

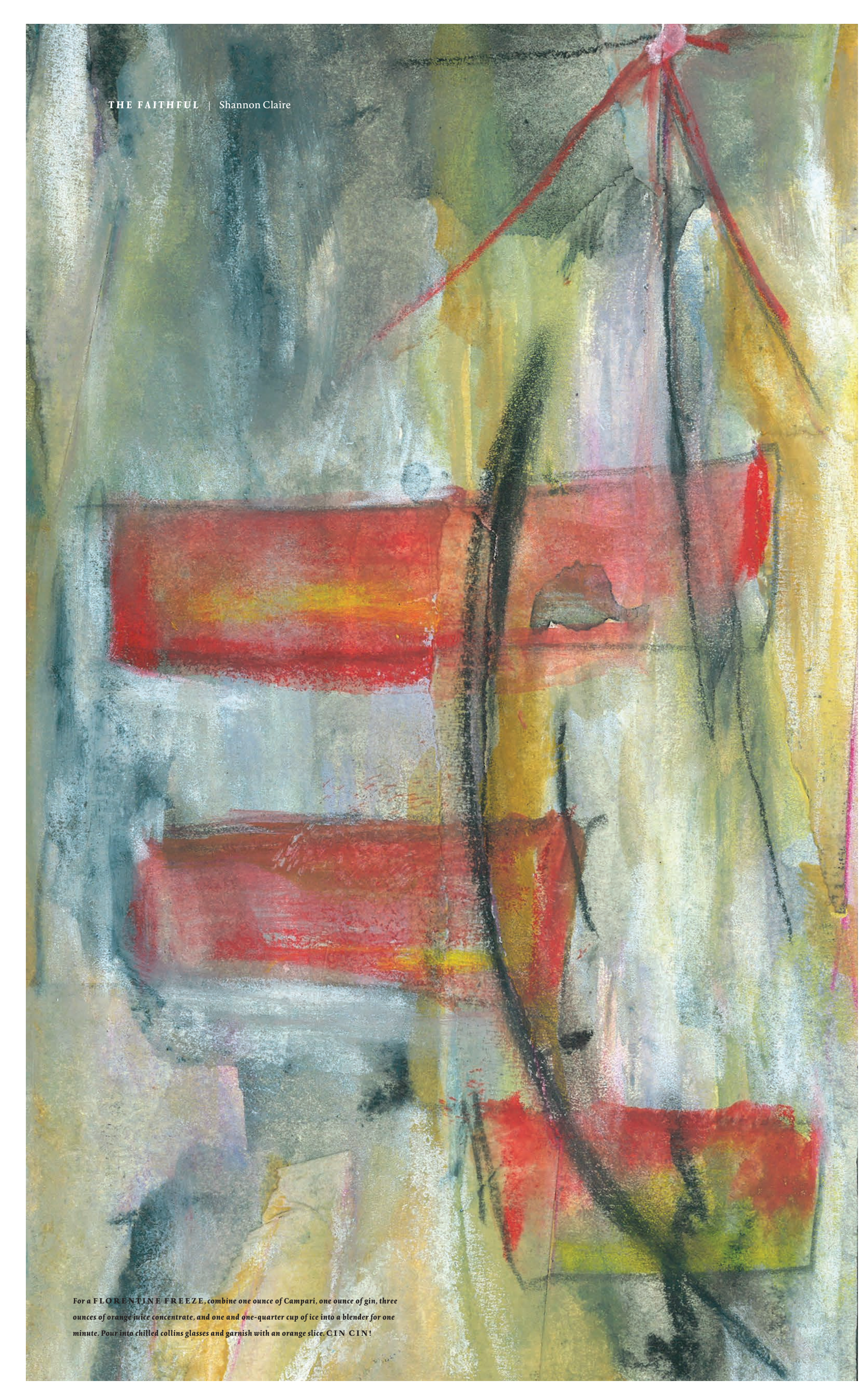
ANYONE CAN DANCE / BEHIND THE SCENES / BRIGHT GOLDEN HAZE / AT WORK: JOY HARJO / WINTER 2020

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT

OKLAHOMA CONTEMPORARY ARTS CENTER

Opening March 2020

An abstract painting with a textured, layered appearance. The color palette is dominated by muted greens, greys, and yellows, with prominent horizontal bands of red and orange. A thin red ribbon is tied at the top right corner. The brushstrokes are visible, giving the work a sense of movement and depth.

THE FAITHFUL | Shannon Claire

For a FLORENTINE FREEZE, combine one ounce of Campari, one ounce of gin, three ounces of orange juice concentrate, and one and one-quarter cup of ice into a blender for one minute. Pour into chilled collins glasses and garnish with an orange slice. CIN CIN!



Anyone Can Dance

John Heginbotham brings a fresh perspective on movement as choreographer for the Broadway revival of *Oklahoma!* In conversation with dance editor Larry Keigwin, Heginbotham describes his process in this new version of a classic.

LARRY KEIGWIN: One of the things we have in common and share is this joy of working with—for lack of a better term—non-dancers. Can we make a new term for dancers who aren't professional dancers? How do you refer to dancers who don't have specific dance training?

JOHN HEGINBOTHAM: That is a good question. I generally refer to people in a piece I'm making, even when they don't have formal training, as "the dancers" or "the performers." When other people are asking me about programs that I'm involved with or these people I'm working with, I say "performers of many levels who love to dance."

LK: I love that. So often we call them pedestrians or non-dancers or amateurs, but you have a deep appreciation for everybody being a dancer. And that is the choreographer's role to nurture and bring out the assets of the dancers. It seems you've worked a lot with performers who don't fit that stereo-

type, and yet have all the attributes of a wonderful performer.

JH: You just said it beautifully, more beautifully than I've ever thought about that before. The piece that I just did with my own dance company was a really particular grouping of people, and only one of them was actually a professional dancer. But I would definitely not call these people amateurs, they are total professional performers. The title of that show was called *Herz Schmerz*, which means "heart pain" in German, and the visual artist [in this collaboration] is Maira Kalman. More than anything, it was a play. It was heavy on text and heavy on physical action—some of which fits into a traditional idea of what dance is, and some of it more sort of task-based, but I loved working with these particular performers. The tension of them not being traditionally trained dancers made them vulnerable in a way that was exciting.

HERZ SCHMERZ

From John Heginbotham and Maira Kalman's dance-play, *Herz Schmerz*, which premiered at New York's Baryshnikov Arts Center in October 2019



OKLAHOMA!

The musical revival debuted on Broadway at the Circle in the Square Theatre on April 7, 2019, starring Rebecca Naomi Jones as Laurey and Damon Daunno as Curly. The national tour launches this fall, premiering at Oklahoma City's Civic Center Music Hall.

LK: It makes them accessible and therefore it makes the dance accessible, added to the fact that they're executing it on such a professional level. It was completely charming. I love your mission statement: "to move people through dance." I'm assuming you mean not just physically move but emotionally move people as well.

JH: I would say the choice of using the word "people" may seem obvious but it's very conscious. I want the word "people" to include all kinds of individuals rather than a limited scope of what a performer might be, and yes, I do want to move people in an emotional way in addition to a physical way. Why else go watch a performance unless you're going to be taken with it and have some sort of emotional response to what you're seeing?

LK: By using the word "people," you're creating a great equalizer between audience and performer. The old saying goes, you know, art reflects life, it's a beautiful mirror. In the revival of

Oklahoma! that you choreographed, you're working with a cast of various abilities. Can you shed some light into that choreographic process?

JH: All of the movement in the show was created collaboratively with the director, Daniel Fish. Even though I created all of the movement sequences, his vision really guided where we went. There is this dream ballet, which is a dance piece by any stretch of the imagination.

LK: Right. A contemporary dance piece.

JH: That is one aspect of the show, and historically that sequence holds a very special place in musical theater. Then in the actual narrative of the show, that segment is very important for the development of the plot. So in creating the dream ballet, one of the goals that the director described frequently to me was that it must put the audience off balance, disrupt their ideas about what is happening in the show to sort of disturb

them—not to frighten them, but to take them out of their place of comfort.

