to open in late 2019 at Northwest Eleventh and Broadway in Oklahoma City.

When the two are fund-raising in Oklahoma, many of their campaigns involve a trip to the Chickasaw Nation, headquartered in Ada. The Chickasaws had already given $1 million to Oklahoma Contemporary's $30 million capital campaign—the performing-arts theater will be named after Chickasaw storyteller Mary "Te Ata" Thompson Fisher—and Love and Turpen felt reluctant to impose upon their generosity again. Turns out, Chickasaw leaders had already agreed to donate an additional $500,000 to the project. "We are pleased to support Oklahoma Contemporary because the arts are vital to enhancing the quality of life of the individual and the community," says Bill Anoatubby, governor of the Chickasaw Nation. "Te Ata once wrote that art brings all people together, and her career bears testimony to that noble idea." Knowing that Love and Turpen support the project only makes giving easier, Anoatubby says: "It is difficult to overestimate the impact of the passion [they] bring to this project."

Years ago, when they first visited Anoatubby to raise money, Love and Turpen pondered taking a private plane, but Love's husband, Tom, advised against it, says Turpen, laughing: "He said, 'When you're going to rattle the tin cup, you need to get out of a Chevy, not a [Cessna] Citation.' Isn't that a great line?"

Judy and Tom Love founded Love's Travel Stops & Country Stores in 1964, starting with one filling station in Watonga, Oklahoma. The company has since grown to more than 480 locations in forty-one states. Turpen served as Oklahoma's attorney general from 1983 to 1987 and is a partner at Riggs Abney, an Oklahoma law firm. A member of the Oklahoma State Regents for Higher Education, he and his wife, Susan, are also philanthropists.



JOHN JERNIGAN

Mike Turpen and Judy Love

Both inducted into the Oklahoma Hall of Fame in 2010, Love and Turpen have been working together in philanthropy since they worked on a capital campaign to renovate Oklahoma City's Bishop McGuinness Catholic High School starting in 2003. They have gone on to co-chair Allied Arts' 2014 campaign to raise $3.5 million, lead a 2015 United Way campaign to raise $21.6 million, and co-chair with Robert J. "Bob" Ross, president and CEO of the Inasmuch Foundation and the Ethics and Excellence in Journalism Foundation, a $6 million campaign in 2017 for the Oklahoma City Boathouse Foundation in honor of the late Oklahoma City businessman Aubrey McClendon.

"If I can, in whatever way I can, I just feel like I should help," says Love. Turpen quotes Martin Luther King Jr. when he says, "Life's most persistent and urgent question is, what are you doing for others? That's what motivates me. It's really kind of selfish. I feel good when I'm giving back."

THE MODERN CHICKEN

By JOHNSON GRIMM-BRIDGWATER

Counting your chickens before they hatch takes on new meaning in Oklahoma's Delaware County. The sudden rise of poultry barns in this region is cause for concern. Here's why.

POULTRY CONSUMPTION has grown dramatically over the past four decades in the United States, with the average consumer eating more than ninety pounds of poultry meat per year. The methods used to meet this demand have created an entirely distinct form of agriculture, known as "factory farming" or intensive animal farming.

Eastern Oklahoma is home to two methods of broiler-chicken production. (Broiler chickens are used for meat production rather than egg laying.) One type is known as vertically integrated industrial broiler production, done in extreme confinement in massive barns measuring 60 by 600 feet and overseen by large global corporations. The other method is referred to as pasture-raised and allows for freedom of movement in traditional pastures and forests on small independent farms. The industrial systems are producing nearly two million birds each year per growing location, whereas independent family-based growers produce less than 20,000 birds annually per farm.



GETTY IMAGES

In addition to the radically different standards regarding the humane (or not) treatment of the bird—no federal protections exist for poultry—the largest difference between these systems is the litter issue, or, as it is more commonly known, chicken poop.

Although pasture-based chicken operations produce zero excess litter (all chicken waste is used right on the farm where it is produced), industrial chicken farms are stockpiling an average of two pounds of waste per chicken grown, or about 1,650 tons annually at a single growing operation. Whether it is the Chesapeake Bay back east or the Illinois River here in Oklahoma, industrial-scale chicken waste is affecting water quality. The state of Oklahoma has been involved in a twenty-year battle with the state of Arkansas over this issue. More recently, the fast-track permitting and construction of 113 new mega-barns in Oklahoma's Delaware County in 2018 is having a significant impact on water and air quality and causing an ever-growing public outcry.

Apart from environmental concerns, animal-welfare differences are quite distinct. Industrial chickens are grown in completely enclosed barns, never seeing sunlight, and they live on a space slightly smaller than a sheet of printer paper for their entire five-week life. They are fed a commercially produced diet mixed with antibiotics that science has shown results in health issues like woody breast, white striping, and reduced protein content, and subsequently a rise in fat content. In comparison, pasture-raised chickens and eggs have been studied for more than four decades, and they routinely yield higher levels of vitamins, minerals, and meat quality.

Currently, more than 90 percent of all poultry raised for human consumption in the US is produced by large industrial agriculture corporations. Of the remaining 10 percent, less than 1 percent is owned and raised by independent family farms.

Consumer choice plays a role in how these meat products are produced. For more information about Oklahoma chickens, read **The Oklahoma Animal Study,** beginning on page 72.

▸ **kirkpatrickfoundation.com**

So You Want to Go to Art School...

OUR FAVORITE COLLEGIATE ART SCHOOLS IN THE UNITED STATES

Recently, one of the most famous artists in the world made a pronouncement about art school. And she was right. Yoko Ono said, "You don't have to go to art school to become an artist." But for those students who can't conceive of an artful life without an artful education, *ArtDesk* has selected these nine schools as first in class for bachelor's and master's programs.



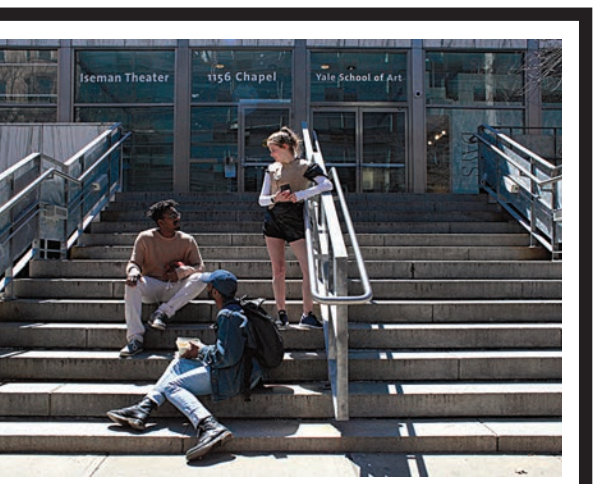
Rhode Island School of Design

PROVIDENCE, RHODE ISLAND | Every RISD undergraduate begins with the same studio courses: an intense study of the basics of drawing, design, and spatial dynamics. From there, students choose from an array of majors, like architecture, ceramics, glass, painting, and graphic design, all supported with resources such as glass furnaces, computerized looms, and metal workshops. Alumni include Kara Walker, Shepard Fairey, and Dale Chihuly.



School of the Art Institute of Chicago

CHICAGO, ILLINOIS | SAIC is associated with the Art Institute of Chicago, so students have access to a major art museum with its collections of impressionist and American art. Based in downtown Chicago, the prestigious school has an interdisciplinary approach to art, whether it's illustration, arts journalism, fiber arts, or photography. Alumni include Georgia O'Keeffe, Edward Gorey, and John Chamberlain.



Yale University

NEW HAVEN, CONNECTICUT | This stately Ivy League university has a highly competitive art school that dates to the 1860s. In the 1950s, faculty members like Josef Albers emphasized the importance of process over product, a challenging studio-centered approach that endures today. Among its selective programs are painting, printmaking, photography, and sculpture. Alumni include Richard Serra, Kehinde Wiley, and Eva Hesse.



Pratt Institute

BROOKLYN, NEW YORK | Works by artists like Mark di Suvero and Santiago Calatrava rotate outside Pratt's assembly of modern and nineteenth-century architecture in Brooklyn's Clinton Hill. Organized around the idea of "poetic pragmatism," the college aims to find a balance between theory and hands-on practice. Alumni include Betsey Johnson, Mickalene Thomas, and Félix González-Torres.



Savannah College of Art and Design

SAVANNAH, GEORGIA | Larger than most art schools, SCAD has satellite campuses in Atlanta, Hong Kong, and France. SCAD offers cutting-edge studies in immersive reality, design for sustainability, and the business of beauty and fragrance. Many successful cartoonists have graduated from its sequential-art program. Alumni include José Parlá, Eleanor Davis, and M. Alice LeGrow.



