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ARTDESK

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CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



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Florian Lochner and Alice Klock on Vashon Island



TABOR ROBAK
20XX (2013)
This video is part of the exhibition *Open World* at Oklahoma Contemporary Arts Center, Oklahoma City, through February 21, 2022.



JOAN PAMBOUKES
Morning from Grand Theft Auto, San Andreas (2006)

PROTOTYPE

The New Wave in Contemporary Art

AT THE BEGINNING of the twenty-first century, a group of artists started appropriating, reworking, and hacking the now-rich history of video games. The best example of this creative endeavor is Cory Arcangel's iconic *Super Mario Clouds*—a video of the eponymous game's background clouds, isolated and scrolling across the screen ad infinitum.

With new technologies advancing on a near daily basis, one can hardly imagine what incredible digital experiences artists will come up with next. Whatever they are, they will undoubtedly continue to stimulate worldwide art lovers, who are now more than prepared to embrace these media.

The history of modern art is the history of "cutting edge" art. For many decades, creating modern art meant experimenting with traditional media like painting and sculpture. More recently, it has involved a range of newer technologies.

Like many things ahead of their time, video and computer art have only slightly touched the public consciousness over the years. While the twentieth century celebrated a parade of abstract expressionism, pop art, minimalism, and other handmade styles, tech-based art always lurked in the background—even collaborating with these movements—before becoming its own recognized arena by the end of the century.

Tech-based art came out of the birth of interactive art, a concept that emerged in 1920s Europe through trailblazing artists such as Marcel Duchamp. In this early period, most interactive-art experiments involved the viewer looking at an artwork from a specific position in order to experience a unique visual illusion.

In the late 1950s, inspired by these forms of kinetic art, as well as the dance-like process of the action painter Jackson Pollock, the American conceptual artist Allan Kaprow began to perform his "happenings" across various locations in New York City. These scripted performances mimicked everyday events that both performers and the audience members participated in and experienced, hybridizing theater and fine art.

Meanwhile, in Europe, Swiss sculptor Jean Tinguely explored interactive art by creating complex machinery that, when activated by the viewer, moved, lit up—or even self-destructed.

By the sixties, a new generation that included Texan proto-pop artist Robert Rauschenberg and the experimental, global art group known as Fluxus became interested in creating works through the new technologies of the day.

In fact, Bell Laboratories, the technology think tank that created radio astronomy, the laser, and the operating system UNIX, among other groundbreaking innovations, was one of the first and most influential entities on the computer-art scene. Engineers Ken Knowlton, Lillian Schwartz, and Billy Klüver, who collaborated with Rauschenberg to form Experiments in Art and Technology (EAT), were all early practitioners of technology-based art who worked at Bell.

These early experiments were crucial influences on many fine artists who would come to use technology in their performance practices—from Vito Acconci and Valie Export's video-recorded performances of the 1970s to Matthew Barney's high-production films of the 1990s. They also helped birth a full-fledged computer-art world, which is now home to a plethora of artists, gallerists, and collectors all dedicated to tech-based art.

BY RYAN STEADMAN

A GLOSSARY OF NEW-MEDIA ART TERMS

Sidebars by Allison Meier

Artificial Intelligence (AI) Mimicking human actions or decision-making, AI in art raises questions about agency and creation.

Augmented Reality (AR) Overlaying a virtual experience on the real world, AR offers new possibilities for merging the digital with the physical.

Generative Art is made through autonomous systems, whether computer automation or a set of rules, such as Sol LeWitt's wall drawings created based on the late artist's instructions.

Interactive Art In the 1950s and '60s, "happenings" brought the audience into the art, such as Claes Oldenburg's environments populated with oversized hamburgers and cake.

Metaverse is a buzzy term for an internet future where users experience a fully formed virtual world.

Net Art (net.art) emerged in the early 1990s with artists harnessing newly available digital space to create work outside of gallery walls, such as in web browsers, computer programs, and email.

NFTs have experienced exponential growth even as their sustainability remains to be seen. Standing for non-fungible token, meaning it is unique, an NFT is part of a blockchain (data) proving ownership—it cannot be copied even if the image itself can.

Post-Internet Art This is not art about a time after the internet but rather about how our world is impacted by online media.

Virtual Reality (VR) Usually involving a headset that immerses users in a digital environment, VR has boomed in art after years of use for gaming and movies.

UELI ALDER
Untitled Detonation #8 (2011)

NEW-MEDIA ARTISTS *to know*



CORY ARCANGEL (b. 1978)



STAN DOUGLAS (b. 1960)



NAM JUNE PAIK (1932–2006)



DIANA THATER (b. 1962)



CAO FEI (b. 1978)

A new exhibition at Oklahoma Contemporary Arts Center explores an oft overlooked art form: video games.

GAME THEORY



▲ Installation view of *Open World* at Akron Art Museum

By

RYAN STEADMAN

VIDEO GAMES HAVE come a long way from the stand-up arcade mainstays of the 80s like Pac-Man and Space Invaders. Now, gaming happens on every type of device imaginable, allowing more than 166 million Americans to play video games at home or on the go (not to mention the 744 million gamers in China, where professional gaming leagues have taken the country by storm.)

So it makes sense that an art curator finally decided to take a deep dive into video games in art. This exhibition, *Open World*, opened on October 21 at Oklahoma Contemporary Arts Center in Oklahoma City after its inaugural run at the Akron Museum of Art.

Fine art and video games might seem like odd bedfellows. But, says the show's curator, Theresa Bembnister, it is a combination that has become a hotbed of artistic experimentation. "The artists in *Open World* reference some of the most beloved video game franchises, including *Super Mario Bros.*, *Pokémon*, and *The Legend of Zelda*," Bembnister says in a press release. "Their work draws attention to the rich opportunities video games offer for creative expression."

It may be surprising to learn that video games have a more than eighty-year history. And in that time, many generations of artists have been inspired by and attracted to this ever evolving and cutting-edge pastime.

Since video games are highly dependent on technology, many of the artworks in the show were created with high-tech equipment like LED screens and modern industrial materials. Others, meanwhile, were made with materials as simple as paint and paper.

And even though video games might first conjure up visions of slacker kids killing time and having a few laughs, Carina Evangelista, the director of curatorial affairs at Oklahoma Contemporary, says the show has a more serious connection to our time. "This exhibition has proven to be quite timely in showcasing contemporary art that speaks to the culture of video games since the protracted time of the pandemic has made us live through the digital world so as not to lose connection to the outside world," she says.

The roots of the intermingling of video games and fine art can be traced to the 1960s when technology think tank Bell Laboratories started its artist-collaboration program. At the time, Bell produced a range of experimental artworks, including pieces created through the famed art non-profit Experiments in Art and Technology (EAT), co-conceived by international art star Robert Rauschenberg and Bell's Billy Klüver. After the arcade boom of the 1970s and the advent of home video-game equipment in the 1980s, video games became much more accessible, influencing generations of artists from Bill Viola and Cory Arcangel to Brooklyn-based multimedia artist Rachel Rossin.



▲ NATHAN VINCENT
Playing with Fire (2011)

"I've been making art since I was a toddler," Rossin says, "but because I started playing video games and using computers from age five, I can't help but see the world through that lens." But, Rossin adds, every generation has a unique connection to gaming as the technology changes so quickly. "I grew up in a relatively small sliver of time where technology didn't present itself as the black box that it does now," she says. "[Back then], it was easy to hack into programs and expose the source code, easy enough for an eight-year-old. So, that space is a really important source for my new-media work."

Boasting the works of a multigenerational group of artists, *Open World* references a broad cross section of games, ranging from early- text adventure and arcade games to modern multiplayer online role-playing games—one of the first exhibitions of its kind in the U.S. When asked what a show like *Open World* offers, Evangelista echoes the show's curatorial concept. "It provides audiences with expanded notions about both contemporary art and video-game technology," she says. "And from an education standpoint, it illustrates how wide-ranging, in fact, these options are for creative impulses." ⧗

Open World, *organized by the Akron Art Museum, is on view at Oklahoma Contemporary Arts Center through January 22, 2022.* ▸ **oklahomacontemporary.com**

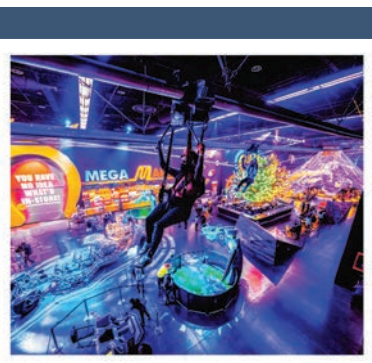
IMMERSIVE EXPERIENCES *to go*



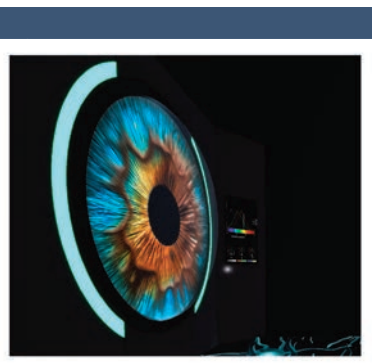
SUPERBLUE, Miami, Florida



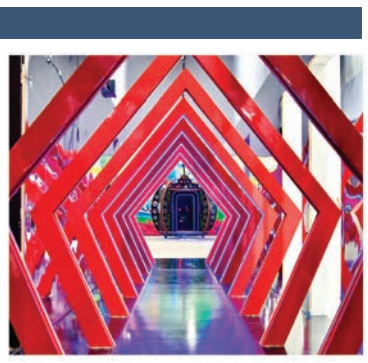
TEAMLAB BORDERLESS, Tokyo, Japan



AREA15, Las Vegas, Nevada



ARTECHOUSE, Washington, D.C.