LK: In this latest version, the dream ballet opens the second act. Is that always the case?

JH: It usually closes the first act. It's unusual that we moved it to start the second act—and this is the director's decision—but I think it makes sense to finish the first act having received the language of how to view the show. We've had an hour and fifteen minutes with this cast doing *Oklahoma!*, and we learn how to live in the world that Daniel Fish has created. And then when we open the second act, we shift the tone in a very severe way. It tells [the audience] immediately, whatever I've come to accept about the show as I've been watching—those rules don't necessarily apply anymore.

LK: I saw it at St. Ann's Warehouse. There was new language and a shift between act one and act two, which is very successful.

GETTY IMAGES



Director Daniel Fish's re-imagining of this Broadway classic features Ali Stroker as Ado Annie. Stroker became the first wheelchair user to be named "Best Featured Actress in a Musical" at the 2019 Tony Awards.

JH: In the dream ballet, Laurey falls asleep and has this dream where she is concerned about this party that's going to happen and then we immediately jump to the party sequence called "The Farmer and the Cowman." The goal for that one was to make a dance that did not look choreographed in any way. It was just supposed to look like a party

“WHY ELSE GO WATCH A PERFORMANCE UNLESS YOU’RE GOING TO BE TAKEN WITH IT, AND HAVE SOME SORT OF EMOTIONAL RESPONSE TO WHAT YOU’RE SEEING?”



LITTLE FANG PHOTO

where people dance, and, yes, it was a party where we are obeying some of the rules of two-stepping, and, yes, there is social dancing going on, but, of course, it’s choreographed. That sequence is one of the things I’ve choreographed in my life that I’m most proud of because to me it really looks like people are having a party. It doesn’t look like people are behaving in a way that’s choreographed, and I had a super, super fun time.

LK: I’ve worked with dancers of mixed abilities. Do you find that your choreographic process stays the same or do you change it?

JH: When Ali [Stroker] was hired for the St. Ann production, we had a meeting with her in a dance studio to find out her history with dance, what she felt comfortable and uncomfortable doing, and to talk about not just movements that she’s capable of, but also what is emotionally and politically comfortable for her to do. It was a really good conversation. She essentially

said I’m up for anything. [Ali] said this really wonderful thing, which seems obvious now, but didn’t occur to me at the time—her chair is her power. It’s really a part of her, and that’s how she is able to powerfully move around. She said, “When some dance directors ask me not to be in my chair, I’m willing to do that, but it then places me in a vulnerable position,” in that she’d have to do [choreography] with her arms—and no chair—or she would have to rely on others to transport her, which is a less powerful position for her. We knew right away most of it would happen with Ali in her chair.

LK: Of course.

JH: We did try an experiment with the number called “All or Nothin” where Will Parker, her love, is saying “I’m serious about you. You don’t seem to be serious about me, and how are we going to be a couple?” And there was an idea that we wanted maybe to take her out of her chair specifically because

that did sort of place her in a vulnerable place—Will is trying to make her vulnerable. So we were playing with that idea, but it wasn’t actually working that well. At one point Ali said, we can go down this path, but I have to tell you, I feel quite powerless not being in my chair for the sequence. So we went back and then suddenly the number just started working a lot better. Ali can do stuff in her chair that none of us can do. It’s not just that she’s doing things that are modified for people who are standing on two legs. She’s able to do extra movement that we cannot do because we’re not in a wheelchair.

LK: Exactly. So you completely embraced it as she encouraged it. And she won the Tony.

JH: Yes, she did, which I was really excited about and happy for her. She’s a genius performer. She’s a great singer, great actress, and a really great person. I so enjoyed working with her. She’s a kind, wonderful person.

LK: A triple threat with a kind heart—doesn’t get much better. I read that you’re from Anchorage, Alaska. Where did you find dance in Anchorage?

JH: I had a few great teachers, Donna Branstrom, Lisa Dworkin-Kerr, and Alice Bassler Sullivan who was a Ballet West dancer. One of the people who I would say was really important to me in terms of my formative years of training was this guy named Steve Primis who was a hardcore, but also very kind, ballet master. Steve was important to me and passed away a number of years ago, but I still have this connection with him through his wonderful kids. Alaska is remote, beautiful, and an extreme environment. It attracts oil people, it attracts the military, and it also attracts artists. It’s an inspiring place to live for sure.

LK: John, it’s Sunday, a day of rest, and you just got out of rehearsal, so I’m going to let you go and rest. Thank you for taking the time with *ArtDesk*.

WINTER 2020 Necessities

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

Set Square

Museum of Modern Art / New York, New York

Donald Judd began his art practice as a painter, but in the 1960s he made a radical shift to three-dimensional volumes and objects fabricated with industrial materials like steel, aluminum, and Plexiglas. “Three dimensions are real space,” he declared in 1965, adding that “actual space is intrinsically more powerful and specific than paint on a flat surface.” Fresh from its \$450 million expansion, MoMA is hosting the first US retrospective on the artist in more than thirty years, with around sixty works, chronicling his evolution from painter to pioneering minimalist sculptor. From his time as a pivotal figure in the 1970s SoHo art scene to the opening of the Chinati Foundation in Marfa in 1986 (which transformed the small Texas town into a cultural destination), Judd was a leader in challenging the perception of what could be art.—ALLISON MEIER

Judd will be on view March 1–July 11, 2020 at the Museum of Modern Art in New York.
► moma.org

DONALD JUDD
Untitled (1960)



RUCKUS RODEO

Modern Art Museum of Fort Worth / Fort Worth, Texas

INSTALLATION

In 1975, artist Red Grooms sketched the frenetic rodeo performances at Fort Worth's Stock Show. He turned these impressions into what he called a "sculpto-pictorama:" an immersive work first exhibited at the Modern in 1976. Visitors to *Ruckus Rodeo* are right at the center of the chaotic, colorful world of the rodeo. Across more than 1,237 square feet of gallery space, the walk-through installation combines 2D surfaces with larger-than-life 3D figures, including a huge bucking bull, a rodeo clown, and a rodeo queen. The exhibition's opening is timed with the 2020 Southwestern Exposition and Livestock Show, so viewers can experience both the real-life rodeo and the dynamic art it inspired.

Through March 29 ▶ themodern.org

COSMIC CULTURE: *Intersections of Art and Outer Space*

Science Museum Oklahoma / Oklahoma City, Oklahoma

EXHIBITION

A cloud of thousands of paper kites—colored white, gold, and in vivid patterns—by New York-based artist Jacob Hashimoto is the central installation around which

THE CURRENT: *Eric Sall*

Philbrook Museum of Art / Tulsa, Oklahoma

EXHIBITION

In the fall of 2018, Eric Sall painted a new work while on a rolling platform moved by Tulsa Ballet dancers in the Philbrook's garden. This performance collaboration is featured in a solo show of the Tulsa-based artist's abstract compositions. Video, costumes, and art from the dance join Sall's often large-scale pieces to explore how he uses gestural movement and geometry in his vibrant art. The exhibition includes an installation on the upper level of the Villa Philbrook, a continuation of Sall's interaction with the museum through shape and color. Through April 12 ▶ philbrook.org

TISHAN HSU: *Liquid Circuit*

Hammer Museum / Los Angeles, California

SURVEY

Tishan Hsu emerged in the 1980s with work that considered the impact of technology and artificial intelligence on the body through painting, sculpture, and photography. It didn't fit easily in the artistic categories or popular trends of the time, and in the following years was largely ignored by museums and galleries. Finally, the world has caught up to Hsu's art that now feels prescient with its engagement with digital imaging, minimalist forms, and the uncanny colors of screens. For his first American museum survey, the Hammer showcases about thirty of his pieces from 1980 to 2005, revealing his use of art to respond to technological acceleration.