California Institute of the Arts

SANTA CLARITA, CALIFORNIA | CalArts was founded in 1961 by Walt Disney as an alternative to academy-style schools which did not address the real-life demands of working artists. The new John Baldessari Art Studio Building was named for one of CalArt's many influential teachers; Baldessari instructed his students to "make no more boring art." Alumni include Mike Kelley, David Salle, and Carrie Mae Weems.



Cranbrook Academy of Art

BLOOMFIELD HILLS, MICHIGAN | The experimental spirit of Cranbrook, which began as an arts colony, guides its approach to arts education. Instead of a curriculum with set courses, students are self-directed, studying in small groups under one artist-in-residence. Disciplines range from painting and print media to metalsmithing and photography. Alumni include Nick Cave, Harry Bertoia, and Charles and Ray Eames.



Maryland Institute College of Art

BALTIMORE, MARYLAND | Established in 1826 in Baltimore, MICA is among the country's oldest art colleges. It continues to orient its curriculum on the front line of art, with undergraduate majors such as interactive arts and game design, and innovative graduate programs ranging from social change through design to community activism through art. Alumni include Jeff Koons, Amy Sherald, and Lesley Dill.



Virginia Commonwealth University

RICHMOND, VIRGINIA | The Sculpture + Extended Media program at VCUarts is among the best in the country. A state-of-the-art wood shop, foundry, metal-fabrication shop, and other top-tier resources support the experimentation encouraged in the curriculum. In 1998, VCUarts Qatar opened in Doha, as part of a mission to engage with the development of the gulf state. Alumni include Tara Donovan, Teresita Fernández, and Diana al-Hadid.

By ALLISON MEIER



IN 2015, philosopher Nancy Snow, PhD, was recruited from Marquette University to the University of Oklahoma to do one thing, one really big visionary thing—teach Oklahomans and Oklahoma students about the importance of a virtuous life as a means to human happiness. Under her watch and using a combination of measurement, definition, research, and outreach, the disciplines of philosophy, psychology, and education have fluidly merged at OU's Institute for the Study of Human Flourishing. Today, in the land of the free and home of the brave, Nancy Snow advances the cultivation of virtue and hope, universal subjects that never grow old. **—LOUISA McCUNE**

The Art & Science of Virtue

Louisa McCune: *You've written and presented on a vast number of subjects. Please tell us your favorite and what you are working on now.*
NANCY SNOW: I've written on some matters pertaining to bioethics, such as stem-cell research and germ-line-genome editing, but my work is mainly focused on the virtues, especially at the intersection of philosophy and psychology. Several years ago I wrote a book titled *Virtue as Social Intelligence: An Empirically Grounded Theory* and am co-authoring a book on virtue measurement with two developmental psychologists.

I tend to be a neo-Aristotelian; that is, I follow Aristotle's lead in matters pertaining to virtue and flourishing. I think it's very important to show Aristotle's relevance for our lives, and so I think it's essential to show that his moral philosophy can be empirically grounded. That has been the gist of a great deal of my work.

I'm also working on a book on hope as a democratic civic virtue and have promised a publisher to write a book on virtue ethics and virtue epistemology—the study of the intellectual virtues, which are needed to reach the truth, such as open-mindedness, intellectual humility, curiosity, and perseverance. Finally, I am often invited to give talks on specific topics. This spring, among other things, I'll be presenting a paper on chastity, and giving the keynote lecture on virtue ethics at the US Naval Academy in Annapolis, Maryland.

LM: *I've heard you talk about* eudaimonia. *What is that?*
NS: *Eudaimonia* is a word that has its home in ancient Greek philosophy. It is roughly translated as "flourishing" or "happiness." *Eudaimonia* means to live well or to thrive.

There were two very interesting conceptions of *eudaimonia* in ancient Greek thought (among others). One was held by Aristotle, and another by the Stoics, a group of philosophers from another, later school of Greek and Roman thought. According to Aristotle, we flourish or live worthwhile lives while being virtuous, plus having certain external goods. Virtues such as generosity and courage were on Aristotle's list of the virtues, and are considered by him to be the stable and controlling elements of *eudaimonia*. But we cannot live flourishing lives by virtue alone—we need external goods. For Aristotle, these were wealth, family, friends, good children who haven't died, noble birth, and being good-looking. The Stoics, by contrast, thought that we don't need external goods to flourish. We can flourish through virtue alone. That is, even if we are set upon the rack, we are still flourishing, provided our virtue is intact.

I think Aristotle has a lot to offer in our day and age. We can update his conception of external goods to suit contemporary needs. For example, we no longer think that noble birth or being good-looking is necessary to flourish, but no one can flourish if they are hungry, or lack clean water, or don't feel safe and secure. We see this in our schools today. The institute that I direct works with schools to promote virtue in children, but these efforts won't result in their leading flourishing lives if they aren't well-fed, clothed, and safe and secure.

LM: *If you could wave your magic wand over all of us, what would you endow us with?*
NS: First and foremost, I'd endow everyone with loving, compassionate hearts. I'd also give them penetrating intellects and the ability to discern things correctly. Finally, I'd give them strength of will, resilience in the face of adversity, and the wherewithal to go gracefully through this life.

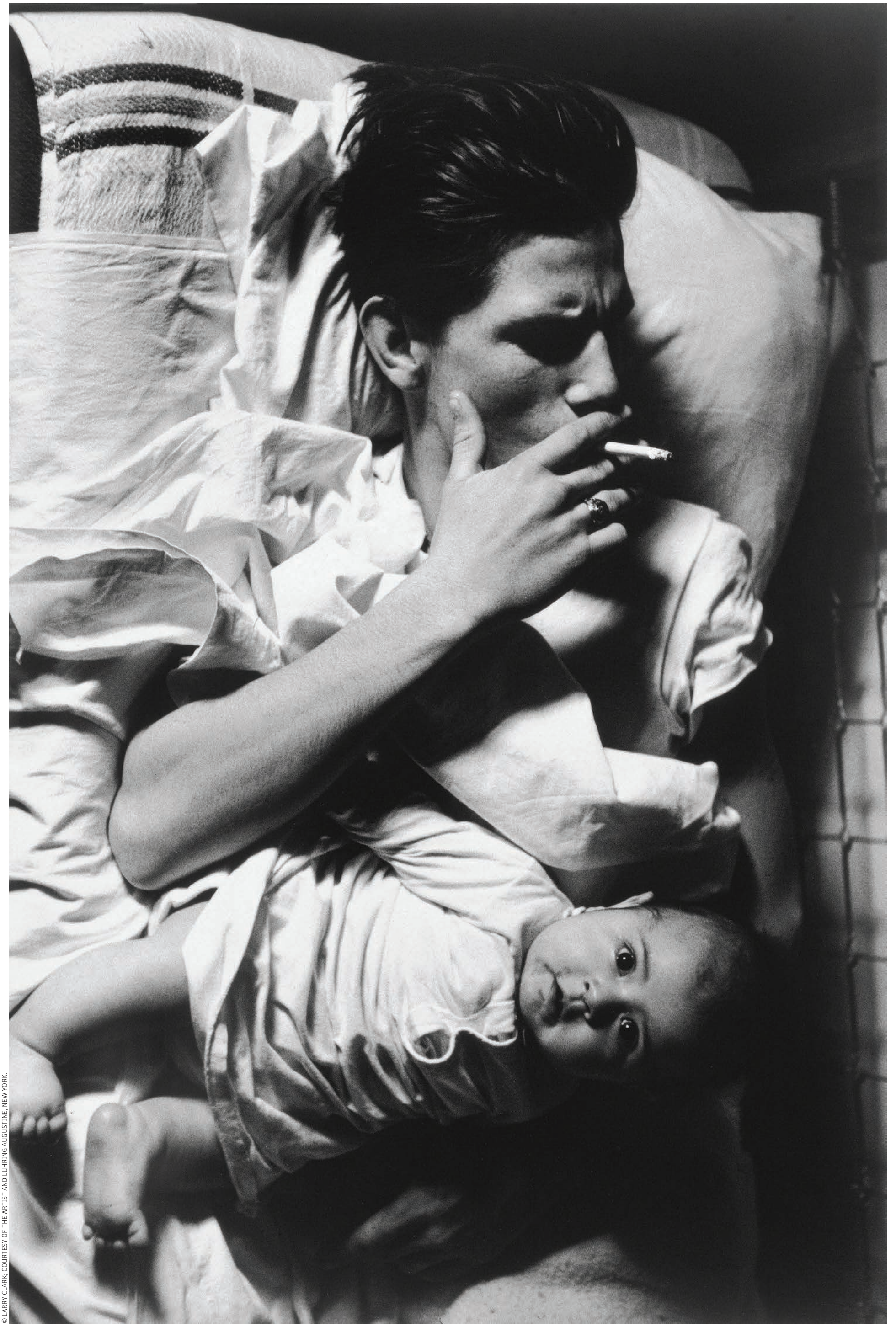
▸ ou.edu/flourish

PHOTOGRAPHY BY **SHEVAUN WILLIAMS**









© LARRY CLARK; COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK.

