

TOM SHANNON / ANDY WARHOL / AYODELE CASEL / WASHINGTON D.C. / AT WORK: TWYLA THARP / FALL 2019

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT

ROBERT IRWIN, *Lucky You* (2011)
One of the many artworks in *Bright Golden Haze* (opening March 2020) at the new Oklahoma Contemporary Arts Center

ArtDesk is a free quarterly magazine published by Kirkpatrick Foundation.

COLLECTION OF THE CARL & MARILYNN THOMA ART FOUNDATION



The Pink Lady | IN A COCKTAIL SHAKER FULL OF ICE, SHAKE ONE AND A HALF OUNCES OF LONDON DRY GIN, A HALF OUNCE OF APPLEJACK, THE JUICE OF HALF A LEMON, ONE FRESH EGG WHITE, AND TWO DASHES OF GRENADINE. POUR INTO A COCKTAIL GLASS, *and add a cherry on top.*

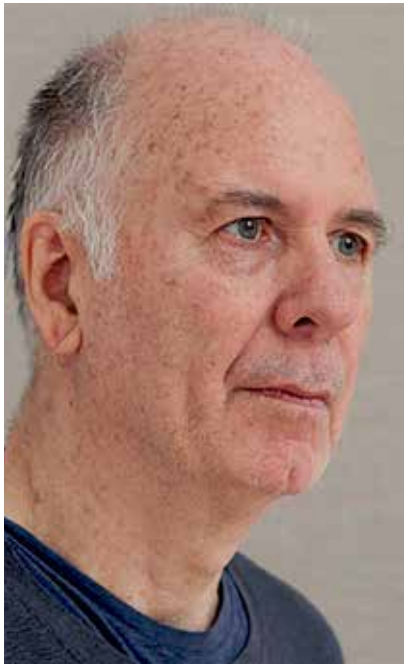
ART + SCIENCE

BY RYAN STEADMAN

GENERALLY, TOM SHANNON sees “invention” and “art” as entirely separate. Unlike many contemporary artists, who look skeptically at the divide between utility and fine art, Shannon embraces their opposition. “To the degree that something is functional, it is less ‘art.’ Because art is a mysterious activity,” he says. “I really distinguish between the two activities. But I can’t help myself as far as inventing, because I want to improve things.”



TOM SHANNON
Parallel Universe (2012) (2009)



SHANNON'S CAREER WAS launched at a young age, after a sculpture he made at nineteen was included in the 1968 show *The Machine as Seen at the End of the Mechanical Age*, at the Museum of Modern Art in New York. He received his MFA from the Art Institute of Chicago, where he studied under luminaries like Stan Brakhage, before moving to New York in 1971. Since then, his sculptures, paintings, and works on paper have been seen in esteemed exhibitions and institutions such as the Venice Biennale, the Centre Pompidou, and the Whitney Museum.

As part of his sprawling art practice, Shannon tends to ideate about technology and feats of engineering. “Sometimes an idea occurs to me as a result of making art,” he says. Those ideas sometimes turn into processes and machines that are later patented, as was the case with his tactile telephone and an early model of cathode-ray-tube color projector.

It’s a process that also led to an idea for a synchronous world clock. After he became intrigued with the ratio of the earth to the sun (a recurring theme in his work), Shannon realized he was on his way to making a world clock, and “it went from being an artwork to a design project,” he says. Shannon and collaborator Buckminster Fuller created a limited edition of twenty *World Clocks* in 1983, and the clock was patented in 1984.

But alas, many of Shannon’s inventions have remained in the realm of ideation. His tactile

telephone, despite being ground-breaking for the 1970s, was never fabricated on any scale. Nor was *Air Genie: Video Airship*, a flying, interactive robot that would have functioned as teacher, documentarian, boom box, and DJ, among other roles.

Fortunately, Shannon has had more luck creating his engaging—and often interactive—artworks. For his most recent commission, *Finity*, he will construct spinning sculptures of the five “ancient polyhedrons,” also sometimes known as Platonic solids after the philosopher who was believed to have first identified them. The artwork, which will stand around twenty-five feet high at the front of Kirkpatrick Center’s Science Museum Oklahoma, takes its name from the fact that these shapes are the only “regular” convex polyhedrons possible in three-dimensional space, “regular” means each facet is of identical size and shape. They embody finiteness, or a known and absolute restriction to what is possible. This constitutes fundamental knowledge about our universe.

In antiquity, these five shapes—the tetrahedron, cube, octahedron, dodecahedron, and icosahedron—were paired with the five elements: fire, earth, air, water, and the cosmos. The elements were key to the development of geometry and mathematics, Shannon says, which are the disciplines that underlie all Western science. “It seemed like a very good symbol for the front of a science museum,” he adds. This commission, funded by the Kirkpatrick Family Fund, should be completed shortly after the



“To the degree that something is functional, it is less ‘art.’ Because art is a mysterious activity.”

—TOM SHANNON

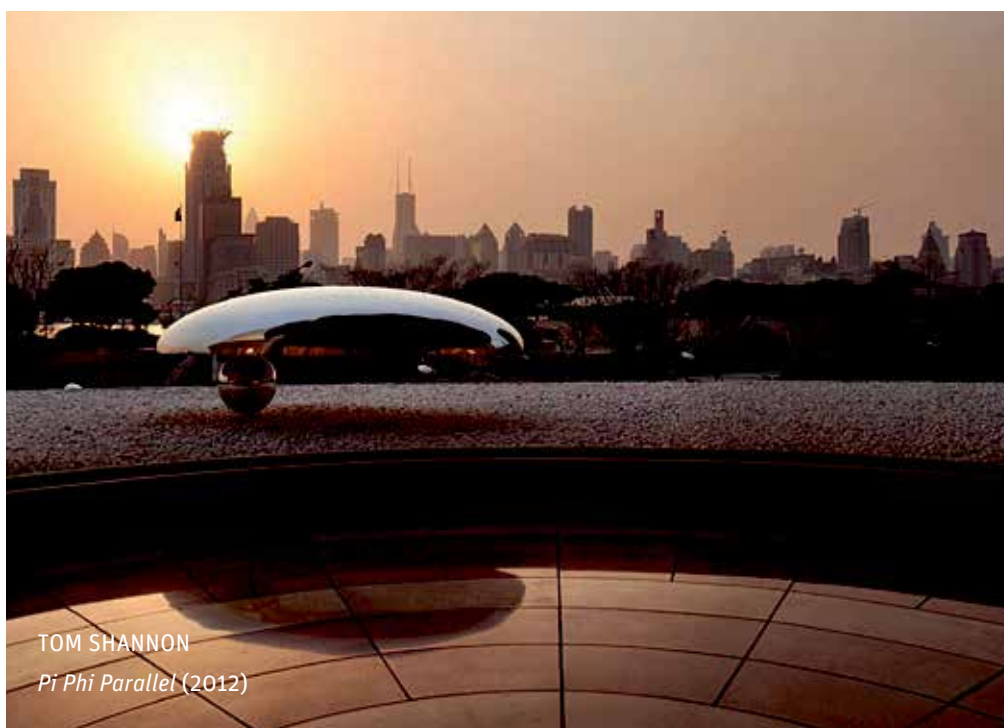
premiere of Shannon’s show, *The Art of Tom Shannon: Universe in the Mind | Mind in the Universe*, which opens November 16, 2019, at the museum.

Despite its size, the engineering for *Finity* won’t be difficult, according to Shannon. The sculptures will be arranged vertically, sprouting from a subterranean cement block. They’ll also be tactile and interactive, allowing museum visitors to touch and spin the polyhedrons, and see how they affect the other spheres. “I love when art has that engaging component, where you can participate,” says Julie Maguire, private curator to Christian Keesee, president of the Kirkpatrick Family Fund. “With so much art, you aren’t allowed to touch it. You’re supposed to stand away from it.” Keesee and Maguire had followed Shannon’s work after stumbling upon an image of a Shannon sculpture eight years ago at the Château la Coste in Provence, France. Luckily, they were able to find this ideal commission for him.

“His artwork fits perfectly into the mission of the smArt Space gallery,” says museum planning and design director Scott Henderson. The gallery focuses on “how the intrinsic relationship between art and science can expand upon what we know and can act as a medium for exploring and forming new information and ideas.”

Art and invention will be thoroughly intertwined at Shannon’s exhibition, which will feature design works such as a revised iteration of his *World Clock*, as well as four or five new artworks exploring “the

poetics of cosmology.” Other pieces include two artworks from Shannon’s *Rays* series, which looks at the proportions of the sun and earth and the earth and moon, and *Compass Array*, a sculpture of magnetic spheres that independently orient to the earth and will fill the museum’s lobby. One wall will be entirely dedicated to Shannon’s previous paintings, drawings, and sketches, some “fully actualized, some not,” as Henderson puts it. But with an intuitive artist and engineer like Shannon, sometimes the impossible is even more interesting than the fully realized. ✕



TOM SHANNON
Pi Phi Parallel (2012)

FALL 2019 Necessities

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

SQUARES AND SQUARES OF FLAME WITH MEMORY
INSIDE THEM REMEMBERING THE MAP UNDER THE
FLOOD WATER/TWIST UP THE HEARTSONGS OF THE
DEAD INTO EMPTY STADIUMS AND ALL THE STARS
PULLED DOWN NOW FOR REAL

Brand New State

Oklahoma Contemporary Arts Center will open its new doors on March 13, 2020. The inaugural exhibition, **Bright Golden Haze**, explores perspectives on light and place. Works by artists **Robert Montgomery**, **Teresita Fernandez**, and **Robert Irwin** will take visitors on a tour of how light creates both a geographic and a conceptual sense of place. —MICKIE SMITH

ROBERT MONTGOMERY
The Stars Pulled Down for Real (2015)
Photograph by Max Cleary

For more information about Oklahoma Contemporary Arts Center in Oklahoma City ► oklahomacontemporary.org



GREAT FORCE
Institute for Contemporary Art VCU /
Richmond, Virginia

EXHIBITION

Virginia Commonwealth University opened the Institute for Contemporary Art in 2018 with a focus on public engagement and social change through art. This group show of more than twenty artists examines race in the United States today and how art is crucial in the visibility of bias and inequality. Xaviera Simmons has an installation of furniture, images, and sculptural works that probe American policy and oppression, while the luminous façade of the museum features a drawing by Tomashi Jackson that considers labor and erasure. To foster community dialogue, author Claudia Rankine is hosting the *Racial Imaginary Institute* in the museum’s Learning Lab with free readings and discussions. *Through January 5, 2020.* ▶ icavcu.org

GENERATIONS: A History of Black Abstract Art
Baltimore Museum of Art / Baltimore, Maryland