Through April 19 ▶ hammer.ucla.edu

Whitney Museum of American Art / New York, New York

EXHIBITION

As political vitriol focuses on tightening American borders, the Whitney Museum of American Art takes an important look at how a permeable cultural exchange between the United States and Mexico enriched expression in both countries. Around 200 works by sixty American and Mexican artists highlight muralists like José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros as well as the artists they influenced such as Jackson Pollock, Marion Greenwood, and Charles White. Concentrating on the decades after the end of the Mexican Revolution in 1920, *Vida Americana* examines how an emphasis on public art, collaboration with local artists, and an increasing view of creativity as part of activism contributed to incredible visual narratives that express timely issues of injustice. February 17–May 17 ▶ whitney.org

JOHN SINGER SARGENT: *Portraits in Charcoal*

National Portrait Gallery / Washington, DC

EXHIBITION

John Singer Sargent was renowned as an Edwardian society portrait painter, such as the provocative 1884 *Portrait of Madame X*. Then in 1907, he suddenly shifted from oil painting to charcoal, a medium he would stick to for the rest of his life. Through charcoal drawing, which was much quicker than painting, he captured hundreds of portraits with a new spontaneity and immediacy. This exhibition brings together work now in private collections or rarely

HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER

YAYOI KUSAMA: *Where the Lights in My Heart Go*

Aspen Art Museum / Aspen, Colorado

INSTALLATION

Visitors to the Aspen Art Museum can step inside a darkened room to encounter a seemingly infinite universe. *Where the*

exhibited to celebrate this overlooked period of the famed American artist's career.

February 28–May 31 ▶ npg.si.edu

THE OTHER APARTMENT

The Mattress Factory / Pittsburgh, Pennsylvania

SITE-SPECIFIC

About 6,300 miles separate the Mattress Factory from artist Sohrab Kashani's Tehran apartment that doubles as an independent exhibition space, but for the duration of this exhibition they will be mirrors of architecture, objects, and activities. *The Other Apartment*, part of the current rotation of site-specific pieces in the former industrial space in Pittsburgh, is a response to the Trump administration's travel ban that bars Kashani from entering the United States. He and his collaborator, Pittsburgh-based artist Jon Rubin, had to find new ways to work together. Through simultaneous exhibitions, programs, and events in both the replica apartment and the Iranian space, a geographic and political divide is overcome by art.

Through July 1 ▶ mattress.org

GORDON PARKS X MUHAMMAD ALI: ▶ *The Image of a Champion, 1966 | 1970*

The Nelson-Atkins Museum of Art / Kansas City, Missouri

PHOTOGRAPHY

Photographer Gordon Parks documented the private and public persona of American heavyweight champion Muhammad Ali during two feature assignments for *Life* magazine, one in 1966 and another in 1970. It was a tumultuous time in Ali's career when he was newly affiliated with the Nation of Islam and speaking out against the Vietnam War. Although they had distinct backgrounds, both Parks and Ali had battled prejudice as black men and engaged with social justice and civil rights in their work, sharing an awareness of how the media could shape popular opinion. This exhibition, organized with the Gordon Parks Foundation, includes about fifty-five photographs, many of which were never originally published, revealing the riveting results of the meeting

between two cultural titans. February 14–July 5

▶ nelson-atkins.org

NICOLE EISENMAN

The Contemporary Austin / Austin, Texas

EXHIBITION

While the New York-based artist Nicole Eisenman is best known for two-dimensional works that tackle Western art history tropes through pop culture, she has recently emerged as a sculptor of equal talent, such as her caravan of figures in *Procession* which was a standout of the 2019 Whitney Biennial. This solo show features the breadth of her practice with both an indoor exhibition at the Contemporary Austin's downtown Jones Center and an outdoor sculpture at the museum's Laguna Gloria sculpture park. Eisenman is the winner of the 2020 Suzanne Deal Booth/FLAG Art Foundation Prize, an honor started in 2016 and administered by the Contemporary Austin, recognizing leaders in contemporary art. February 27–August 16

▶ thecontemporaryaustin.org

UNCANNY VALLEY: *Being Human in the Age of AI*

de Young Museum / San Francisco, California

EXHIBITION

From its proximity to the tech hub of Silicon Valley, the de Young Museum is taking a close look at the implications for human identity amid the rise of artificial intelligence (AI). The exhibition sprawls from the museum's garden, where Pierre Huyghe's sculpture replaces the head of a nude figure with a beehive as a living meditation on neural networks, into the contemporary art galleries. There Ian Cheng's "BOB (Bag of Beliefs)" digitally simulated AI creature, Trevor Paglen's examination of bias in AI through its visual training images, and Hito Steyerl's installation on how AI is applied to urban planning all contribute to a dialogue on how the human experience is being shaped by advances in machine learning and automation. February 22–October 25 ▶ deyoung.famsf.org

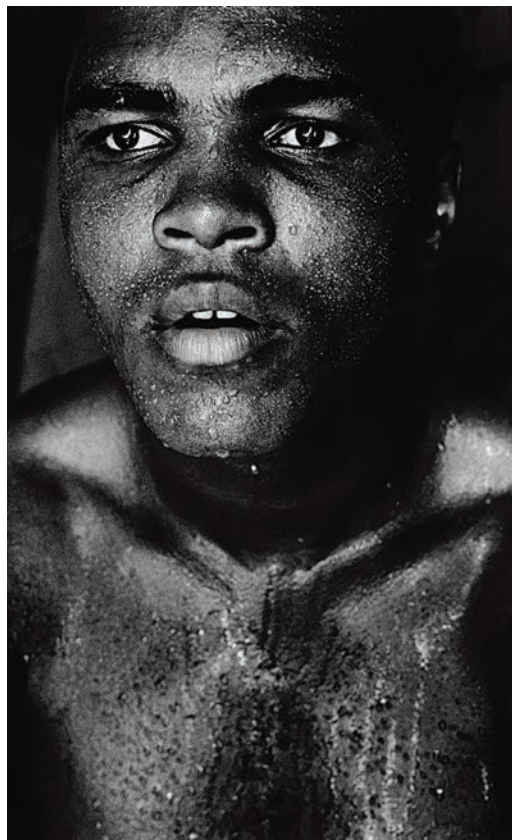
MICKALENE THOMAS: *A Moment's Pleasure*

Baltimore Museum of Art / Baltimore, Maryland

EXHIBITION

Timed with the centennial of women's suffrage in the United States, the Baltimore Museum of Art is holding a yearlong initiative—called 2020 *Vision*—featuring exhibitions and programming highlighting female-identifying artists. This includes fifteen solo shows and seven thematic exhibitions. One is the transformation of the museum's East Lobby into a colossal living room with artist Mickalene Thomas's two-story piece remixing 1970s and '80s style such as wood paneling, shag carpeting, and geometric patterns. It's paired with an enclosed terrace hosting a series of events ranging from artist talks to self-care seminars. Through May 2021

▶ artbma.org



this exhibition on space exploration and art orbits. Called *The Other Sun*, it's joined by art dating back to the mid-twentieth century, including prints from the "Father of Modern Space Art" Chesley Bonestell whose work inspired the space program, and contemporary art from Los Angeles-based painter Kysa Johnson who responds to the life cycle of stars. Locals like Norman-based Darci Lenker, who investigates the cosmos through embroidery, are also featured in this show. The smART Space gallery serves as a hub for connections between art and technical innovation. Through March 29 ▶ sciencemuseumok.org

Lights in My Heart Go is part of Japanese artist Yayoi Kusama's popular series of Infinity Mirror Rooms, immersive spaces that generate a sense of limitless depth through light and mirrors. This piece, which Kusama described as a "subtle planetarium," uses peepholes for natural light and stainless steel walls to challenge visual perception and create the sensation of walking into a field of stars. Through May 10

▶ aspenartmuseum.org

VIDA AMERICANA: *Mexican Muralists Remake American Art, 1925–1945*

The BOOK REPORT

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

Paula Rego: The Art of Story

Deryn Rees-Jones / \$115

Stunning and comprehensive, this is the definitive survey of contemporary Portuguese artist Paula Rego. Her drawings and paintings tell intricate stories with threads of fairy tales, feminism, religion, and an exploration of the male gaze. Rego's work is further examined within the context of authors such as Charlotte Brontë and Franz Kafka and artists like Cindy Sherman and Louise Bourgeois.