Larry Clark (American, b. 1962). *Untitled*, 1963. Gelatin silver print, 14 x 11". Philbrook Museum of Art, Tulsa, Oklahoma. Museum purchase, 2018.1.23.

BEEN THROUGH IT

WHEN IT WAS published in 1971, Larry Clark's *Tulsa,* a monograph of black-and-white photographs of drug use, sex, and violence among the city's youth, shocked viewers and affected the gritty aesthetic of similarly autobiographical work that Clark has produced over his career. It also established the Tulsa-born photographer and filmmaker as an honest and unflinching portrayer of subcultures. Now Philbrook Museum of Art in his hometown is revisiting this influential series with an exhibition of a recently acquired fifty-print portfolio. —ALLISON MEIER

Larry Clark: Tulsa *will be on view from June 1 through November 10, 2019, at Philbrook Downtown, in the Tulsa Arts District, 116 East Brady Street.* ▶ **philbrook.org**

MAGIC CITY

TULSA IS A JEWEL OF A CITY WITH PLENTY OF ARTS AND CULTURE THAT WILL SURPRISE EVEN A LOCAL.

By **ABBY KURIN**

EVEN IF YOU'VE been to Tulsa recently, you should make plans to return. The city is changing with visionary ideas and large investments, and at its core is the ever-evolving art scene, a major contributing factor to Tulsa's vibrancy.

North of downtown, the Tulsa Arts District features an array of art galleries, art-infused local businesses and the monthly First Friday Art Crawl. Texture is examined at 108 Contemporary with a glasswork exhibition by Beth Lipman, on view through May 26, and neon artist Todd Sanders highlights Route 66, on view from June 7 until July 21. At the Arts and Humanities Council of Tulsa, immerse yourself in *The Experience*, a large-scale, multimedia display taking over the entire second floor of AHHA's ultra-modern building. Down the street, celebrating its fiftieth anniversary is the contemporary art mainstay Living Arts.

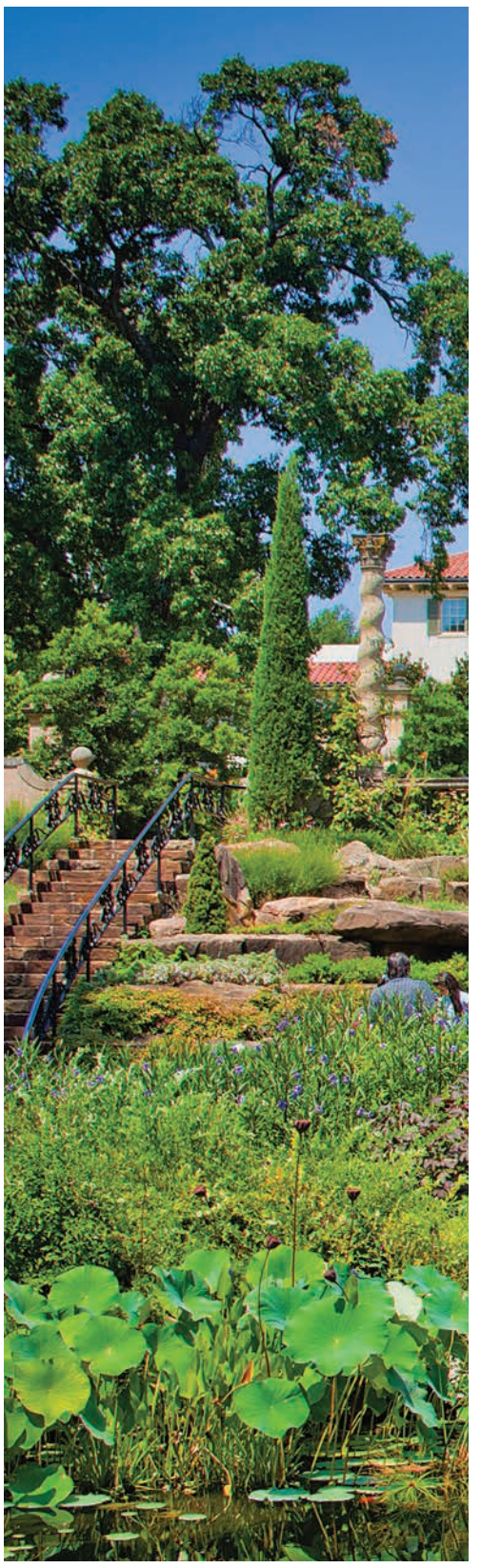
East of the Tulsa Arts District is the Greenwood District. Historically known as Black Wall Street, this area was once the richest African American district in the US, until the 1921 Tulsa Race Massacre. The history and stories of this neighborhood can be found at the Greenwood Culture Center, along with photography exhibitions throughout the year. On historic Greenwood Avenue, the newly launched Black Wall Street Arts Gallery opened in September 2018. The Conciliation Series brings together various artists of diverse backgrounds.

Another thriving arts district is Kendall Whittier. Home to many local businesses, this place oozes creativity and inspiration, all while maintaining a small-town, Main Street charm. Local art vendors and gallery shows are featured during the inaugural Kendall Whittier Art Festival, April 11–13, 2019. Circle Cinema, the only independent movie theater in Tulsa, also houses a gallery in its lobby with artwork that changest monthly.

Philbrook Museum of Art and the Gilcrease Museum are two art institutions in Tulsa that cannot be missed. The Gilcrease is northwest of downtown and is in the planning stages for its $75 million renovation through the City of Tulsa Vision funding package. It's also home to the largest collection of art from the American West. In the heart of midtown is Philbrook. An Italian-style villa that was once the home of oilman Waite Phillips, the building has been transformed into an art lovers' paradise. Pop into the Italian Room to see the newly acquired Kehinde Wylie piece *Equestrian Portrait of King Philip IV*. Philbrook recently sold a rare eighteenth-century Chinese vase that had been in storage for $14.5 million, so expect to see new pieces here soon.

The cherry on top of this arts city is the newly opened public park Gathering Place, a $465 million gift from the George Kaiser Family Foundation, the largest private donation to a public park in US history. Opened in September 2018, the park was recently named the number-one new attraction in the US by *USAToday*. Art is integrated throughout the park, and Oklahoma art specifically is being selected by Jennifer Scanlan, the curatorial and exhibitions director at Oklahoma Contemporary Art Center. While you're exploring the grounds, take part in one of the numerous activities, or use the sports courts or BMX tracks.

"In Tulsa, we know the importance and impact the arts can have in a community and how they can bring people together," says Tulsa mayor G. T. Bynum. "As a city, we are making intentional investments to create diverse and vibrant destinations throughout our city. In addition to our extensive collection of art deco architecture throughout downtown, Tulsa is home to two world-class museums and America's best new attraction, Gathering Place. All of this speaks to our belief that the arts can transform the lives of city residents for the better."





JOHN BIVENS

▲ *THE EXPERIENCE* AT AHHA



© JASON LEE 2019

JASON LEE: *From LA to T-Town*

From professional skateboarder to actor, director, and now internationally exhibited photographer, **Jason Lee** (*My Name Is Earl*, *Chasing Amy*) doesn't merely dabble in fascinating roles. Here, *ArtDesk* contributor **Kelly Rogers** talks to Lee about his upcoming solo exhibition at the **Philbrook Downtown** in Tulsa which he showcases images of the city's many angles.

Photographs by Jason Lee *will be on view June 1 through November 10, 2019, at Philbrook Downtown.* ▶ **philbrook.org**

Kelly Rogers: *How did your connection with Tulsa develop? Were you familiar with the area before starting this project?*

Jason Lee: I'd been through Tulsa many moons ago on a skateboard tour, probably, but hadn't been up to Oklahoma after relocating to Texas from California in 2015, until I drove up one day in 2017 to meet with Jeff [Martin, communications manager at Philbrook Museum]. We'd discussed my making photographs in Oklahoma for a possible exhibition and book. So I did, sporadically between June and November of 2018. Seeing Tulsa from the "outside," so to speak, became more interesting to me the more time I spent there, photographing the contrasts between the "outskirts" in relation to the city. Whether it be in neighborhoods with boarded-up houses or shut-down industrial areas, the BOK Tower is always looming in the distance.

KR: *What is your process when finding or looking for subjects to shoot? Are there certain compositional aspects that typically catch your eye?*

JL: It's all very spontaneous. I enjoy roaming and being unaware of what lay ahead. Over the last fourteen years I've spent a great deal of time road-tripping and making photographs, and it's usually by way of small highway and back road, and it's

PHILBROOK MUSEUM OF ART





Civic Matters

THE GREENWOOD ART PROJECT RECEIVES A $1 MILLION GRANT

By Kelly Rogers

A NEW SERIES of public art installations will commemorate the history of Tulsa's **Black Wall Street.** Tulsa won the **Bloomberg Philanthropies** 2018 Public Art Challenge, a $1 million award to fund installations that honor the legacy of the **Greenwood District** and reflect on its past.