EXHIBITION

For its stop in Baltimore, the touring show *Solidary & Solitary: The Joyner/Giuffrida Collection* is expanded with more than seventy paintings. The broadened scope spotlights the contributions of black artists to abstraction from the 1940s to the present, foregrounding postwar pioneers such as Alma W. Thomas and Norman Lewis, plus major contemporary artists like Mark Bradford, Martin Puryear, and Kevin Beasley, to explore how this visual language can be a powerful personal and political statement. The exhibition follows a rehang of the Baltimore Museum of Art’s galleries to celebrate black achievement in art and precedes a 2020 concentration of its programming on women artists, all initiatives aimed at elevating artists who have been underrepresented in museums. *Through January 19, 2020.* ▶ artbma.org

HANK WILLIS THOMAS: All Things Being Equal...
Portland Art Museum / Portland, Oregon

EXHIBITION

From fiberglass arms of basketball players coated in a glossy sheen of auto paint to quilts stitched from athletic jerseys and decommissioned prison uniforms, American artist Hank Willis Thomas draws on the imagery of popular culture to address race, gender, and identity. This survey of nearly 100 works includes early photographic series confronting commercial branding and



black male identity, as well as a new flag-based installation that responds to recent deaths by gun violence. Thomas scrutinizes the importance of art in raising collective consciousness of how corporations commodify culture and how racial stereotypes are reinforced. *Through January 12, 2020.* ▶ portlandartmuseum.org

ABRAHAM CRUZVILLEGAS: Hi, how are you, Gonzo?
Aspen Art Museum / Aspen, Colorado

EXHIBITION

Abraham Cruzvillegas makes art that is meant to be touched. Inspired by the vernacular architecture of his childhood neighborhood in Mexico City, he adheres to a concept of *autoconstrucción*, or “self-construction.” This exhibition was co-organized by the

in the building, visitors can discover other installations by Philipsz, including some of her earliest work, all transforming the galleries and architecture through the resonance of sound. *Through February 2, 2020.* ▶ pulitzerarts.org

SPEECHLESS: different by design
Dallas Museum of Art / Dallas, Texas

EXHIBITION

Visitors to this exhibition journey through a series of environments created by artists and designers who consulted with academic and medical specialists to engage the senses in a variety of experiences. A spherical sculpture by Japanese designer Yuri Suzuki responds to the presence of a listener’s ear with whispers recorded around the world; American sculptor Misha Kahn’s coral garden offers inflatable surfaces on which to sit and interact. American brothers and collaborators Steven and William Ladd worked with community members to wind thousands of textile scrolls that line a tactile room, and Nigerian-American designer Ini Archibong’s custom synthesizer is joined by elements like an obelisk and pool. Each encourages empathetic connection and rethinking communication beyond speech. *Through March 22, 2020.* ▶ dma.org

RENEWING THE AMERICAN SPIRIT: The Art of the Great Depression
Oklahoma City Museum of Art / Oklahoma City, Oklahoma

EXHIBITION

The Oklahoma City Museum of Art recently acquired a monumental mural by artist Gardner Hale: *The Triumph of Washington*, which depicts

displacement in a whirl of abstraction. Joined by her smaller works on paper, this mid-career survey shows how the Ethiopian-born American artist engages with equal energy in drawing, painting, and printmaking. The art dates from the mid-1990s to the present, with the most recent meditating on news photographs of fires and protests, all interpreted through Mehretu’s distinct abstraction. *Through May 17, 2020.* ▶ lacma.org



OFF THE WALL: American Art to Wear
Philadelphia Museum of Art / Philadelphia, Pennsylvania

EXHIBITION

In the 1960s, an artistic movement emerged in which artists made work that was meant to be worn. The rise of wearable art across three decades in the United States is investigated in this exhibition of more than 100 pieces, ranging from Susanna Lewis’s *Moth Cape* (1979), with its enveloping wings, to Sheila Perez’s *Combat Vest* (1985), with its protective adornment of toy soldiers. It highlights significant moments such as a group of artists teaching each other how to crochet at Brooklyn’s Pratt Institute in the 1960s and the influence of feminist expression in fiber and textiles, all contributing to what’s described as the Art to Wear movement. Many of the vibrant pieces are from a promised gift by Julie Schaffer Dale, who for more than forty years exhibited wearable art in her New York gallery. *Through May 17, 2020.* ▶ philamuseum.org

PAT STEIR: Color Wheel
Hirshhorn Museum and Sculpture Garden / Washington, D.C.

EXHIBITION

Cascades of color on twenty-eight large-scale paintings span 400 linear feet of the Hirshhorn’s second floor in this site-specific exhibition by American artist Pat Steir, best known for her *Waterfall* paintings, which she has created since the 1980s by pouring and brushing streaks of paint. The monumental works on view here are inspired by color wheels. They immerse viewers walking the circular gallery in an installation of shifting gradations. The gestural motifs on the paintings, combined with this contemplative experience, reflect Steir’s longtime interest in Zen Buddhist and Taoist thought and the expressive possibilities of abstraction. *Through September 7, 2020.* ▶ hirshhorn.si.edu

HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER

Contemporary Austin and the Aspen Art Museum, and both institutions sourced salvaged and recycled material to build his sculptures, each involving slight variations for the different museum sites. Throughout the run of the show, the works will be “activated” by a diverse group of participants from Mexico City, including skaters rolling over ramps and choreographers interacting with the playful forms. *Through January 26, 2020.* ▶ aspenartmuseum.org

SUSAN PHILIPSZ: Seven Tears
Pulitzer Arts Foundation / St. Louis, Missouri

EXHIBITION

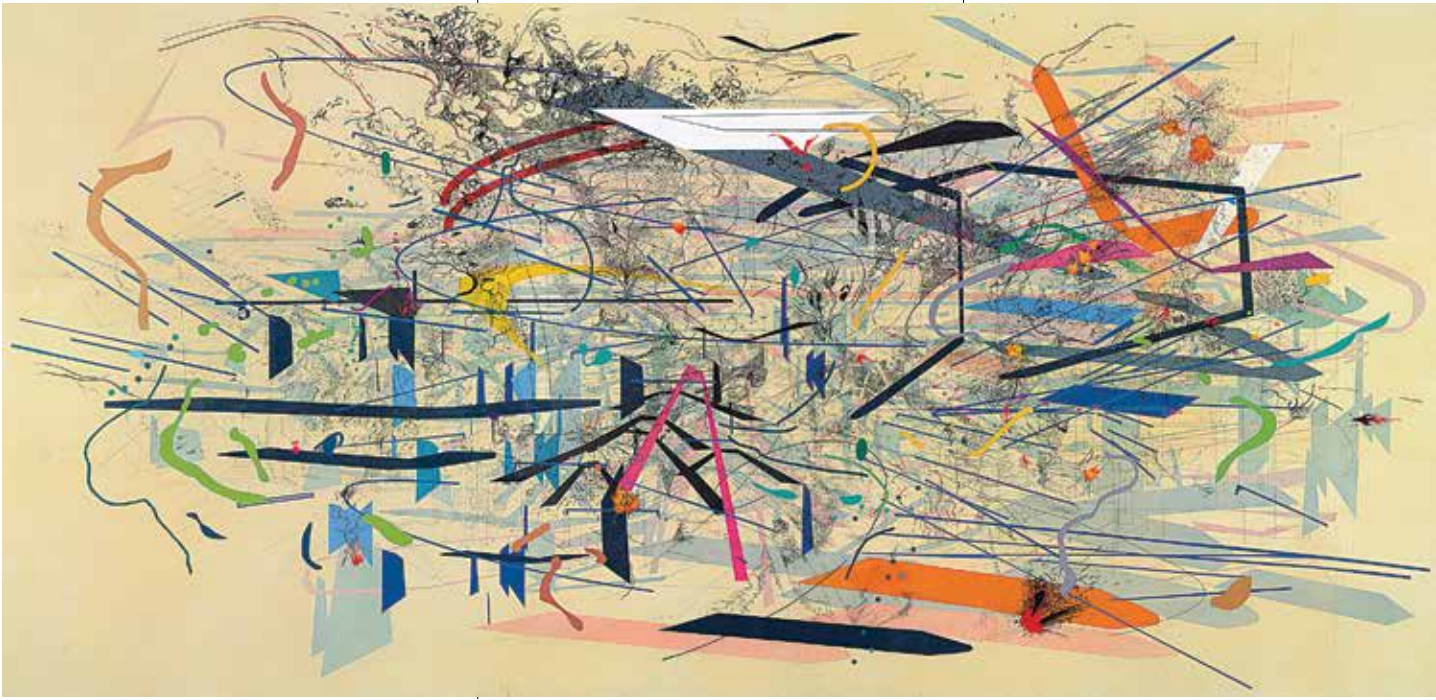
When Scottish artist Susan Philipsz won the prestigious Turner Prize in 2010, she was the first to receive the award for a sound installation. Originally a sculptor, she uses sound to shape experiences that respond directly to a space. The Pulitzer Arts Foundation will debut a new commissioned piece installed in the water court of the Tadao Ando–designed museum, joining its reflecting pools with a recording of Philipsz singing a seventeenth-century lament. Elsewhere

the first American president on horseback with his soldiers, riding against a backdrop of a twentieth-century skyline. This mural has not been exhibited since 1932, and it joins paintings, prints, photographs, and other works by artists such as Acee Blue Eagle, Hans Hofmann, Grant Wood, and Thomas Hart Benton in exploring the visual legacy of the Great Depression. Some pieces starkly portray the injustices of people trying to survive a country’s decline; others rally the national spirit against this adversity, like Hale’s patriotic mural. *Through April 26, 2020.* ▶ okcmoa.com

JULIE MEHRETU
Los Angeles County Museum of Art / Los Angeles, California

EXHIBITION

Fragments of architecture like columns and city maps are layered with dashes of paint and ink on Julie Mehretu’s large-scale paintings. These pieces, imbued with the visual intensity of a tornado, suggest history, landscape, and





KLINT SCHOR *Glacial Erratics* (2019)
These steel boulders are located at Crystal Lake park in Oklahoma City.

PUBLIC DOMAIN

ONE PERCENT *for* ART IN OKLAHOMA CITY

By LUCAS DUNN

ACCORDING TO Americans for the Arts, “public art humanizes the built environment.” That is why since Philadelphia first began its percent for art program in 1959, municipalities across the country have implemented city ordinances to ensure public art is found in public spaces.

Sixty years later, Oklahoma City has its own collection, one that is growing in size and scale and free to view for anyone who is passing by. It’s not just framed

paintings or pencil sketches in a portfolio but also colorful murals that take up entire sides of buildings, massive steel sculptures, even a bridge.

In 1980, the city established the Oklahoma City Arts Commission, which gave the municipality the ability to commission art. By 2009, the growing demand for more public art led the city to pass 1% for Art, requiring one percent of the construction cost for any new

or renovated structure on city property to be spent on art for the site.

“There is a growing expectation to see works of art incorporated into the urban fabric, both public and private,” says Robbie Kienzle, liaison and program planner for the city’s Office of Arts and Cultural Affairs. “The days of ‘Oklahoma City can’t afford pretty’ are long gone, and now residents and elected officials ask how much more art can be included in upcoming projects.”

