PLACEMAKING / JULIAN OPIE / HARVEY PRATT & BEN HARJO / BETYE SAAR / AT WORK: NOMA GURICH / FALL 2020

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



TOGETHER

JULIAN OPIE
Old Street May 3 (2019)

ALL IMAGES © JULIAN OPIE, COURTESY LISSON GALLERY / BARBARA KRAKOW GALLERY / ARS, NEW YORK / DACS, LONDON

ARTDESK IS A FREE QUARTERLY MAGAZINE PUBLISHED BY KIRKPATRICK FOUNDATION.

LOOK FOR THE MOMENT WHEN PRIDE BECOMES CONTEMPT

WHO TO WH YO

LAW? WHO IS WHO IS HOUS SPEAKS? WH LENCED? WHO LONGEST? WH LOUDEST? W FIRST? WHO LAU

Together

BY ELIZABETH EICKMAN

BRING THE PEOPLE together—that is the mission. Over several decades, city planners and urban leaders in American cities have been engaged in creating built environments designed to attract people. Why do they do this? Community well-being: Human engagement improves and adds to our quality of life. Since the beginning of time, human nature dictates a desire to gather. The best public parks and squares, waterfronts, performing arts centers, and museums are all designed and built with this need in mind.

The most commonly used word for this concept is placemaking. American urbanist William H. Whyte published the *Social Life of Small Urban Spaces*, a pioneering work that influenced modern placemaking. His research and books continue to influence urban-planning students around the world. Whyte's research answered the question of why we gather, simply put, "What attracts people most, it would appear, is other people." He believed that public space contributed to an individual's quality of life and that there was an obligation on the part of city planners, architects, and designers to create physical places that facilitate interaction. This concept—almost taken for granted today—is an essential component to the successful design of public buildings, outdoor spaces, and, just as critical, the programs that activate those spaces.

Covid-19 has made it challenging to gather together in spaces that were designed for human interaction. Despite our forced separations, artists and art organizations are innovating and adapting new ways to facilitate interaction with the visual and performing arts in a manner that is safe and socially distanced. This is what artists can be relied upon to do—rethink and communicate perspectives and solutions to life's most vexing problems. During a time when distancing is necessary, artists, arts educators, and the organizations that produce art programs have shown extraordinary creativity and resiliency. A universal bright spot throughout the coronavirus era, the arts have defined placemaking, gathering us together through the computer screen, in a public park or plaza, or within a meticulously managed setting of a gallery.

We have laughed, cried, and been moved by the importance of artistic creation. Personally, I have viewed live and recorded performance on the television and my laptop and participated in the experimental and sometimes polished live-streamed and virtual events. Each time, I truly appreciate the innovation it takes to conceive a different way for an audience member to engage with the visual and performing arts. More than ever, we've seen how streamed and virtual programs enrich cultural value—in ways that will most certainly complement in-person programming in the future.

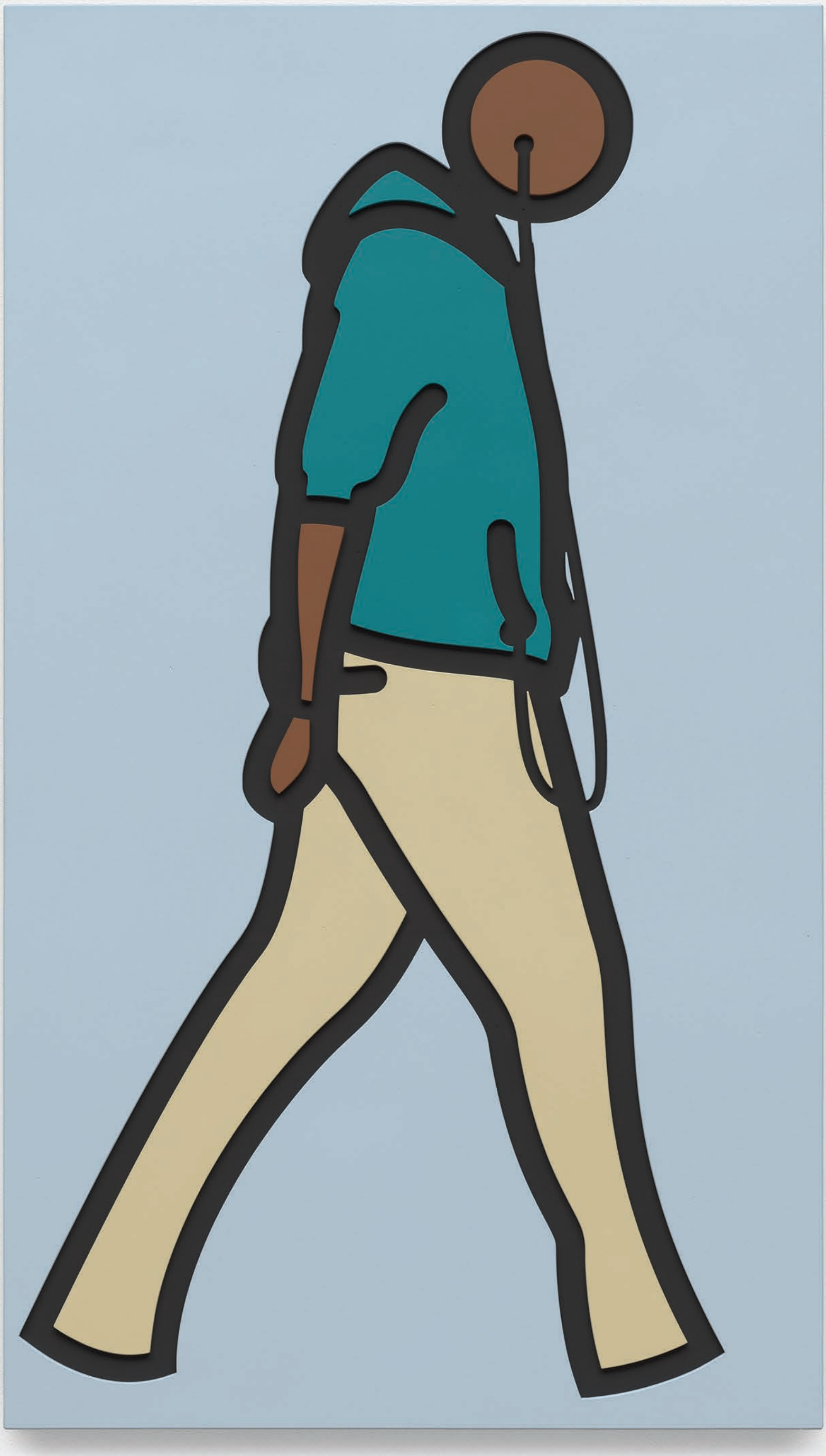
Through the summer and early fall months, placemaking has moved outside with arts programming adapting to physical space and the need for distancing. This has been a positive development, but I know I'm not alone when I say that I hope, in 2021, we will return for seated and educational arts programming *inside*. I look forward to the day when we can attend the theater, a concert, or a ballet in a performance space designed for optimal presentation of the artist and the artform. To enjoy the arts, inside and outside, in spaces designed to facilitate human interaction and participation with each other and the art is one of life's great pleasures.

As we conclude the year of the pandemic, I say a profound thank you to the artists and arts organizations who gather us together. We appreciate all you are doing.

Elizabeth Eickman is the director of Kirkpatrick Family Fund.

WHAT IT MEANS: PLACEMAKING

The Project for Public Spaces teaches us about placemaking in the following way:
Placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared value. More than just promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution. ▸ **pps.org**



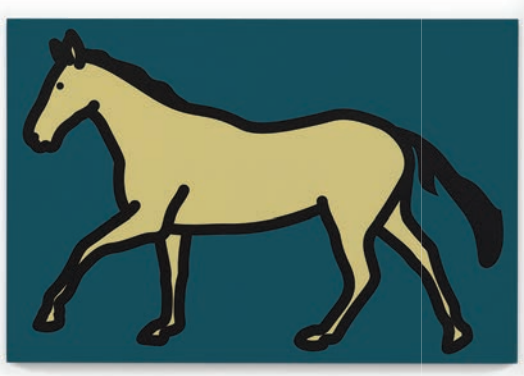
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▲ JULIAN OPIE
Shaved head (2019)











◀ CLOCKWISE FROM LEFT
Cantering horse 3 (2012)
Eric and Sarah 1 (2010)
Red bag (2018)
Old Street May 3 (2019)
Walking in New York (2020)

THE PATH OF JULIAN OPIE

Walk This Way

BY RYAN STEADMAN

UPON ARRIVING AT Oklahoma Contemporary Arts Center, visitors won't help but notice one curious sculpture of a more than six-foot figure that appears to be walking in place. Yet, unlike a traditional figure sculpture, this object takes the form of a black, rectangular monolith, lit on both sides with LED (light-emitting diode) displays that aggregate an image of a walking male figure in perpetual motion.

The box of blinkering lights, which is titled *Faime Walking*, was created by the London-born painter, printmaker, and sculptor Julian Opie. The artwork will be on view in the sculpture garden, directly adjacent to the main entrance, until the spring of 2021.

As part of the New British Sculpture movement to emerge in the early-1980s alongside art luminaries like Anish Kapoor and Tony Cragg, Opie started his career off with a bang and never looked back. From his early digital-looking landscape paintings and three-dimensional office building sculptures to his black-lined stick figures and pared-down portraits (which were famously featured on an album by the iconic Brit-pop band Blur), Opie has always had a knack for capturing an essence in his subjects.



▲ JULIAN OPIE
Julian (2013)

Later on, Opie's interest in contemporary forms of portraiture would lead him to work with LED lights as a way to bring motion into the equation. In his own words, the artist describes the process of this medium as making "a loop of some sixty drawings that sets *Faime* into constant motion."

The work's dynamism is its main appeal for Jeremiah Davis, the artistic director of Oklahoma Contemporary. "*Faime Walking* is an excellent example of the artist's corpus of work focusing on bodies in motion," Davis says. He also acknowledged that Opie's artwork feels crucial to the mission of the arts center—and maybe even the community as a whole. "We hope this installation inspires the sense of forward momentum Oklahoma Contemporary, the city, and our arts communities continue to embody," he adds.

TRAYSON CONNER

▲ JULIAN OPIE
Faime Walking (2016)

Surprisingly, Faime—the sculpture's namesake—was a stranger to Opie before he made the iconic piece. Opie found Faime on the street and paid him to model on a walking machine. "I like to watch the people passing by," Opie says in regards to his LED series. "Not following the figures with my eyes but more seeing the scene as a picture with a flow of humans walking back and forth like a frieze or a ticker-tape message." In *Faime Walking*, that process led to a hypnotic loop of a highly realistic, yet banal, activity which Opie then caricatured in his signature style of simplified and heavily outlined figures.