SEISMIQUE, Houston, Texas

FALL 2021

Necessities

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



ANN SHERMAN

Rubber Soul

Chakaia Booker has made her largest sculpture yet. Installed in Campbell Art Park, *Shaved Portions* (2021) is a towering abstract form made of deconstructed steel belted and bias tires attached to stainless-steel armatures. Discarded tires happen to be Booker's signature material, as she finds "beauty, rhythm, and common humanity" in the unique characteristics of weathered rubber. Not only does her new sculpture find ways to connect with its diversity of viewers, *Shaved Portions'* inaugural site punctuates the historic Automobile Alley neighborhood with the very materials it has sold for years.—KELLY ROGERS

Chakaia Booker's Shaved Portions *will be on view in Campbell Art Park on the west side of Oklahoma Contemporary Arts Center through summer 2022.*
▸ **oklahomacontemporary.org**



GODS AND Monsters

Sony's Raf Grassetti leads more than 700 graphic artists in the God of War franchise. Now, Grassetti enters the world of contemporary art NFTs with six-figure auctions at Christie's and Sotheby's.



Can you tell us about your early years and art influences?

I grew up in Brazil. My family is actually from Italy. I've always been influenced by art. My grandfather used to do a lot of art himself and I started doing traditional sculpting very early, working with clay.

I'm from the 1980s, when computers were a new thing that got me into creating art for websites, and then that quickly transitioned into making 3D art for websites. A lot of websites were starting to look into that because of Flash and some of the tools that became available. My career started there, learning 3D art, and that got me into the advertising industry.

I started to specialize myself into character creation and animation and that quickly turned into toy development. Then I got into character development. I did a lot of toys and statues and characters for video games. I was still in Brazil working remotely for companies in the US. Then I got an offer from EA to go to Canada. I spent a few years working for BioWare. Then I got a chance to come to Sony as a character art supervisor and work for video games. I worked for games for the past fifteen years for Sony creating a lot of successful franchises. Then this NFT thing started, so now I have been doing that on the side.

For young artists and gamers who are living in this hyper-visual age, do you have any advice as they begin their lives and careers?

I think if you especially have a passion for the craft and the arts, you should get into it. It's very easy to jump in and just start making something because the tools are so accessible these days, but you have to study the basics of drawing, and anatomy. You have to try to learn art history and the fundamentals.

Do you have a favorite artist or a favorite painting?

Favorite artist is a very tough question because I can go back and talk about the masters from the past, but I feel that I get most of my inspiration from artists that are doing it now. I look at a lot of artists like Pak and Fausto De Martini—who is one of the pioneers of digital art. I'm not super into painting, but the digital wave to me is what influenced me the most.

How does it feel to see your art in games such as *God of War*?

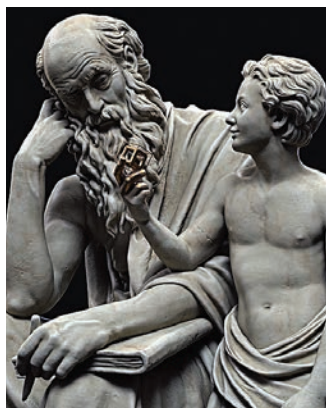
It's funny because I almost got detached from the achievement because I've been working for so long in the industry. I'm so heavily involved now with *God of War* specifically and Sony, art directing the project and art directing a team of almost 700 people.

I get more satisfaction of working with people and seeing them succeed in the project and the project being well received by the public and all that more than my art being in the project at this point.

There's that balance of working with people, seeing them work as a team, and creating something that's bigger than myself. These projects are so big and, you know, so expensive that you almost get a little detached. I don't see it as my art. I see it as more of a group endeavor that we create, like a universe.

How much time do you dedicate to your art outside of your day job?

The Sony job takes a lot of my time, especially where the project is in waves. We go through development waves. Right now we're ramping up again and things get busy. I love what I do, so I do work on the weekends and create things that are outside of the job. It's more of a hobby at this point. When I'm not working, I'm still making art and enjoying myself.



What's been your experience with NFTs so far?

It's been a great learning experience more than anything because it is new for everyone, and to me it's no different.

When I got in, it was more to understand what was happening than to create art myself. I got in more as a collector trying to understand the people and friends that I had that were having success in the market, and then it all clicked. More than just the art itself, but the behind the scenes of trading and understanding value and how people are adding value to their work. So it's more about understanding a collectors' community and how to build upon that.

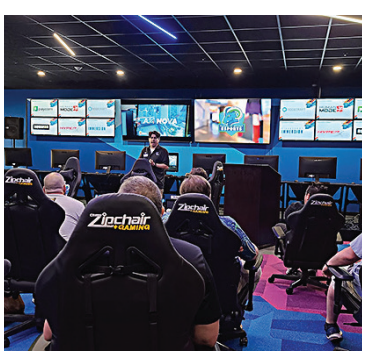
I had to find my space with my style and how I could pivot some of the things that I'm doing because I was focused mostly on the entertainment industry, and now I'm more into traditional galleries, and showing the work. It is a different mindset.

For me it's been an amazing learning exercise in kind of finding my voice. It's all happening so fast. I did Christie's this year. So it's been a very interesting journey and how fast the space moves is mind blowing.

Interview by Mac Elmore



STAR PLAYERS



STEPPING INTO THE Starcade Gaming Arena at Oklahoma City University feels like entering another world. Just off the leafy campus quad on the lower floor of the Sarkeys Science and Math Center, the sleek new home of the school's emerging Esports program is a cavern of screens and neon lights evoking the visual environment of the 1982 film *Tron*.

The new facility is serving students for the first time this semester, bringing competitive video gameplay to a new level at the private university. On a given afternoon, the Starcade is peppered with students getting in a round of *Super Smash Bros.* between classes alongside high-level gamers staying sharp for their next competition, when the place erupts with the high-octane frenzy of college football.

"We're creating that pathway for a lot of students who've never had a space like this before. Now they have a place where they can compete and get scholarships and get a degree [in Esports management]," says Patrick McClung, the head coach of the Esports program. "We can help facilitate that academic transition from high school for people who didn't have that space, but have dedicated their time to be good at their craft."

"Being an Esports player gives them a feeling of being on a team: communication, practice, commitment, and dedication," says program founder and director Jeff Price. "And it's really open to anybody. You don't have to be 6-foot-9 to be able to do it well." —JEZY GRAY ▸ **okcu.edu/esports**



KALEE JONES W.
FTFK (2021)

AJ STEGALL

ALTERED STATES

WHAT HAPPENS WHEN abstract expressionism meets street art? Artists **Rhiana Deck, Adam "Codak" Smith, Kalee Jones W.,** and **May Yang** give us a taste in *Abstract Remix*. These four mural artists embrace abstraction rather than readily recognizable subject matter. For another twist, **Oklahoma Contemporary Arts Center** brings this typically outdoor medium indoors, inviting the artists to paint directly on the gallery walls to debut their large-scale works.—KELLY ROGERS

Abstract Remix *will be on display at Oklahoma Contemporary Arts Center through January 24, 2022.*
▸ **oklahomacontemporary.org**



HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER

COMMUNITY FORMS
TAXI Community / Denver, Colorado

INSTALLATION

The first permanent art installation from nomadic Denver-based art museum Black Cube is a sculpture, skatepark, and flood-mitigation landscape with undulating concrete where skaters can soar and rain can be guided away from areas where it may stagnate. Created by artist Matt Barton, *Community Forms* is situated on the public campus of the TAXI development that includes both residential and work spaces. It's a fresh way to think about public art that fosters community and encourages environmental consciousness while offering a dynamic statement through curvy contours that are perfect for getting air. ▸ **blackcube.art**