Arthur Elgort: I Love...

Arthur Elgort / \$45

The legendary fashion photographer (and Ansel's dad!) follows up his 1994 fashion bible, *Arthur Elgort's Models Manual*, with an homage to the countless women he's photographed throughout his storied career. Including shots of ballerinas to fashion editors, to the supermodels of the last few decades, *I Love...* is a brilliant overview of beautiful fashion and portrait photography.

Artists' Letters: Leonardo da Vinci to David Hockney

Michael Bird / \$30

This collection of private letters from the greatest artists to have ever lived includes musings on friendship, career advice, and the artists' process. A highlight is a 1965 letter from the painter Sol LeWitt to sculptor Eva Hesse who at the time was suffering from a bout of self-doubt. Within the five-page letter he says, "Try to do some BAD work—the worst you can think of...you are not responsible for the world—you are only responsible for your work—so DO IT."

Archipelago: An Atlas of Imagined Islands

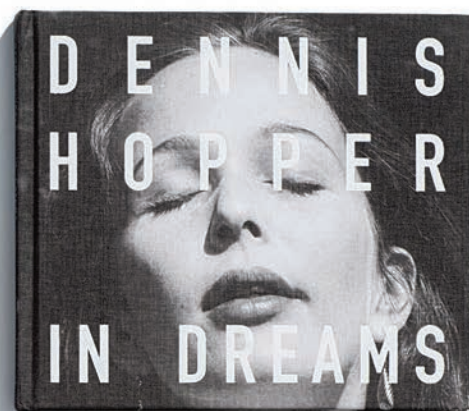
Edited by Huw Lewis-Jones / \$35

To celebrate the 300th anniversary of Daniel Defoe's *Robinson Crusoe*—the hit novel that pioneered the genre of realistic fiction—nearly seventy illustrators create their own imaginary islands and ecosystems in the same vein as Defoe's game-changing tale.

Luca Missoni: Moon Atlas

with Maurizio Bortolotti / \$50

A life-long fascination with the moon has culminated in a beautiful body of work by Luca Missoni—the artistic director for the archives of the Missoni fashion empire. The artist is known for rendering his photographs of Earth's only natural satellite in bright playful colors—he is inspired by conversations with astronauts who all give a different answer to the question: "What color is the moon?"



Dennis Hopper: In Dreams

Edited by Michael Schmelling / \$50

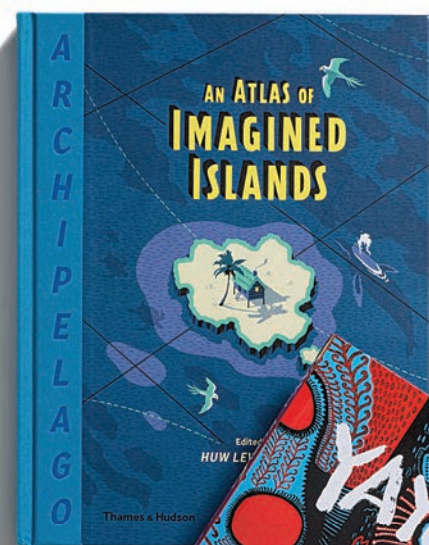
Actor, writer, painter, photographer, and art collector Dennis Hopper used his camera every day. The more than 100 images comprising this gorgeous book are from a vault left untouched since 1969. The images evoke both a view from an impartial observer and scenes from a 1960s fever dream.



Tim Walker: Shoot for the Moon

Tim Walker / \$120

It would be a mistake to brand Tim Walker as simply a fashion photographer. His fantastical setups run the gamut of otherworldly beauty to visceral reenactments of the darkest fairy tales. In this book, there's a focus on the latter—putting contemporary luminaries such as Kate Moss, RuPaul, and Cate Blanchett in precarious situations with stunning results.



Great Women Artists

Edited by Rebecca Morrill / \$60

A 2019 study by the Public Library of Science found that in major museum collections, 85 percent of artists are white and 87 percent are men. By covering more than 400 artists, this is a valiant attempt to leave no talent behind while major institutions struggle to catch up. The strike-through of the word WOMEN on the cover suggests that gender should not be tied to talent.



Yayoi Kusama: All About My Love

Yayoi Kusama, Akira Shibutami / \$35

Japanese artist Yayoi Kusama is one of the most important artists of the last two centuries. At ninety years old, she still creates art and her Infinity Mirror Rooms and retrospectives sell out major museums and galleries across the globe. This small but dense book is a comprehensive survey tied to the monumental exhibition at the Matsumoto City Museum of Art in her hometown.



What Is a Western? Region, Genre, Imagination

Josh Garrett-Davis / \$25

Published by the University of Oklahoma Press, this is a collection of essays on contemporary culture through the lens of the American West. Author and curator Josh Garrett-Davis name checks Joan Didion, the Simpsons, and the Dead Kennedys in one entry and expounds upon the mythology of the West in post-war Japan.

The Natural

Colorado native **Pard Morrison** creates towering sculptures that seem to have sprouted just as naturally as their surroundings. Making use of brightly colored geometric patterns and the great outdoors, his work raises questions about how contemporary art exists outside of traditional settings. This summer, you will find Morrison's work installed in Green Mountain Falls at the annual Green Box Arts Festival in his home state. "One of the aspects I love the most about Green Box is the juxtaposition between the contemporary art installations and the rural mountainous backdrop," Morrison says. "When documenting my own sculptures, I seek out natural locations to place and photograph my work to engage this very dialogue."—KELLY ROGERS

PARD MORRISON
Soul Station (2019)

IN THE THIRD-FLOOR gallery space at the new Oklahoma Contemporary Arts Center, the exhibition *Shadow on the Glare* features work responding to themes of light and place through the diverse perspectives of Oklahoma artists. *Shadow on the Glare* coincides with the opening exhibition, *Bright Golden Haze*, and is named for this N. Scott Momaday poem. Momaday, a Kiowa, is from Oklahoma and won the Pulitzer Prize for fiction in 1969 for *House Made of Dawn*.

Shadow on the Glare is free and open to the public and will be on view March 13–July 6, 2020 at Oklahoma Contemporary.
▶ oklahomaccontemporary.org

PLAINVIEW: I

There in the hollow of the hills I see,
Eleven magpies stand away from me.

Low light upon the rim; a wind informs
This distance with a gathering of storms

And drifts in silver crescents on the grass,
Configurations that appear, and pass.

There falls a final shadow on the glare,
A stillness on the dark, erratic air.

I do not hear the longer wind that lows
Among the magpies. Silences disclose,

Until no rhythms of unrest remain,
Eleven magpies standing in the plain.

They are illusion—wind and rain revolve—
And they recede in darkness, and dissolve.

—N. SCOTT MOMADAY

RYAN REDCORN
Heonpionpa, Letanwakan (Osage, 2018)
Courtesy of the artist



Learning Curves

THE STUDIOS AT Oklahoma Contemporary will offer classes in an array of media, from fiber arts to photography. The ceramics studio will include the state’s only community salt and soda kiln, and two custom outdoor gas kilns built by ceramicist Donovan Palmquist. General registration for the spring session is open from February 24 through March 22. For more information, visit ► oklahomacontemporary.org

Classes

BEGINNING HAND BUILDING

JOE COX | Mondays, March 30–June 1
PETER COATES | Thursdays, April 2–June 4
Hand building is the art of constructing clay forms using a non-mechanical process. This beginning-level ceramic class will focus on the three hand building techniques. The class will explore pinch and coiling methods while focusing on building form within a vessel before moving on to slab construction. \$195

BEGINNING WHEEL THROWING

ERIC HOEFER | Wednesdays, April 1–June 3
LIZ PARHAM | Thursdays, April 2–June 4
LIV EGAN | Saturdays, April 4–June 13
ERICA HOPPER | Saturdays, April 4–June 13
LIZ BOUDREAUX | Saturdays, April 4–June 6
This class will equip students with the fundamentals of throwing on the potter’s wheel. This class will focus on creating cylinders, emphasize glazing and basic surface treatments, and provide opportunities for advancement towards handles and bowls. A cylinder is the basis for many forms—including teapots, mugs, pitchers and vases—and is where all potters begin. \$195