Even before *Faime Walking* was created, Opie's LED work drew the eye of New York City collector, choreographer, and *ArtDesk* dance editor Larry Keigwin. "I first came across Julian Opie's work in 2005, when I saw two large electronic walking sculptures, one male and one female, anchored on both sides of the courthouse near city hall," Keigwin says. "As a dancer and native New Yorker, I was captivated by the work's constant movement but also by the way it reminded me of the city's 'walk' and 'do not walk' pedestrian crossing signs."

Keigwin was elated when he purchased *Faime Walking* in 2017, and after having it installed outside his Green Mountain Falls, Colorado, house for a few years, he was happy to loan the work to Oklahoma Contemporary's new space. Opie himself says that the work becomes "a motif and a sign, almost a repeatable hieroglyph," making it an appropriate tool for an entrance where visitors are obliged to have signage lead them around. *Faime Walking* also pinpoints a deeper urge we have during a visit to any public space: gawking at other people.

"The people on the pavement are, in a sense, interchangeable," Opie says in a statement on his work. "Each one a perfect example, each startlingly different and individual, and yet doing the same thing with the same body parts, moving in a similar way."

As such, *Faime Walking* shows viewers a bit about how they live among other humans, which includes the signs we subconsciously give each other and the idiosyncratic ways people try to stand out in a sea of people.

Faime Walking *by Julian Opie is on view at Oklahoma Contemporary Arts Center through the spring of* 2021.

FALL 2020

Necessities

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

NICK CAVE
Until (2016)
Photograph courtesy of MASS MoCA

Au Courant

The newest contemporary-focused arts space is now open. In Bentonville, Arkansas, **The Momentary** acts as a satellite companion to the **Crystal Bridges Museum of American Art**, with a mission "to champion contemporary art's role in everyday life." General admission is free, giving visitors access to multiple indoor mezzanines and an outdoor area for even more art, performance, and community gathering. Currently, **Nick Cave's** immersive multimedia exhibition *Until* is on view through January 3, 2021. This 24,000-square-foot installation is Cave's largest yet, generously adorned with found objects on a shimmering crystal cloud. Yellow ladders invite viewers to see the *Crystal Cloudscape* up close, leading them to a perfect private garden to contemplate the work's conversation with gender, race, and gun violence in America. —KELLY ROGERS

The Momentary is open Tuesdays–Sundays, and located at 507 South East E Street in Bentonville, Arkansas. ▶ **themomentary.org**

HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER



SOUND/STAGE
LA Phil / Los Angeles, California

PERFORMANCE

Filmed in an empty Hollywood Bowl, this series of virtual concerts by a socially distanced LA Phil considers how music resonates with the current moment, from a performance by singer Andra Day of an unofficial Black Lives Matter anthem to expressions of grief and love with mezzo-soprano J'Nai Bridges. Released weekly, each of the nine concert films is joined by contextual work such as essays, art, and interviews. All are available to watch for free and offer a reflection on the way music can speak to our collective experiences, whether it's Beethoven or the psychedelic soul of LA locals Chicano Batman. *Through November 20, 2020.*
▸ **laphil.com/soundstage**

HGO DIGITAL
Houston Grand Opera / Houston, Texas

PERFORMANCE

After canceling much of their 2020–21 programming, the Houston Grand Opera reimagined its performances for a virtual space. HGO Digital presents a full season of productions, including a recital series featuring opera stars such as soprano Tamara Wilson and tenor Arturo Chacón-Cruz; digital productions like the one-woman *Bon Appetit!* in which Julia Child—played by mezzo-soprano Jamie Barton—bakes a chocolate cake; and the *Finch Opera* on the obscure sport of finch-calling. Although the free-to-watch events are staged more humbly than the company's usual offerings—recorded outdoors or in the artists' own homes—they bring the visceral thrill of opera to anyone anywhere. *Through March 12, 2021.*
▸ **houstongrandopera.org**

STEVEN FROST: *Helen & Alice at the Museum*
Boulder Museum of Contemporary Art / Boulder, Colorado

INSTALLATION

Artist Steven Frost was inspired by his aunt Helen and her partner Alice to drape the brick building that houses the Boulder Museum of Contemporary Art in a colossal green and white woven grid. Frost frequently employs the tactile nature of fiber art to explore queer history and family connections. This huge piece, recalling a lawn chair with its plastic webbing, remembers a loving relationship that was challenged for acceptance by making something domestic into something monumental. After the work's yearlong installation, Frost plans to turn the material into tote bags to carry on the story of Helen and Alice. *Through February 26, 2021.*
▸ **bmoca.org**

MAREN HASSINGER: *Nature, Sweet Nature*
Aspen Art Museum / Aspen, Colorado

INSTALLATION

In her more than four decades of sculpture, performance, and video art, Maren Hassinger has examined the relationship between the organic and industrial. On the Roof Deck Sculpture Garden, the bends of her wire and concrete works contrast with the nearby curves of Aspen Mountain. One piece has swayed strands of thick wire twisted into waves so they appear warped by the wind; another in the planters has furled metal like strange foliage. Each asks the viewer to consider their surroundings and how both natural and human forces have shaped this land. *Through March 14, 2021.*
▸ **aspenartmuseum.org**

FOR A DREAMER OF HOUSES
Dallas Museum of Art / Dallas, Texas

EXHIBITION

As this exhibition was scheduled to open in March, its contemplation around the places we inhabit became increasingly timely as many spent more of their lives than ever before in their homes. To access *For a Dreamer of Houses* from afar, the Dallas Museum of Art developed a rich virtual tour with a digital version of the gallery and videos on the processes behind large-scale installations such as Alex Da Corte's neon house and Francisco Moreno's kaleidoscopic *Chapel* with its hand-drawn mural mixing high and low culture. Even as visitors are welcomed back to the museum in the fall, these online experiences continue to bring works like Do Ho Suh's ethereal replica of a passageway in his childhood home and Pipilotti Rist's playful chandelier of underwear into whatever intimate space you have created for yourself. *Through July 4, 2021.*
▸ **dma.org**

JORDAN WEBER: *Prototype for poetry vs rhetoric (deep roots)*
Walker Art Center / Minneapolis, Minnesota

EXHIBITION

A vacant lot in Minneapolis has been revitalized into a flourishing artwork that offers produce, pollution mitigation, and community. The urban farming project, led by Walker Art Center artist-in-residence Jordan Weber with the nonprofit Youth Farm, is made for local residents to harvest its fruits, vegetables, and herbs and use its gathering table as outdoor space. Laid out in lines reminiscent of a basketball court—with metal hoops at either end to catch rainwater—the garden addresses issues of food scarcity, environmental neglect, and a lack of resources in Black neighborhoods. *Through August 28, 2021.*
▸ **walkerart.org**

OK/LA
Fred Jones Jr. Museum of Art / Norman, Oklahoma

EXHIBITION

Six young artists from Oklahoma went west to pursue their creative passions and each made a name for themselves in the Los Angeles art scene of the 1960s and 1970s. Patrick Blackwell, Joe Goode, Jerry McMillan, Ed Ruscha, Paul Ruscha, and Mason Williams are featured in this first exhibition to reunite all six artists in their home state. *OK/LA* chronicles how their roots impacted the evolution of their art as well as how their relationships—formed through studying together or through collaborations—endured even as they set out on their own paths, whether music, art, or advertising. Virtual programming complements the exhibition on the campus of the University of Oklahoma, with a wry wit playing across their distinctive works. *Through March 7, 2021.*
▸ **ou.edu/fjjma**

SIDEDOOR: *A Podcast from the Smithsonian*
Smithsonian Institution / Washington, DC

PODCAST

There are millions of objects, artworks, and specimens in the Smithsonian collections, a fraction of which are on public view in its museums. *Sidedoor* takes listeners into these unseen archives to investigate stories about history, art, science, and what these objects and records reveal about our shared humanity. With five seasons of episodes, the podcast has



in-depth insights from Smithsonian curators and researchers on everything from the secrets of the world's oldest known winery to a video game that was so bad it was buried in the desert.
▸ **si.edu/sidedoor**

OLAFUR ELIASSON: *Wunderkammer*
Acute Art / Online

AUGMENTED REALITY

Olafur Eliasson regularly uses his art to encourage environmental consciousness and this year he created an augmented reality experience to bring the natural world into anyone's home. Called *Wunderkammer,* it is hosted on the Acute Art app, which offers a variety of AR and virtual reality artworks like gargantuan sculptures by KAWS and a journey into the human body by Anish Kapoor. With *Wunderkammer,* users can interact with a puffin, examine a fiery sun, conjure a rain cloud, and generate the Northern Lights in their own backyard.
▸ **acuteart.com**

GROUND/WORK
The Clark Art Institute / Williamstown, Massachusetts

EXHIBITION

The pastoral Clark Art Institute is debuting its first outdoor exhibition of commissioned works on its 140 acres of woods, lawns, and meadows. Curated by Molly Epstein and Abigail Ross Goodman, the yearlong *Ground/work* involves six international artists responding to the landscape. The site-specific installations include Analia Saban's *Teaching a Cow How to Draw* transforming a split rail fence alongside roaming cattle into a dynamic intersection of lines. Jennie C. Jones's *These (Mournful) Shores,* meanwhile, is a sixteen-foot-tall Aeolian harp extending off the architecture of the Clark, its somber song activated by the wind.
▸ **clarkart.edu**

THE POLLINATOR PAVILION
Thomas Cole National Historic Site / Catskill, New York

INSTALLATION

Only one person at a time can sit in this lavender gazebo at the Thomas Cole National Historic Site, but the birds are always welcome. The *Pollinator Pavilion* by artists Mark Dion and Dana Sherwood is a space as much for people as birds—specifically the ruby-throated hummingbird, which is an essential New York pollinator. Living flora and paintings adorn the wooden structure, which was informed by the fantastic depictions of nature by nineteenth-century artist Martin Johnson Heade and now anticipates *Cross Pollination: Heade, Cole, Church and our Contemporary Moment,* an exhibition that was rescheduled to spring 2021 due to the pandemic. *Through Fall 2021.*
▸ **thomascole.org**

MEMORIAL TO ENSLAVED LABORERS
University of Virginia / Charlottesville, Virginia

MONUMENT

As the country contends with white supremacy embedded in its statuary, the University of Virginia has unveiled a memorial to a violent American history that's rarely been acknowledged in public monuments. The campus itself was designed by slave owner Thomas Jefferson and thousands of enslaved people worked at the institution. The eyes of one of them—Isabella Gibbons—are engraved by the artist Eto Otitigbe on the sloping exterior wall of two concentric granite rings. Inside the abstract form designed by Höweler + Yoon are carved names when it rains that appear to weep.
▸ **slavery.virginia.edu**



IN CONVERSATION

Pratt & Harjo

JUST BEFORE THE UNVEILING OF HARVEY PRATT'S LARGEST PROJECT TO DATE, THE NATIONAL NATIVE AMERICAN VETERANS MEMORIAL IN WASHINGTON, DC, TWO ELDER STATESMEN OF NATIVE AMERICAN ART DISCUSS THEIR PASTS, HONORABLE SERVICE, AND FINDING A UNITING PRINCIPLE ACROSS ART FORMS AND COMMUNITIY.