THE ACADEMY MUSEUM OF MOTION PICTURES ▲
Academy Museum / Los Angeles, California

MUSEUM

Designed by Renzo Piano and incorporating an existing 1930s streamlined building, the Academy Museum of Motion Pictures centers on a permanent three-floor *Stories of Cinema* exhibition that examines the evolution of film, with highlights including Dorothy's *Wizard of Oz* ruby slippers and painted backdrops for films like *North by Northwest*. The long-awaited opening of the country's largest museum devoted to filmmaking debuts with an impressive roster of programming, featuring the first North American museum retrospective on legendary filmmaker Hayao Miyazaki of *My Neighbor Totoro* and *Spirited Away*. Complementing the museum's opening are online conversations and screenings celebrating the diverse contributors behind the movies. *Now open* ▸ **academymuseum.org**

LAND ART: *Past, Present, Futures*
Nevada Museum of Art / Reno, Nevada

EXHIBITION

In the late 1960s, an art movement emerged that reshaped the land of the American West, from Robert Smithson meticulously arranging rocks and mud in a Utah lake to build *Spiral Jetty* to Michael Heizer creating sculptures by removing desert earth in the Sierra Nevada and leaving negative impressions. The Nevada Museum of Art reflects on fifty years of land art while looking ahead by expanding its Art + Environment conference into a fall series of virtual conversations, gallery exhibitions, performances, and publications. *Through November 2021.* ▸ **nevadaart.org**

SUPERNATURAL AMERICA: *The Paranormal in American Art*
Speed Art Museum / Louisville, Kentucky

EXHIBITION

This country is haunted by ghosts of its past: its violent colonization, its obsession with spiritualism and making contact with the dead in the nineteenth century, its atomic era that still shrouds the future with uncertainty. Artists have responded to these ghosts by evoking the paranormal and supernatural. Organized by the Minneapolis Institute of Art, this traveling exhibition features more than 150 works dating from the early 1800s to the present, including artists The Reverend Howard Finster, Tony Oursler, Howardena Pindell, Betye Saar, Dorothea Tanning, Andrew Wyeth, and others who have grappled with visualizing the intangible. *Through January 2, 2022.* ▸ **speedmuseum.org**

SEEING THE INVISIBLE
Denver Botanic Gardens / Denver, Colorado

EXHIBITION

The Denver Botanic Gardens is one of twelve botanical gardens in six countries, from South Africa to Australia, that are simultaneously opening this exhibition of augmented reality (AR) artwork by some of the world's leading creators. Artists including Ai Weiwei, Isaac Julien CBE RA, El Anatsui, and Pamela Rosenkranz are contributing virtual pieces that can be viewed through a smartphone or tablet and respond to the flora of each garden, whether desert cacti in Tucson or indoor rainforests at the Eden Project in England. With topics of nature, sustainability, and the connections between the digital and physical world, *Seeing the Invisible* uses some of the most beautiful landscapes on the planet to unite viewers around the globe. *Through August 2022.* ▸ **botanicgardens.org**

GEORGIA O'KEEFFE, PHOTOGRAPHER
Museum of Fine Arts, Houston / Houston, Texas

EXHIBITION

This is the first major examination of Georgia O'Keeffe's photography, which spans thirty years in the latter half of her career, where she employed her camera to capture many of the motifs she investigated in her paintings, like Southwestern landscapes and the area around her home at Ghost Ranch (and yes, some flowers). The black-and-white and color prints on view are situated in the context of her practice, showing how her use of the camera was an extension of her lifelong curiosity for the natural world. *Through January 17, 2022.* ▸ **mfah.org**

BARBARA KRUGER: *Thinking Of You. I Mean Me. I Mean You.* ▼
Art Institute of Chicago / Chicago, Illinois

EXHIBITION

In bold text overlaid on photographs, Barbara Kruger has used the visuals of advertising to confront consumerism with incendiary wit. Her 1980s billboards addressed the mass consumption of misogyny with messages like *Your Body Is a Battleground* and *I Shop Therefore I Am*, while a New York skatepark in 2017 was emblazoned with *Plenty Should Be Enough* and *Whose Hopes? Whose Fears?* Now, this major retrospective is bringing together more than four decades of her work in an exhibition designed in collaboration with Kruger; words and images sprawl through the building to respond to its architecture and continue her interrogation of how marketing makes culture. *Through January 24, 2022.* ▸ **artic.edu**

2021 TEXAS BIENNIAL
Various venues / San Antonio and Houston, Texas

EXHIBITION

Five museums in San Antonio and Houston will feature more than fifty artists in this year's Texas Biennial, showcasing diverse work from some of the most thought-provoking artists in Texas as well as "Texpats" with connections to the Lone Star state. Trenton Doyle Hancock, Virginia Jaramillo, Melvin Edwards, Rick Lowe, and Vincent Valdez are among the artists representing media spanning sculpture, painting, experimental video, and performance. Some pieces will be on view to the public and others will be in galleries. The biennial considers timely subjects like art as activism and the complex histories in the state, centered on the theme of *A New Landscape, A Possible Horizon. Through January 31, 2022.* ▸ **texasbiennial.org**

JASPER JOHNS: *Mind/Mirror* ▸
Philadelphia Museum of Art / Philadelphia, Pennsylvania; Whitney Museum of American Art / New York, New York

EXHIBITION

A comprehensive examination of the seven-decade impact of one of the most significant living artists cannot be easily contained, so the Philadelphia Museum of Art and the Whitney Museum have teamed up for simultaneous exhibitions of around 500 pieces chronicling the career of Jasper Johns. Emerging in the 1950s with now-iconic works like *Flag*, which used the image of the American flag as a bridge between abstraction and representation, Johns has revolutionized art with painting, sculpture, prints, and performances. Referencing his explorations of mirroring and symmetry, the two exhibitions will reflect on each other, so each stands on its own but is illuminated by experiencing the other. *Through February 13, 2022.* ▸ **philamuseum.org** ▸ **whitney.org**



ANOTHER WORLD: *The Transcendental Painting Group, 1938–1945* ▲
Philbrook Museum of Art / Tulsa, Oklahoma

EXHIBITION

While in the late 1930s social realism and themes of Americana were dominating art in the United States, in Taos the Transcendental Painting Group was exploring a more spiritual form of expression. Using evocative symbols and exuberant color, they elicited ideas of the unconscious. This traveling exhibition organized by the Crocker Art Museum follows the groundbreaking *Agnes Pelton: Desert Transcendentalist* that opened at the Whitney Museum in 2020. *Another World* expands the understanding of abstraction outside the usual focus on New York to Southwestern artists like Pelton, Raymond Jonson, Emil Bisttram, Florence Miller Pierce, William Lumpkins, and others. Using luminous hues and dramatic shapes, they painted to conjure a transcendence beyond the physical world. *Through February 20, 2022.* ▸ **philbrook.org**



PATRICK KELLY: *Runway of Love*
de Young Museum / San Francisco, California

EXHIBITION

After selling his early designs in an Atlanta beauty salon, Patrick Kelly moved to Paris and established his fashion house in 1988. His dresses, with colorful pops from buttons and stitched hearts, drew inspiration from his Southern upbringing and the gay club scene, and soon attracted fans such as Grace Jones and Madonna. Yet his most searing work was in confronting racist imagery in popular culture and reclaiming it with joy. The de Young Museum expands on an exhibition that debuted at the Philadelphia Museum of Art in 2014 with eighty full ensembles from 1984 to 1990, chronicling how in his brief, passionate career the late Black fashion designer pushed the boundaries of American style. *Through April 24, 2022.* ▸ **deyoung.famsf.org**



The BOOK REPORT

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

Women in Abstraction

Karolina Lewandowska, Christine Macel, Anne Monfort / $65

A companion book to the sweeping 2021 exhibition of the same name at the Centre Pompidou in Paris, this book examines more than 100 women artists. *Women in Abstraction* revisits the pioneering artists who have been overlooked throughout the abstraction movement with essays speaking to the importance of their work.

Art Day by Day

Alex Johnson / $34

This almanac truly makes learning art history fun and easy. With an art story corresponding to every day in the year, fun facts and aha moments abound. For example, on November 1, 1512, the Sistine Chapel ceiling opened to the public. Contrary to popular belief, Michelangelo did not paint lying on his back, but standing on a massive platform with his head tilted upward—much how tourists enjoy his masterpiece 500 years later.