In 2011, the arts commission contracted local artists S-X-L in collaboration with Butzer Architects and Urbanism to design the Skydance Bridge, which was recognized in 2012 by the Americans for the Arts Public Art Network as a top-fifty public art project in America. Although it’s perhaps the most recognizable offspring of 1% for Art, dozens of others have been created, with even more on the way.

“The benefits of public art [are] more than economic,” says Kienzle. “The pride and social-connectedness these beautiful and aspirational assets bring are now seen as priceless.”

Civics CLASS



JOHN IERNIGAN

Charles and Renate Wiggin

PHILANTHROPISTS
CHARLES AND
RENATE WIGGIN USE
THEIR PASSIONS FOR
HISTORY, MUSIC, AND
GIVING TO SUPPORT
OKLAHOMA CITY

BY BRENDAN HOOVER

AS NEWLYWEDS, Charles and Renate Wiggin came to Oklahoma City in 1978, when Charles took a position managing a commercial real-estate development office. Renate worked as a stockbroker. In 1981, they came to a crossroads, and they made their decision. “We had a choice. Renate quit her job, and then I quit my job, so there we were, two people in the household with no income,” he says. Charles Wiggin started his own local firm, drawing no income at first due to overhead expenses. Renate Wiggin worked with him for ten years. They raised their son, putting down roots in Oklahoma City. As time went on and their successes

mounted, they felt compelled to give back, giving time and money to support numerous philanthropic organizations. “Our son asked us one time, ‘Why do you give?’” says Charles Wiggin. “We said, ‘Because we believe in it.’ And I know it was the right answer when he said, ‘Okay, I get it.’”

Enthralled with the story of Oklahoma City’s birth on April 22, 1889, Charles Wiggin worked with historian Michael J. Hightower and Oklahoma Historical Society executive director Dr. Bob Blackburn to create the ‘89er Trail, a series of twenty-eight markers that lead visitors on a historical tour of downtown Oklahoma City. The Wiggins established a fund at the Oklahoma City Community Foundation to finance the project. The final two markers will be installed as current downtown construction clears, and a visitor’s center is planned.

“When anybody asks me about the Land Run of 1889 and its impact on Oklahoma City, I direct them to Chuck. He is now the content specialist on the topic, a historian disguised as a businessman,” says Blackburn. “Chuck and Renate have a deep-seated sense of service to the community.”

The Wiggins have been longtime volunteers, board members, and donors supporting the Oklahoma City

Philharmonic, and recently established the Wiggin Family Concert Fund for new music. Passionate about classical music, Renate Wiggin is a past board president.

“The Wiggins are such a valued and integral part of our organization,” says Susan Webb, Oklahoma City Philharmonic director of marketing and public relations. “All their ongoing

“
*Chuck and Renate
have a deep-seated
sense of service to the
community.*

”
support and engagement ensure not only vibrant musical offerings this year, but fresh new initiatives for many years to come. We are deeply grateful for the positive spirit of support they bring.” Renate Wiggin also co-founded Positively Paseo, a nonprofit community-housing development organization that works to revive urban core neighborhoods in Oklahoma City. The organization began its work more than twenty years ago in the Paseo Historic District and has since moved on

to rehabilitate historic homes and vacant land to increase urban homeownership in three other neighborhoods. “The best way to think of our mission is, we build neighborhoods,” she says. Renate Wiggin was instrumental in efforts to revitalize Oklahoma City’s historic Wilson Arts Integration Elementary, a top-performing school whose philosophy of arts-integration education has been nationally recognized.

Among their other philanthropic interests, Charles Wiggin serves as presidential adviser on the board of directors for the Rotary Club of Oklahoma City, and he is treasurer for the Oklahoma City Museum of Art’s board of trustees. Renate Wiggin is a longtime member of both the OCCF’s Margaret Annis Boys Trust and the Parks and Public Space Initiative committee, which awards grants for public beautification projects.

“Although Chuck and Renate Wiggin are not natives of Oklahoma, they have embraced the history and culture of Oklahoma City with great enthusiasm” says Nancy Anthony, OCCF president. “From the history of the Land Run to the celebration of great music, the Wiggins have helped the community learn and enjoy some of its unique and interesting stories.”

The BOOK REPORT

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



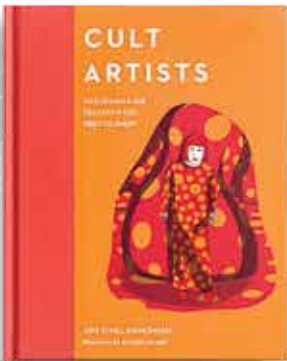
Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud

Martin Gayford / \$17
It's an honor to be asked to sit for a portrait by Lucian Freud, arguably one of the greatest artists of the twentieth century. Martin Gayford, author and art critic for the weekly news magazine *The Spectator*, chronicles the process of sitting for and with an artist for a long period of time and then, of course, the final result.



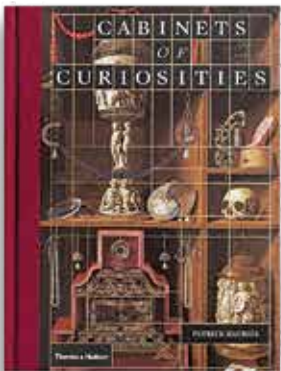
William Morris's Flowers

Rowan Bain / \$20
This lush book presents more than 100 of William Morris' illustrations. A major figure in the Arts and Crafts movement in the nineteenth century, Morris is best known for his intricate flower pattern. Inspired by his garden in Kent, Renaissance tapestries, and medieval manuscripts, his illustrations continue to influence interior and textile designers.



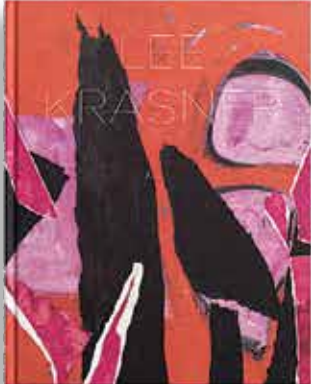
Cult Artists: 50 Cutting-Edge Creatives You Need to Know

Ana Finel Honigman / \$17
This book is a wonderful and plain-spoken introduction to major figures in modern and contemporary art. While the definition of "cult artist" is up for debate, there is no denying that the fifty creative geniuses in *Cult Artists* have left an indelible mark on the art world.



Cabinets of Curiosities

Patrick Mauriès / \$35
For centuries humans have been collecting shells, coins, rocks, and various totems that we come across in daily life. In the seventeenth century, collections were displayed in both ornate rooms and large suites. This book traces existing and storied collections with detailed photos, drawings, and essays.



Lee Krasner

Eleanor Nairne / \$50
Lee Krasner has been long-overlooked as a painter. Overshadowed by her husband, Jackson Pollock, Krasner was a pioneer of the abstract expressionist movement of the 1940s. This beautifully designed and richly informative book coincides with a major retrospective at the Barbican Art Gallery in London.



To the Max: Max Weitzenhoffer's Magical Trip from Oklahoma to New York and London—and Back

Tom Lindley / \$35
A proud third-generation Oklahoman (and Kirkpatrick Foundation trustee), Max Weitzenhoffer made an unconventional journey into showbiz, eventually producing hits on Broadway and London's West End. This book follows Weitzenhoffer's risks and rewards in the worlds of theatre and art.



Ludwig Bemelmans

Quentin Blake and Laurie Britton-Newell / \$30
Ludwig Bemelmans is best known as the creator and illustrator of the popular children's book *Madeline*. Bemelmans was also a commercial illustrator and cartoonist working steadily in the 1940s and 1950s. This book, part of a series highlighting notable illustrators, includes unpublished sketches and photographs from the artist's archives.



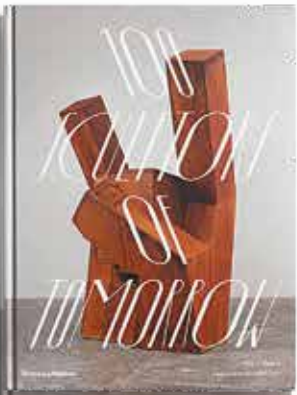
The World Exists to Be Put on a Postcard: Artists' Postcards from 1960 to Now

Jeremy Cooper / \$30
Whether because of its ephemeral nature, or the inexpensive printing methods, postcards are a favorite medium for visual artists. This book reprints and revisits postcards created by an array of contemporary art luminaries such as Yoko Ono, Guerilla Girls, and David Shrigley.



Stone

William Hall / \$50
Reflecting upon the most important and versatile building block of our modern world (literally!), *Stone* features more than 170 buildings and monuments, from ancient structures to modern-day icons, spanning the globe. This book is beautifully designed and thoroughly engaging for even the most novice admirer of architectural wonders.



100 Sculptors of Tomorrow

Kurt Beers / \$60
After a jury of well-respected art-world aficionados combed through entries from thousands of artists responding to an open call, this book was compiled to showcase the 100 most exciting up-and-coming sculptors from more than thirty countries and six continents.

PHILOSOPHY

Solastalgia | (sōl a stāl'jə, nə-) n.

Distress caused by climate change that directly affects a person's habitat. Solastalgia is exacerbated by sense of powerlessness over environmental changes, which may be brought on by natural occurrences, such as a volcanic eruption, or by man-made changes, such as deforestation. Environmental philosopher Glenn Albrecht of Australia coined the term in 2005.

Making Connections

The number of visitors at an airport could make any museum curator jealous. And sometimes so can the art. Over the past couple decades, airports have increasingly added paintings, sculptures, and hanging installations to add a bit of wonder to the otherwise mundane act of catching a flight.

Jewel Changi Airport

CHANGI, SINGAPORE | Frequently voted the world's best airport, Changi recently upped the ante with a new \$1.25 billion hub which has become a city attraction in itself. Designed by Safdie Architects—who've earned their reputation with grandiose, cutting-edge urban projects like the city's tower-topping, boat-shaped SkyPark, seen in the film *Crazy Rich Asians*, and the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Jewel is part mall, part entertainment center, part art installation. Its heart is a seven-story, free-standing waterfall surrounded by terraced gardens of more than 100,000 trees and shrubs.



Espace Musées at Charles de Gaulle Airport

PARIS, FRANCE | This walk-through gallery space opened in 2012 and has some impressive partnerships for its twice-yearly exhibits; past collaborators include the Musée Rodin. Currently, it has paired with the Musée du Quai Branly–Jacques Chirac with paintings and artifacts in a tribute to African, Oceanic, and Native American cultures.



Rijksmuseum Schiphol at Amsterdam Airport Schiphol

AMSTERDAM, NETHERLANDS | The first museum to open a branch in an airport, Holland’s popular Rijksmuseum has set up this tasteful satellite, which features ten Dutch works, most from the seventeenth century, including Rembrandt’s cheerful *Laughing Young Man*. (It was likely painted by a pupil but supposedly depicts the famed artist.) It is open twenty-four hours a day and free. Spend about five minutes admiring each piece, and you are an hour closer to your flight Located past security, it sits between Lounge 2 and 3.