NATIONAL NATIVE AMERICAN VETERANS MEMORIAL
Warrior's Circle of Honor, designed by Harvey Pratt
with Butzer Architects and Urbanism



Harvey Pratt is a Southern Cheyenne chief and Arapaho tribal member, painter, sculptor, and a retired police forensic artist.

BEN HARJO: How long have we known each other?

HARVEY PRATT: Oh, my gosh. Since we were babies, man.

BH: We used to do the mall shows and the bank shows or any other show that was out there before museums and a lot of galleries started to develop and emphasize Indian art. In the mid-1960s, that's when I graduated, and then went to the Institute of American Indian Arts in Santa Fe, and spent three years there studying art, and then went to Oklahoma State after that, and spent a few years there with a break in between from our Uncle Sam. I graduated, and then worked for a little bit before I started doing art full time as a profession.

I've been reading a book on Doris Littrell and all the things she went through to promote Indian art, not only across the nation but within the state of Oklahoma.

HP: She really helped me. Charles, my older brother, had a gallery and I put some art in there and learned that I could sell, and then got introduced to Littrell. But I did start with Charles, with his little gallery on South Western in Oklahoma City.

BH: Gosh. That was a long time ago, too, and we've both become pretty well-known with our artwork. I travel and do more shows than you do, but it's great to have these shows where we can commune and just have a good time.

HP: Absolutely. I don't do a lot of shows because I had a career as a forensic artist in law enforcement for fifty-one years. I always enjoyed going to the shows and visiting, catching up, and seeing who the new artists are and who is doing what.

BH: That was the exciting part—to meet new artists who we weren't familiar with and see what they're doing, and how they were promoting Indian art and in what vein, because so many people expected it to always remain static.

HP: When I started, we were doing mostly flat style, and it slowly evolved. Some of the artists are now changing that whole style and being a little more free and loose. We're old guys—we remember a lot of the old stories and how they taught us about the ceremony and the style and the dress. So we always painted in those ways, and the dresses evolved.

BH: I've got some old pictures of some of the dances and how the fancy dancers went from the large feather bustles. Even the women, they changed their dresses just as songs have changed over the years.

Let's talk about the memorial because you had a great design that I thought deserved the respect and admiration of all of us Native American veterans, both the indigenous as well as the non-indigenous. Tell me how you came about the design.

HP: The Smithsonian sent a team of people around to Indian country across America and into Alaska, asking veterans what they wanted in the memorial. Russell Willey, the director of the Cheyenne and Arapaho veterans, said, "Harvey, why don't you submit a design?" and I said, "Oh, no. There will be people from all over the world doing that." I kind of blew it off and then a couple of months later, he asked me again. I said, "Okay. Let me dream on it. Let me dream about it."

The design needed all of the federally recognized tribes to accept and understand it. I'm one of the Southern Cheyenne chiefs, and we do a lot of ceremonies. Our traditions and ceremonies and the spirituality of Indian people, and the elements—I need to incorporate water and the fire and the earth and the air. I need to incorporate the directions, because tribal people say that power comes from the directions. We have the four directions, the six directions, and some tribes say there are seven—where they stand in the middle is a direction. I thought, well, I'll incorporate the cardinal points. Cardinal points are extremely important, they complete the circle. The circle completes everything. It makes us all one. Everything is connected. There's no beginning and no end, and it's timeless.

I included the *Path of Life*, where you prepare yourself when you come into the memorial. You can come in from any side that you want, and once you get inside that's where you're in harmony with all the elements and the power in the directions, and the feathers, the lances and the prayer cloths, where the water is



SKYLINE INK, COURTESY OF THE SMITHSONIAN'S NATIONAL MUSEUM OF THE AMERICAN INDIAN

and the fire. I actually dreamed this, Ben. I dreamed about it that night.

When I got up that morning, I came downstairs, and I drew some designs, and incorporated the five armed services seals. Regardless of who you are or what tribe you are, there's something in this memorial for you, and you'll recognize it. If my great-grandfather walked into there, he would recognize those things that were important to us, and other tribes that are of our generation will walk in there and they'll see the same thing. They'll recognize certain things that they can use. They can use that water. They can have that sacred fire. If my grandkids go in there, they'll recognize those things and their children will recognize those things.



Seminole and Absentee Shawnee, Ben Harjo (painted by Harvey Pratt) is recognized for his work as a painter and printmaker.

BH: I was so happy when you [won the competition]. Barb [Harjo's wife] and I were both yelling in the house.

HP: I got a phone call on June 27 [2018]. [The competition manager] said, "Well, the good news is you won, and the bad news is now you've got to do it." I thought once I did it, somebody else would just take over and they said, "We want to make sure that things don't get changed on you. You have to oversee it all." It has been an enjoyable learning session, and we've met some really wonderful people that are involved in it to help us. My son, Nathan, introduced me to Skyline Ink and Hans and Torrey Butzer of Butzer Architects—an architecture and urbanism company out of Oklahoma City. They designed the Oklahoma City National Memorial, so they had been through this before. They helped us wade through all of the little curves. Hans is the dean of the College of Architecture at the University of Oklahoma.

BH: It's supposed to be unveiled in November, we were all hoping that we could go celebrate the event—but it looks like it may be a while before we can do that.

HP: They'll do the big grand opening at a later date.

I'm just so proud to be a veteran. I grew up honoring and respecting veterans. That's just part of our culture, and one of the questions that I get asked a lot is why do you Indian people fight for this country when this country treated you so poorly. I say, we're—Native people—we're a warrior society, and we respect our warriors. When America was discovered, the creator gave it to Indians. Indians were the first people here. So this is Indian country. This is our land. It will always be our land. I said our blood is soaked all over this land, and now we're defending this flag and this country and other parts of the world and our blood is in that. So this is Indian country. That's why we fight for it.

BH: Isn't that the truth. We're combat veterans, so we celebrate a lot of our warriors who didn't come back as well as those who did. We honor our veterans always.

HP: When I came back, my family had a dance for me and they honored me and they fed the people. They honor [our veterans]. It was honorable to serve. I've always appreciated that. When I see other veterans being honored, I'm proud for them. We're all together and we're all veterans and we respect one another.

There are 574 different federally recognized tribes plus state recognized tribes. They're going to come to the memorial, and they're going to do a ceremony. It will become a place of ceremony, a place of comfort, a place of strength. War mothers and people are going to come in there, and they're all going to do something—make a pledge and pray for somebody, tie something on a fence, tie something on the lances, a prayer cloth, and bless the water. It will become a powerful place.

Non-Natives will see these Native people doing these ceremonies, praying for their sister or their brother or their dad and they're using the water, and they'll begin to understand. I think it's an education for non-Natives, and people will know we're still here. We're still here. We're still doing things.

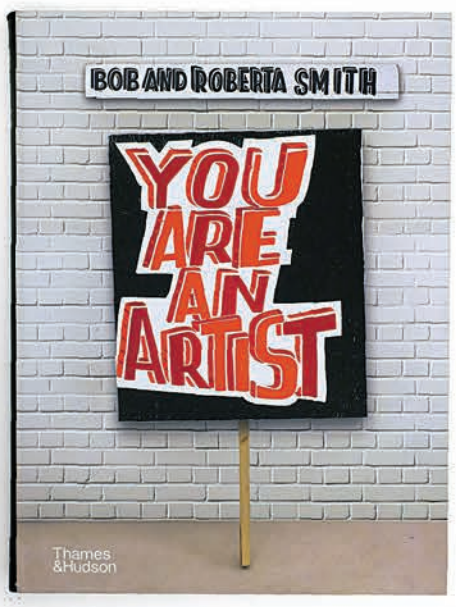
BH: We're still here, we'll always be here, and we'll take pride in our country and in our warriors.

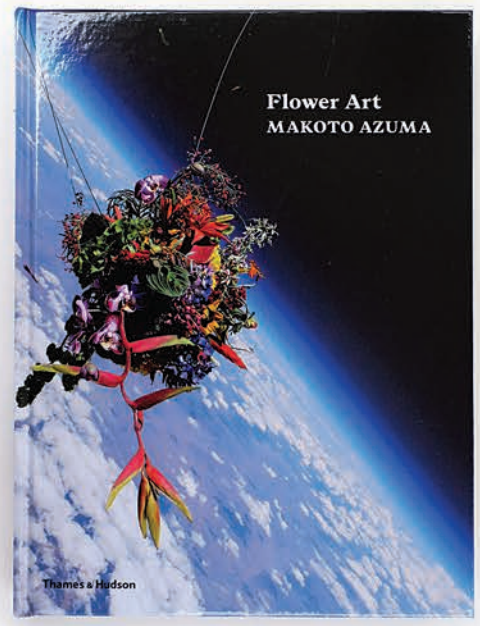
On Veteran's Day, November 11, 2020, a virtual event will mark the completion of the National Native American Veterans Memorial. The memorial is located in Washington, DC, on the grounds of the National Museum of the American Indian.

The BOOK REPORT

Rounding up the newly released and our new favorite art books | By ALANA RUIZ DE LA PEÑA | Photography by STEVEN WALKER

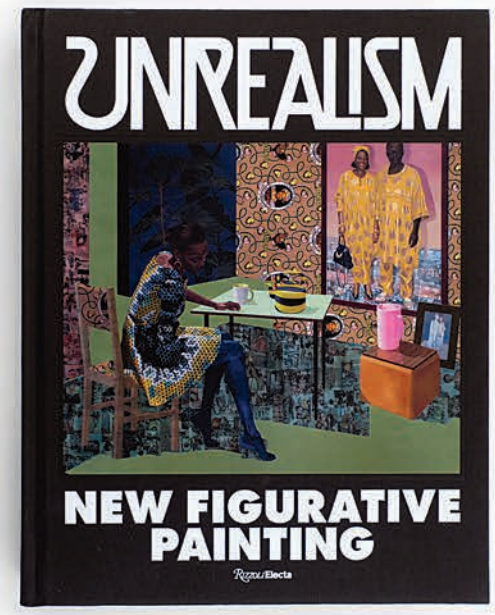
You Are an Artist
Bob and Roberta Smith
Attempting to tap into everyone's potential as a creative, Bob and Roberta Smith outlines many tips, tricks, and exercises to make the point that anyone can be an artist. The author is one person—also known as Patrick Brill, an artist, activist, and writer based in the United Kingdom.