INTERMEDIATE HAND BUILDING

ERICA HOPPER | Mondays, March 30–June 1
Students will create vessels and sculptures as they develop methods of working with clay, including coil building, slab building and direct sculpture. The class will focus on the surface treatment of forms with an emphasis on the elements and principles of design. Glazing, underglazing, and washes will also be explored, as will the development of color palettes and a visual surface repertoire. Emphasis will be placed on technical skill, the relationship of form to surface, and the processes used in creating a personal, visually stimulating surface. \$295

INTERMEDIATE HAND BUILDING

LIZ BOUDREAUX | Tuesdays, March 31–June 2
This class will cover how to hand build lidded forms. Surface treatments will be discussed and demonstrated. Students will record their sketches of forms and decoration in a sketchbook, which will be discussed regularly. Altering techniques—including darting and paddling—will be introduced after a few weeks of building. Critiques will be informally woven throughout the course, with a final group critique at the end. The instructor will work one-on-one to help students develop their ideas and concepts. At the end of the ten weeks, students will present three pieces completed with surface decoration. \$295

INTERMEDIATE WHEEL THROWING

LIZ BOUDREAUX | Mondays, March 30–June 1
LIV EGAN | Wednesdays, April 1–June 3
LIV EGAN | Thursdays, April 2–June 4
Students will expand their knowl-

edge of clay and further develop their creativity in forms and skills at the potter’s wheel. Using the wheel as a point of departure, students will explore different approaches to making new and exciting forms. The class will explore the many ways to adorn the surfaces of clay creations, such as slip trailing, sgraffito, wax resist, underglaze and glaze application, as well as firing procedures. \$295

SPECIAL TOPICS

ALTERING THE THROWN FORM WITH ERIC HOEFER | Mondays, March 30–June 1
Advanced students will focus on wheel-thrown forms that are altered and reassembled at the leather-hard stage of the clay using hand-built clay slabs. They will explore faceting, darting, paddling and carving techniques while creating a series of unique clay vessels. The class will also investigate clay surface options such as slip application, underglaze, wax resist and glaze application methods. \$195

DIRECTED INDEPENDENT STUDIO HAND BUILDING WITH DAVID STEVENS

Tuesdays, March 31–June 2
WHEEL THROWING WITH LIV EGAN
Tuesdays, March 31–June 2
An opportunity for intermediate and advanced students to explore their own ideas and forms in an informal setting, students will work with an instructor to establish their goals to complete during the class. Compared to other courses or workshops, teacher instruction and demonstrations will be provided on a student-requested basis. A portion of this class will include displaying work in a highlighted area in the ceramics studio. \$295

Workshops

FRIDAY NIGHT CLAY WITH LIZ BOUDREAUX | Friday, 7–9 p.m., April 24 and May 15
Discover the basics of clay in a beginner-friendly setting. Students will use the slab roller to create their very own functional mug, and hand build using simple techniques to attach a decorative handle. Texture stamps, mats, and rollers are available for surface decoration. The instructor will glaze and finish the pieces for the students to pick up at a later date. \$75

EXPRESSIVE FORMS WITH JOSH DEWEESE | Saturday and Sunday, 10 a.m.–4:30 p.m., May 15–16
This workshop will include demonstrations and presentations of historical and contemporary references in the field of ceramic art, wheel throwing, altering, and constructing a variety of pottery forms. The instructor will lead a discussion of issues involved with making pottery as an expressive art form in a contemporary context. \$250



Wheel Rental

FULL-DAY | 10 a.m.–9 p.m. | \$500
HALF-DAY | 10 a.m.–3 p.m. or 4–9 p.m. | \$300

Ceramics wheel rentals take place during Studio School's ten-week sessions and are available full- and half-days during building hours. Students are able to use their designated potter’s wheel any day of the week during their allotted time. The cost of glazing materials and firings is included in tuition, and storage space is available.

Forward Thinking

The executive director of Oklahoma Contemporary shares with us his favorite aspects of the coming new arts center.



Café Contemporary | I love good food and drink—who doesn't? Visitors will get just that at Café Contemporary (from Avery Cannon, co-creator of Empire Slice House). The new easy and casual café features great coffees, clever drink specials, and an original menu offering everything from soups to grab-and-go treats. His tasting menu blew our socks off, and the portobello mushroom Reuben may be my downfall. But what a way to go!



Teen Night with Jen Lewin's *Aqueous* | I am so proud of our Teen Arts Council, a brand-new initiative that provides critical intel as we create vibrant, effective programs for teens while offering valuable experience in nonprofit leadership, contemporary art practices, team building, and event planning. The council's yearlong work will culminate May 2 with our first Teen Night, a fun-packed arts happening just for teens. This year's event will be centered around Jen Lewin's *Aqueous*—our spring outdoor arts activity in Campbell Art Park.



National Press | Over the next few months, Oklahoma Contemporary will be "in the news" on a national scale. In September, we hosted a New York City press breakfast for top art, design, architecture, travel, and lifestyle media outlets, and more than a dozen national writers and editors will visit Oklahoma City for a preview and again in March for the grand opening. A boom of architecture stories this fall and *Travel + Leisure's* recent spotlight on OKC as a top destination (featuring our new facility) are only the beginning.



Loading Dock | This may seem a bit silly, but I'm really excited about our new loading dock and art-receiving systems. For the first time in our history, state-of-the-art systems to receive, unpack, acclimate, and store contemporary art will dramatically elevate our capacity to exhibit the world's finest. Knowing that I'm not the only infrastructure geek, we're already planning opportunities for behind-the-scenes peeks into this fascinating aspect of our operation.



Coollest Retail in Town | Our new shop may be physically small, but it will quickly garner a big reputation. The shop will feature a wide range of items at an equally wide range of price points, with Oklahoma Contemporary as the only local retailer for most of the merchandise. In fact, many items will be designed exclusively for us, including ceramics by Simphiwe Mbunyuza, earthenwares by Taussen Brewer, hand-made bags from Bryan Couchman, and one-of-a-kind prints by Matt Goad.



Digital Media Class | It's high time that I up my game with a digital media class in our new Studio School. The flexible and purpose-built classrooms in the main building and in The Studios, a renovated warehouse, have opened the door for brand-new course offerings. In fact, we're going from twelve different classes per session to more than fifty. We will also offer sound-painting courses, a DJ school for adults, and expanded options in traditional course areas of sculpture, ceramics, and fiber arts.



Early Childhood Studio | We are very well known for Camp Contemporary, our week-long arts program during summer, spring, and fall breaks. I can't wait to see the building full of eager, young artists. I am especially excited to see our new Early Childhood Studio in action—where the very youngest creators and artists, with their caregivers, will begin exploring the vast world of creativity. If only an opportunity like this had been around when my boys were toddlers...



Bright Golden Haze | *Bright Golden Haze* is our inaugural exhibition. Our staff's research indicates that an exhibition of this scale and importance has likely never been assembled in the state of Oklahoma. The artists included represent a who's who of local, national, and international stars. We are setting the bar high with intention and purpose. I can't wait to see the reactions of our visitors as they experience and explore—and selfishly, I will find moments of solitude when I can reflect and appreciate on my own.



Thousands of People | We open our doors on March 13, 2020. The entire staff knows that we will all be very weary, a bit stressed, and most likely exhausted, but we are all fueled by the shared privilege of being part of this once-in-a-lifetime experience. We look forward to that early spring morning and the sight of thousands of visitors waiting their turn to experience Oklahoma Contemporary. Great thanks will be due to loyal trustees, staff, donors, patrons, and artists for their roles in leading toward that day. I feel quite fortunate to be along for the ride.



I do, I do, I do | You would think that having played piano or organ for dozens and dozens of weddings, I would shiver at the thought of another, but I am a sap for the sentimental. One week after our opening, the first happy couple will walk down the aisle for their "I dos," have cocktails on our terrace, dine in the Te Ata Theater and have their first dance in our beautiful dance studio. We will be the city's most unique, one-stop-shop for special events. I can't wait to be a fly on the wall. Hopefully, they won't notice me tearing up with joy in the corner.