Jaya He GVK New Museum at Chhatrapati Shivaji Maharaj International Airport

MUMBAI, INDIA | Everywhere you look in the sprawling T2 international terminal are mind-blowing details, color, sounds, magic—in the form of eleventh-century artifacts, Nagaland totems, Bollywood prints, and eighteen-foot-tall dioramas pieced together by 1,200 nationwide artists during a six-year project. The goal, as the name “Jaya He” indicates, is delivering “Glory to Thee” for the airport’s fifty million annual visitors. Half-hour tours are available if you call ahead.



Vancouver International Airport

VANCOUVER, BRITISH COLUMBIA | Canada’s greatest airport is filled with breathtaking art from First Nations traditions of the region: giant cedar carved totems, and cobalt-blue glass poles representing rivers. Above the enormous aquarium, the Orca Chief and the Kelp Forest are etched from glass. Keep an eye out for the annual displays of local art students who’ve won scholarships from the airport’s ongoing YVR Art Foundation.



San Francisco International Airport

SAN FRANCISCO, CALIFORNIA | Opened in 1980, the SFO Museum features twenty themed galleries that pepper the walkways and overlook escalators on either side of security. Most are rotating exhibits, such as Alejandro Durán’s *Washed Up*, which ponders the effect of plastic on the environment (through December 5). Another choice is the Aviation Museum & Library in the public-access area of the International Terminal, where there’s a 1930s-style passenger lobby and dozens of exhibits.



Hamad International Airport

DOHA, QATAR | A meager desert village until the oil boom, Doha has built an airport that doubles as a museum featuring a couple dozen oversize sculptures and bronze-figure playgrounds that are impossible to miss. The heart of it all, set where the concourses meet, is the slumping *Untitled (Lamp/Bear)*, a twenty-ton, twenty-three-foot-tall bronze bear made by Urs Fischer. It’s sure to get a lot of attention during the 2022 World Cup here.



Albuquerque International Sunport

ALBUQUERQUE, NEW MEXICO | A car can be a canvas, according to Albuquerque’s *Lowriders and Hot Rods: Car Culture of Northern New Mexico*. The exhibit celebrates Nuevomexicano culture with an array of photos (with help from the New Mexico History Museum) and a 1964 Chevy Impala. The exhibit rotates every three months and joins the 113-piece permanent art collection of Native American, Hispanic, and Southwestern works overseen by Max Baptiste, who has taken on the airport’s newly added role of art curator.



The TWA Hotel at John F. Kennedy Airport

NEW YORK, NEW YORK | In the early 1960s, architect Eero Saarinen transformed New York’s then-named Idlewild Airport by adding the space-age, swooping design of the Trans World Airlines terminal. Now, after an eighteen-year hiatus—thankfully, no one had the heart to tear it down—it has reopened as the TWA Hotel. You can party like it’s 1962 by having a drink in the red-carpeted lounge, getting a room (a four-hour stay is \$149), or peeking at old TWA uniforms assembled by the New York Historical Society.

By ROBERT REID

20 YEARS OF CONTEM

MODERN ART MUSEUM OF FORT WORTH

Fort Worth, Texas / 2002 (originally opened 1892)

The Modern Art Museum of Fort Worth had various names and locations dating back to the late-nineteenth century before opening in its Cultural District space. Its Tadao Ando-designed building overlooks a vast reflecting pool; within, its galleries feature an impressive permanent collection of modern and contemporary work, with exhibitions, films, and performances highlighting historical figures and cutting-edge artists.

DIA:BEACON

Beacon, New York / 2003 (Dia Art Foundation, 1974)

In 2003, the Dia Art Foundation opened Dia:Beacon in an abandoned box-printing factory overlooking the Hudson River. The 300,000-square-foot building has galleries dedicated to the work of individual artists, such as large-scale installations by Dan Flavin, Richard Serra, and Michael Heizer, as well as exhibitions that reflect the foundation's mission of preserving art projects.

DE YOUNG MUSEUM

San Francisco, California / 2005

Located in San Francisco's lush Golden Gate Park, the de Young Museum has exhibited fine arts since 1895. In 2005, the institution reopened in a Herzog & de Meuron-designed facility that considers art, architecture, and landscape in its structure, where shows regularly highlight leading contemporary artists and the legacy of modern art.

MUSEUM OF CONTEMPORARY ART DETROIT

Detroit, Michigan / 2006

Museum of Contemporary Art Detroit is located in a former auto dealership and uses this 22,000-square-foot building to experiment with a breadth of contemporary creativity, from visual art and literature to music and performance. Its grounds include the late artist Mike Kelley's *Mobile Homestead*, a replica of his childhood home that hosts community programming.



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Miller Institute for Contemporary Art

Pittsburgh, Pennsylvania / 2000

Originally opened as the Regina Gouger Miller Gallery at Carnegie Mellon University, the Miller Institute for Contemporary Art re-branded in 2018 to broaden its focus beyond traditional gallery exhibitions. Its innovative programming highlights emerging talent on campus as well as national and international contemporary artists.

SCAD Museum of Art

Savannah, Georgia / 2002

Part of the Savannah College of Art and Design, the SCAD Museum of Art engages students and the local community in acclaimed contemporary art from around the world. It's housed in a nineteenth-century railway depot which was revitalized in 2011, with a luminous glass tower acting as a beacon for visitors to its galleries.

Aldrich Contemporary Art Museum

Ridgefield, Connecticut / 2004

Founded in 1964, the Aldrich is the only contemporary art museum in Connecticut. Originally constructed in 1783 on Main Street in Ridgefield. The new Aldridge, a 17,000 square-foot facility designed by Charles Mark Hay, opened in 2004.

Institute of Contemporary Art, Boston

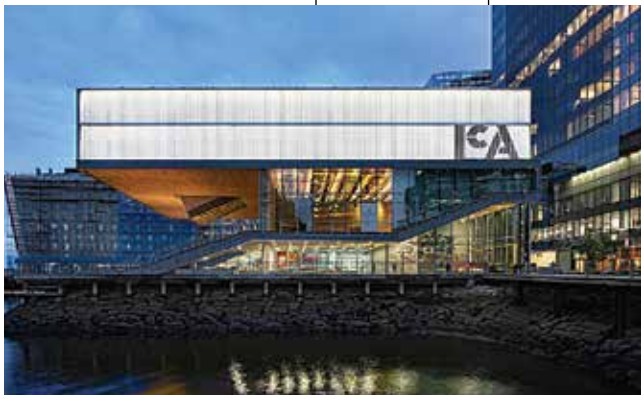
Boston, Massachusetts / 2006 (originally opened in 1936)

Founded in 1936 as a sister institution to New York's Museum of Modern Art, the Institute of Contemporary Art, Boston, reopened in a building designed by Diller Scofidio + Renfro in 2006. Dramatically situated on the Boston waterfront, the museum features solo shows on emerging and established contemporary artists.

Madison Museum of Contemporary Art

Madison, Wisconsin / 2006 (originally opened in 1901)

Reborn as the Madison Museum of Contemporary Art when it opened in its new facility, designed by architect Cesar Pelli in 2006—it includes a rooftop sculpture garden as well as galleries for its permanent collection and rotating contemporary art exhibitions highlighting established and emerging artists with an emphasis on Wisconsin.



Contemporary Art Museum St. Louis

St. Louis, Missouri / 2003

Contemporary Art Museum St. Louis is a non-collecting institution focused on new work from contemporary artists engaging with local and global issues. The CAM dates back to 1980 and in 2003 moved into its monumental concrete and steel building designed by architect Brad Cloepfil.

Station Museum of Contemporary Art

Houston, Texas / 2001

Station Museum of Contemporary Art is privately funded by Ann and Jim Harithas, the latter serving as director of the Contemporary Arts Museum Houston and the Corcoran Gallery of Art in Washington, D.C. The museum specializes in challenging exhibitions that reflect the cultural diversity of Houston, with recent shows tackling global capitalism, imperialism, and marginalization.

Pulitzer Arts Foundation

St. Louis, Missouri / 2001

Designed by Japanese architect Tadao Ando as his first public building in the United States, the Pulitzer Arts Foundation, founded by philanthropists Emily Rauh Pulitzer and Joseph Pulitzer Jr., is a harmonious structure featuring elements of light and water lined with concrete forms. Both contemporary and historic art are exhibited with this space.

Nasher Sculpture Center

Dallas, Texas / 2003

Nasher Sculpture Center, nestled among the skyscrapers in the Arts District of downtown Dallas, is among the world's foremost institutions dedicated to modern and contemporary sculpture. Its radiant Renzo Piano-designed building and garden host trailblazing exhibitions and a strong permanent collection.

Lois & Richard Rosenthal Center for Contemporary Art

Cincinnati, Ohio / 2003 (originally opened 1939)

Cincinnati's Contemporary Arts Center was founded in 1939 as the Modern Art Society. It is one of the first modern art institutions in the country. In 2003, the CAC relocated to the Lois & Richard Rosenthal Center for Contemporary Art, designed by architect Zaha Hadid to host the non-collecting center's timely exhibitions, performances, and programs.

Mesa Arts Center

Mesa, Arizona / 2005

The sprawling Mesa Arts Center includes four theaters and five art galleries along with studio spaces and indoor and outdoor gathering areas. The community-oriented institution was modeled after the colors and geology of the desert, and its landscaped pedestrian promenade—Shadow Walk—invites visitors day and night to experience the complex.

Nasher Museum of Art

Durham, North Carolina / 2005 (originally opened in 1969)

Light filters into the Nasher Museum of Art at Duke University through the 13,000-square-foot glass-and-steel roof of its 2005 building, designed by architect Rafael Viñoly for the institution that dates back to 1969. Five pavilions circle a central courtyard showcasing its exhibitions and collections, with a concentration on elevating artists who have been historically underrepresented in mainstream institutions.

Nerman Museum of Contemporary Art

Overland Park, Kansas / 2007

Visitors to the Nerman Museum of Contemporary Art enter beneath thousands of LED lights in an installation by Leo Villareal embedded in the modernist building, designed by Kyu Sung Woo. The institution is part of Johnson County Community College and brings contemporary art into the everyday activities of the campus through its exhibitions and permanent collection.

New Museum

New York, New York / 2007 (originally opened in 1977)

Founded in 1977, the New Museum debuted its blocky tower on New York's Bowery in 2007, with seven stories of exhibition and programming space. Committed to showcasing new art and new ideas, the boundary-pushing institution recently announced plans for a second building, to be completed by Rem Koolhaas's architecture firm, OMA.

August Wilson African American Cultural Center

Pittsburgh, Pennsylvania / 2009

Presenting both performance and visual art, the August Wilson celebrates the cultural contributions of black Americans locally, nationally, and globally. Its innovative facility, named for the playwright who examined African American life in the twentieth century, gracefully combines a theater, galleries, a studio, a music cafe, and other interdisciplinary event spaces.