I See a City: Todd Webb's New York

Edited by Sean Corcoran, Daniel Okrent / $40

Todd Webb's career began in the 1930s in the Detroit Camera Club under the tutelage of Ansel Adams. Webb went on to become a successful postwar photographer. *I See a City* is devoted to the street scenes he captured in New York during the 1940s and 1950s. Looking at these images in the lens of today, it's as if nothing is different, but also everything has changed.

Georg Baselitz

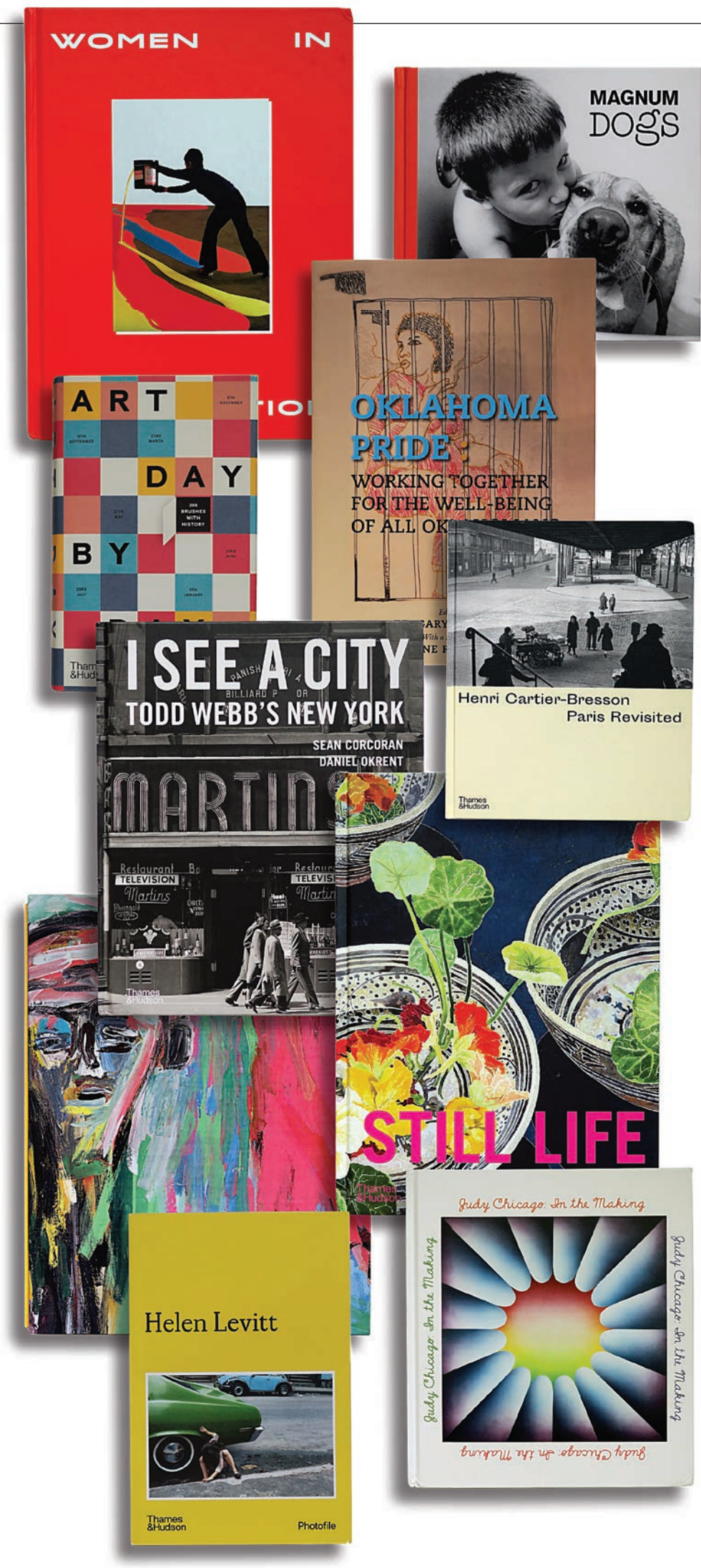
Richard Calvocoressi / $115

As a young man in East Berlin, Georg Baselitz was kicked out of art school for "sociopolitical immaturity." He then moved across the city and began studies at a new school, eventually becoming a shining example of the avant-garde and Neo-Expressionism. This monograph surveys the artist's work alongside eight decades of personal upheavals and world events.

Helen Levitt

Jean-François Chevrier / $17

American photographer Helen Levitt captured the attention of audiences with her vibrant street shots of children playing along streets of New York City. While Levitt is not a household name, her work spanned nearly seventy years. This book illustrates how important Levitt's work is as a document of city life.



Magnum Dogs

Magnum Photos / $25

A sweet compendium documenting man's best friend across the globe and in every era of modern photography. Using both humor and heart-touching images, these 180 photos make for an entertaining page turner. Standouts include Martin Parr's irreverent images of dogs and their humans on the beach and Eve Arnold's shots of the pups of 1960s Hollywood.

Oklahoma Pride: Working Together for the Well-being of All Oklahomans

Edited by Gary E. Raskob / $25

Concerned with Oklahoma's low rankings in nationwide health metrics, Gary E. Raskob, dean of the Hudson College of Public Health at the University of Oklahoma, and banker Gene Rainbolt team up to educate and create a discussion among state health experts using art and literature as a backdrop.

Henri Cartier-Bresson: Paris Revisited

Ann de Mondenard, Agnès Sire / $60

A pioneer of modern photography, Henri Cartier-Bresson purchased his first Leica in 1932. This small, easy-to-use camera—a technological achievement at the time—allowed him to easily capture scenes. In *Paris Revisited*, Cartier-Bresson's stills span from prewar and the liberation from the Nazis in 1944 to the late sixties in his home city of Paris.

Still Life: Contemporary Painters

Amber Creswell Bell / $40

This beautiful book featuring more than forty mid-career and established painters looks to celebrate one of the oldest genres in painting, the still life—a painting practice the curators at the Tate Modern describe this way: "essentially, the subject matter of a still life painting or sculpture is anything that does not move or is dead."

Judy Chicago: In the Making

Judy Chicago, Claudia Schmuckli, Jenni Sorkin, Thomas P. Campbell / $50

Coinciding with Judy Chicago's first-ever retrospective at the de Young Museum in San Francisco, *In the Making* chronicles the entirety of this legendary feminist artist, who in 1970 in a full-page ad in *ArtForum* declared her chosen name, abandoning "herself of all names imposed upon her through male social dominance." Since then she has worked in many artistic media, from painting to sculpture, to pyrotechnics.



A NEW LIBRARY COLLECTION FOR OKLAHOMA

FROM MODERN ART to street art, a collection of image-rich art books is now available for browsing and lending at the Metropolitan Library System. The new **Oklahoma Contemporary Art Reference Library** (OCARL) is a collaboration among the library system, Oklahoma Contemporary Arts Center, *ArtDesk* magazine, Kirkpatrick Foundation, and Christian Keesee, the foundation's chairman and founder of Oklahoma Contemporary—organizations dedicated to fostering the enjoyment, education, and development of the contemporary arts.

The OCARL is located on the second floor of the Ronald J. Norick Downtown Library in Oklahoma City and currently has 400 titles ready to lend across Oklahoma County. These books dive deep into individual artists and arts movements, providing just as much information as they do creative inspiration. With this resource now available to the public, the possibility for artistic discovery in Oklahoma grows. ▸ **metrolibrary.org**



▲ ALLEN GINSBERG
Philip Glass & Gelek Rimpoche
Waterloo State Park, Michigan
July 30, 1990

GINSBERG'S LENS

Some poets carry cameras. Images by twentieth-century iconoclast Allen Ginsberg document the poet's relationship with one of history's leading Tibetan Buddhist teachers in *Transforming Minds: Kyabje Gelek Rimpoche and Friends* at Tibet House Gallery in New York City. The exhibition, curated by Peter Hale and Ben Paljor Chatag, offers a glimpse into a formative friendship for Ginsberg and Rimpoche—one of the last Tibetan Buddhist lamas educated in Tibet—who formed a deep bond after being introduced by composer Philip Glass in 1989. The pair remained close as mutual teachers until Ginsberg's death eight years later, sharing friendships with notable figures ranging from the Dalai Lama to musician Patti Smith, visual artist Francesco Clemente, and others whose images are also featured in the exhibition on display through December 12, 2021.—JEZY GRAY ▸ **ginsberg.thus.org**

Earlier this year, **Don Stinson** of Tonkawa, Oklahoma, composed a literary response to Allen Ginsberg's most famous poem, *Howl*. Called *Cats' Howl*, Stinson recited the poem at the ANIMAL Conference in Oklahoma City on August 29, 2021. Stinson, the conference's poet laureate, teaches literature and writing at Northern Oklahoma College. To receive a typeset digital or printed copy of the poem, please email your request to editor@readartdesk.com.