In 1921, Black Wall Street endured a series of violent, racist attacks that resulted in the deaths of more than 100 black residents and left thousands displaced after a mob set fire to the area. In a report released in 2001 by the 1921 Tulsa Race Riot Commission this incident was described as "the [worst] civil disturbance since the Civil War." The Greenwood District would later be affected by the consequences of gentrification projects, including the construction of a major interstate that split the community.

The **Greenwood Art Project** says Tulsa mayor **G. T. Bynum,** aims to bring people together through meaningful connections and a deepened understanding by elevating the community's stories through art. "Art compels us to confront truth, and art helps resonate important messages," he says.

Artist **Rick Lowe** will collaborate with Tulsa artists to create eight public works on historically significant sites, including the **John Hope Franklin Reconciliation Center** and the **Greenwood Cultural Center.** Lowe is known for community-engagement projects like **Project Row Houses,** in Houston, Texas, which provides public programming to marginalized communities.

Anita Contini of the Bloomberg Philanthropies Art Program says the challenge is meant to encourage communities to consider arts and culture as contributing factors to development and civic goals. "Through our experience working with artists and cities, we know the unique ways that public art can bring communities together and enhance the spaces where we live, work, and play," she says. "The Greenwood Art Project will use the process of art creation to celebrate the historic contributions of Black Wall Street and explore a complicated past in order to make the future better."



SHANE BEVEL

▲ GATHERING PLACE



LISTENING THROUGH THE LENS

◀ THE WOODY GUTHRIE CENTER
Dedicated to preserving the songs and advocacy of social justice by folk-singer Woody Guthrie

usually the rural side of America. I maintain a good amount of distance between myself and the scene, and it's important to allow the scene to render itself, as it is. I remain fascinated by these American scraps, and what lay behind, and by the environmental dissonance that defines topographical photography and makes it interesting. America is a beautifully odd landscape, and I enjoy exploring and documenting it.

Artistic director Janet Eilber of the Martha Graham Dance Company continues the legacy of one of dance's greatest innovators.

Body LANGUAGE

Martha Graham collaborated with Japanese-American artist Isamu Noguchi for more than four decades, starting in 1935. His sets for *Cave of the Heart, Night Journey, Errand into the Maze, Appalachian Spring,* and *Hérodiade* (seen here) were as groundbreaking as her choreography. "The two of them were so aesthetically aligned, so simpatico about essences, about finding the organic shape that would evoke the audiences' memories, the sensations," says Janet Eilber, artistic director. "It would open worlds to any given audience member because it was the essence of rights, and ideas, and conflict, and so many different things."

Photography by **ERIN BAIANO**

> YOU CAN'T BE A REVOLUTIONARY WITHOUT REJECTING THE CONFINES OF SOCIETY'S VALUES—*the expectations of the traditional.*

LARRY KEIGWIN: *Let's jump in! I want to talk about you and your experience dancing for Martha Graham and as artistic director for the Martha Graham Company.*
JANET EILBER: I danced for Martha throughout the 1970s and then came back as a guest artist in the '80s and '90s. It was a time of reinvigoration for Martha. She had accepted her role as a living legend, and that was sustaining her even though she had to be off the stage.

It was a very productive and exciting time. She became a celebrity, and Jackie O. visited rehearsal, and Betty Ford, and Halston, and Truman Capote, and Alexander Calder, and, of course, [Isamu] Noguchi and all the composers. For us young dancers who weren't part of her revolutionary time in the '30s and '40s, this was still a very exciting era, and she was still creating work, directing us in the classics, and we were touring the world. At the time, I didn't think it was momentous and historic, but now as I look back at it, I feel pretty lucky to have been there.

LK: *You have so much happening this year. You're preparing for your season at the Joyce [Theatre in New York] and touring season, and you have the* EVE Project*—could you describe that a little bit?*
JE: One of the things we discovered about bringing fresh eyes to the grand classics is to bring context. We do this through spoken introductions, through media, and narration onstage, through online offerings. We also choose an overarching scene that directs all of our work, our work at the school, our work onstage, our work in the public schools. For the next two seasons we've chosen the EVE *Project*. By offering ways of looking at different aspects of womanhood centered mostly around the idea of female power, this allows us to underscore one of Martha's great innovations for the stage—the female characters that she created—both heroines and anti-heroines, and they were complex, they were powerful. This is all leading up to the 100th anniversary of women's right to vote.

LK: *Another program that the Martha Graham Company is staging—and I know I'm going to mispronounce it—but* Hérodiade, *how do you pronounce it?*
JE: [HE ro dee ad]

LK: Hérodiade! *...which premiered at the same time* Appalachian Spring *did. I think it's so interesting how one work can really blossom and last over time, and then this other work flies under the radar. Why is it resurfacing now?*
JE: There's a great story there, that *Hérodiade* and *Appalachian Spring* premiered on the same night, October 30, 1944. *Appalachian Spring*—you're right—got the attention in the year that followed and won a Pulitzer Prize. It rode on the wave of the end of World War II, and this great feeling of patriotism and hope for the future, which is what [Aaron] Copland and Martha and Noguchi worked fully into *Appalachian Spring*. They thought it was their contribution to the war effort to remind people about America's hope for the future, our athleticism, our frontier mentality.

Hérodiade is the essence of a theme that is woven through Graham's career—the empowerment of the individual. It turns up again and again in—I'd say—all of her work. *Hérodiade* is a duet for two women. Martha says in her program notes that it's a dance about choice. The Martha Graham role is making the momentous decision. The other woman is called the attendant, and she was trying to soothe and mollify and confine the Martha Graham role, and Martha's role is making a choice that perhaps goes against her family's wishes, society's wishes, religious dictates, and she makes that choice in the end.



Martha Graham company dancers **Anne Souder** as the attendant (left) and **Xin Ying** as Herodias in a rehearsal of *Hérodiade*. The revival will debut in April at the Joyce Theater as part the *Eve Project* series.

LK: *So as soon as we have a duet—two people on stage—we have a relationship. Is it mirroring a relationship in her life?*
JE: I think it's a metaphor for how she broke the mold. You can't be a revolutionary without rejecting the confines of society's values—the expectations of the traditional. It's a deep dive into the psyche of this woman, and we know that because of what we know about the incredible set that Noguchi created for it. People don't remember that this premiered on the same night as the Shaker-inspired simplicity of the *Appalachian Spring* set. Which evoked the frontier and the immense landscape of America, whereas *Hérodiade* is the interior of the woman. There's an object on the stage, which is identified as the mirror. Martha asked for a mirror, but it's constructed as an organic bone-like shape. So as the woman faces the mirror, she looks into the future and sees her skeleton. She sees herself aging. She is, as Noguchi said, she sees the desecration of beauty.

LK: *So you're looking at the evolution of an artist's work, what makes Graham's work revolutionary?*
JE: Well, let's go back to one of her very first works, *Lamentation*, 1930. Martha started presenting her own work in 1926, and had a style of physicality that represented real human emotions and human concerns. Breaking away from American dance of her time, which was a lot of exotica, imaginary gods and goddesses, floating fabric and smoke and theatrical tricks, and Martha felt that was inconsequential in this time between the wars where we had become a world power, where we were dealing with civil rights and union rights and the socialist movement. By looking for gesture that revealed human emotions, she turned body language—the most organic way of communication—into a theatrical language. It was really shocking to audiences. She brought the modernist movement to dance—stripping things down to essentials. It revolutionized the way people thought of dance. It was like a modernist sculpture come to life, but it was revelatory for audiences. Martha tells this story about a woman who came backstage and said you'll never know what you've done for me, and this is a woman who saw her son killed by a truck, and couldn't cry, couldn't grieve and, when she saw *Lamentation*, was able to cry, saying that *Lamentation* showed her that grief was honorable and had dignity, and she could understand her loss.

LK: *Janet, I have to say this is probably one of my favorite interviews. You're so articulate and knowledgeable and passionate about the work, and I learned something. Thank you so much.*
JE: Oh, thank you.



Into the Groove

JANET EILBER BROKE into the Martha Graham Dance Company on a high note, dancing many of Graham's greatest roles and working closely with Graham herself as principal dancer. Since becoming the company's artistic director in 2005, Eilber works to create new connections between audience and performance through educational programming, new media, and collaborations with rising contemporary choreographers. The four-time Lester Horton Award winner directs Graham ballets internationally, performed under the direction of modern dance greats Agnes deMille and Bob Fosse, and then acted in movies and television before returning as artistic director. With ties to the Interlochen Center for the Arts and the Dana Foundation, Eilber continues the modern-dance legacy alongside her screenwriter and director husband, John Warren, and her two daughters, Madeline and Eva. **—KELLY ROGERS**

CITY ARTS CENTER, 1989-2013

IN THE BEGINNING

Thirty years ago, two philanthropists and a dedicated board of trustees opened City Arts Center, a new arts facility for all of Central Oklahoma in the vacated Oklahoma Science and Arts Foundation building at the Oklahoma State Fairgrounds. Christian Keesee and Marilyn Myers of Kirkpatrick Foundation had a vision: to create a new home for students and artists to learn, work, and exhibit alongside one another. Today, that vision is Oklahoma Contemporary Arts Center, which moves into its new campus in downtown Oklahoma City at the end of 2019. Here, we pay homage to the mission, the people, and the exhibitions that made it all possible.