TOP ROW: Paradox: *The Body in the Age of AI* at Miller ICA at Carnegie Mellon University, Photograph by David Wharton, Provided by Dia:Beacon, Courtesy of the Fine Arts Museums of San Francisco, Provided by Museum of Contemporary Art Detroit, Provided by Crystal Bridges Museum of American Art, Photograph by Ed Lederman, Provided by Tippet Rise Art Center, Photograph by Iwan Baan BELOW, FROM LEFT: Photograph by Robert Pettus, Photograph by Chuck Choi, Provided by Mana Contemporary, Photograph by Mike Kelly, Rendering by Skyline Ink, Photograph by Dror Baldinger

PORARY ART CENTERS

BY ALLISON MEIER

CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

Bentonville, Arkansas / 2011
Founded by Alice Walton, Crystal Bridges Museum of American Art opened with an encyclopedic approach to the history of American art; in recent years it has experimented with embedding contemporary art in its nineteenth-century galleries and investigating themes like migration, superheroes in culture, and the precariousness of the natural world. Its main building has a series of “bridging” pavilions around two ponds, with surrounding forest trails guiding visitors to permanent structures by Frank Lloyd Wright and Buckminster Fuller.

WHITNEY MUSEUM OF AMERICAN ART

New York, New York / 2015 (originally opened 1930)
When the Metropolitan Museum of Art declined artist and art patron Gertrude Vanderbilt Whitney’s donation of her American art collection, she founded the Whitney Museum of American Art in 1930, now the preeminent institution on modern and contemporary expression in the United States. In 2015, it reopened in a new building designed by architect Renzo Piano, offering panoramic vistas of New York City from a series of outdoor spaces and, within, organizing exhibitions and programs on emerging and established American artists.

TIPPET RISE ART CENTER

Fishtail, Montana / 2016
Colossal sculptures by artists like Alexander Calder and Mark di Suvero dot the 12,000-acre working ranch which the Tippet Rise Art Center, founded by philanthropists and artists Cathy and Peter Halstead, calls home. The cinematic Montana landscape hosts classical concerts and large-scale contemporary sculptures in this unparalleled outdoor space.

THE SHED

New York, New York / 2019
A flexible art hub in the new Hudson Yards development in Manhattan, the Shed is an inventive building with a moving shell that can telescope out from the main structure to create an expanded programming venue. Designed by Diller Scofidio + Renfro, the multipurpose art center embraces a range of contemporary expression, including performance, visual art, music, and interdisciplinary happenings.



Pioneer Works

Brooklyn, New York / 2012
Founded by artist Dustin Yellin in a three-story warehouse on the Brooklyn waterfront, Pioneer Works has a unique perspective on contemporary creativity that traverses art and science. It joins studios and a towering gallery space with a technology lab, virtual-environment lab, garden, and press, with science talks and compelling exhibitions on its diverse calendar of programming.

Museum of Contemporary Art Cleveland

Cleveland, Ohio / 2012 (originally opened in 1968)
The Museum of Contemporary Art Cleveland reopened in a mirrored six-sided building designed by architect Farshid Moussavi. The non-collecting institution is the only facility in the area exclusively dedicated to contemporary art and has an active education program complementing its rotating exhibitions.

The Eli and Edythe Broad Art Museum

East Lansing, Michigan / 2012
Architect Zaha Hadid designed the Eli and Edythe Broad Art Museum which has a façade of pleated stainless steel and glass. It is a modernist statement on the Michigan State University campus. The contemporary art museum supported by donors Eli and Edythe Broad acts as a teaching institution and a creative center for the region.

Aspen Art Museum

Aspen, Colorado / 2014 (originally opened in 1979)
Founded in 1979, the Aspen Art Museum reopened in 2014 in a new building designed by architect Shigeru Ban with an elegant woven wood screen on its exterior and a roof-deck sculpture garden with views of the surrounding mountains. The AAM is dedicated to exhibitions and programs that engage leading national and international contemporary artists in thought-provoking dialogues with the local community.



Center for Maine Contemporary Art

Rockland, Maine / 2016 (originally opened in 1952)
Founded in 1952, the Center for Maine Contemporary Art reopened in 2016 in a new light-filled space designed by architect Toshiko Mori. Initially established to support and exhibit work by artists with connections to Maine, it now hosts national and international artists in noteworthy shows and educational programming.

The Broad

Los Angeles, California / 2015
The Broad’s white lattice-like structure, designed by Diller Scofidio + Renfro, is a bold presence in Downtown Los Angeles, with a strong vision echoed in Eli and Edythe Broad’s art collection. Alongside selections from this major holding of postwar art are exhibitions and events highlighting influential contemporary artists.

Marciano Art Foundation

Los Angeles, California / 2017
Lodged in a former Masonic temple, the Marciano Art Foundation was established to share the contemporary art collection of Guess co-founders Maurice and Paul Marciano. The massive gallery spaces host rotating exhibitions that feature large-scale installations as well as performances, screenings, and talks showcasing how art impacts lives.

Institute of Contemporary Art, Miami

Miami, Florida / 2017 (originally opened in 1996)
Established in 1996, ICA Miami reopened in its new home in Miami’s Design District in 2017. Designed by Aranguren + Gallegos Arquitectos, its cubic building is pocked with triangular perforations, with its experimental structure serving as a gateway to equally ambitious contemporary arts programming that advances local, emerging, and under-recognized artists.



Oklahoma Contemporary Arts Center

Oklahoma City, Oklahoma / 2020 (originally opened 1989)
Founded as City Arts Center in 1989 by Christian Keesee and then-director of Kirkpatrick Foundation Marilyn Myers, the institution provides quality, affordable, arts programming and education. In March 2020, Oklahoma Contemporary Arts Center will move into its new home near downtown. With expanded gallery and educational opportunities, the center will foster a creative connectedness that only exists by bringing culture, artists, and communities together.



Ruby City

San Antonio, Texas / 2019
In 2007, arts patron Linda Pace had a dream of a Ruby City that would be a home to her collection. She shared a sketch with architect Sir David Adjaye, who realized her vision in a downtown San Antonio contemporary art center. Built from rose-hued concrete, it hosts rotating exhibitions as well as pieces from Pace’s collection of more than 900 works.

Mana Contemporary

Jersey City, New Jersey / 2011
Mana Contemporary was founded by businessman Moishe Mana in 2011 to explore the creative process through contemporary art, with campuses in Jersey City, Chicago, and Miami. Its main facility, in Jersey City, is a former tobacco warehouse that incorporates studios, galleries, and performance spaces in one hub fostering collaboration and experimentation.

Pérez Art Museum Miami

Miami, Florida / 2013 (originally opened in 1984)
Established in 1984, the Pérez Art Museum Miami reopened in 2013 in a new waterfront space designed by Herzog and de Meuron. The museum has initiated large-scale public art installations, including Christo and Jeanne-Claude’s *Surrounded Islands*, and hosts a permanent collection and stimulating exhibitions on major contemporary artists.



ANDY WARHOL
Endangered Species: Bighorn Ram (1983)



WARHOL-MANIA

The patron saint of contemporary art, Andy Warhol (1928–1987) remains as relevant as ever. His work is traveling the country, and his influence looms far and wide.

Andy Warhol

G O N E W E S T

ANDY WARHOL, one of the most iconic artists of the twentieth century, needs little introduction. His vivid screen prints of consumer products and celebrities have become so omnipresent and his style so influential that his name and philosophy might as well be shorthand for the entire Pop Art movement.

What is unknown to many, however, was Warhol’s intense fascination with the American West, its history, and the larger-than-life folk heroes who pioneered and inhabited it. The National Cowboy & Western Heritage Museum will host *Warhol and the West* from January 31 through May 10, 2020. The exhibit contains the artist’s *Cowboys & Indians* portfolio, one of his last major projects before his death in 1987, with portraits that include iconic Western figures Geronimo, John Wayne, and Annie Oakley.

According to the exhibition’s curator, Michael Grauer, visitors can explore “thirty-three artworks by Warhol...and more than 140 items in the exhibit,” including related personal items and pieces from Warhol’s own collection of Western art. —L U C A S D U N N

ON TOUR | Warhol Exhibitions

WARHOL AND THE WEST | Through December 31, 2019

Booth Western Art Museum, *Cartersville, Georgia*

WARHOL AND THE WEST | January 31–May 10, 2020

National Cowboy & Western Heritage Museum, *Oklahoma City, Oklahoma*

THE CHELSEA GIRLS EXPLODED | Through March 22, 2020

The Andy Warhol Museum, *Pittsburgh, Pennsylvania*

WARHOL AND THE AMIGA | Ongoing

The Andy Warhol Museum, *Pittsburgh, Pennsylvania*

ANDY WARHOL: REVELATION | Through February 16, 2020

The Andy Warhol Museum, *Pittsburgh, Pennsylvania*

ANDY WARHOL—FROM A TO B AND BACK AGAIN | Through January 26, 2020

Art Institute of Chicago, *Chicago, Illinois*

PHOTO REVOLUTION: ANDY WARHOL TO CINDY SHERMAN | Through February 16, 2020

Worcester Art Museum, *Worcester, Massachusetts*

ANDY WARHOL: SHADOWS | Through 2020

Dia:Beacon, *Beacon, New York*

POP POWER FROM WARHOL TO KOONS | Through March 8, 2020

Taubman Museum of Art, *Roanoke, Virginia*

ANDY WARHOL: REVELATION | April 3–August 21, 2020

Speed Art Museum, *Louisville, Kentucky*

POP POWER FROM WARHOL TO KOONS | June 6–September 13, 2020

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

► ANDY WARHOL

Cowboys and Indians: Annie Oakley (1986)



Andy Warhol

THE MAN FROM OKLAHOMA

Harold Stevenson was on the Pop Art periphery



Harold Stevenson in his studio in 1964.

In 1963 the Guggenheim refused to show what would later become one of its most popular acquired artworks. *The New Adam* (1962), a sprawling male nude, is painted across nine linen panels making up a nearly forty-foot-long work. This intimate and controversial piece by artist Harold Stevenson was considered for an early Pop Art exhibition with the likes of Andy Warhol, Robert Rauschenberg, and Roy Lichtenstein, but was rejected for fear of being too distracting from the rest of the show. It's moments like these that pushed Stevenson's work to the periphery of Pop Art's rise, but scholar and fellow

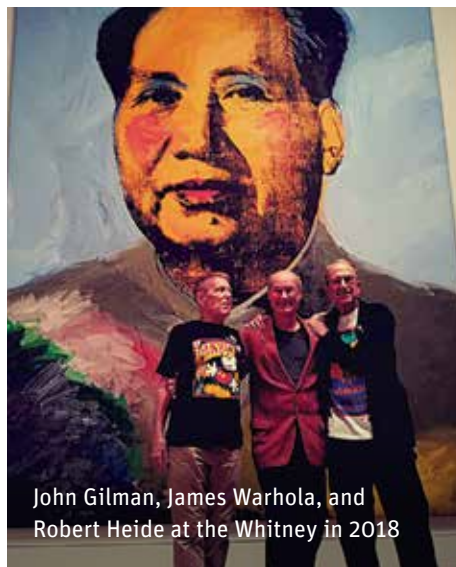
Oklahoman Dr. Dian Jordan is working to give the late Stevenson a push into the spotlight.