By EDDIE WALKER

Behind *the* Scenes

Photography by
SHEVAUN WILLIAMS

OKLAHOMA CITY is approaching a complete transformation in contemporary arts programming. Designed by architect Rand Elliott and realized by passionate art patrons, the new Oklahoma Contemporary Arts Center—set to open in downtown Oklahoma City on March 13, 2020, after thirty years at the State Fairgrounds—energizes Oklahoma as a leader for accessible, creative experiences. Here are the people who made it happen.



The building of the new Oklahoma Contemporary Arts Center has been a ten-year endeavor, spearheaded by Christian Keesee and led by dozens (if not hundreds) of community arts advocates. Eddie Walker, left, joined the team in 2019 as executive director and Jeremiah Matthew Davis, right, joined as artistic director in 2016. Over the next six pages, we look at many of the key people involved in the efforts to build this exciting new regional arts center.



► OKLAHOMA CONTEMPORARY ARTS CENTER BOARD OF TRUSTEES
See page 16 for identification.





► THE EXHIBITIONS COMMITTEE



► THE BUILDERS



► DEVELOPMENT



► CAMPERS AND INSTRUCTORS



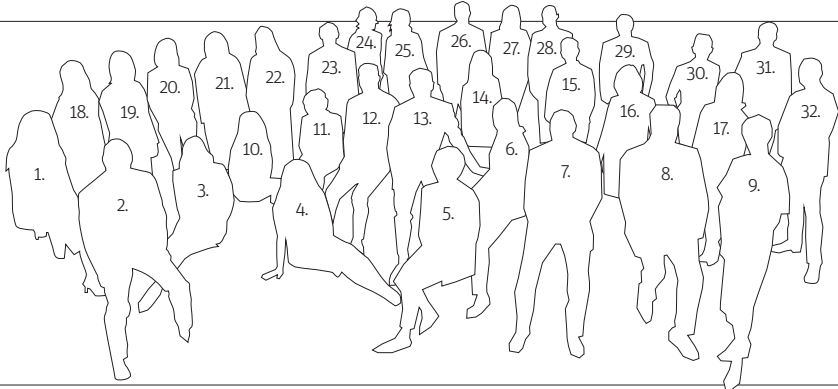
► OPERATIONS



► ARTISTS



► THE STUDIOS



PAGES 12-13 | THE BOARD:

- | | | | |
|----------------------|------------------------|-----------------------|------------------------|
| 1. Kim O'Connor | 9. Mary Ellen Gumerson | 17. Rachel Shortt | 25. Kirsten Griffin |
| 2. Rand Elliott | 10. Kelly Pipkin | 18. Amy Guzzu | 26. Philip Busey, Jr. |
| 3. Louisa McCune | 11. Joan Maguire | 19. Molly Tolbert | 27. Lindsey Miles |
| 4. Lori Burson | 12. Todd Edmonds | 20. Marran Ogilvie | 28. Dan Molina |
| 5. Ann Johnstone | 13. Christian Keese | 21. Amy Bankhead | 29. Larry Ottaway |
| 6. Elizabeth Eickman | 14. Julie Beffort | 22. Katie Blaik James | 30. Joshua Fahrenbruck |
| 7. James Pickel | 15. Glenna Tanenbaum | 23. G. David Neff | 31. Nathaniel Harding |
| 8. Robert Clements | 16. Melissa Scaramucci | 24. Aimee Harlow | 32. Eli Hellman |

NOT PICTURED: Kim Bruno, Tricia Everest, Kyle Impson, and Kyle Powell



PAGES 14–15 | THE EXHIBITIONS COMMITTEE: Elizabeth Eickman, Amy Guzy, Rand Elliott, Jeremiah Davis, Chad Mount, Christian Keese, John Seward, Joy Reed Belt, Pablo Barrera, Julia Kirt, Jennifer Scanlan, Kirsten Griffin, Melissa Scaramucci **THE BUILDERS:** Tyler Johnson, project manager, Smith & Pickel Construction; Hank Davis, foreman, Smith & Pickel Construction; Todd Edmonds, HSE Architects, co-chair of Oklahoma Contemporary Building Committee; Rand Elliott, Rand Elliott Architects, principal architect of Oklahoma Contemporary; Matt Thomas, Smith & Pickel Construction; James Pickel, founder, Smith & Pickel Construction; Bill Yen, architect, Rand Elliott Architects; Cody Pistulka, architect, Rand Elliott Architects **DEVELOPMENT:** Katie Long, development officer; Jennifer Thurman, development director; Lauren Dow, development coordinator; Dan O'Donoghue, associate director of development; Meredith Downing, capital campaign manager; Alison Makipour, development assistant

PAGES 16–17 | CAMPERS AND INSTRUCTORS: Heather Akard, Calvin J. Pressley, Lance McDaniel, Ruby Butler, Nicole Aguilar, Caycee Lindsey, Danny Joe Rose, III, Lissie Teehee, Robert Bondaruk, Ethan Caldwell and Gibson Greenhaw, Oryan Jackson **OPERATIONS:** Nicole Armitage, director of operations; Erin Hazelwood, events manager; Taylor Geldart, guest experience coordinator; Laura Rice, senior facilities manager; Wesley Dotson, volunteer coordinator and database manager; Ryn Russell, house and box office manager; Garrett Colton, guest experience and retail manager **ARTISTS:** Stephen Tyler, Chad Mount, Narciso Argüelles, Clint Stone, Skip Hill, Alyx Picard, Kelsey Karper **THE STUDIOS:** Christine Gibson, manager of youth and family programs; Peter Coates, ceramics studio technician; Christina Beatty, manager of public programs and community engagement; David Stevens, manager of ceramics program and studio; Emily Burton, project manager; Blair Summers, coordinator of public programs; Kate Nickel, coordinator of Studio School **COMMUNICATIONS:** Vikki Penix, communications associate and board liaison; Luke Atkinson, communications manager; Lori Brooks, director of communications