GROUNDBREAKERS

Oklahoma Contemporary has always been a place of creative exploration for artists and art students of all ages, from the fairground building's inception in 1962 to the creation of City Arts Center in 1989 and later the rebranding to Oklahoma Contemporary Arts Center in 2013.





The MISSION

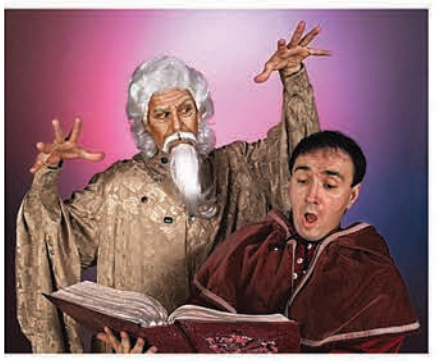
















Photography courtesy of *The Oklahoman* and Kirkpatrick Family Archive

The EXHIBITIONS

CITY ARTS CENTER LAUNCH

1989

APR 14–MAY 14
The Last Pioneers

OCT 13–NOV 13
Return of the Mummy

DEC 5–JAN 5, 1990
Photographs by Karin Stafford

1990

JAN 21–FEB 25
Central Oklahoma Quilters Guild show

FEB 1–27
Masks: Works from Students at Blanchard's Bridge Creek School

DEC 6–JAN 20, 1991
Café City Arts

1991



JAN 21–FEB 25
Central Oklahoma Quilters Guild Show

APR 5–30
Makers

MAY 9–30
White in Black: An Exhibit in High Contrast Manifested Enigmas

JUN 3–30
Oklahoma Watercolor Association annual member's show

1992

FEB 13–16
Art I Have Loved: Young Talent in Oklahoma

MAR 14–29
Robin Orbach Starke, Troy Wilson, and Mary Frye

APR 4–APR 30
Mark Briscoe and Paul Medina

DEC 12–JAN 23, 1993
Café City Arts

The Vessel Exhibit



1993

JUN 6–JUL 3
Jack Lenochan and Richard Bivins, John Brandenburg

JUL 11–AUG 7
Todd Heilman and Greg Crist, Cecily Moon and Linda Warren

Ready-Made-Go: An Exhibition Celebrating the Spirit of Marcel Duchamp

AUG 14–SEP 11
Beyond Folk

William Struby

1994

JAN 7–FEB 7
Debra Hensley, Tom Luczycki, and Sunni Mercer

FEB 12
Art I Have Loved

FEB 18–MAR 13
Hecho en Oklahoma

APR 22–MAY 21
Russian Works on Paper

AUG 12–SEP 10
Woman's Work: An Invitational Exhibit of Female Artists

OCT 15
Café City Arts

OCT 16–DEC 4
Arnold Newman: Exhibit of 35 Photographs

DEC 11–JAN 15, 1995
Oklahoma Arts Institute Alumni Exhibit

DEC 9–FEB 26, 1995
Ashley Wilson



1995

MAR 18–APR 30
Annie Leibovitz

MAY 6–JUN 18
Oklahoma Visual Artists Coalition 1995 Painting Biennial

1996

OCT 10–NOV 26
Antonin Kratochvil: Adult Institute in the Arts

DEC 12–JAN 26, 1997
Georgia O'Keeffe: Canyon Suite

1997



FEB 3–MAR 2
The Book as Art

MAR 8–APR 20
Café City Arts

APR 26–JUN 8
Oklahoma Painting Biennial IV

JUN 19–AUG 17
Hands-On: The Masters

DEC 4–JAN 19, 1998
Brett Weston: A Retrospective

1998

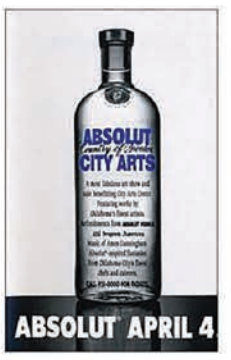
FEB 6–22
Absolut City Arts

MAR 5–APR 12
Associations II

JUN 4–AUG 16
Hands-On: The Impressionists

OCT 15–NOV 22
Evolution: New Works by George Bogart and Guy Warren

DEC 10–JAN 17, 1999
Prints in the Nineties from Universal Limited Art Editions: The Work of Four Oklahoma Print Makers



1999

MAR 4–APR 10
Show and Tell: Instructor Showcase

APR 24–MAY 23
Oklahoma Painting and Drawing Biennial

JUN 10–AUG 15
Hands-On: Expressionism

OCT 14–NOV 20
Micha Bar-Am: An Israeli Photobiography

DEC 9–JAN 15, 2000
Perceptions: Dennis R. Johnson and Patrick Synar

2000

JAN 29–FEB 19
Café City Arts

MAR 2–APR 8
Associations III: Tenant Art Organizations Exhibit

MAR 23–APR 29
Elizabeth Layton: Face to Face

APR 22–MAY 20
Vision Makers

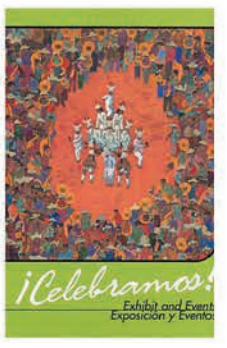
JUN 10–AUG 12
Hands-On: Surrealism

OCT 12–NOV 18
New Views: Brandi Twilley and Micah Friedman

IAO 15th Annual: 24 Works on Paper

DEC 7–JAN 13, 2001
New Works: Randy Marks and Susan Morrison

2001



JAN 27–FEB 17
Café City Arts

MAR 1–APR 7
OVAC Painting and Drawing Biennial VI

APR 18–MAY 19
Celebramos!

JUN 9–AUG 11
Hands-On: Abstract Art

OCT 11–NOV 10
Past and Present Worlds: Selected Works by Wendy Mahsetky Poolaw and Chris Ramsay

NOV 29–JAN 5, 2002
Bridges: New Works by Brandon Reese and Michael Wille

2002

JAN 25–FEB 16
Café City Arts: Shades of Blues

APR 18–MAY 18
ZigZags: Josette Simon-Gestin

Associations III: Tenant Art Organizations Exhibit

JUN 8–AUG 10
Hands-On: Pop Art

SEP 7–OCT 13
National Watercolor Oklahoma

OCT 10–NOV 9
Ezekiel's Horse: Keith Carter Photographs

2003

JAN 24–FEB 15
Café City Arts: Simply Sublime

OCT 16–JAN 3, 2004
Connected Voices: New Contemporary Works by Five Prominent Native American Artists

2004

JAN 16–FEB 28
Café City Arts: Fusion

MAR 13–MAY 8
Fiberworks '04

JUN 12–AUG 21
Hands-On: FUNdamentals of Art

OCT 14–NOV 20
National Watercolor Oklahoma

The Spirit of Silk in Color

DEC 2–JAN 8, 2005
Under the Influence: Music + Art

2005

JAN 21–FEB 26
Café City Arts: Some Like It Hot

MAR 12–APR 9
Fiberworks '05

APR 28–MAY 31
Back to Basics / Eye Spy

JUN 18–AUG 20
Hands-On: Squiggles, Wiggles, and Giggles

OCT 13–NOV 19
National Watercolor Oklahoma

NOV 17–JAN 7, 2006
Earth and Sky: Benjamin Harjo Jr., America Meredith, Charles Pratt

DEC 1–JAN 7, 2006
UCO College of Arts, Media and Design student exhibition

2006

JAN 20–FEB 25
Café City Arts

MAR 11–APR 8
Fiberworks '06

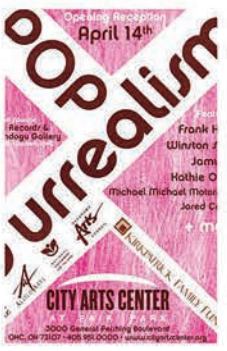
APR 27–MAY 3
Paperworks

JUN 17–AUG 19
Hands-on: An Excellent Arts Adventure

OCT 12–28
Paul Pfrehm pottery show

NOV. 17–JAN 6, 2007
Heroes and Outlaws: 100 Oklahomans by 100 Oklahomans

2007



JAN 19–FEB 24
Café City Arts

City Arts Invitational

MAR 15–APR 21
Pop Surrealism

MAY 3–26
Super-Realism: Oil Paintings by Morgan Craig and Eric K. Stevens

International Vision Exhibition with E.K. Jeong and Fong Choo

JUN 8–AUG 18
Hands-On '07: Smart Travels

OCT 11–27
The Art of Corazon Watkins and J. Lynn Kelly

NOV 15–DEC 22
Illumination: The Art of Lighting and Furniture

NOV 29–DEC 22
UCO Design graduating student Show

2008

JAN 18–FEB 23
Café City Arts '08: Circus Maximus

MAR 6–APR 12
Narrative: The Art of Sue Clancy, Brent Greenwood, Dana Azar, and Carlos Tello