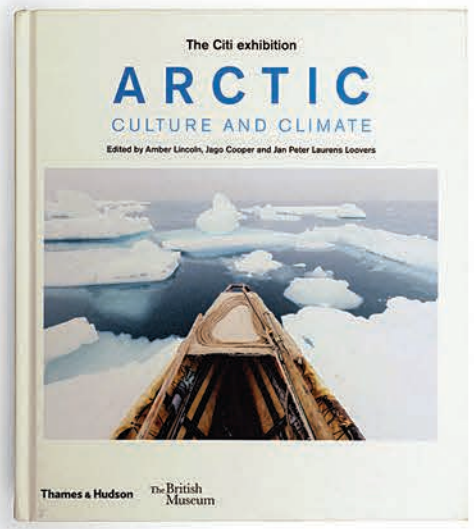




Flower Art
Makoto Azuma
Makoto Azuma's installations merge the craft of floral design with heady conceptual art. In 2002, Azuma opened his atelier Jardins des Fleurs. Based in Tokyo, the flower shop creates otherwordly designs for commercial clients, interactive art experiences, and private commissions. *Flower Art* explores his body of work by setting these arrangements in ethereal settings.

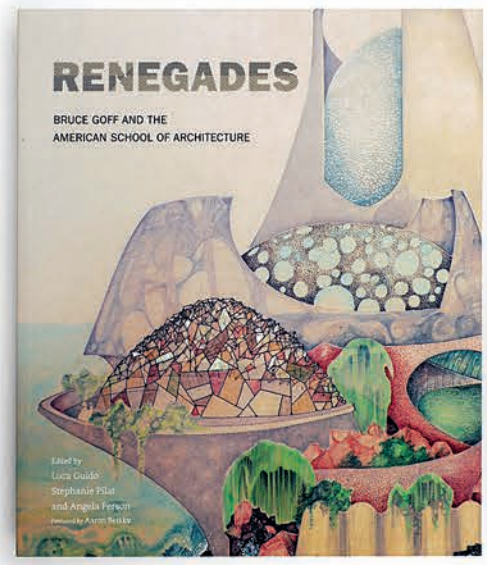
Unrealism: New Figurative Painting
Introduction by Jeffrey Deitch
Figurative art describes work that, according to the Tate Museum's glossary, "retains strong references to the real world . . . and the human form." *Unrealism* explores the past five years of figurative art, celebrating early-career artists and connecting them back to paintings from the past forty years. Edited by Jeffrey Deitch—a Los Angeles curator and dealer well-known in contemporary art circles.

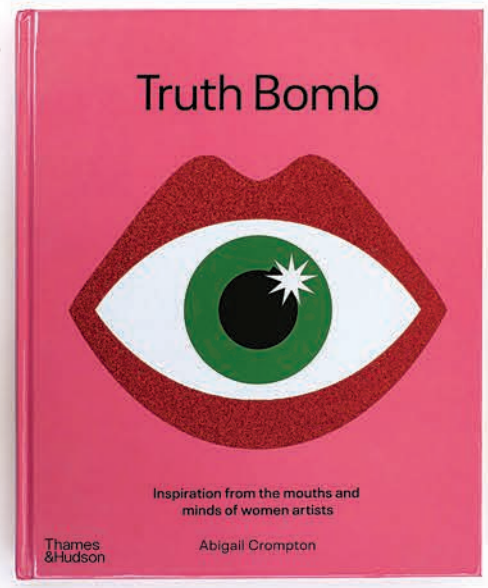




Arctic: Culture and Climate
Amber Lincoln, Jago Cooper, Peter Loovers
Coinciding with an exhibiton at the British Museum of the same name, *Arctic: Culture and Climate* is at once a rich documentation of stunning photography and a comment on the very dire situation the Arctic peoples face with global climate change threatening their existence. Many items pictured, such as seal-skin kayaks, contemporary art, and traditional clothing, are on display for the first time.

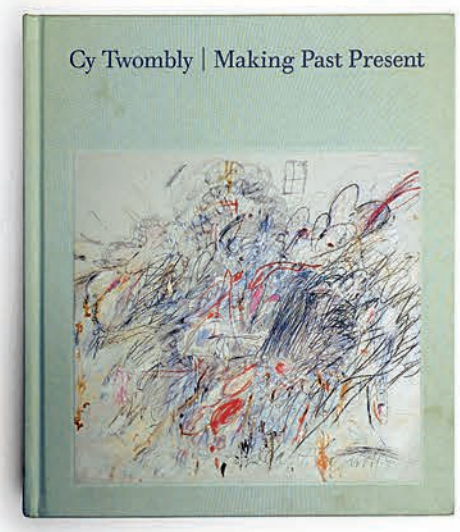
Renegades: Bruce Goff and the American School of Architecture
Edited by Luca Guido, Stephanie Pilat, Angela Person
Foreword by Aaron Betsky
The University of Oklahoma was home to one of the leading architecture schools in post war America. Through the work of instructors such as Herb Greene and Bruce Goff (whose creations are still standing in the state today) emerged the "American School" style of architecture.

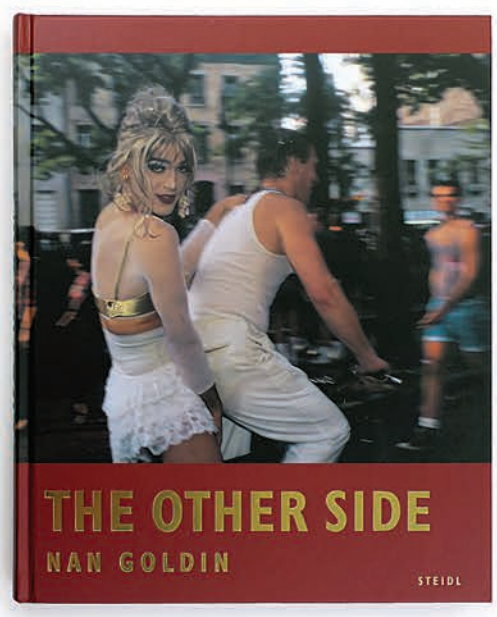




Truth Bomb: Inspiration from the Mouths and Minds of Women Artists
Abigail Crompton
A compilation of artists still working today (standouts like Marilyn Minter, Guerilla Girls, Miranda July, and Yayoi Kusama) share motivational stories of their experiences as women artists. Author Abigail Crompton—a visionary in her own right—is the founder of Third Drawer Down, a design studio based in Australia that collaborates with artists to make objects that are affordable and accessible.

Cy Twombly: Making Past Present
Edited with text by Christine Kondoleon, Kate Nesin, and others
Cy Twombly was known to incorporate classic works into his paintings—whether they be pages from books or handwritten quotes and passages. This book centers around Twombly's more than fifty paintings inspired by classical antiquity.





Nan Goldin: The Other Side
Nan Goldin and Bea Rogers
Originally published in 1993, this book has been updated and expanded to include an introduction by American photographer Nan Goldin, and interviews with many of her subjects. This important chronicle of gender expression, sexuality, and performance lends an intimate framing of Goldin's dearest friends.



VOTE VOTE VOTE

THIS YEAR celebrates two major milestones in voting laws for the United States—one hundred years of votes for women and fifty-five years of more inclusive voting rights for minorities. On August 26, 1920, the Nineteenth Amendment was ratified to uphold a woman's right to vote as part of the US Constitution—a hard-fought battle as suffrage activists organized marches, lobbied elected officials, became the subjects of political posters, and worked to convince male voters to support them in equal voting rights. However, it would be four more years until Native American and Asian American women were permitted to vote, and Black women were often excluded or discouraged from participating in white-led suffrage efforts.

In August 1965, President Lyndon B. Johnson signed the Voting Rights Act into law, expanding the inclusion of voting rights for both men and women and removing restrictions that were targeted at excluding minority voters, especially Black citizens.

Where rights have expanded, so has political engagement. According to the United States Elections Project, only 60 percent of eligible voters actually cast a ballot during presidential elections, but experts expect a potential record turnout this November. Snapchat has registered more than 750,000 new voters in 2020—with social media apps encouraging voter registration and participation, it's never been easier to exercise our rights.

—KELLY ROGERS









BY DESIGN

The image above shows **Rea Irvin's** 1912 poster, *We Want Our Rights*, featuring women's suffrage leader **Susan B. Anthony** at the center as she confronts a man with an umbrella. Other vivid calls to action include *The Awakening* (1915) by **Henry Mayer**; an encouraging poster by the League of Women Voters (1965); an official program for the March 3, 1913 suffrage march on Washington by **Benjamin Dale;** and a contemporary take on political signage by **Sanford Biggers** for **planyourvote.org.**



TODD STEWART
Tufa Formations, Mono Lake, California (2016)

IN THE WORKS

A SURVEY OF WESTERN LANDSCAPES COMES TO OKLAHOMA CONTEMPORARY

By HEIDE BRANDES

OKLAHOMA CONTEMPORARY Arts Center will present *Fieldworks: Beyond Measure,* a project by Todd Stewart, associate professor of art, technology and culture, and Robert Bailey, associate professor of art history—both at the School of Visual Arts at the University of Oklahoma. Curated by Pablo Barrera, curatorial fellow at Oklahoma Contemporary, *Beyond Measure* is a combination of photography, texts, video and audio pieces, and found objects. The exhibit focuses on the major themes of ecology, the origins of different measurement and recording practices, and the limits of movement across the land.

"*Fieldworks* is not just one specific thing, [it is] the name we decided to give to this cluster of activities that center on going out west to arid landscapes and looking around to see what there is," says Bailey. "We research the sites we visit and try to visit places where people made a meaningful mark upon the land. That can be everything from artwork made out in the desert or the infrastructure of a military base or a historical event."