HEN HOUSE

BY MANDA OVERTURF-SHANK

SINCE THE PASSAGE of the 1970 Egg Products Inspection Act, the Poultry Division of the Agricultural Marketing Service or the Food Safety and Inspection Service of the United States Department of Agriculture (USDA) has inspected egg products to ensure they are unadulterated and properly labeled. Beyond the basic labeling rules and the usage of "certified organic," the U.S. government does not set definitions or requirements for egg-carton labels. Commercial producers and distributors are able to use terms such as "farm fresh," "antibiotic free," and "free range" when describing the actual eggs and the production process of the eggs (the welfare of the hens that lay the eggs) without having to adhere to a standardized definition.

VOLUNTARY LABELS

Terms such as cage-free eggs and free-roaming eggs can be used without any documentation because of the word "eggs." This statement of identity is the only required labeling. Terms like Happy Hens and Animal Friendly are subjective and not defined by the FDA or USDA.

FARM FRESH: The definition of "farm fresh" is up to the individual states. For example, in Minnesota, use of the word "fresh" is limited to eggs of grades AA, A, and B quality that are not older than thirty days from the date of candling and grading. The term "fresh" or a similar term is not a substitute for grade designation. In Florida the term "fresh eggs" is allowed for eggs of Grade A or better quality.

LOCALLY PRODUCED OR LOCAL EGGS: These eggs must originate from the state they are in or a source flock or flocks located less than 400 miles from the processing facility.

BROWN EGGS: There is no nutritional difference between a white or brown egg. The breed of the hen determines the color of the pigments that are deposited on the egg as it makes its way through the oviduct.

VEGETARIAN-FED: Egg producers must maintain documentation that no animal byproducts are used to feed or water the source flock(s). Upon request, producers must provide documentation to a USDA representative.

NO HORMONES, NO STEROIDS, OR NO ANTIBIOTICS: Wording like "no added antibiotics" or "no antibiotics administered" means an egg producer may provide documentation of such claims. However, consumers could be misled into believing that eggs being labeled as antibiotic-free and hormone-free were produced in less cruel conditions. But that is not the case. Most eggs in the US are antibiotic-free, since antibiotics decrease egg production, and all eggs are hormone-free since it is illegal to give hormones to chickens.

ORGANIC EGGS: The term is not codified by either FDA or USDA/AMS. The term is misleading because for the label to read "organic eggs" the statement of identity is "eggs" not "organic."

CERTIFIED PROGRAMS

Some egg producers voluntarily participate in private certification programs.

UNITED EGG PRODUCERS CERTIFIED is a voluntary program developed by United Egg Producers, an industry trade group that represents 90% of eggs produced in the United States. It exists to justify standard industry practices like intensive confinement. It recommends debeaking and forced molting by reducing protein intake and lighting.

CERTIFIED HUMANE and **AMERICAN HUMANE CERTIFIED** are voluntary fee-based certifications that do not require hens to have access to the outdoors. Debeaking without pain-killers is permitted.

ANIMAL WELFARE APPROVED is a voluntary, free certification and sets the highest standard for the treatment of egg-laying hens. It requires hens be given access to pasture, nest boxes, and dust baths, and prohibits debeaking. It permits the killing of male chicks.





ARTIST'S ARCHIVE

New York-based photographer and painter **Hanuk** recently cracked open his 2014 series called *Egg*. Created using "oil on linen on oil on linen on oil on linen," these layered works are playfully interpretive. Newer works can be seen at **hanuk.com**, Hanuk's social outings at **hanukhanuk.com**, and regular musings on Instagram at **@hanukhanuk.** #throwbackthursday

Egg-product packaging is required to have labeling that includes: a statement of product (i.e. eggs), the name of packer or distributor, the date packed, and the official USDA inspection mark. All other labeling is optional.

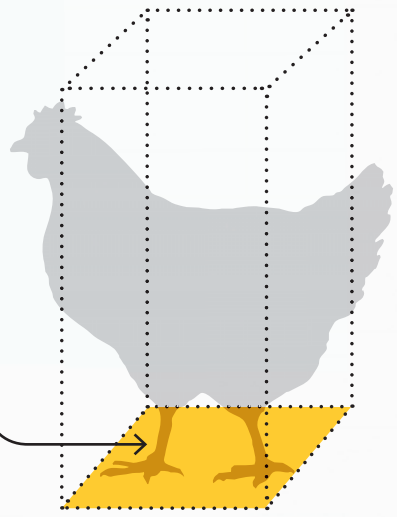
WHAT IT MEANS

CAGE-FREE: Eggs must be produced by hens housed in a building, room, or enclosed area that allows for unlimited access to food and water, and provides the freedom to roam within the area during the laying cycle.

FREE-RANGE: A USDA term meaning the eggs come from hens that have some sort of access to the outdoors. However, it doesn't mean that the hens actually go outdoors, or that the outdoor space is more than a small, fenced-in area; it simply implies that a door exists that a farmer could at some point open.

FREE-ROAMING: Designation that is associated with livestock animals; while free-range claims are associated with avian species. The USDA has adopted this position, but it is not codified in the regulations.

67 SQUARE INCHES
This is the average area of a hen battery cage—the space is roughly the size of an iPad. In this extreme confinement, hens are unable to spread their wings for the duration of their lives.





KIRK MCKOY/LOS ANGELES TIMES VIA CONTOUR RA



Maya Lin in *Ghost Forest*

NATURE OF CHANGE

EARTH'S VULNERABILITY HAUNTS Maya Lin's *Ghost Forest,* a public art installation looming over Madison Square Park in Manhattan. The artist's background as an environmental activist informs the large-scale work—composed of forty-nine rootless Atlantic white cedar trees, each about forty feet tall—gesturing toward the scope of the impending global climate crisis. Populated by large stands of dead cedars from the Pine Barrens of New Jersey, the project continues Lin's exploration of our fragile ecosystem through a re imagining of both urban and rural outdoor spaces. *Ghost Forest* also includes an audio soundscape, featuring the calls of animal species once common to Manhattan, sourced from the Macaulay Library sound archive of the Cornell Lab of Ornithology.

—JEZY GRAY

Maya Lin: Ghost Forest *will be on view in Madison Square Park through November 14, 2021.* ▸ **madisonsquarepark.org**

DOSSIER

@CHRISTIAN.KEESEE



▸ MUST-READ
"An Ode to Procrastination" by James Parker in the July/August 2021 issue of *The Atlantic*



▾ REWIND AND REVIEW
August: Osage County
The entire cast is epic, Meryl Streep's dinner scene is legendary.



▴ SAVE THE DATE
December 2–5, 2021, for Art Basel in Miami. It's time to check out the post-pandemic art scene (and absorb some sunshine too).



◂ FOREVER CHIC
Elsa Peretti made everything look glamorous, didn't she?





▴ DON'T MISS
The new season of the Metropolitan Opera, especially *Fire Shut Up in My Bones,* with music by jazz genius Terence Blanchard, it thrills.

▴ MUST SEE
Automania (through January 2022) at the Museum of Modern Art in New York delves into our love of cars through film, photography, architectural drawings, and nine beautiful cars from the museum's collection.



▴ BEST MANNERS
Unexpected flowers for your significant other is always a thoughtful gesture.



◂ WHO'S OUT
Monsignor Jeffrey Burrill, the general secretary of the US Conference of Catholic Bishops, who led the charge to take Communion away from President Biden because of his stance on women's reproductive rights. Burrill was found to have used Grindr and frequented gay bars. He resigned his national post immediately.

WHAT'S IN
Remembering karma comes around...



▴ SEE AND BE SEEN
Polo Lounge at the Beverly Hills Hotel
Choose the patio for breakfast or lunch, but inside—a banquette, especially—for dinner. Keep an eye out for Warren Beatty.

Paradise City

MAREN HASSINGER AT OKLAHOMA CONTEMPORARY

Nature, Sweet Nature will be on view in the Sculpture Garden at Oklahoma Contemporary Arts Center through summer 2022.

DANCE AND STEEL are an unlikely pairing. But in the hands of American artist Maren Hassinger, it makes perfect sense. Over the past fifty years, Hassinger has developed an expansive practice that explores movement and our relationship to nature through the various media of sculpture, installation, performance, video, and public art.