Samantha Lamb: The Sea, the Surge, and the Seamstress

APR 25–MAY 24
Under the Influence 2: Art + Music

Creation Is an Act of Destruction

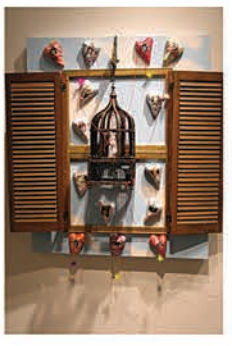
APR 28–MAY 1
Jim Thorpe: Bright Paths

JUN 13–AUG 16
Hands-On '08: Le Cirque d'Art

OCT 9–NOV 1
White on White: A Faculty Show

DEC 4–20
UCO Design Graduating Student Show

'46' Flags



2009



JAN 23–FEB 21
Café City Arts '09: On the Rocks

The Party Is Almost Over by Josh Buss

MAR 5–APR 11
Gallery (Squared): The Documentaries of OETA's Gallery

APR 23–MAY 23
Bus Stop Rally: An Exploration of Oklahoma City's Motor Scooter Culture

JUN 13–AUG 15
Hands-On: Adventures in American Folklore

OCT 15–NOV 7
Moss and Rivers: The Art of Barbara Robinette Moss and New Works by Kate Rivers

Culti Multural: An Exhibition by Narciso Arguelles and Cass Wozniak

NOV 19–DEC 23
Donald Longcrier

2010

MAR 11–APR 10
Andrew Polk

Asia Scudder: Music Builds a Life

APR 23–MAY 22
Jason Hackenwerth: Cocoon

MAY 6–MAY 22
UCO Student Show

JUN 12–AUG 14
Hands-On: Wild About Art

2011

JAN 28
Café Go: Café City Arts

MAR 1–MAY 14
Maggie Casey: Bearing the Echo of Proving Ground

JUL 7–SEP 9
Tessa Traeger: Voices of the Vivarais

2012

JAN 16–FEB 3
ArtNow

FEB 14–MAY 4
Miradas: Ancient Roots in Modern & Contemporary Mexican Art

JUN 12–AUG 25
Soaring Voices: Recent Ceramics by Women from Japan

OCT 9–DEC 21
Boo Ritson: Homecoming



2013†



FEB 26–MAY 17
Bryan Adams: Exposed

JUN 11–AUG 23
Laurie Frick: Walking, Eating, Sleeping

OCT 15–DEC 20
Ana Maria Hernando: The Illuminated Garden (El Jardin Illuminado)

2014††

JAN 20–FEB 7
ArtNow: Shine

FEB 25–MAY 16
Chuck Webster: Woven with a Silent Motto, Drawings 1977–2014

MAY 1–30
Not Just Another Day in May

MAY 27–AUG 22
Jason Willaford: VINYL EXPOSED

OCT 7–DEC 19
K. Yoland: Border Land Other

OCT 20–APR 02, 2016
*Orly Genger: Terra***



2015



FEB 17–MAY 15
Alex Leme: Small Town: Portraits of a Disappearing America

JUN 18–AUG 21
Holly Wilson: A Foot in Two Worlds

OCT 29–DEC 18
Shared Space: Photography from 1987 and Beyond

2016

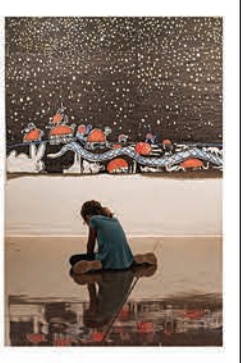
FEB 25–AUG 12
Summer Wheat: Pry the Lid Off

MAR 17–SEP 2
*David Steele Overholt: In One Ear... **

AUG 11–OCT 30
Guerrilla Art Park **

SEP 8–OCT 30
*Tomás Saraceno: Cloud City***

OCT 20–DEC 27
Melvin Edwards: In Oklahoma



2017



JAN 9–JAN 20
ArtNow

FEB 9–JUN 11
Jeffrey Gibson: Speak to Me

Lester Harragarra: Photos of Northern Plains Culture

JUN 29–AUG 14
Coded_Couture

JUN 14–SEP 4
Guerrilla Art Park **

JUN 13–SEP 4
*Showroom | Showcase: Rachel Hayes **

SEP 8–30
*Kyle Roberts and Nathan Poppe: Frame by Frame **

OCT 5–NOV 30
Not for Sale: Graffiti Culture in Oklahoma

OCT 11–DEC 23
*Showroom | Showcase: Ginna Dowling **

DEC 15–JAN 19, 2018
ArtNow

2018

JAN 12–MAR 31
*Showroom | Showcase: Wake **

FEB 2–10
Anita Martinez Mariachi Festival

Corazón: Student Art Exhibition

MAR 15–24
OK Collects: The Art of Collecting

APR 9–22
COMIX OK: Oklahoma's Comic Culture

MAY 3–13
Rose State: Images of Community

JUN 2–AUG 12
Chiyoko Myose: Sojourning

JUN 7–SEP 4
*Showroom | Showcase: To Build **

JUN 9–SEP 3
Guerrilla Art Park **

OCT 11–MAR 31, 2019
Erwin Redl: Whiteout **



TIMELINE CONTRIBUTORS: LUKE ATKINSON, JERROD BECK, DAVID HULL, AND STEVEN WALKER

* AT SHOWROOM ** AT CAMPBELL ART PARK †RENAMED OKLAHOMA CONTEMPORARY ARTS CENTER ‡SHOWROOM OPENS



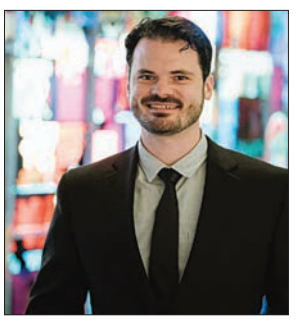
Amy Kaufman | *Principal, AK Cultural Planning*
Vibrant cities have active cultural institutions to enrich the lives of residents, educate children, and attract artists, tourists, and innovators. Soon, Oklahoma City will have a new home for the arts where people of all walks of life can exchange ideas about contemporary life.



Donald Longcrier | *Artist*
For more than two decades the staff and directors trusted me, like many artists, to share my thoughts and ideas with visitors through my work. Oklahoma Contemporary remains committed to providing free exhibitions by working artists.



Eddie Walker | *Executive Director, Oklahoma Contemporary Arts Center*
My first-hand interaction came when we enrolled our two sons in summer camps. Our younger son is now a visual art major at his high school, and we know that his time at Oklahoma Contemporary helped spark his talent.



Jeremiah Davis | *Artistic Director, Oklahoma Contemporary*
Oklahoma Contemporary has afforded me the opportunity to come back to live and work where I was born and raised by increasing access to creativity, art experiences, and arts education for people of all ages and backgrounds.



Kim Bruno | *Owner, United Mechanical*
I was asked to serve on the board upon my husband Steve's retirement in 1998. Considering it's been twenty years, I feel that I have somewhat "grown up" with Oklahoma Contemporary! It's incredible to be part of such a progressive organization.



Nathan Lee | *Founder, Inclusion in Art*
By providing artists with employment and exhibition opportunities, and through their camps and classes, Oklahoma Contemporary has shown a strong commitment to artists. Their embrace of our artistic community is vital to Oklahoma's continued creative growth and success.



Lyn Adams | *Executive Director, Oklahoma Children's Theatre*
I was incredibly fortunate to work with an amazing staff during my tenure as executive director of City Arts Center. We continue to this day to celebrate each other and our "work family" connection remains unbroken.



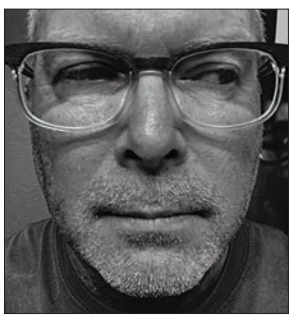
Mary Ann Prior | *Art Adviser*
My time at Oklahoma Contemporary was an extraordinary opportunity and an unforgettable experience. There were challenges, and these were offset by the many and various possibilities to be creative in our planning for Oklahoma Contemporary and in witnessing so many positive outcomes.