The *Fieldworks* initiative, originally funded by Kirkpatrick Foundation, began in 2015 when Bailey, an art historian, and Stewart, a photographer, brought students on a cross–country road trip. They focused their research, observation, and art-making efforts to areas in the Sonoran and Mojave Deserts and within the Great Basin. Their first *Fieldworks* exhibition *Erratic Fieldwork: Doing Art and Art History in the Anthropocene* was held at the Fred Jones Jr. Museum of Art in 2016.

"*Fieldworks: Beyond Measure* embodies our mission to foster an appreciation of contemporary art in all of its forms; we accomplish that goal through a combination of education, exhibitions, and programming," says Barrera. "An ongoing art project by two University of Oklahoma professors utilizing a combined research and artistic approach was a natural fit. It makes sense to launch an updated version of the project at our new building as a homecoming for [their] ever-evolving work."

Fieldworks: Beyond Measure *will be on view at Oklahoma Contemporary Arts Center from December 17, 2020, through April 19, 2021.*

PHILHARMONIC OF THE FUTURE

By Brendan Hoover

THE OKLAHOMA CITY PHILHARMONIC ROARS BACK WITH THE RETURN OF LIVE PERFORMANCES AND AN EYE TO THE FUTURE OF ORCHESTRAL MUSIC.



MANY OF THE nation's most well-known orchestras—including the New York Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, and the Los Angeles Philharmonic—have canceled live performances through the end of 2020. "It's been a very challenging period," says Jesse Rosen, former president and CEO of the League of American Orchestras.

"I'm a people person," says Alexander Mickelthwate, maestro and music director for the Oklahoma City Philharmonic. "The whole connection with the orchestra, the music, and the audience, that's really missed." During the summer, the musicians posted videos on social media. One video, featuring German composer Felix Mendelssohn's *A Midsummer Night's Dream*, was notable for both its musical quality and pet cameos.

Now the Oklahoma City Philharmonic resumes live music with a new concert schedule, incorporating hour-long programs without intermission. Musicians and patrons alike will be socially distanced. Temperature checks will be performed, and masks will be required.

Whereas the typical orchestra might seat more than seventy musicians onstage, this season less than fifty will perform at once, leading to creative musical selections, Mickelthwate says. It's a plan of optimism—and flexibility if circumstances warrant. "This is really a result of incredible teamwork, and months of research and learning," says Agnieszka Rakhmatullaev, executive director of the Oklahoma City Philharmonic. "Nothing can replace live music."

It's important to Mickelthwate to present not only bust-worthy talents like Beethoven and Tchaikovsky but also diverse, contemporary composers. "Orchestras have always played dead composers from the last one hundred to three hundred years. It's like a museum, and that's great," says Mickelthwate. Today, however, orchestras must relate to all people.

◂ THE MAESTRO
Alexander Mickelthwate is the music director and conductor of the Oklahoma City Philharmonic.

This season will feature music by young Black composers Carlos Simon and Jessie Montgomery, and the late Jack Kilpatrick, a Cherokee composer. In the future, Mickelthwate plans to commission new works inspired by Oklahoma's diverse culture and history. He envisions a traveling orchestra to tell those musical stories to national and perhaps international audiences.

Other highlights during the new season will include work by late Icelandic composer Jóhann Jóhannsson and a memorial to Americans who have died of Covid-19 with a performance of Samuel Barber's *Adagio for Strings*.

As Mickelthwate spices up his classics programming—Frank Zappa was featured last season—he'd like to see more pairings of popular artists such as Björk with composers like Jóhannsson. This year's Pops Season offerings include a diverse array of stylings: women in country music, New Orleans ragtime and jazz, movie score composer John Williams, and the music of Queen. In time, orchestras may play different genres in one sitting like a playlist on a device, says Mickelthwate. "It resembles our listening habits."

Mickelthwate joined the Oklahoma City Philharmonic in 2018 after a successful tenure with the Winnipeg Symphony, and Rakhmatullaev was named executive director in 2019 after leading the South Bend Symphony Orchestra. Now the duo is building on the fiduciary and artistic successes of their long-time predecessors while looking to innovate. "What's so uniquely interesting and attractive about the Oklahoma City Philharmonic is that combination of the past and the future," says Rakhmatullaev.

The pandemic has changed some things for the good. There's talk of streaming Oklahoma City Philharmonic concerts to prisons, hospitals, and hospices, anywhere music lovers reside. "My mom lives in Germany," says Mickelthwate. "Imagine if she could buy a subscription?"

The 2020–2021 Oklahoma City Philharmonic season extends through summer of 2021.
▸ **okcphil.org**



▴ THE LEADER
Agnieszka Rakhmatullaev is the executive director of the Oklahoma City Philharmonic.

Alexander Mickelthwate, *MUSIC DIRECTOR AND CONDUCTOR*

FIRST VIOLIN
Gregory Lee
Concertmaster
Gertrude Kennedy Chair

Marat Gabdullin
Associate Concertmaster

Densi Rushing
Assistant Concertmaster

Sam Formicola
Hong Zhu
Beth Sievers
James Thomson
Benjamin Shute
Deborah McDonald
Janet Gorton
Lu Deng

SECOND VIOLIN
Katrin Stamatis
Principal
McCasland Foundation Chair

Catherine Reaves
Sophia Ro
Brenda Wagner
Sarah Brown
Corbin Mace
Angelica Pereira
Cindy Zhang
Laura Young
Ai-Wei Chang

VIOLA
Royce McLarry
Principal

Mark Neumann
Joseph Guevara
Kelli Ingels
Steve Waddell
Donna Cain
Brian Frew
Shaohong Yuan
Lacie Savage

CELLO
Jonathan Ruck
Principal
Orchestra League Chair
Tomasz Zieba
Associate Principal

Meredith Blecha-Wells
Valorie Tatge
Emily Stoops
Jim Shelley
Angelika Machnik-Jones
Jean Statham
Rob Bradshaw
Ann Wilson

BASS
Anthony Stoops
Co-Principal

Parvin Smith
Mark Osborn
Larry Moore
Jesus Villarreal
Christine Craddock
Kara Koehn

FLUTE
Valerie Watts
Principal

Parthena Owens

Nancy Stizza-Ortega, Piccolo

OBOE
Lisa Harvey-Reed
Principal

Dan Schwartz, English Horn

Katherine McLemore

CLARINET
Bradford Behn
Principal

Tara Heitz

James Meiller, Bass/E-flat Clarinet

BASSOON
Rod Ackmann
Principal

James Brewer

Barre Griffith, Contrabassoon

Larry Reed

HORN
Kate Pritchett
Principal
G. Rainey Williams *Chair*

Mirella Gable

TRUMPET
Karl Sievers
Principal

Jay Wilkinson
Michael Anderson

TROMBONE
Philip Martinson
Acting Principal

John Allen,
Bass Trombone

TUBA
Ted Cox
Principal

PERCUSSION
Dave Steffens
Principal

Patrick Womack
Roger Owens

HARP
Gaye LeBlanc Germain
Principal

PIANO
Peggy Payne
Principal

ETERNAL RETURN

FIFTY YEARS OF ROBERT SMITHSON'S *SPIRAL JETTY*

By **Leigh Arnold, PhD**

IN APRIL 1970, American artist Robert Smithson completed what has become perhaps one of the most iconic artworks of our time. Comprising 6,650 tons of black basalt rock and earth in the form of a spiral coil jutting out from the northeastern shore of the Great Salt Lake in Utah, *Spiral Jetty* continues to fascinate us fifty years after its completion. With the help of a team of heavy machinery operators, two dump trucks, a tractor, and a large front loader, Smithson completed the 1,500-foot-long, roughly fifteen-foot-wide earthwork in approximately three weeks. The artist was drawn to the location after hearing legends of the Great Salt Lake's connection to a primordial sea; he was likewise captivated by the water in that particular location of the lake, which was described as the color of tomato soup— an effect of seasonal algae bloom.



ROBERT SMITHSON
Spiral Jetty (1970) in Great Salt Lake, Utah
Mud, precipitated salt crystals, rocks, water
1,500 feet long and 15 feet wide
Collection Dia Art Foundation

© HOLT/SMITHSON FOUNDATION AND DIA ART FOUNDATION / VAGA AT ARTISTS RIGHTS SOCIETY (ARS), NY | PHOTOGRAPH BY ADAM GRAY/BARCROFT MEDIA VIA GETTY IMAGES

Meanwhile, Smithson's contempories Michael Heizer and James Turrell also posted up in the American West to create their own landscape projects. In 1973, Smithson died in a plane crash in Texas while surveying *Amarillo Ramp*, his final earthwork.

Although *Spiral Jetty* is best known through indirect media—photographs, moving images, and social media posts—the work has become an art-lover's pilgrimage since its reemergence from the lake in the early 2000s. Visitors can access the earthwork at any time and those who do gain an understanding of the scale of the sculpture and can participate in the immersive experience of following the spiral to the its center. Owing to its renown and significance, *Spiral Jetty* became Utah's official state work of land art in 2017—the first artwork dedicated as a state symbol in the United States.

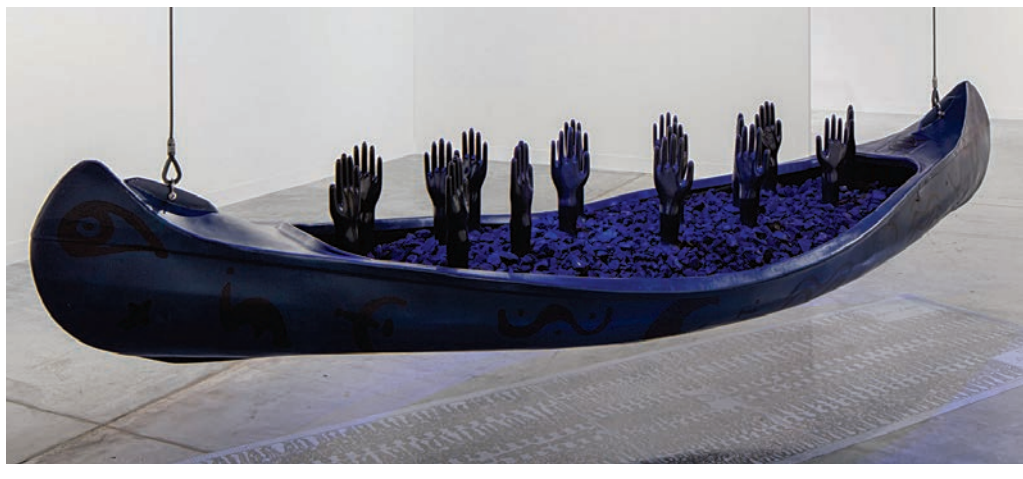
A NEW MEANING

Betye Saar's eclectic assemblages gained momentum in the 1960s—a turbulent time for civil rights in America and an important shift in art toward conceptual work. **Jill Hoffman** spoke with Saar about her upbringing and its influence on her multimedia sculptures, a body of work that also acts as political protest and social activism.