Stevenson, a University of Oklahoma art-school dropout, moved to New York in 1947, the same year Andy Warhol did. Jordan says they became fast friends, and Stevenson even influenced Warhol's work. In 1964, Warhol produced a film about Stevenson, titled *Harold*. Jordan says Stevenson leaned into his roots upon arriving in the city, and became known as "the man from Oklahoma," as he broke into the art scene.

Jordan has located paintings of his that landed in the homes of McCurtain County residents and other locals for an upcoming exhibition in his hometown of Idabel. In addition to the portraits Stevenson painted of his neighbors, the Smithsonian and the Oklahoma City Museum of Art will be lending to the show Stevenson works they've acquired—important pieces that Jordan says speak to the artist's legacy. "[Stevenson's] story is incredible," Jordan says. "I want the locals to know they have something, that someone they know is part of the national treasures of art." The exhibition is set to open March 10, 2020, at the Museum of the Red River. — K E L L Y R O G E R S

MEMOIR

FACTORY FRIENDS



John Gilman, James Warhola, and Robert Heide at the Whitney in 2018

From fifteen minutes to fifteen months, Andy Warhol finally received his due in the museum world. The most comprehensive Warhol art retrospective ever assembled, *Andy Warhol—From A to B and Back Again* opened at the Whitney Museum of American Art in November 2019 and then moved to the San Francisco Museum of Modern Art through September 2019. Donna De Salvo, former chief curator at the Whitney and curator of *From A to B and Back Again*, later told me, "I'm going to repeat the show in Chicago with a team of curators, but the core will be the same. Our hardworking teams will re-create the Warhol exhibit a third time at the Art Institute of Chicago [through January 2020]."

For me, the latest hurrah began on August 9, 2018, when the Whitney staged a big birthday party for Andy's nintieth (his actual birthday is August 6, 1945, the same date the US dropped the atom bomb on Hiroshima). Claire Henry, assistant curator at the Whitney who is writing the catalogue raisonné of Andy Warhol's films, invited me. We were working together for some time, discussing the making of Warhol's 1965 film, *The Bed*, which I had written.

At the party, De Salvo introduced me to a reporter from the *New Yorker* who was writing a piece for Talk of the Town. Suddenly, a few weeks later, I had my own fifteen minutes of fame in the legendary magazine: "Upstairs, De Salvo encountered the playwright Robert Heide (seersucker

suit, Campbells soup-can T-shirt, cane) and his partner, John Gilman (*Interview*—cover shirt)."

My script for Andy and Edie Sedgwick entitled *The Death of Lupe Velez* (Lupe, it was ultimately called) was shot in color and has become one of Warhol's most popular films. As for *The Bed*, after its premiere as a split-screen black-and-white collaboration between me and Andy at Jonas Mekas' Film-Makers' Cinematheque, the film went into one of Andy's vaults and was only recently unearthed for purposes of study, scanning, and digitization by the Museum of Modern Art, the Warhol Museum in Pittsburgh, and the Whitney.

My collection of plays, *Robert Heide 25 Plays* (Fast Books, 2017), contains the play version of *The Bed* and the film script of *The Death of Lupe Velez* as well as a new play, *I Shop: Andy Warhol* about Andy's well-known mania for collecting Americana.

The preview party at the Whitney on November 6, 2018, was also a flurry of press and famous Factory superstar Warholites, including Bibbe Hansen (daughter of Pop artist Al Hansen), Mary Woronov, Penelope Palmer (youngest of the Screen Test stars and daughter of Vogue cover model Ivy Nicholson), *Interview* editor and *Vanity Fair* writer Bob Colacello, Andy's nephew artist James Warhola, and Warhol biographer Blake Gopnik, whose book on Warhol will be published in 2020.

Not at the preview, of course, were those who have passed away, many of whom were my friends and are greatly missed, including Ultra Violet, Billy Name, Taylor Mead, Lou Reed, and Ingrid Superstar. The first fifty years of the twentieth century are given to Pablo Picasso, and the second half and possibly this ongoing century belong to Andy Warhol. —ROBERT HEIDE



Robert Heide and Donna de Salvo



TAP MASTER

AYODELE CASEL—internationally acclaimed tap artist and educator born in the Bronx and raised in Puerto Rico—is riding especially high this year. In September, New York’s Joyce Theater presented her world premiere collaboration with four-time Grammy-winning Afro-Latin jazz artist Arturo O’Farrill. Casel was named the 2019–2020 Frances B. Cashin fellow at

the Radcliffe Institute for Advanced Study at Harvard University, where lucky students will draw from her scholarship of tap’s cultural roots while she researches and readies her next narrative work. Dance writer **EVA YAA ASANTEWAA** recently caught up with Casel to learn more about her inspiration (including Gregory Hines) and the new future of tap.

EVA YAA ASANTEWAA: *I’ve been a fan of your wonderful musicianship as a dancer, and also your activism and advocacy for the art. How did you get your start in tap?*

AYODELE CASEL: When I was nine, I moved to Puerto Rico to live with my grandparents, and I didn’t speak Spanish at all. I remember being there and feeling really at a loss and isolated because I couldn’t express myself. Of course, children learn language quickly, and I was fine a few months after that. I lived there for six years, and when I came back to New York, I had been out of practice with my English, so I remembered going into high school as a sophomore and also feeling like, Oh, gosh, am I saying the right word? Is this the right definition?

Shortly after that, I saw Fred Astaire and Ginger Rogers for the very first time, and I was completely enchanted by them. I was so intrigued by how they were moving their feet and the sound. I tried to teach myself how to do it by watching them, to varying degrees of success. Then as an acting major in NYU, I had the opportunity to take my very first tap class as a movement course. I was so excited! I

went to Payless Shoe Source to buy myself some tap shoes—even though they don’t sell tap shoes. I wanted them to look like Ginger Rogers’ shoes in *Follow the Fleet*. So I got something that sort of looked like it, and I had taps put on, and I entered my first tap class and it was so great. About a year into that, I had a mutual friend of Baakari Wilder who was, like, Oh, you two should meet because he taps and you clearly love tap dancing.

EY: Yeah!

AC: Baakari said let’s meet at Fazil’s and then we’ll jam. I get there, and I hear Baakari warming up and I remember looking up from tying my shoe laces, like, Oh, my God, wait a minute. This is not what I have been doing at all. It changed everything for me from that moment on because I learned tap dancing is not a series of steps. Tap dancing is expression, it’s communication, and it comes from this legacy of incredible dancers. I remember him saying, Do you know Gregory Hines? Do you know the Nicholas Brothers? Do you know Savion Glover? Do you know Jimmy Slyde? and of course I

knew none of them. As the list went on, I realized that this thing that I was so drawn to was really connected to a rich and sophisticated history that African-American people were at the forefront of. For me as a black and Puerto Rican girl from the Bronx who, like, idolized Ginger Rogers, I knew and felt that there was no way that I would ever be seen as that.

EY: *Fazil’s was significant in the development of tap, specifically in New York City, for many artists.*

AC: Fazil’s was this magical studio on Forty-Seventh Street and Eighth Avenue that you could describe as a little dark and a little rickety. But it was incredible because it was a space where percussive dancers were able to go in and really work out. They could go in there for, I think it was \$8 an hour, like, something super-economical.

You’d wait for your turn to get into that room, and people would come out of there sweating, and then you would just go in and do your own workout. And everywhere in those three or four floors were soloists and people gathering to work with one

other person. There were classes with flamencos, too. It was great because the spirit and the energy of the place was filled with discipline and people reaching for something.

I miss that so much because there were no auditions. Nobody was saying, Oh, you can’t tap here, or There’s yoga underneath you so you can’t dance here after a certain time. There were just no limitations. You went there to really dance. I miss that for sure.

Percussive artists have been marginalized from these dance spaces, and it’s a crime. We are literally cutting off the cord to an art form as it relates to other people seeing and experiencing our work. It’s important to educate people on why it’s important to have, for example, wood floors—because [marley board] hurts our hips, because of the integrity of the sound. All of these reasons should be heard and it’s important.

EY: *Tell us about teachers who were meaningful to you and perhaps mentors whose sense of not just technique, not just the dance, but how to build a career, how to sustain a career, may have influenced you.*



PATRICK RANDAK

AC: Gregory Hines became one of my dear mentors. Whenever he'd come to New York, he'd call me and we'd go dance. I think of him every day. I am so grateful to have had him around because he, to me, was the epitome of generosity and love. For me specifically, championing our development and our growth even though at the time, I mean, I had been dancing for, like, maybe three or four years, but I could just see and feel his support and his love. I am so thankful to him! He was such a giant of a celebrity who, as an artist, really took the time to invest in young people. It was a really formative experience and not only did he do it for us personally, but he did it for the entire art form. I think a large part of who I am as an artist is because of him, and I would say his influence on me is more about how he was as a person.

EY: Plus he was an all-around performer.

AC: He was masterful. His light was very bright. Ted Levy was another one of my mentors. In the 1990s, he was running what we called Funk U—Funk University. It was a training ground for young men of color to

enter *Bring in Da Noise, Bring in Da Funk* because at the time there weren't many people who could really do that work. Nobody was really understanding improvisation and musicality, and the technique of the work that Savion [Glover] was doing. And so Ted was tasked with training young promising men. He saw me hanging around that studio on Lafayette across from the Public Theater, and I showed up enough times that he was, like, Okay, you can come in, and he allowed me to be a part of it.

Ted held us to a standard. We would work on technique. We worked on combinations. We worked on improvisation, performance, history. We watched footage. He gave us so much guidance, and we were sweaty and tired and we loved it, you know.

EY: Is there something about tap that you wish more people were aware of or could appreciate more?

AC: It's serious business, it's fun, and it's entertaining. It's exciting, and

it's enchanting and magical. And it's also a highly sophisticated form requiring a lot of commitment, a lot of discipline, and to do it well, it requires a lot of talent. There's this energy that has transferred from King Rastus Brown to John Bubbles to Bill Robinson to Baby Laurence. There's no way anybody can become a truly excellent tap dancer without delving into its connection to jazz music.

EY: Absolutely. What are you looking at and getting excited about in the tap field today? What's new and exciting and interesting?

AC: Finally, women are being presented consistently in these institutions. It can't be overstated. When I think about the Jeni Le Gons, the Lois Brights, the Louise Madisons, the Juanita Pitts, all of those women who didn't get the same opportunity that we have gotten because of racial discrimination, because of gender inequality, because of politics at the

time, it's a real blessing for us to be able to enjoy these moments. I used to feel guilty because I felt like I've had a great career and it's been fun. I used to feel bad thinking that we don't have any footage of Louise Madison, that we only have one clip of Lois Bright—who was brilliant—that we have one small clip of Juanita Pitts, who was equally talented, and you could see that in thirty seconds. I can't change that, but what I can do is bring them with me everywhere I go. That's why I always speak their names.

EY: Lastly, tell me about your fellowship at Harvard University.