Hassinger frequently works with industrial materials in ways that relate to traditional craft techniques, like the weaving of steel rope, to create sculptures and installations that are evocative of the natural world. As one of her primary concerns, nature is a leitmotif that appears throughout Hassinger's work, from her earliest sculptures and performances, dating to the 1970s, to her most recent creations. Steel rope, as in the current



MAREN HASSINGER
Garden (2020)

ANN SHERMAN

Oklahoma Contemporary piece, offers the artist an analogue to the natural world. Hassinger says, "It looks natural to me, even though it's wire and even though it's rope—all of which is manufactured." Likewise, her choice of material lends a sense of movement to her sculptures, at once simple and insightful. As one *ArtForum* reviewer marveled, her "elegant and unassuming productions…left me wanting more."

Motion has always been evident in Hassinger's work, and the artist's longstanding interest in dance manifests in sculptures that appear to be enacting a natural choreography. Her recent outdoor sculpture *Paradise Regained* (2020) is a primary example of the artist masterfully transforming the heavy and inert materials of steel and concrete into a leaning field of wire, with the frayed ends of rope seemingly swaying in the wind. From a distance, the sculpture appears delicate, light, with a kind of energy bound up in the twisted cable.

Paradise Regained characterizes a body of work Hassinger has been actively making throughout her career that comprises steel rope anchored to a grid of concrete pavers. The artist first discovered the industrial material in a salvage yard nearly five decades ago. In it, she saw flowing rivers, branches blowing in the wind, leaves, twigs, and other organic matter, and with it, Hassinger continues to create sculptures and installations that remind us of our connection to the natural world.

— LEIGH ARNOLD

Garden *and* Paradise Regained *will be on view at Oklahoma Contemporary through summer* 2022





Two's Company

Alice Klock and Florian Lochner spread their wings

Interview by Larry Keigwin

Photography By
LINDSAY THOMAS

LARRY KEIGWIN: *Hi, you guys. So I am calling from a car on the campus of the University of Central Oklahoma. Where are you calling from?*
ALICE KLOCK: We are in a car on Vashon Island in Washington State—close to Seattle, just a ferry ride away.* We've been here working as part of a residency with Seattle Dance Collective.

LK: *Tell me how you guys met.*
FLORIAN LOCHNER: We met at Hubbard Street Dance in Chicago where we were both dancers and also choreographic fellows. We discovered a connection between us and started playing around in the studio and it became a bigger thing.
AK: I was going through this time where I needed to take a lot of time for myself and not really hanging out with people. Florian was, like, I want to be Alice's friend, and he was very pushy. It was so great. It broke me out of this hermit phase that I was in. We really discovered this kinship.

LK: *So tell me about the word* flock, *and when you came up with that.*
AK: In a way it started almost as a joke. One of our friends was, like, you guys should be a team and you should be called Flock like Florian, F-L-O, and Klock, C-K. As we became a duo choreographically, we talked about other things that we could be called and ended up back at Flock because it also philosophically worked with our mission. We are the central unit that is the constant, and we bring in new people. The flock expands and contracts around us.



*For more about Vashon Island, see page 23.

LK: *My first introduction to you was on Instagram. It was during the beginning of the pandemic—but you were making videos before then. How did that play out?*
AK: We did a lot of free Flock warm-up Instagram livestreams, especially for the first few months when everyone was totally trapped. We connected with a lot of people, and those people auditioned for our online intensives. We've built this network that somehow felt even bigger and more powerful last year than ever. Working with people in India or Korea, people were waking up in the middle of the night to come to one of our classes, and that was very inspiring. It pulled us through.
FL: We didn't know before that there is this large following outside the US or Europe. We suddenly saw that all these people from all these different countries were following us, and we would have never seen that before. We're connecting with so many people, which we would have never had the chance to otherwise.

LK: *A beautiful opportunity in disguise. I've noticed that a lot of your videos are very, very short. You have identified a unique language.*
AK: I'm a very geeky person, and to me Instagram is an interesting platform. In this context, we can achieve this satisfying loop that isn't something we would present onstage. It is embracing the Internet culture of short attention spans—giving people this feeling of eye candy as a fun thing.
FL: Most of the time we are sharing clips and little things from what we are working on and don't want to show too much; we try to keep it really short so people can get excited. We think about how we put stuff out there because it is fun for us to share our work, share our language.

LK: *It's going to be interesting when audiences come back to the stage. Their attention has been on a minute or less and now we're going to be, you know, twenty to thirty minutes. Do you have any thoughts on how audiences are going to approach the theater again and the experience of time?*



AK: I'm hopeful that audiences will be more willing to sit down and marinate in something, because we've been so deprived. I'm hopeful that we continue to present dance through media in a way that is as accessible as it has been during the pandemic. It's a tricky business model to have both and to do it in a way that is sustainable. Being able to share with audiences who wouldn't be able to see your work—I think that's a really important evolution of what we do as dance makers.

LK: *What about your online workshops? You have these audiences around the world now. Do you think you'll continue teaching online?*
AK: That has been huge for us to connect with people who wouldn't be able to take a workshop in person. We'll definitely continue with that.

LK: *Can you describe each other in one word?*
FL: That's hard. With one word?
AK: Okay. This is, like, a cheat-y word, but I think my one word to describe Florian is "soul mate."

LK: *Is that two? Is that two words? It can be one.*
AK: That's why it's a little cheat-y!
FL: I see Alice always as my idol. I look up to her. I looked up to her as a dancer at Hubbard Street when I was, like, I want to become Alice's friend—and that was one of my goals, and I always saw her as this idol. I looked up to her and the work she created. ⧗



HERB GREENE
Civil Rights (1984)

ORGANIC DESIGN

A STUDENT OF BRUCE GOFF, ARCHITECT HERB GREENE TRIUMPHS IN A RETURN TO OKLAHOMA.

HERB GREENE, ninety-two, is one of the great elder statesmen at the intersection of American art and architecture. With this in mind, the Norman Arts Council in Norman, Oklahoma, is hosting a landmark exhibition at Mainsite Contemporary Art entitled *Mapping the Mental Continuum: Herb Greene*. The show marks the first-ever solo exhibition of Greene's paintings in Oklahoma. The architect gained international acclaim for his iconic 1961 structure, Prairie House, located on the outskirts of Norman.

Prairie House established Greene—a New York State native and long-time resident of Berkeley, California—alongside his mentor and collaborator architect Bruce Goff as founders of "the American School" of architecture. Their organic approach to design, born out of the University of Oklahoma, was highly responsive to setting and landscape and embraced the use of a variety of building materials in nontraditional ways.

Mapping the Mental Continuum includes mixed-media works demonstrating Greene's mastery of layering materials, imagery, and texture in an exploration of creative process he calls "collage thinking." He describes collage thinking as "the controlled collision of seemingly unrelated pieces of information." Greene once described the Prairie House in Norman as "a collage that could be inhabited."

The arts council's executive director, Erinn Gavaghan, describes the exhibition, catalog, and forthcoming documentary film about Greene's life and work as an "opportunity to reflect on Greene's significant legacy in the canon of American architecture." Of Greene's body of work on display at Mainsite, Gavaghan says, "There is so much historical, architectural, and philosophical depth to these two-dimensional works. His is a unique voice that grew out of the University of Oklahoma."

Mapping the Mental Continuum: Herb Greene *will be on view at Mainsite Contemporary Art in Norman, Oklahoma, through November 27, 2021.* ▸ **mainsitecontemporaryart.com**

By Susan Atkinson

Herb Greene in the Cunningham Residence, ▸
an Oklahoma City house he designed in 1962.

JD MERRYWEATHER

PHOTO CREDIT

CARINA EVANGELISTA

Model Curator

ORIGINALLY FROM THE PHILIPPINES, OKLAHOMA CONTEMPORARY'S RECENT DIRECTOR OF CURATORIAL AFFAIRS, **CARINA EVANGELISTA**, DRIVES THE INTELLECTUAL ASPECTS OF CONTEMPORARY ART USING HER EXPERIENCES AT MoMA, THE SOL LEWITT ESTATE, AND CHUCK CLOSE TO FRAME, PRESERVE, AND DISRUPT WHAT WE KNOW ABOUT ART.



▲ Evangelista in front of Sol LeWitt's *Wall Drawing #869A* in progress in 2020 at Art Fair Philippines.

Evangelista participating in Cai Guo ▶
Qiang's *Cultural Melting Bath* in 1997 at the Queens Museum of Art in New York.

What role did the arts play in your upbringing?