Jill Hoffman: *I'm so happy we are friends and neighbors, Betye. For our readers, can you tell us about your childhood? Where did you grow up?*
Betye Saar: I grew up in Pasadena, California. After my father died, we lived with my Aunt Hattie and Uncle Bob for a while. They bought a house in Pasadena, which was inhabited by my mother and siblings and me, and then my aunt and uncle when they would come home on Thursdays and Sundays. Our life took a whole different framework from the time that we lived with them, which was the time when I was maybe six or seven until twelve. My family was small, my siblings and I were the only children. We were comfortable and loved.
JH: *How do your life experiences contribute to your evolution as an artist?*
BS: I was always interested in art. In college at UCLA, I majored in design. After college, I got a job as a social worker. That was my main employment until I got married and had children.

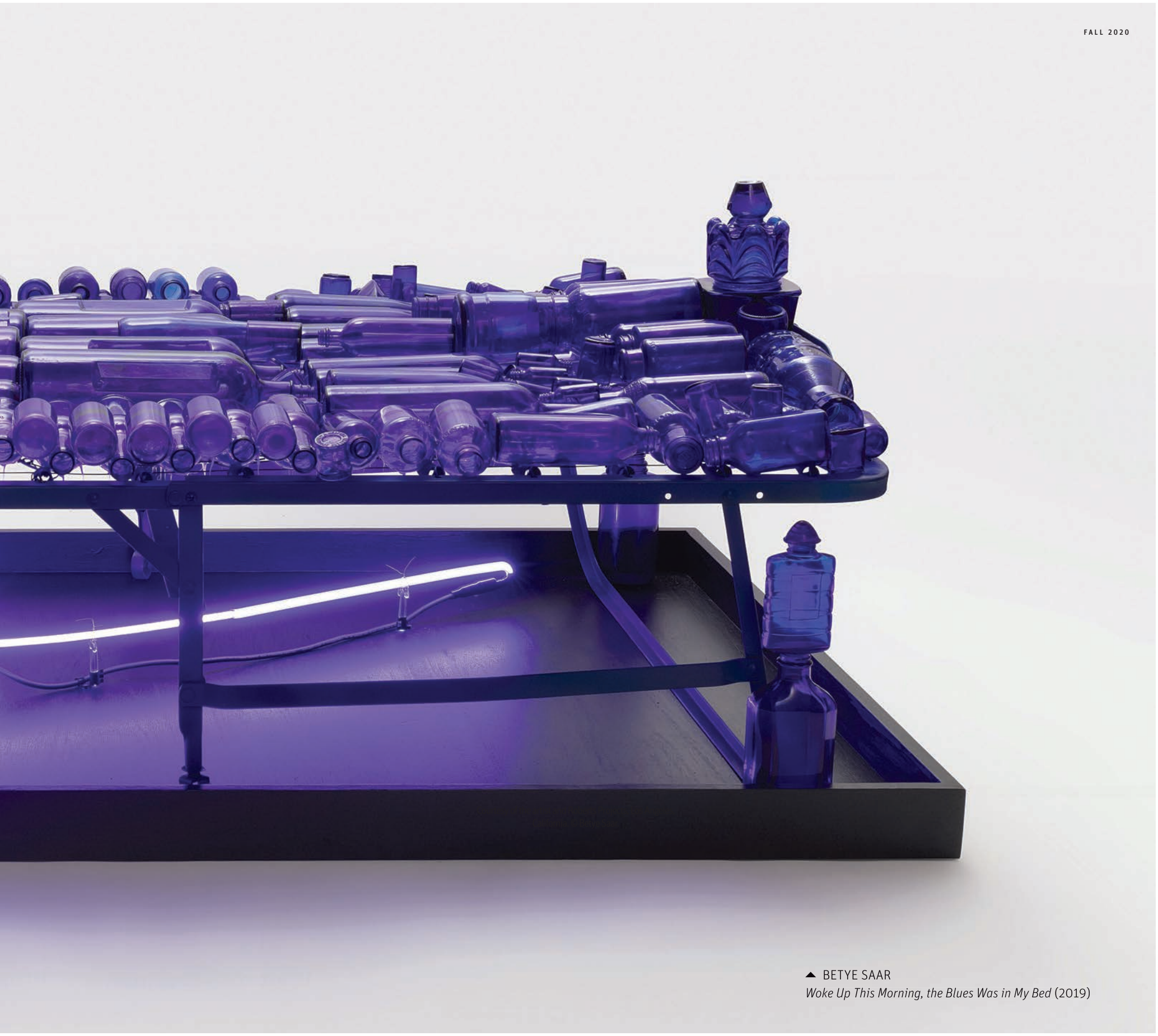
I participated in the Black art

> ***"I TRANSFORMED THE derogatory image of Aunt Jemima into a female warrior figure, fighting for Black liberation and women's rights. Fifty years later she has finally been liberated herself. And yet, more work still needs to be done."***



▲ *Gliding into Midnight* (2019)

All artwork courtesy of the artist and Roberts Projects, Los Angeles, California. © Betye Saar.



▲ BETYE SAAR
Woke Up This Morning, the Blues Was in My Bed (2019)

ROBERT WEDEMEYER

activities in Los Angeles at the Brockman Gallery. On a field trip, David Hammons and I took a midnight flight to Chicago. We went to the Field Museum together. My work changed then. I saw lots and lots of African art, Oceanic art, and Egyptian art. They had rooms of it. I had never seen that much, because our museum of natural history here [in Los Angeles County] just has a small collection of African art. With this new Black awareness and this thing about African art being really prevalent—I mean, I looked at all that work and looked at the materials that they had used in making that art and the feelings that it had. So, upon return, I started a series of works that were sort of ritual pieces—*Mojos* I called them.

I've always liked to collect old things, and when my Aunt Hattie died in 1975, I just didn't want to throw out those papers. My biggest influence is materials. I've always liked the old photographs, so I got all the stuff from her house. My grandmother lived in Watts, California. I discovered the *Watts Towers* near her house. Simon Rodia used all sorts of materials in building the towers, including a corncob husk. [An] artist can make art out of anything.

JH: ***What are some of your most recent pieces and exhibitions?***

Some recent pieces are *Gliding into Midnight*, a site installation with a canoe, and *Woke Up This Morning, the Blues Was in My Bed*.

Call and Response was a solo exhibition at Los Angeles County Museum of Art (September 22, 2019–April 5, 2020). It will be traveling to the Morgan Library and Museum in New York. *The Legends of Black Girl's Window*, an exhibition focused around my 1969 autobiographical assemblage, was at the Museum of Modern Art, New York (October 2019–January 1, 2020).

JH: ***In the Liberation of Aunt Jemima, what are you saying and how was it received? What other works are part of this narrative?***

BS: My artistic practice has always been the lens through which I have seen and moved through the world around me. It continues to be an arena and medium for political protest and social activism. I created *The Liberation of Aunt Jemima* in 1972 for the exhibition *Black Heroes* at the Rainbow Sign cultural center in Berkeley. The show was organized around community responses to the 1968 Martin Luther King Jr. assassination. This work allowed me to channel my righteous anger at not only the great loss of MLK Jr., but at the lack of representation of Black artists, especially Black women artists. I transformed the derogatory image of Aunt Jemima into a female warrior figure, fighting for Black liberation and women's rights. Fifty years later she has finally been liberated herself. And yet, more work still needs to be done.



◀ *The Liberation of Aunt Jemima* (1972)



Record for Hattie (1975) ▲

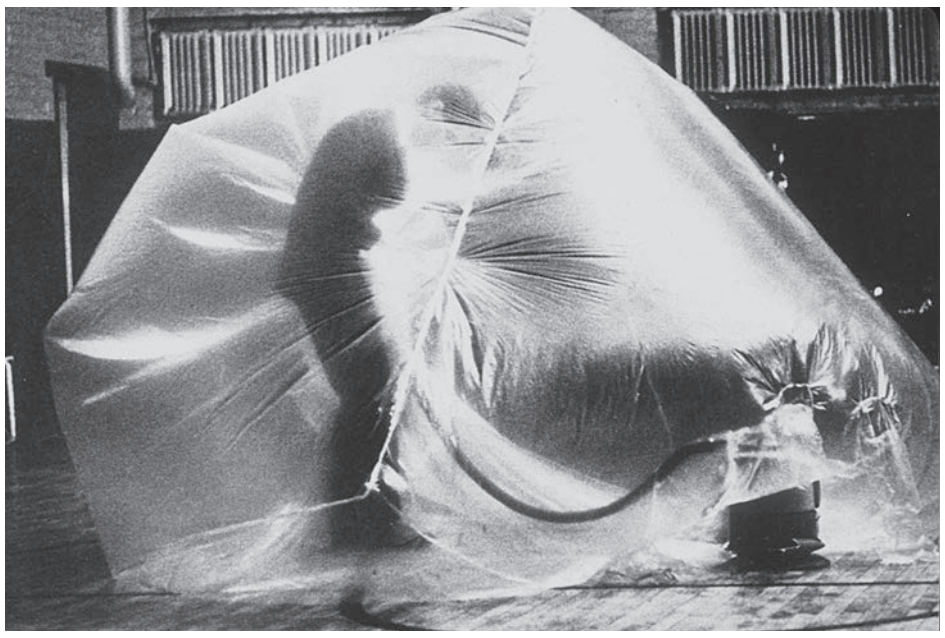


▲ *In November 2019, Betye Saar was honored at the annual LACMA Art + Film Gala.*

Saar's latest exhibition, Call and Response, *is on view at the Morgan Library and Museum in New York City through January 31, 2021.*



Yvonne Rainer in rehearsal at the Judson Memorial Church gym in 1962



▲ Steve Paxton in a performance of *Music for Word Words*



◀ Dancers rehearsing at the Judson Church gym in 1962



Dancers onstage during the *Concert of Dance #1* production in 1962 ▲

From the Top

In the mid-1960s, Judson Dance Theater defined a generation of postmodern movement.

Their approach has lessons for dancers in a new era of contemporary performance.

BY WENDY PERRON



▼ Installation view of *Judson Dance Theater: The Work Is Never Done*, the Museum of Modern Art in New York, September 16, 2018–February 3, 2019

WHEN PEOPLE SEE postmodern dance, sometimes they don't know how to react. Often there is no narrative thread and the movements seem disjointed. But, judging from the throngs that showed up for the exhibit on Judson Dance Theater at the Museum of Modern Art last year, there is a renewed curiosity in this group, which broke from modern dance and forged an utterly contemporary path.