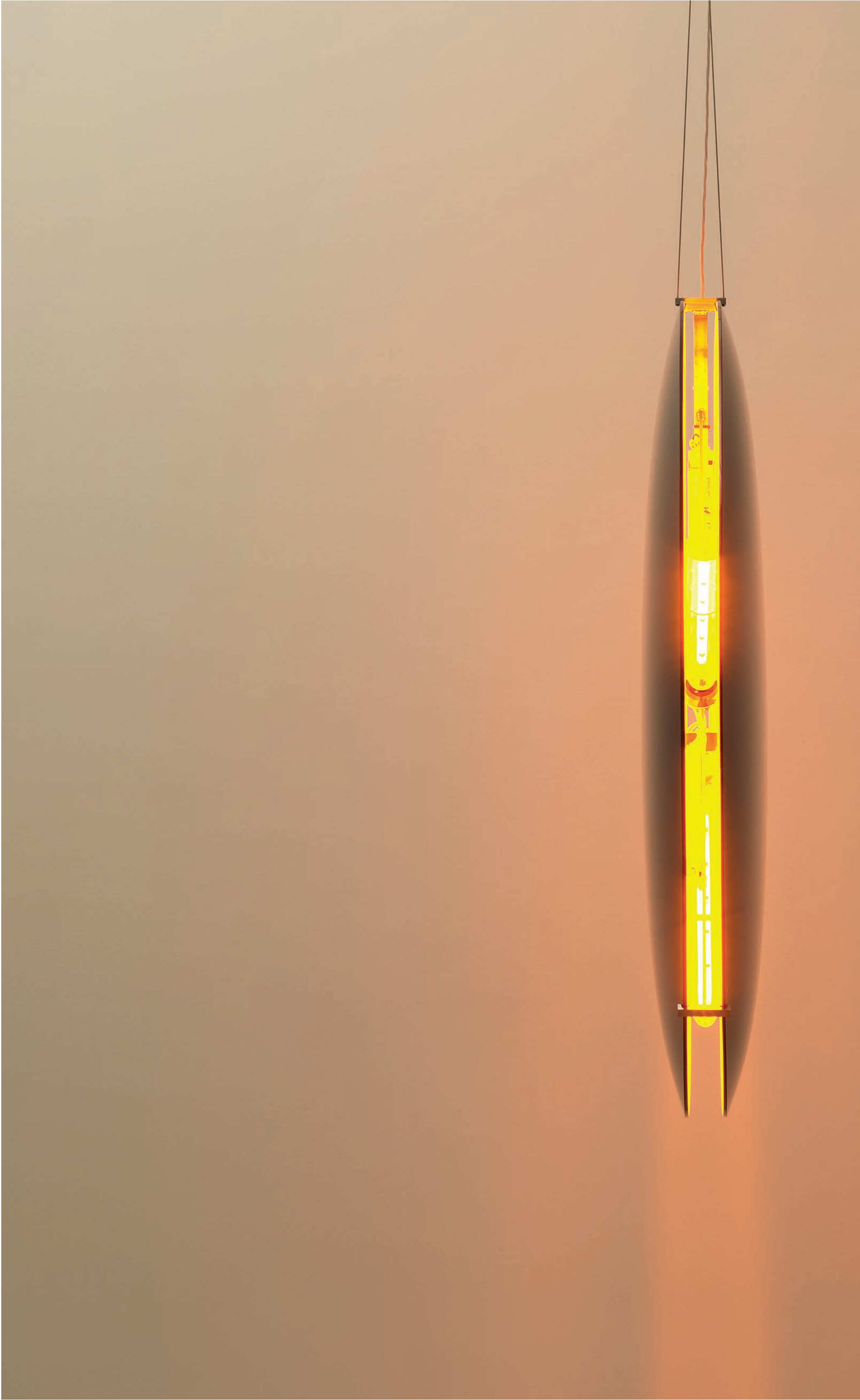


PHOTO SYNTHESIS

Opening March 13, *Bright Golden Haze* brings eighteen groundbreaking artists together to celebrate Oklahoma’s unique atmosphere through an exploration of light and place. The exhibition’s title echoes the opening lines of *Oklahoma!*, presenting global contemporary works in a regional context. *March 13–August 10, 2020* ▶ oklahomacontemporary.org

VIJA CELMINS	ROBERT MONTGOMERY
ALICIA EGGERT	ABELARDO MORELL
OLAFUR ELIASSON	MARIANNE NICOLSON
TERESITA FERNÁNDEZ	EVA SCHLEGEL
YATIKA FIELDS	TAVARES STRACHAN
JOHN GERRARD	JOSH TONSFELDT
DOTY GLASCO	JAMES TURRELL
ROBERT IRWIN	CAMILLE UTTERBACK
JEN LEWIN	LEO VILLAREAL

In addition to the new Oklahoma Contemporary Arts Center, *Bright Golden Haze* will extend to all parts of Oklahoma City with installations across the city, hosted by the following entities:

- SIXTWELVE COMMUNITY CENTER**
- ARTS COUNCIL OKLAHOMA CITY**
- DEADCENTER FILM**
- MYRIAD BOTANICAL GARDENS**
- NATIONAL COWBOY & WESTERN HERITAGE MUSEUM**
- OKLAHOMA CITY BALLET**
- OKLAHOMA CITY MUSEUM OF ART**
- OKLAHOMA CITY UNIVERSITY SCHOOL OF VISUAL ARTS**
- OKLAHOMA HISTORY CENTER**
- SCISSORTAIL COMMUNITY DEVELOPMENT CORPORATION AND OKLAHOMA LATINO CULTURAL CENTER**
- SCISSORTAIL PARK**
- SCIENCE MUSEUM OKLAHOMA**
- UNIVERSITY OF CENTRAL OKLAHOMA, MELTON GALLERY**

OLAFUR ELIASSON
Black glass eclipse (2017)

ArtSociety

SEEN + SCENE

Art Basel

The eighteenth edition of **Art Basel Miami Beach** took place December 5–8, 2019, at the **Miami Beach Convention Center** in Florida. One of the art world's favorite fairs, Art Basel's Miami Beach edition included more than thirty large-scale installations, outdoor sculptures or “Disruptions” at **Collins Park**, and exhibited work by **Kiki Smith, Alma Thomas, Robert Mapplethorpe, Yayoi Kusama, John Chamberlain, Deborah Kass**, and more. Going to Art Basel this year? There's an app with everything you'll need to know for your visit, like programming schedules and a booth map. ▶ artbasel.com