Rand Elliott | *Architect*
For me, impact translates as learning. At the arts center, I have been exposed to contemporary art on many levels. I have learned what art moves me and what art doesn't. More importantly, it is the exposure to new ideas that propels my personal curiosity.



Katie James | *Director of annual giving, Casady School*
Art should be available to everyone, and Oklahoma Contemporary, along with its incredibly generous donors, makes that possible. Our new building is going to be amazing. It will be like nothing else in Oklahoma City.



Peter Coates | *Ceramics Studio Manager*
I like to think of Oklahoma Contemporary as a layered brick building. Each row of bricks represents different staff, artist, goals, and so on, and each layer is built upon the layer underneath. There are many artists and people who can point to a brick in the building and see themselves.



Jason Willaford | *Artist*
I am inspired by Oklahoma Contemporary for its arts-education programs and the well-known artists it is attracting for shows. Working with the staff for my show in 2014 was one of the best experiences I have ever encountered in the art world. Everyone was so professional, knowledgeable, and accommodating.



Elizabeth Eickman | *Director, Kirkpatrick Family Fund*
In the early '90s, City Arts Center worked with artist John Seward and a local hospice on a photography exhibition with essays about its patients. The combination of words and photographs made the subjects relatable and not at all sad. This type of experience is what I value about Oklahoma Contemporary.



Patrick Riley | *Writer and Founder, thelostogle.com*
My dad, G. Patrick Riley, is an Oklahoma artist and educator and would regularly teacher summer youth art classes at City Arts Center. I took an illustration course where the main project was to write a book and illustrate it. I quickly realized I was a pretty average illustrator, but that I could tell quite a story. I've been writing ever since.



Rachel Shortt | *Principal, Shortt Communications*
Oklahoma City wouldn't be where it is today without a multifaceted visual and performing-arts scene, and Oklahoma Contemporary has been on the leading edge for contemporary art. More than a decade's worth of work has gone into the new building—which will change the arts landscape in Oklahoma City forever.



Shoshana Wasserman | *Associate Director, American Indian Cultural Center Foundation*
I love that it has always been a place where the arts were accessible to so many. The most rewarding times for me have been when kids were in the building during summer art camps—listening to them talk about famous artists like Picasso and Man Ray, as if they knew them personally.

The PEOPLE



2001: AN ARTS ODYSSEY
Troy Wilson, a curator for City Arts Center, on ladder, and Ernesto Sanchez, an arts handler for the Contemporary Art Museum in Monterrey, Mexico, hang *Ideas for Destroying the Faith* by Enrique Canales. Today, Wilson works at 30A Home, and Sanchez is head of design and installation at the Oklahoma City Museum of Art.

JIM BECKEL FOR THE OKLAHOMAN

ArtSociety

FROM OKLAHOMA TO LOS ANGELES, THE BEST ART EVENTS

THE ART OF OUR TIME

▸ **OKLAHOMA CITY |** The final *ArtNow* at **Oklahoma Contemporary Arts Center's** location at the **Oklahoma State Fairgrounds** took place on January 18. Next year, the celebration will take place in the new building in downtown Oklahoma City. This annual party with a purpose showcases the talents of Oklahoma artists with the oppotunity to purchase their artworks and raises funds to keep Oklahoma Contemporary exhibitions free of charge, year-round. Curated by **Alyson Atchison** and **Patrick Reynolds,** there was a variety of art to enjoy—from hand-forged knives to photorealistic paintings. Above, **Jonathan Batista** and **Paige Russell,** both of the **Oklahoma City Ballet,** look at the paintings of **Alexis Austin** one of the twenty-three artists who exhibited in this year's show.

Photography by Brendan Seekins, Aaron Gilliland, and Heather Hanson









THIS PAGE: **Amy Potter,** newly appointed as principal dancer at the Oklahoma City Ballet. Painter **Steven Cread Bayliss,** one of the exhibiting artist at *ArtNow*, with **Caylee Roberts, Jamie Winteroth,** and **Ashley Sellers, Leslie** and **Tyler Smith** showing off custom hand-style lettering created on-site by **Chris "SKER" Rogers** and **Angel Little, Chris Stinchcomb** and **Melissa Scaramucci** having a laugh at the step-and-repeat.





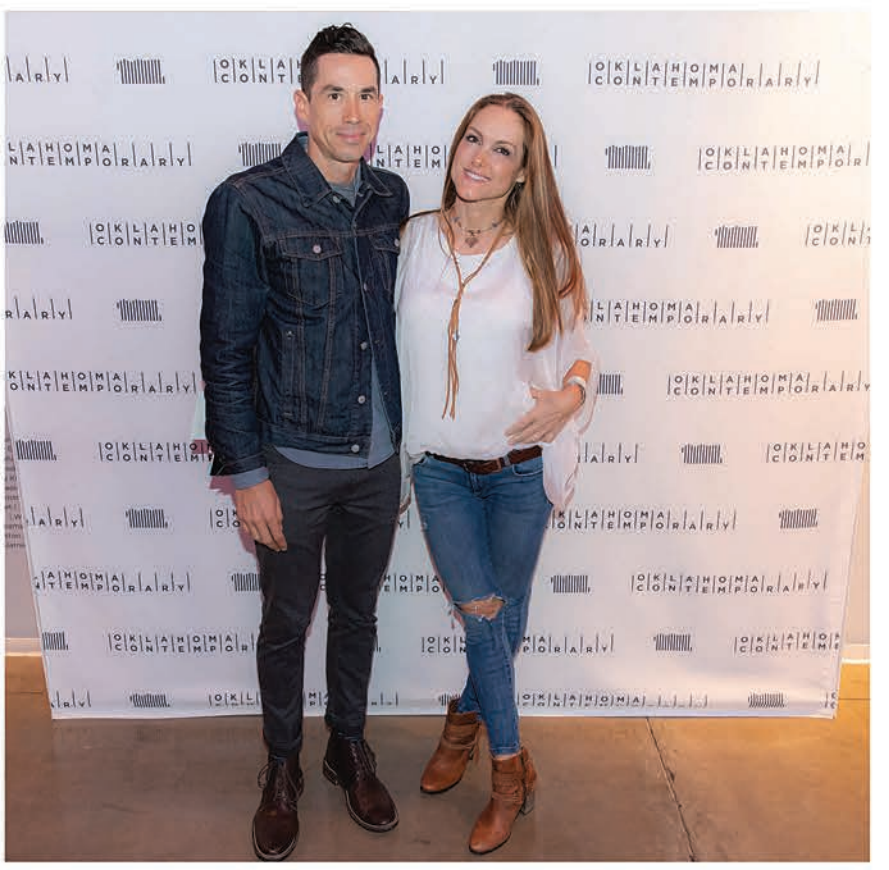












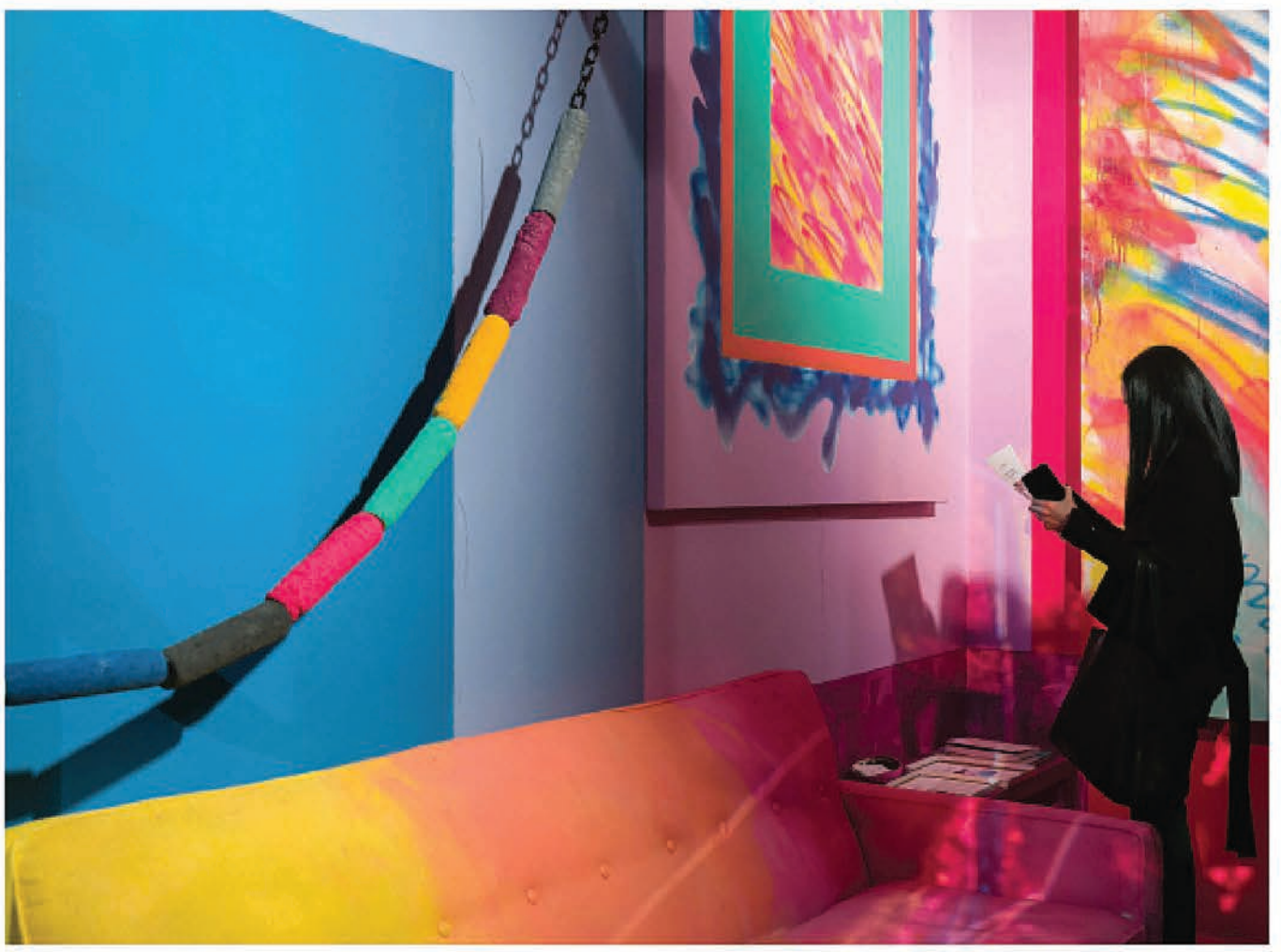
FROM TOP LEFT: **Cody Laurendi** and **Alison Travis.** The crowd at *ArtNow*. **Connor Helms, Erin Johnson,** and **Jane Helms. Gina Foxhoven** and **Adam Jameson. Gary** and **Amber Batzloff, Gwyn** and **Joshua Ross. Allison Makipour** and **Amy Mitchell. Keyth Howry** and **Alyssa Lutz.**