I grew up in Manila during the Philippine Martial Law years under the conjugal dictatorship of Ferdinand and Imelda Marcos when art and culture were used to mask the excess and atrocities of the regime. On the one hand, it meant foregrounding art with buildings such as the Cultural Center of the Philippines, the Folk Arts Theater, and the National Arts Center. Cultural programs were made widely accessible to the public such as live performances of classical music at Concert at the Park. Art classes were also made affordable to the masses. (My sister and I personally benefited from really affordable ballet classes and free weekend art workshops.)

The Philippine High School for the Arts has produced many important figures in the visual arts, theater, creative writing, and music over the decades. On the other hand, what has been termed Imelda's "edifice complex" with all these buildings was on the backs of impoverished citizens. Art and culture were used for propaganda while intellectual and political freedoms were throttled.

As a child, I remember there was a workshop given by an artist who made large black abstract strokes applied with a broom. I saw gestural abstraction made with a tool for sweeping dust, dirt, and dried leaves long before I knew what abstract expressionism was. The transformative use of a utilitarian object felt like a subversive thrill. It's all in hindsight that I understood why I stubbornly stuck to being an art professional as an adult despite the challenges. I could not ignore the need to participate in the sphere where artistic practices and cultural symbols are barometers of how power is wielded or preserved as well as questioned and challenged.

My very first encounter with the creative impulse came when my mother was registering my sister for a ballet class (I was still too young to enroll at the time) and a male dancer walked into the registrar's office, borrowed a pair of scissors, ripped open the plastic cover of a brand new white shirt, vertically sliced the bottom front of it, slapped the shirt on his bare torso, and tied a knot with the two sliced halves of the front of the shirt around his navel. I found the gesture radical.

Even before I knew what an artist was, my mind marveled at the power of transforming something with a simple vertical slice. I found the audacity of cutting something whole and brand-new as subversive. Of course the act was merely functional—tightening the shirt around the torso allowed for the line of the dancing figure to cut through the air more precisely—but to my child's eye, it was the chutzpah of a creative spirit in a milieu demoralized with censure and impunity.

Is there a particular artwork or artist you find yourself returning to?

As a college student at the University of the Philippines, I found myself gravitating to art, theater, music, and literature, and therefore majored in humanities.

I immigrated to New York right out of college and having returned to the Philippines in 2004 and 2005 as an Asian Cultural Council fellow to research Philippine contemporary art, it was exciting to discover a very strong vein of conceptualism, but this was also not a surprise.

Conceptual art allows for the widest range of forms through which to smuggle in ideas, to expose the story of a people literally being martialed by law or might, to contest the bankruptcy of prevailing thought or struggle to defy submission to the oppression. Roberto Chabet, the recognized father of Conceptual Art in the Philippines—prolific as an artist, curator, and teacher—was a singular force that adeptly navigated both the center and the margins of the Philippine art world and made history in an art history that loves to bicker with the appetite and predilection for conceptualism that he fostered in his orbit. He was among the DIY pioneers who created spaces such as Shop Six, which mounted weekly exhibitions at the height of Martial Law.

It was an unprecedented and, to this day, unduplicated frenzy of art production, the only injunction of which was artistic experimentation—essentially the willful exercise of freedom of expression. Chabet led a series of "art-ins" that came and went too fast for censors to clamp down on and were not driven by preconceived themes to allow for the widest and wildest range of possibilities. He was nimble, sensing when the avant-garde was being co-opted and quickly seeking "the alternative to the alternative."

If you could make sure everyone knew about one artist, who would it be?

Too many artists have equal value to me for different reasons. Howardena Pindell is front center to me right now because we're running the screening program of her powerful short video on the history of lynching in the US, commissioned by the Shed in New York. Oklahoma Contemporary is the second venue to screen her video. We held preview screenings and community conversations at Rooted Barber + Shop, a fully operational barbershop that's also a community space and provides visibility for artists. It was critical to be mindful not just of what to "show" in programming but of also how to listen.

Community feedback underscored the sensitivities around a difficult topic that remains relevant since 1901 when the first attempt was made to pass anti-lynching legislation in the US. More than 240 attempts in the 120 years that intervened,



the bill's passage is held hostage by a filibuster in the Senate in 2021.

Along these lines, artists like Adrian Piper, David Hammons, Theaster Gates, Mona Hatoum, Francis Alÿs, Cildo Meireles, Hajra Waheed, Felix Gonzalez-Torres, Cyprien Gaillard, and the duo Jennifer Allora and Guillermo Calzadilla are important in how they interrogate through incredibly arresting and even beautiful forms.

Marina Abramović is also in my prefrontal cortex as I consider the dimensions of her work being at the heart—if not the very heart—of the canon of performance art.

Besides Roberto Chabet, whom I've thought about since I was nineteen, there's the late Chuck Close and his monumental faces made with infinitesimal grid units. For ten years, I worked as the editor of his catalogue raisonné. He expertly made what might be moribund in the art of portraiture so inventive and contemporary. And his legacy can be felt in schools across the country where art teachers love to teach the facture of the whole through small parts.

Cai Guo Qiang, known for "paintings" using the sky as canvas and gunpowder as medium, creating beauty from what creates wars and destruction—or, in his words, "using poison to conquer poison" or "fire against fire." His father Cai Ruiqin a collector of old books and manuscripts, loved calligraphy and traditional landscape painting.

During the Cultural Revolution that banned traditional art and classical literature, he mourned the books he had to burn in his basement, practiced calligraphy with sticks in puddles, and painted landscapes on the insides of matchboxes. Cai the son referred to the ephemeral writing in water as "invisible skeins of sorrow;" and of the matchbox landscapes said, "A small space can easily be filled with the corners of the earth." Asked what those miniature paintings were, Cai the father answered, "Home." Sorrow could be tinder for expression.

The Filipino filmmaker Lav Diaz illustrates this only too well in the slow cinema for which he has won critical acclaim, including at the 2016 Berlin International Film Festival, where jury chair Meryl Streep stated that viewing his film "changed the molecule system of my body."

Where Cai Ruiqin compressed home in the smallest of spaces, Diaz expands cinematic time to house the ravages of Philippine history, filling the screen with long, slow takes of individual forbearance against the weight of centuries, of colonial battery, of totalitarianism and fundamentalism, of ideological perversions.

His framing of brutality—typically off-screen or obscured from direct view and stark naked of any soundtrack—captures Hannah Arendt's characterization of "the banality of evil." In its banality lies the horror of evil.

And then there's Whang-Od, the 104-year-old tattoo artist of the Kalinga indigenous group from the north of the Philippines. She taps charcoal and water into skin with the thorn of a citrus tree. She broke the patrilineal tradition by teaching the art only to women.

Finally, the bowerbird that creates such marvelous cathedrals built for courtship with twigs, flowers, seeds, shells, and found objects like cobalt-blue bottle caps.

Tell us about your transition from curator to artist.

Chabet nudged me in the direction of making art for years, but I was too busy trying to survive in the nonprofit art world to even consider it. I became an artist only in 2017 upon the instigation of Gerardo Tan, an artist friend in Manila (and the next Philippine representative to the Venice Biennale) who had nagged me for twenty years to make art.

My small body of work threads together historical or art historical references with text, in creating or abstracting codes, and in transmuting symbols to add new layers of meaning. I have had a word etched on the back side of my front teeth legible through lingual reading, carved charcoal bricks, delivering delicious cake that looked like black lung disease to guests to eat at an exhibition opening, pressed poisonous ink out of ripe pokeberry fruit, mounted Braille dots that read "Wet Pain" using broken mirror shards, produced a short animation film of birds dancing following the pattern of a child's hands conducting the Philippine national anthem, projected video of a candle that flickered to Morse code in a turret doused with the essential oil of the frangipani (the flower traditionally used for funeral wreaths), among other things. Each work, anchored on very specific references, tells a story.

The most recent work I made is a textile print of the bird's-nest fern in the publishing office in New York I worked at after months of mandated sheltering in place in the city meant dust had collected over our office desks and the office plants had died. Parched to death and brittle, the "corpse" of the plant looked bathed in a golden glow in the shaft of sunlight on its windowsill perch. There was something extremely moving in how it almost looked as if it felt relieved to be finally regarded by human eyes after months of neglect. When a plant dies in a shuttered urban jungle, does it shudder a sound?

I have been very fortunate in the unstinting support from my husband, James Kopp, himself an artist and songwriter whose particular way of seeing and studying the world has been a reservoir of wisdom and wonder for me and whose quiet but distinct sense of self is rock solid.

What is your favorite color and why?