AC: I have been named a Radcliffe fellow for the 2019-2020 academic season. This is the first time for me, as an artist, to be able to focus for ten months time. To be paid to work on your work is a special luxury that I've never been afforded. I'm very much looking forward to it. I plan on using every resource I possibly can at Harvard while I'm there and delving into writing another theatrical work. I'm probably the first tap dancer to be given that honor, and I'm so thrilled. ✕

It's easy to get lost in the marble halls and presidential portraits that have defined the architectural and artistic aesthetic of the nation's capital. But dig a little deeper, and it becomes clear that a steady spring of contemporary perspectives flows throughout the District.

CULTURAL CAPITAL

WASHINGTON, D.C.



▲ Dan Graham's *For Gordon Bunshaft* (2007), a reference to the Hirshhorn's architect, anchors the museum's Sculpture Garden with a triangular structure of wood, mirror, steel, and stone.



▲ Alicja Kwade's *WeltenLinie* (2018) is one of two perception-shifting, large-scale installations on view in *Feel the Sun in Your Mouth: Recent Acquisitions*, which runs through February 2020 at the Hirshhorn.

Hirshhorn Museum and Sculpture Garden

7TH STREET SW AND INDEPENDENCE AVE SW

DESIGNED BY ARCHITECT Gordon Bunshaft and opened in 1974, the Hirshhorn Museum's drum-shaped home is situated perfectly between the US Capitol and the Washington Monument.

Also part of the Hirshhorn's ambitious fall lineup is *Feel the Sun in Your Mouth: Recent Acquisitions*. The thoughtful debut of more than two dozen works from the Hirshhorn collection aims to shine a light on the interconnectedness between the world and ourselves through artists' global perspectives. "One such thread that became visible

almost immediately was art that evokes a heightened awareness of bodily sensation through a poetic conflation of the natural and the man-made," says assistant curator Betsy Johnson of how the exhibition took shape. "On some level, many of the artists on view in *Feel the Sun in Your Mouth: Recent Acquisitions* seem to be exploring where and how the romantic sublime still exists today. We regularly experience a separation of body and mind today that is the by-product of the frenetic pace of life and our simultaneous existence in

both virtual and terrestrial realms. These artists seem to be looking for a way to reintegrate body and mind without yearning for the past but rather by embracing the palimpsest of the present moment."

Artist and architect Hiroshi Sugimoto has been tapped to lead the upcoming renovation of the museum's Sculpture Garden. Spanning works from August Rodin to Yayoi Kusama, the garden is one of D.C.'s tucked-away gems. It's small, but it begs the visitor to put down a picnic blanket and stay awhile.

Words and photographs by
CAROLINE WERTZ



The Phillips Collection

1600 21ST STREET NW

WELL WORTH THE trip away from the Mall is the Phillips Collection, in the Dupont Circle neighborhood. Boasting the title America's First Museum of Modern Art, the Phillips comprises a maze of intimate galleries in the 1897 home of founder Duncan Phillips and two modern additions to the complex. The meditative Wax Room, by Wolfgang Laib is a small space lined with 440 pounds of golden-hued beeswax and lit by a single uncovered bulb, is the Phillips' first permanently installed artwork since the Rothko Room in 1960.

- ◀ The abstract artworks by Per Kirkeby, Helen Frankenthaler, and Wassily Kandinsky on view in the stately Music Room at the Phillips.



D.C. Alley Museum

N STREET NW AND 9TH STREET NW

HIDDEN WITHIN A city block in the southwest corner of the Shaw neighborhood, Blagden Alley is an H-shaped network of historic alleyways where brick walls and metal doors have become the canvases for local artists. Co-founded by Lisa Marie Thalhammer and Bill Warrell, the D.C. Alley Museum is funded by the D.C. Commission on the Arts and Humanities grant program.

- ◀ The D.C. Alley Museum is comparatively new to the District's arts scene, established in 2015, but it pays homage to a cultural movement in the area that took root much earlier. Pictured here is *Let.Go* (2017) by Rose Jaffe.



National Museum of Women in the Arts

1250 NEW YORK AVENUE NW

THE NEARBY NATIONAL Museum of Women in the Arts offers a femme-focused retreat at the center of a city famous for its monumental tributes to men. Through collections that showcase shared connections and experiences, NMWA aims to celebrate women artists—both historical and contemporary—and open up a dialogue on the gender disparities that have long plagued the art world.

- ◀ Among the highlights at the NMWA: Amy Sberald, *It Made Sense...Mostly In Her Mind* (2011)



National Gallery of Art, East Building

PENNSYLVANIA AVENUE NW AND 4TH STREET NW

A QUICK WALK from the Hirshhorn across the Mall is the I. M. Pei-designed east wing of the National Gallery, home to an expansive collection of the museum's modern and contemporary artworks. Visitors to the East Building's atrium are welcomed by Alexander Calder's hulking steel-and-aluminum mobile, continually changing shape overhead on the whims of air currents.

- ◀ Don't miss the towering *Hahn/Cock* (2013) by Katharina Fritsch on the roof terrace.



ArtSociety

SEEN + SCENE



Leo Manzari and A. J. Jagannath



Jonathan Batista and DaYoung Jung



Jaclyn Walsh and Brandon Koepsell

GREEN BOX ARTS FESTIVAL 2019

Thinking Green

As part of the 2019 **Green Box Arts Festival** guests were treated to multiple performances and workshops at several venues throughout **Green Mountain Falls, Colorado**. This year, artist **Janet Echelman** unveiled **1.8 Green Mountain Falls**, a 150-foot-long floating form made of fishing nets. Patron party participants enjoyed a special performance of Dynamic Duets at Bear Crossing Studio, an outdoor stage surrounded by giant aspen trees.

► **Green Mountain Falls, Colorado**

ART OF BRUNCH 2019

Over Easy

In June, **Oklahoma Contemporary Arts Center** held its third annual **Art of Brunch** at **Campbell Art Park** in Oklahoma City. Surrounded by art installations and live music, guests enjoyed excellent fare and libations from some of Oklahoma City's best brunch spots, including **Stella Modern Italian Cuisine**, **the Pritchard**, **Hatch Early Mood Food**, and **the Jones Assembly**. ▶ **Oklahoma City, Oklahoma**



Denys Drozdyuk and Antonina Skobina

Party-goers at the annual patron party at Green Box Arts Festival enjoyed performances from featured festival dancers. This year marked the eleventh year of installation art and performance in the Rocky Mountains.

LEFT: Amy Miller, Yasmin Ozumerzifon, Leal Zielińska, Janet Johnson, Larry Keigwin, and Nigel Campbell. Shawn Meyers and Becky Schroeder; Erin Hannan, R. Thayer Tutt Jr., Christian Keese, Melani Tutt, Jeff Wooddell, and Laura Hines.



TOM KIMMELL PHOTOGRAPHY



JACLYN BELL



FROM TOP: The Art of Brunch at Campbell Art Park is a fundraiser to ensure that Oklahoma Contemporary remains free and open to the public. **Sue Ann Arnall, Steve Agee, and Kendra Horn; Maghan Potter and Leah Hicks; April Haffner, Jeri Brooks and Heather Powell; Eli and Leslie Hellman; Eddie Walker, Lizette and Drew Williamson;** all enjoyed live art-making with **Short Order Poems** and fashion illustrations from **Leanne Regan Fitzpatrick** on a warm June morning.



FROM TOP: **Rebecca Taylor** and **Louisa McCune** during the *ArtDesk* Conversation; attendees enjoyed box lunch and a beautiful September day in downtown Oklahoma City; **Meredith Downing**, **Cayla Lewis**, **Lauren Dow**, and **Jennifer Scanlan**. **Lisa Pitsiri**, **Amanda Bleakley**, **Michael Morgan**, **Alyce** and **Ron Page** (seated); **William Bird-Melton** and **Gina Foxhoven**. **Jerod Shadid**, **Robbie Kienzle**, **Ariana Hall**, and **Randy Marks**. *The Musical Swings* were a hit with the young and the young at heart.



ARTDESK CONVERSATION

Swing High

The Musical Swings, an interactive public art installation created by the Montreal-based art collective **Daily tous les jours**, was on display in downtown Oklahoma City from September 20 through October 13, 2019. The swings were installed in **Bicentennial Park** as a part of the fiftieth anniversary of the **Oklahoma City Community Foundation**, founded by **John Kirkpatrick** and now led by **Nancy Anthony**. *ArtDesk's* editor in chief **Louisa McCune** hosted an *ArtDesk* Conversation with **Rebecca Taylor**, who is *Daily tous les jours'* product and environment designer, about the piece, which allows visitors to work independently or together to create music. ▶ **Oklahoma City, Oklahoma**

CHANDLER COALE FOR SHEVAUN WILLIAMS



The National Council Meeting

Donors and supporters from **Oklahoma Contemporary Arts Center's National Council** celebrated in New York for the second year, this time at New York's exclusive **Soho House**. The gathering coincided with a national press breakfast announcing the grand opening of Oklahoma Contemporary's new building in March 2020. ▶ **New York, New York**

ABOVE LEFT: **Edwina Sandys**, **Larry Keigwin**, **Tiffany Sweet**, **Jeremiah Davis**, **Jon Sweet**, and **Jeanette Elliott**

ABOVE RIGHT: Guests also included writer **John Gilman**, executive director **Eddie Walker**, *Robb Report* editor **Jim Cholakis**, poet **Emily Raabe**, filmmaker **Paul Devlin**, Kirkpatrick Foundation executive director **Louisa McCune**, *US Weekly's* **Brian Kennedy**, Oklahoma Contemporary board secretary **Kim Bruno**, and founder **Christian Keesee**. Among those not pictured, actor **Matt Dillon**, musician **Lee Ranaldo**, writer **Robert Heide**, and attorney **Ryan E. Long**.

By the Numbers

After six years in print and eighteen issues in the archive, *ArtDesk* has explored contemporary arts, performance, and thought from a variety of perspectives, from local to global.

244 ARTISTS	63 WRITERS	43 ARCHITECTS	206 PHOTOGRAPHERS
551 EXHIBITIONS	2 PHILOSOPHERS	56 DANCERS	12 ANIMALS
18 ART DESKS	279 HAPPENINGS	21 NOTABLE QUOTES	Dogs
Ed Ruscha	16 COCKTAILS	16 CITY GUIDES	Cats
Claes Oldenburg	Old Fashioned	Kansas City	Elephants
Jenny Holzer	Pimm’s Cup	Austin	Bees
Joe Andoe	Scotch and Soda	Bentonville	Tigers
Michael Govan	Cosmopolitan	Telluride	Chickens
Marc Maron	Cider Mule	Jackson Hole	Cows
Rand Elliott	Moscow Mule	Houston	Donkeys
Flavin Judd	Manhattan	Marfa	Sheep
Yoko Ono	Arnold Palmer	Portland, OR	Falcons
Russell Harper	Paloma	Guadalajara	Deer
Abbi Jacobson	White Russian	Des Moines	Fish
Jane Chu	Milk Punch	New Orleans	
Wayne Coyne	Bee’s Knees	Oklahoma City	62 ARTSOCIETY EVENTS
Jim Henson	French 75	New York	134 BOOKS REVIEWED
Matt Dillon	Greyhound	Tulsa	8 PAPER STOCKS
Mat Hoffman	Bloody Bull	Aspen	10 TYPEFACES
Twyla Tharp	The Pink Lady	Washington D.C.	50 STATES ON THE MAILING LIST

In June 2019, *ArtDesk* conducted a reader-response survey of eleven questions to more than 35,000 recipients. This list comprised subscribers to *The Oklahoman* and Oklahoma Contemporary patrons who receive *ArtDesk*. Here, we’re sharing with our readers some of the results. A few complained that the magazine size made it hard to hold, read, and keep, and it had to be folded to fit in the newspaper or mailbox. As one respondent put it: “Sure, it allows larger representations of the art, but it’s ungainly to hold and handle.” The second-most-common complaint is a misunderstanding that they are being charged for it. In fact, *ArtDesk* is a free publication.