Judson Dance Theater, whose heyday was 1962 to 1964, wasn't a theater at all. It was a collective of dancers, visual artists, and musicians that was, in fact, anti-theatrical. Performing at Judson Memorial Church in Greenwich Village, the artists used everyday actions like walking, running, and falling. They might seem totally relaxed one moment and launch into an eccentric frenzy the next. They were going back to the beginning, questioning the rules of performance. Did it have to be in a theater? Did it need to have music? Did it have to be virtuosic? Did it need to have a beginning, middle, and end?

The collective included people who later became central figures in postmodern dance—Yvonne Rainer, Trisha Brown, Steve Paxton, David Gordon, Lucinda Childs, and Deborah Hay—as well as art stars Robert Rauschenberg and Robert Morris. The dancers all studied with Merce Cunningham or danced in his company, for whom Rauschenberg served as a visual collaborator.

Cunningham eschewed narrative. He had a faith that dance itself was inherently expressive. His partner in life and work was composer and philosopher John Cage. They generated the dance and music separately, leaving it up to viewers to create their own meaning.

John Cage's credo that "any sound can be music" theoretically extended to "any movement can be dance." But Cunningham pretty much stuck to a highly technical style—long spine, extended legs, pointed toes. It was the Judson group that applied Cage's idea to movement. Under the tutelage of Cage's protégé Robert Dunn, they came in with task dances, gestural dances, talking dances, screaming dances. There were dances with tires, chairs, hangers, mattresses, balloons, radios, homemade films, roller skates, and a parachute. No one was aiming to produce a masterpiece, or even to please the audience—which was made up mostly of other young artists.

From this radical simplicity, a few members of Judson Dance Theater built unique careers. Yvonne Rainer introduced a feminist take on performance (and later, films); Steve Paxton initiated the freewheeling duet form, Contact Improvisation; Lucinda Childs developed the sometimes transcendent form of repetition and patterns; and Trisha Brown invented a liquid movement vocabulary that set the limbs and joints onto new pathways. But it all evolved from the exhilaration of going back to basics.

That resolve to go back to the beginning, to strip down to essentials, is resurfacing now, pandemic-style. Dancers are asking questions like, Can we make a dance without going into a studio? Can it happen without a live audience? Can we make a duet without touching? And, as at Judson, people are coming up with surprising answers.

For instance, Jamar Roberts' *Cooped*, in which he inverts himself, dangling, torqueing his upper body, speaks of the vulnerability of the Black body in a darkly poetic way. Married couple Alejandro Cerrudo and Ana Lopez used their domestic space to produce a delightful duet touched by a whiff of magical realism, *With You*. Both were Guggenheim Works & Process virtual commissions. Meanwhile on Instagram, Brian Brooks danced at top speed, immersed in a different environment (mostly in New York City) every day of July, inspired by a new piano piece composed by Michael Gordon daily.

The Judson performers had their essentials: their bodies, the space at the church (at first the basement, then the sanctuary), and the edict to break down assumptions. During the pandemic the essentials have changed somewhat: A body, a domestic or outdoor space, an iPhone. It's another kind of beginning. Who knows where it's going to go? ⧗



▲ A Happenings poster designed by Phyllis Yampolsky with photo by Steve Schapiro (1962)

IMAGES ON PAGES 16–17: ROBERT R. MCELROY/GETTY IMAGES / FROM TOP LEFT: PHOTOGRAPH © ROBERT MCELROY / VAGA AT ARTISTS RIGHTS SOCIETY, NEW YORK; © ROBERT MCELROY/GETTY IMAGES; FRED W. MCDARRAH/GETTY IMAGES / © 2018 THE MUSEUM OF MODERN ART; PHOTO: PETER BUTLER / PHOTOGRAPH BY STEVE SCHAPIRO/CORBIS VIA GETTY IMAGES

CELESTIAL SEASON

STAR CEILING GOES SKY HIGH

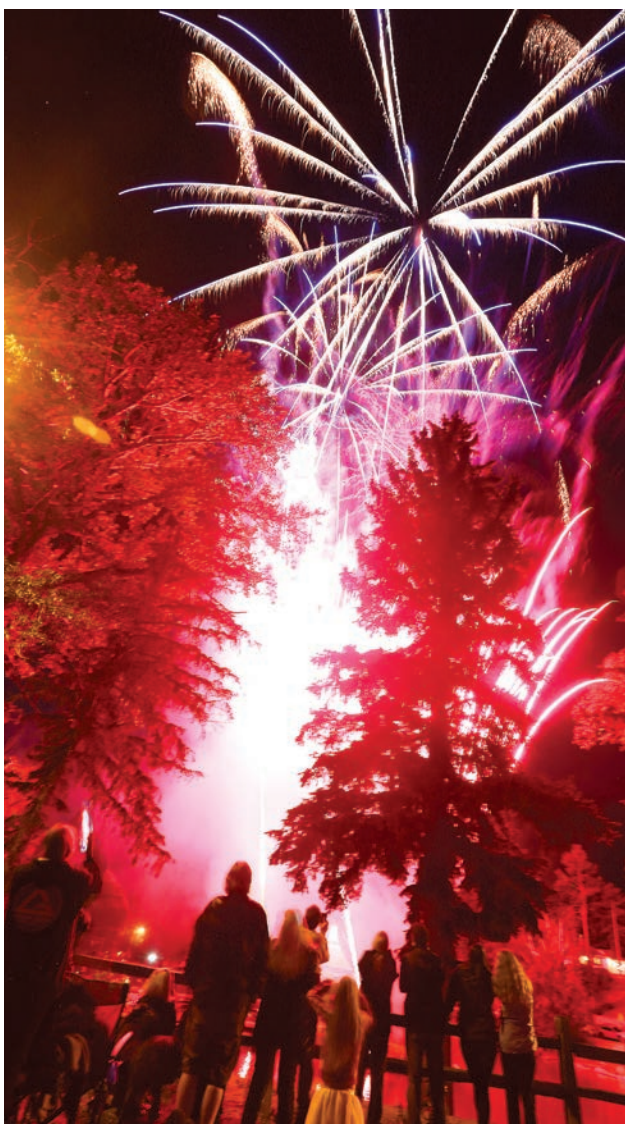
LEO VILLAREAL'S STARSCAPE presents endless viewing possibilities, with software-generated light patterns that are never the same. *Star Ceiling* 2 recreates the excitement of looking up at the night sky and is just one of the installations to see in Oklahoma Contemporary's inaugural exhibition. *Bright Golden Haze* has been extended through January 4, 2021. Limited public access is now allowed through a free timed-ticketing system, where you can make a reservation online up to two weeks in advance ensuring social distance and quality time with the art we've missed. ⧗

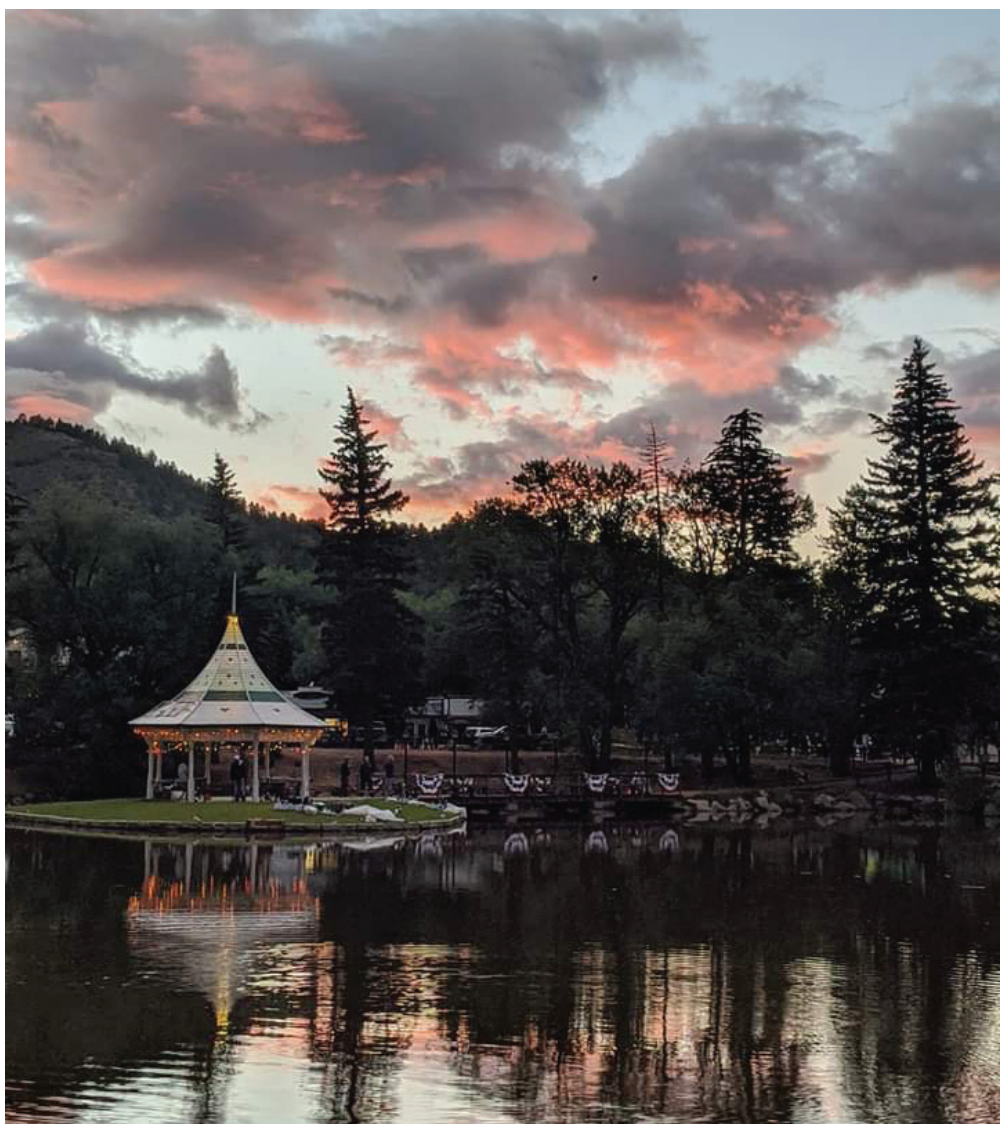


LEO VILLAREAL
Star Ceiling 2 (2019)
Photograph by Alex Marks

ArtSociety

SEEN + SCENE









CLOCKWISE FROM TOP RIGHT: **Phil Tedeschi** and **Samarra** next to Pard Morrison's *Heartmouth*; **Kyle Dillingham** performed an outdoor, socially distant concert; **Leslie Hellman, Larry Keigwin, Christian Keesee,** and **Louisa McCune** soaked up the outdoors; attendees celebrating the twentieth anniversary of the Green Box Arts Festival; long time Green Box Arts supporters **Carol Blackwood, Jennifer Smith, Fritz Kiersch,** and **Christa Blackwood.**