HOMECOMING

▸ **OKLAHOMA CITY |** On February 21, **Oklahoma Contemporary Arts Center** welcomed artist **Tatyana Fazlalizadeh** (above, left) for her homecoming show, ***Oklahoma Is Black.*** This is the last exhibition at Oklahoma Contemporary's location at the fairgrounds. Tatyana's work has been featured in the ***New York Times, CNN,*** and ***Elle***. Her iconic poster, *America Is Black,* served as the impetus for this emotional exhibition which features large-scale wheatpastes on the walls. *Oklahoma Is Black* will be on view at Oklahoma Contemporary until May 19.
▸ **oklahomacontemporary.org**















COOL RUNNINGS

▸ **LOS ANGELES | The Frieze Art Fair** made its West Coast debut February 15–17, 2019. The four-day event took place in a custom structure designed by architect **Kulapat Yantrasast** at the storied **Paramount Pictures Studios** in Hollywood. Frieze LA showcased seventy contemporary art galleries such as **Jeffrey Deitch, Gagosian,** and **Regen Projects.** There were panel discussions, site-specific installations, and film screenings throughout the week.



THE AMERICAN ADVERTISING AWARDS

▸ **OKLAHOMA CITY** | On February 18, at the fifty-third annual American Advertising Awards, ***ArtDesk* magazine** was awarded two gold Addy awards and a special judges award for Best of Design. Managing editor **Alana Salisbury** and former associate editor and now contributor **Kelly Rogers** were on hand to accept the awards. Frequent *ArtDesk* contributor **Shevaun Williams** received two gold Addy awards for her work with the **Oklahoma City Ballet** while on assignment for *ArtDesk*.











Contributors



TIFFANY McKNIGHT is a pattern maker and illustrator based in Oklahoma City. McKnight is inspired by African textiles, art nouveau, biology, and nature. You can find her patterns on the labels of Clearly Kombucha products, wallpaper, and elsewhere. She is the author of *Nuveau: The Future of Patterns,* a coloring book for pattern lovers. McKnight is currently a contributing artist at Oklahoma City art collective Factory Obscura.



ERIN BAIANO is a New York City–based photographer. A former ballet dancer with American Ballet Theater, Baiano was mentored by culture photographer Paul Kolnik and studied at the International Center of Photography. Her work has been published in *Vanity Fair, Vogue, W, InStyle, New York,* and elsewhere. Since 2006, she has been a contributor to the Styles and Culture sections of *The New York Times*.



ABBY KURIN is the director of the Tulsa Office of Film, Music, Arts, and Culture. The former associate editor of *ArtDesk* travels around the country promoting her hometown at cultural events from Sundance Film Festival to South by Southwest. She was recently honored as a Tulsa Visionary through Living Arts. Kurin enjoys watching films, seeing live music, playing tennis, and attending performances of the ballet, opera, and off-Broadway shows at the Tulsa Performing Arts Center.

ARTDESK

PUBLISHER..... *Christian Keesee*
EDITOR IN CHIEF..... *Louisa McCune*
DANCE EDITOR..... *Larry Keigwin*
MANAGING EDITOR..... *Alana Salisbury*
ART DIRECTOR..... *Steven Walker*
RESEARCH EDITOR..... *Megan Prather*

DESIGN, EDITORIAL, AND CIRCULATION ASSISTANCE

Kathy McCord, Jim Cholakis, Jerry Wagner, David Hull, Kelly Rogers, Manda Overturf Shank, and Tiffany Kendrick

ARTDESK TYPOGRAPHY

Austin | Novel Pro | **UNIT OT**

KIRKPATRICK FOUNDATION BOARD OF TRUSTEES

CHRISTIAN KEESEE, *Chairman*

ROBERT CLEMENTS, ELIZABETH FARABEE, MISCHA GORKUSCHA, DAVID GRIFFIN, REBECCA McCUBBIN, MARK ROBERTSON, GEORGE RECORDS, GLENNA TANENBAUM, MAX WEITZENHOFFER, *and* ELIZABETH EICKMAN (ADVISOR)

LOUISA McCUNE, *Executive Director*

THE INSIDE FRONT COVER AND INSIDE BACK COVER ARE DESIGNED BY OKLAHOMA CITY ARTIST TIFFANY MCKNIGHT.

▸ **tiffanymcknight.com**

This issue of* ArtDesk *is dedicated to Paulette Black, who retires from the Kirkpatrick Foundation in April after twelve years of service.

ABOUT THE PUBLISHER

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

CONTACT US

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

ArtDesk *is a quarterly publication. Electronic documents can be sent to office@readartdesk.com. Kirkpatrick Foundation,* ArtDesk, *and its assignees will not be responsible for unsolicited material sent to* ArtDesk. *Please note:* ArtDesk *is published by the Kirkpatrick Foundation; no donations to Oklahoma Contemporary Arts Center or Green Box Arts are used in the creation of this magazine. Copyright 2019. All rights reserved. Visit us at readartdesk.com and @readartdesk. Please be kind to animals and support local art.*



KATHERINE SLINGLUFF



Matt Dillon is an actor, artist, director, writer, and musician. His film credits include *The Outsiders, Rumble Fish, Drugstore Cowboy, Crash,* and, recently, *The House That Jack Built*.

THE INSIDERS

This desk was my childhood kitchen table. It was in my mother's kitchen, and we ate off this table, and really what we should be doing is looking at the surface of this desk, because here is a portrait of the artist who made the table. His name was Tumas. That's the only remaining image on this table, but when he had made the table, he had made it and covered it with a whole story of my family painted into it. My mother thought my father wouldn't like it. It was a surprise that [the artist] had done that. She had him paint over it, but he was a smart guy, so he painted it knowing that the wash that he painted it with would wash away, and that the story would come through again. If you look underneath, you can see some things. Underneath is my mother, and she's pregnant with me holding my brother's hand. Eventually my mother told me and my brother to move the table out underneath the porch, and then it got exposed to the elements for years. [The paint] started to wash away—the coat that covered what he had originally painted—and the image underneath started to come through. So then when I moved into my first apartment, I said, "I think I need that table." And she says, "It's under the porch. Go get it." **—MATT DILLON** (AS TOLD TO KATHERINE SLINGLUFF AND JOHN NEWSOM)


The body never lies. —MARTHA GRAHAM

"It is my sincere belief that **OKLAHOMA CONTEMPORARY** *will inspire creativity for many generations of Oklahomans to come."* **—ED RUSCHA**



OKLAHOMA CONTEMPORARY'S NEW ARTS CENTER IS OPENING SOON

SEE THE PROGRESS IN PERSON: NW 11TH AND BROADWAY, OKC
LEARN MORE ONLINE: OKCONTEMP.ORG

OKLAHOMA CONTEMPORARY

405.951.0000 | @OKCONTEMPORARY | OKCONTEMP.ORG