WHAT ARE SOME WORDS THAT YOU WOULD USE TO DESCRIBE ARTDESK MAGAZINE?

BIG	CREATIVE	INSPIRING
BEAUTIFUL	EDUCATIONAL	INTERESTING
COLORFUL	INFORMATIVE	VISUALLY APPEALING
CONTEMPORARY	INNOVATIVE	WELL-DONE

READER RESPONSE

“Opens readers up to other styles, events, and subjects they might not encounter on a regular basis.”

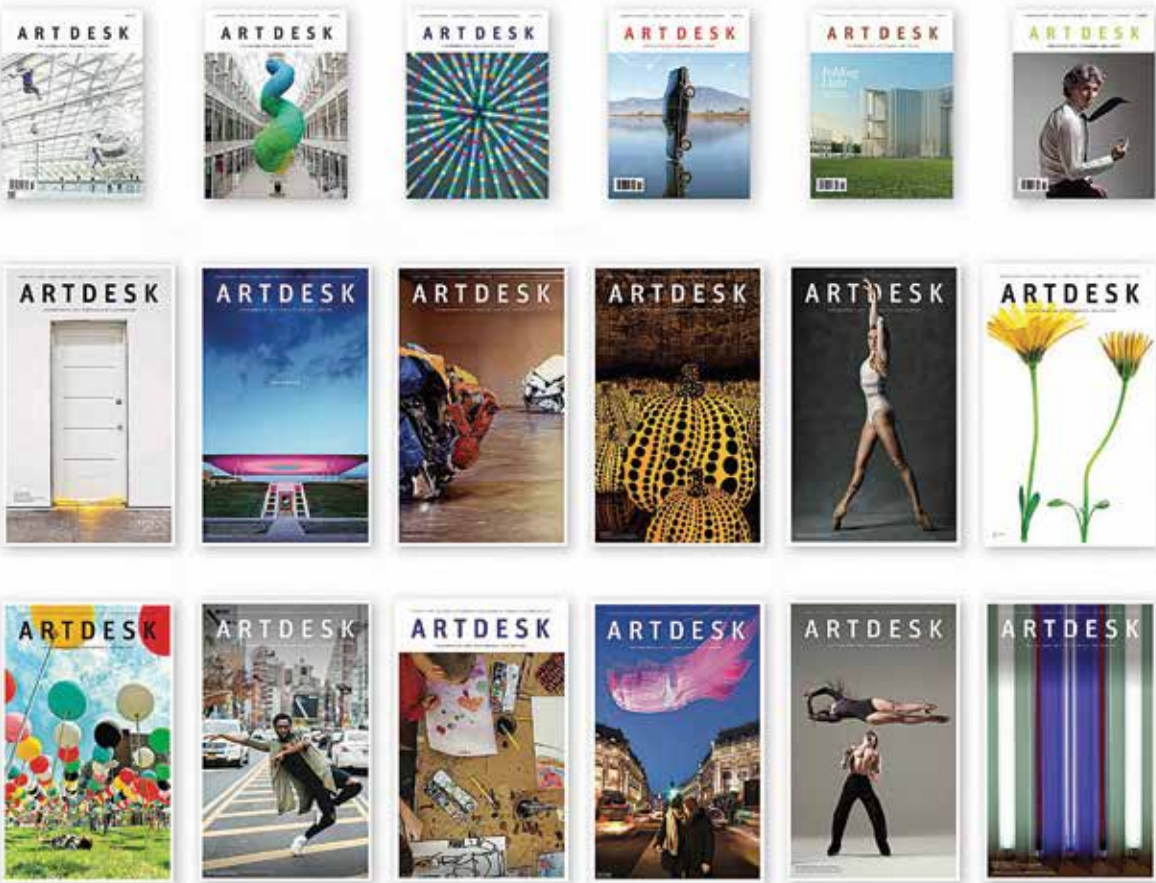
“I can read about people, places, and ideas that I probably would not read otherwise. I love the back-of-the-book feature on artistic people and their work space/desk.”

“The apparent connection it makes between what’s going on in OKC with goings-on in NYC and other large metropolitan cities.”

“I sit on the floor with my coffee and slowly read and turn the pages—making notes on my phone about a show that might be in my travel schedule.”

“I like hearing about regional and local art updates while tying it into the greater American art world.”

“It’s a brave stab at upping the art game in Oklahoma City without mentioning the words Chihuly or cowboy.”



Contributors



DENISE DUONG is a Vietnamese American artist and muralist from Oklahoma City. Her narrative works on canvas are created with acrylic paint, paper, watercolor, and ink. The allegory in her works are narrated through the characters. When Duong is not in her Oklahoma City studio painting, you can find her somewhere in the world drawing or water coloring, painting on walls indoor and out.



EVA YAA ASANTEWAA is the curatorial director for Gibney Dance, a performance space and a center for activism. Yaa Asantewaa is also a writer and community educator. Since 1976, she has written about dance for publications such as *Dance Magazine*, *The Village Voice*, *Gay City News*, *Time Out New York*, and the *Dance Enthusiast*. She launched her widely read blog on the arts, *InfiniteBody*, in 2007.



TWYLA THARP founded her dance company, Twyla Tharp Dance, in 1965. By combining different forms of movement—such as jazz, ballet, boxing, and inventions of her own making—Tharp’s work expands the boundaries of ballet and modern dance. She has choreographed more than 160 works. She has received one Tony Award, two Emmy Awards, nineteen honorary doctorates, the Vietnam Veterans of America President’s Award, the 2004 National Medal of the Arts, the 2008 Jerome Robbins Prize, and a 2008 Kennedy Center Honor.

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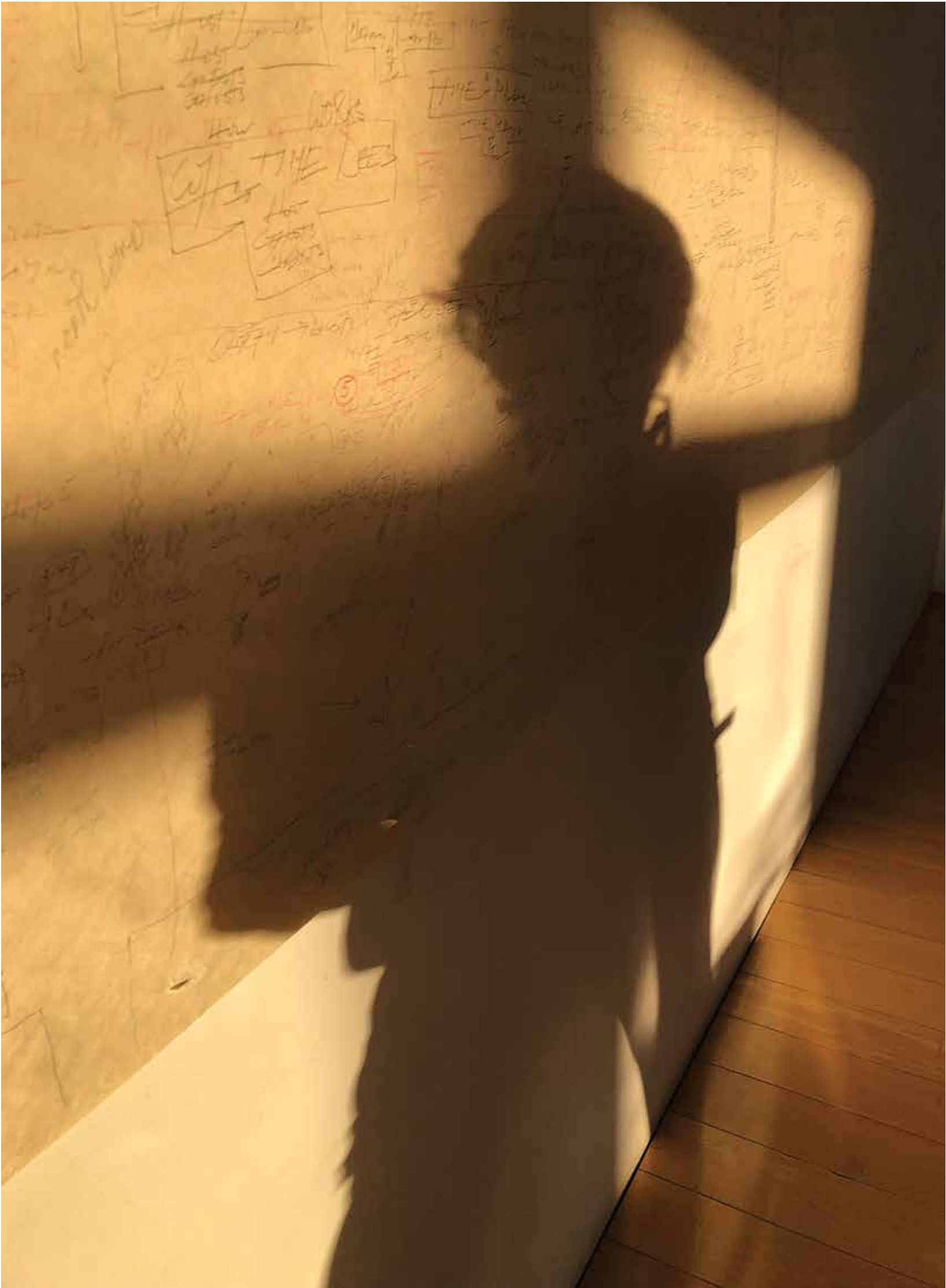
This issue of ArtDesk is dedicated
to the memory of Nancy Records.



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

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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](https://www.instagram.com/readartdesk). Please be kind to animals and support local art.



PHOTOGRAPH BY TWYLA THARP, OCTOBER 2019

OFF THE WALL

These days my “desk” is the wall. Because I have both a book with Simon & Schuster and also a ballet with American Ballet Theatre due to deliver in late October, my usual desk area is now somewhat bare. However, what remains is the wall where I did most of my thinking for the new ballet. I often like a ghost shot of myself in my photos, particularly for a ballet called *A Gathering of Ghosts*. ✕

—TWYLA THARP



"The idea of waiting for something makes it more exciting." —ANDY WARHOL

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