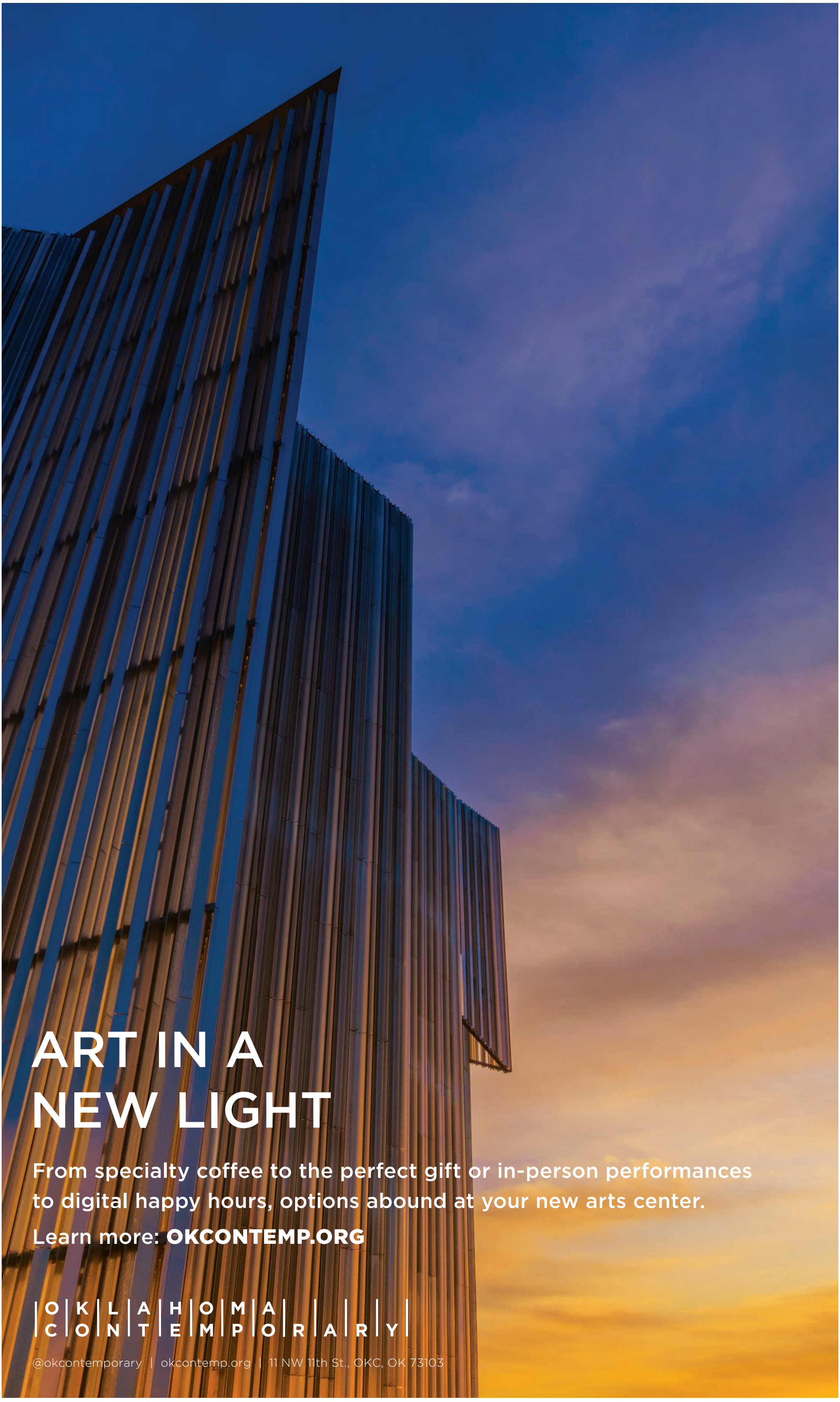




Outside the Box

Green Mountain Falls may be the perfect place to enjoy socially distanced art. This year's **Green Box Arts Festival** included Covid-19–conscious programming to allow festivalgoers a chance to enjoy Colorado's nature and new outdoor installations. Colorado artist **Pard Morrison** brought his newest work, *Heartmouth*, to nature. Through this towering sculpture of colorful blocks, Morrison hopes to convey "a sense of love, happiness, and community." Green Box Arts' first artist in residence, **Chad Mount**, debuted his new work, *Pondering Ponderosas with Purpose. Animal Soul,* by **Jason Hackenwerth**, evoked Greek mythology.

Green Mountain Falls, Colorado


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Bedtime Epic

In celebration of **Emily Wilson's** translation of a Homer classic—the first English translation by a woman—Oklahoma Contemporary Arts Center partnered with Kirkpatrick Foundation to broadcast ***The Odyssey*** in a six-day virtual reading. Over the course of six evenings in August, nearly 8,000 viewers across four continents watched actors, musicians, artists, and public officials each read a book of the epic poem, broadcasted live on YouTube and Facebook. Readers included **Bryan Cogman, Leslie Feist, Bebe Neuwirth, Nikki Nice, Raffi Barsoumian,** and Emily Wilson herself.



READERS

Ali Ahn
heather ahtone
Raffi Barsoumian
Bryan Cogman
Bethany Joy Collins
Octavio Abúndez
Peter Coyote
Leslie Feist
Ken Hada
David Holt
Joseph Keckler
Muna Malik
Rebecca Nagle
Bebe Neuwirth
Nikki Nice
Nicole Poole
Lee Ranaldo
Patrick Riley
Robert Ruiz
Kate Soper
Tom Todoroff
Gloria Torres
Nick Waterhouse
Emily Wilson





BEHIND THE SCENES

ARTDESK'S HAPPY HOUR WITH CHRIS AND LARRY

Our new limited-edition video series called **ArtDesk Broadcasts** debuted its inaugural season of Happy Hour. Coinciding with this year's Green Box Arts Festival, Christian Keesee and Larry Keigwin hosted five interviews with festival artists past, present, and future, talking art and Green Mountain Falls all while having a drink. Episodes are available online at ▶ **readartdesk.com**





◀ Produced with the technical expertise of Liquidfish, *ArtDesk's* Happy Hour with Chris and Larry was a fast-paced team effort between Green Box and *ArtDesk*. Video shoots took place in Green Mountain Falls, Los Angeles, and Oklahoma City over the course of five weeks.

▶ The series kicked off on July 6, 2020. Episodes feature Pard Morrison, Chad Mount, Jason Hackenwerth, Kyle Dillingham, and an exciting announcement—a permanent James Turrell *Skyspace* coming to Green Mountain Falls.
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Contributors



WENDY PERRON | A former dancer, choreographer, and editor of *Dance Magazine,* Perron is the author of a new book titled *The Grand Union: Accidental Anarchists of Downtown Dance, 1970–1976,* published by Wesleyan University Press.



JILL HOFFMAN | As a communications professional and consultant, Hoffman has been raising the profiles of multinational companies and emerging start-ups for more than twenty years. An animal lover, she annually runs the Los Angeles Marathon to raise funds for Angel City Pit Bulls.



LEIGH ARNOLD, PHD | Arnold is the assistant curator at the Nasher Sculpture Center in Dallas. Her dissertation on Robert Smithson's unfinished works in Texas and beyond earned her a doctorate in 2016.



ELIZABETH EICKMAN | Director of Kirkpatrick Family Fund, Eickman also serves on the boards and as an advisor to many arts organizations, including Oklahoma Contemporary Arts Center and the Oklahoma City Arts Commission. She was also instrumental in the founding of Thrive, the Central Oklahoma Campaign to Prevent Teen Pregnancy.

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This issue of ArtDesk *is dedicated to Justice Ruth Bader Ginsburg. Also, we welcome the arrival of a new baby to Tahlequah, an Orca whale in the Southern Resident Pod of the Salish Sea.*

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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PHOTOGRAPH BY SHEVAUN WILLIAMS

Noma Gurich, born in South Bend, Indiana, has served on the Oklahoma Supreme Court since 2011. Chief Justice Gurich has the unique distinction of having been appointed or reappointed to a judicial office by four governors of Oklahoma. Currently, women comprise 37 percent of state supreme court seats in the United States.

On January 1, 2019, I became only the third woman to serve in the office of chief justice since statehood in 1907. When I attended law school at the University of Oklahoma in the mid-1970s, no woman had ever served on the United States Supreme Court, let alone the Oklahoma Supreme Court. A longtime friend recently reminded me that I had expressed the desire to be a justice on the Oklahoma Supreme Court while we were in law school. I am continually awed and amazed that I have the honor to serve in this capacity.

As I sit at the desk of the chief justice of the Supreme Court of Oklahoma and reflect on the past twenty-two months, I am honored to be a public servant. As chief justice, the challenges I face are pale in comparison to the challenges we have weathered in 2020 as citizens of Oklahoma. As the leader of the state judiciary, my years of experience as a judge on three separate courts have been extremely valuable. I had an Esther moment recently thinking that all I had worked so hard for over the past forty-two years—practicing law and serving on three different state courts in Oklahoma—was for such a time as this. **—NOMA GURICH**



BARBARA KRUGER | *Untitled (Flag)* (2020)

From the iconic suffragette sashes, to campaign patches, pins, stickers, and T-shirts, wearing our democratic ideals is an American pastime. This year, artist and designer Shepard Fairey created **Artists Band Together,** a collective of contemporary artists making accessible, wearable art with proceeds donated to various nonprofit organizations all working to get out the vote. Kruger's *Untitled (Flag)*, shown here, and fourteen other bandanas designed by an impressive roster of artists including Jenny Holzer, Alex Israel, Hank Willis Thomas, and Marilyn Minter can be purchased at
▸ **ebay.com/artistsbandtogether**

READ MORE ABOUT THE RIGHT TO VOTE ON PAGE 09.

DANIELLE MANIGUET

Required READING



2020 OKLAHOMA VOTER GUIDE
LEAGUE OF WOMEN VOTERS® OF OKLAHOMA

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