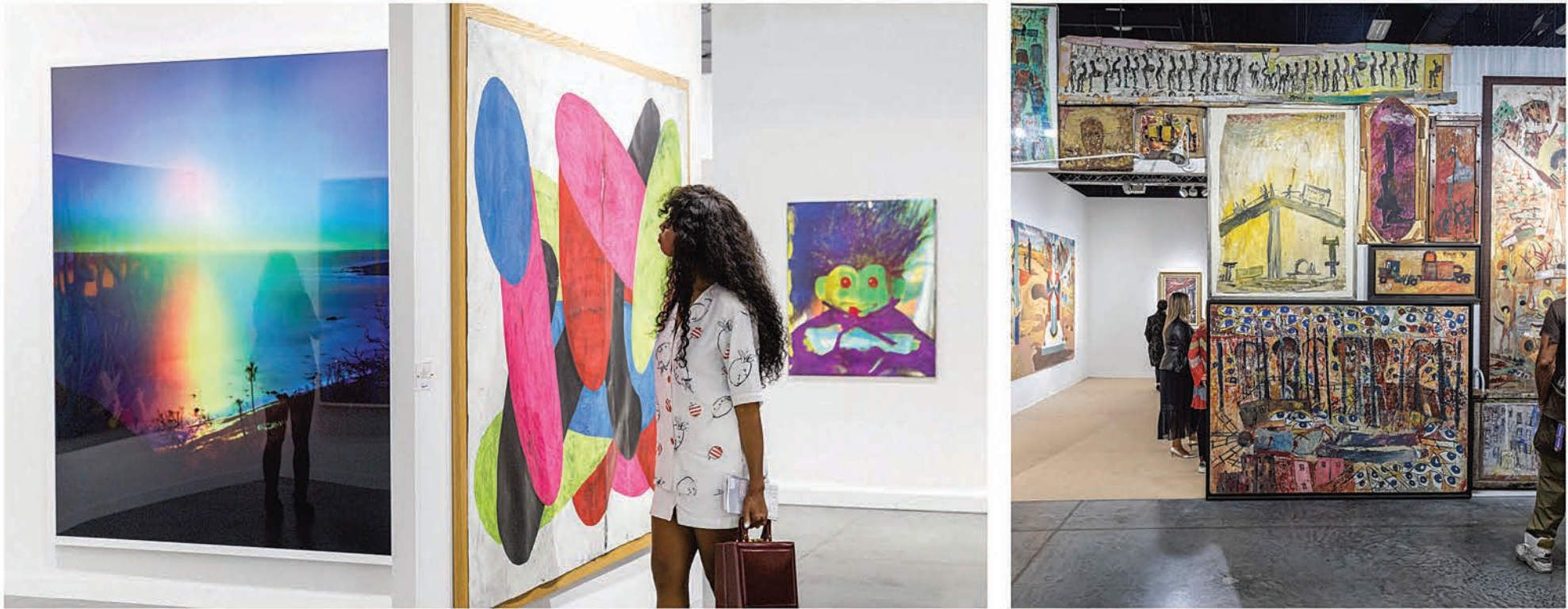


Animal Philanthropy

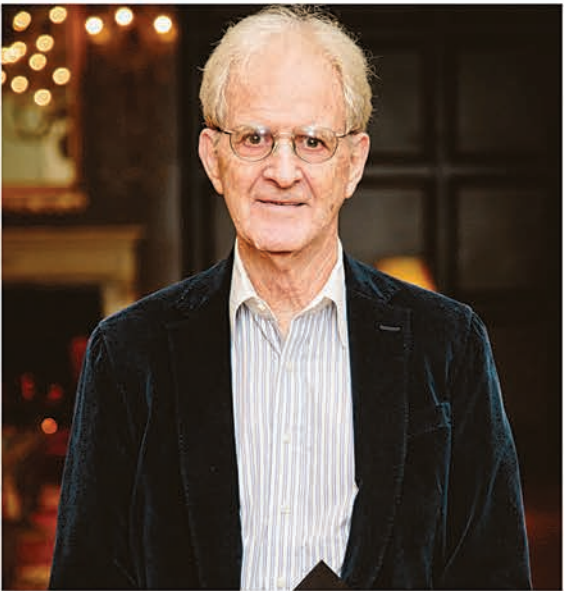
Philanthropists from Oklahoma, New York, Texas, Arizona, and California joined **Kirkpatrick Foundation** for a luncheon at the Oklahoma City Golf and Country Club, co-hosted by **Animal Grantmakers**, a philanthropic service organization. Held on January 22, 2020, the luncheon included presentations from PetSmart Charities, the Arnall Family Foundation, Oklahoma City University School of Law, Common Bonds, and Pet Angels Rescue, with guests from the Oklahoma City Community Foundation, the Virginia Hobbs Charitable Trust, and Morris Animal Foundation. The groups discussed **animal wellbeing**, locally and nationally, and Kirkpatrick Foundation presented its new publication, **Safe & Humane 2012-2020**. **Louisa McCune**, executive director for Kirkpatrick Foundation, is the 2020 board president for Animal Grantmakers. ▶ animalgrantmakers.org

CLOCKWISE, TOP LEFT: **Tiffany Smith, Karlee Wright, Don Smith; Kelly Burley**; Kirkpatrick Foundation board president **Rebecca McCubbin, Dan Glades, Alta Price** OPPOSITE PAGE: **Jill Hoffman; Bill Nimmo; Molly Helm, Will Merrick, Kari Blakley, Dan Glades**





CLOCKWISE, LEFT PAGE: From the booths of **Galerie Guido W. Baudach** (Berlin); **Instituto de visión** (Bogotá); **Michael Hoeh**, **Zanele Muholi**, **Paul Mpagi Sepuya**, and **Antwaun Sargent** on stage for *New Ways of Seeing—Photography Now*, part of the **Art Basel Conversations** series. CLOCKWISE, THIS PAGE: **Blum & Poe** (Los Angeles, New York, Tokyo); **Hirschl & Adler Modern** (New York); **Gavin Brown's enterprise** (New York, Rome); **Greene Naftali** (New York); **Gaga** (Mexico City, Los Angeles); **Central Fine** (Miami Beach)



Green Box Arts

Planning for the summer **Green Box Arts Festival** happens year-round. This winter, Green Box supporters gathered to celebrate the holidays with a Christmas fundraiser. While we await summer in the Rockies, we look forward to another summer of art, performance, community, and collaboration at the 2020 festival, which will be held in **Green Mountain Falls, Colorado**, Friday, June 26, through Saturday, July 4, 2020. ▶ greenboxarts.org



HONORABLE MENTIONS



ABOVE: Photographer **Shevaun Williams**, on a ladder and in her element.



LEFT: **Lori Brooks, Alana Salisbury** and **Shevaun Williams**.



Team Spirit

REQUESTING THE PRESENCE of Oklahoma City's movers and shakers to be at the same place at the same time on the same day for an *ArtDesk* photo shoot requires the kind of organizational prowess possessed by a number of people, including *ArtDesk*'s managing editor Alana Salisbury and Lori Brooks and Vikki Penix of Oklahoma Contemporary Arts Center. Staging and photographing large groups of people in a building under construction with little electricity (and plenty of paint fumes) requires the talent and experience of Shevaun Williams. Special thanks to Brooks, Oklahoma Contemporary's communications director, who expertly wrangled the shoot participants, coordinated with construction supervisors, and guided the participants with ease through the maze of building materials—all while making sure everyone had their hard hats on.

LEFT: Oklahoma Contemporary board trustees gathering together for the group photo on pages 12–13.

Taking Notes

MOST OF MY work originates in *Idea Books*, portable notebooks that help me spontaneously capture impressions and emotions. This intimate format also allows for spreads, where pieces can be developed as pairs that complement and inform each other. Mixed media, including watercolor and gouache, provide a sense of energy and movement that I find exciting.

My creative work is intuitive, often inspired by the natural world. I explore ideas that, for me, live just beyond the reach of words. When I paint, I engage in a type of spiritual “call-and-response” where questions are raised and clues are discovered as the work develops. Each of my pieces becomes a visual record of these explorations.

Over the years, creative expression has become a guiding principle in my life, not limited to art. My family, professional career outside of art, and my creative work weave together and nurture meaningful connections in all areas of my life.—SHANNON CLAIRE



The inside front and back covers of this issue of *ArtDesk* are by **Shannon Claire**, a visual artist and the director of customer relations for 180 Medical in Oklahoma City. She studied fine art at the University of Oregon and holds a degree in journalism from Ball State University.

FROM LEFT TO RIGHT: **Wayne Bland, Patti White, Jim White, Pamela Bland; Gerhard Scholton, Katharine Guthrie, Karen Watson; and Olive Hanna, Terry Bachus, David Hanna, and Kay Bachus**



THE ART DESK

Joy Harjo

TULSA, OKLAHOMA | A member of the Mvskoke (Creek) Nation, Joy Harjo is a critically acclaimed poet, composer, musician, and performance artist. She is the author of eight collections of poetry, including *She Had Some Horses* and *Conflict Resolution for Holy Beings*, and the memoir *Crazy Brave*. Harjo has received many honors, such as the Wallace Stevens Award from the Academy of American Poets, the Ruth Lilly Poetry Prize from the Poetry Foundation, a Guggenheim Fellowship, and two fellowships from the National Endowment for the Arts. In 2019, Harjo was named the twenty-third Poet Laureate of the United States and selected as a Tulsa Artist Fellow. ▶ joyharjo.com



KAREN KUEHN

John Baldessari

1931 – 2020



COURTESY OF JOHN BALDESSARI ESTATE

In 1970, American artist John Baldessari burned almost all the paintings he had made in a thirteen-year period—a performance known as the *Cremation Project*—and baked some of the debris into cookies for display at the MoMA. Art market moguls may shudder at the thought of these lost works, but Baldessari was always invested in concept and process, and recording this purge in photographs was his way of moving forward in his practice. The next year he proclaimed *I Will Not Make Any More Boring Art* in a hand-written piece where its title became his mantra. In 2014 Baldessari was awarded the National Medal of Arts from President Barack Obama.

Baldessari was born on June 17, 1931, in National City, California. He lived and worked on the West Coast, including studies at San Diego State College, the University of California at Berkley, and UCLA. He taught at the California Institute of the Arts, his students including David Salle, Barbara Bloom, Mike Kelley, Liz Larner, and Jim Shaw. Regarded as a founder of conceptual art, Baldessari appropriated images and text to create new works, drawing significant influence from Marcel Duchamp’s Dadaist practice. In 2017, Baldessari told the *Los Angeles Times*, “People look at what I do. I can’t ask for more than that.”—KELLY ROGERS

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

CONTACT US

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

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***ArtDesk* is a free, quarterly magazine published by Kirkpatrick Foundation.**

COVER IMAGE

DOTY GLASCO
Doorway (untitled), detail (2019)
This installation will appear in *Bright Golden Haze*, Oklahoma Contemporary Arts Center’s inaugural exhibition.



PHOTOGRAPH BY JOY HARJO

I use a kitchen table for my desk—

I write and record music here—

My desk is in a studio provided by the Tulsa Artist Fellowship. 

—JOY HARJO

“I like to say that contemporary art consists of all artworks, five thousand years or five minutes old, that physically exist in the present. We look at them with contemporary eyes, the only kinds of eyes that there ever are.” —PETER SCHJELDAHL

BRIGHT GOLDEN HAZE

OPENS
MARCH
2020



Experience contemporary art
and creativity in a new and
unforgettable setting.

Doty Glasco, *Valley of the Sun*, 2019.
Photo courtesy of JR Doty.

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