OSHA orange—for high visibility, for hazardous materials, for the dystopian landscape choked in orange haze in Blade Runner 2049, for Andrei Tarkovsky's burning house, for the heart-shaped nightingale persimmon, for crab and salmon roe, for goldfish and koi, for marigolds and monarch butterflies, for sunsets and autumn leaves. ⧗

▶ Left to right: independent curator Petra Giloy-Hirtz, Carina Evangelista, and Marina Abramović, in Munich





▼ Carina Evangelista visiting a preview of the exhibition *Marina Abramović: That Self Our Self* at Kunsthalle Tübingen in July 2021

ArtSociety

SEEN + SCENE





GREEN MOUNTAIN FALLS, COLORADO

Green Box Arts Festival

The annual **Green Box Arts Festival** returned from June 21 through July 11, 2021. Artists and nature seekers enjoyed the fresh air in Green Mountain Falls, while welcoming new artists-in-residence, *ArtDesk* Conversations, and a preview of the in-progress James Turrell Skyspace currently under construction. Of note, **American Ballet Theatre** dancers were on hand to treat festival-goers to a special performance, and *ArtDesk* debuted its new annual Pooch Parade.







Row 1: **American Ballet Theatre** takes a bow with Green Box Arts founders and staff after their final performance; curator **Julie Maguire** leads an art walk.
Row 2: ABT dancers; ABT artistic director **Kevin McKenzie** and Green Box artist-in-residence **Silas Farley** look on during the performance; **Pard Morrison's** *Warp and Weft* on Kue's Path.
Row 3: **Bob Blackburn** and **Chris Briggs Hale** at an *ArtDesk* Conversation; the Creative Participants dinner.















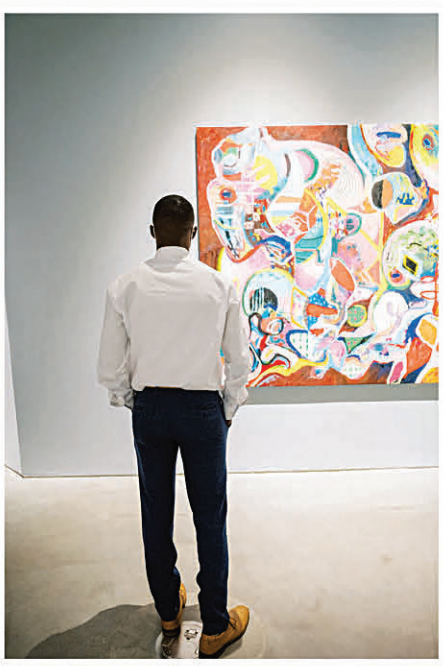
OKLAHOMA CITY, OKLAHOMA

ArtNow 2021

ArtNow 2021 at Oklahoma Contemporary ran from July 30 to September 13. A celebratory dinner on July 29, 2021 kicked off the biennial exhibition. Curated by **Helen Opper,** *ArtNow* featured nearly thirty contributing artists including **Kyle Larson, Edward Grady, Sarah Ahmad,** and **Simphiwe Mbunyuza.** The exhibition showcased more than 100 artworks and included a special exhibit of pieces by venerable Oklahoma artist **Bert Seabourn**.









OKLAHOMA CITY, OKLAHOMA

The ANIMAL Conference

On August 27 and 28, 2021, **Kirkpatrick Foundation** welcomed animal advocates to the third ANIMAL Conference at Oklahoma Contemporary Arts Center. Forty-six speakers and contributors from across the country presented during the two-day event, providing expert insights on current animal welfare issues. Oklahoma Contemporary's Showroom was transformed into the Cat Cafe, helping kittens from Tiny Paws Kitten Rescue find their forever homes, and giving conference-goers a place to sip coffee and relax. Lutheran Church Charities K-9 comfort dogs traveled around the city to spread a message of hope and love. To see more photos of the conference, visit Kirkpatrick Foundation's Facebook page. ▸ **theanimalconference.com**







FROM LEFT: Duke University professor **Dr. Brian Hare,** a dog-behavior expert and author of *Survival of the Friendliest*; **Dr. Philip Tedeschi** of the University of Denver is the founder of the Institute of Human-Animal Connection.

OKLAHOMA CITY, OKLAHOMA

Arts and Sciences

On August 25, a new public sculpture by artist **Tom Shannon** was unveiled in front of Science Museum Oklahoma and dedicated to the museum's founder, Oklahoma City philanthropist **John Kirkpatrick** (1908–2006). Titled *Finity,* the twenty-five-foot sculpture is interactive—the stacked geometric shapes can be spun by visitors. Shannon (right), **Christian Keesee** (far right), **Bob Blackburn,** and **Sherry Marshall** spoke at the dedication, remarking on the importance of the intersection of art and science. "It's math. It's physics. It's art. It's culture. It's beauty. It's all of it. There are so many different layers of science to it," Marshall told *The Oklahoman*. The sculpture was commissioned by Kirkpatrick Family Fund and is on permanent loan to the Science Museum.







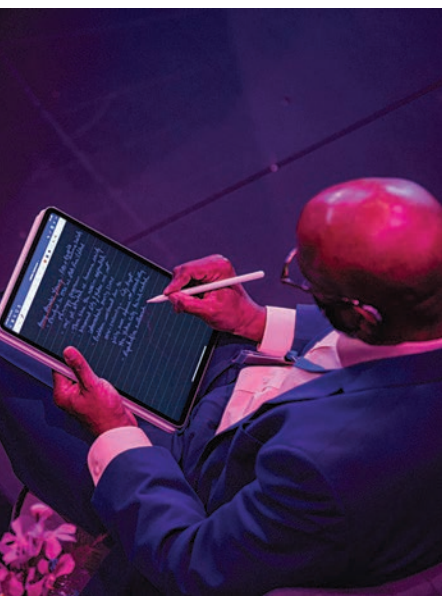


OKLAHOMA CITY, OKLAHOMA

Ruscha's Return

In the midst of his first-ever solo show in his home state, *Ed Ruscha: OKLA,* artist **Ed Ruscha** was celebrated with an intimate dinner on June 17, 2021, at Oklahoma Contemporary Arts Center—a date deemed by Oklahoma City's mayor as Ed Ruscha Day. During the panel with curators **Alexandra Schwartz** and **Jeremiah Matthew Davis** (right), Ruscha discussed the evolution of his work and the city's influence upon it. Among the attendees: Ruscha's son and grandson, **Eddie Ruscha Jr.** and **Tristan Ruscha** (far right); and bottom row, from left: Oklahoma Contemporary trustee **Glenna Tanenbaum; Leta Grzan** of Gagosian, and **Mary Dean,** Ruscha's studio manager; **James Pickel** and **John Seward.**











THIS PAGE FROM TOP LEFT: **Lutheran Church Charities K-9 comfort dogs** visit students at KIPP College Prep in Oklahoma City; speaker **Amy Johnson,** chair of the Department of Design at the University of Central Oklahoma; **Lori Grange** of the Hewlett Foundation; the 2021 Kirkpatrick Honor for Animal Wellbeing recipients **Robin** and **Jamee Suarez**; **Dr. Michael J. Blackwell, DVM** former United States Assistant Surgeon General.





OKLAHOMA CITY, OKLAHOMA

First Americans Opens

The First Americans Museum opened in September after twenty years of planning and construction. Executive director of the Native American Cultural and Educational Authority, **Blake Wade** and his wife **Donna Wade** (left) welcomed guests from around the country. Director **James Pepper Henry** and deputy director **Shoshana Wasserman** (below, right) introduced thousands of museum-goers to the new facility. The opening was celebrated with traditional foods, dances, concerts, art activities, and even fireworks. ▸ **famok.org**







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Contributors



KATHY McCORD is office manager for Kirkpatrick Foundation. She first joined the Kirkpatrick entities as a secretary to John E. Kirkpatrick in 1981. Throughout her career, she has provided executive, administrative, and clerical support to the foundation's staff and board. A native of Seekonk, Massachusetts, McCord handles all of the circulation and distribution needs for individual copies of *ArtDesk*. She says she enjoys spending time with her son, Ryan, and Chiweenie, Holland.



LINDSAY THOMAS is the videographer at Pacific Northwest Ballet in Washington State. Her work in capturing ballet has been featured in *Pointe, Dance Magazine, Dance Teacher, Dance Spirit* and *The New York Times*, and she has worked with many organizations in the ballet and dance world. Her goal is to "catch each dancer at their most beautiful moment and to create images that will inspire other people to love this art form as much as I do."



MANDA OVERTURF-SHANK is a program officer for Kirkpatrick Foundation. Her work centers on animal-wellbeing issues and the environment, and she is the key organizer for the foundation's ANIMAL Conference. She grew up in Ada, Oklahoma, around animals and nature, and went on to earn her master's degrees in history and library sciences. From her garden and pets to her passion about her research, Manda is dedicated to decreasing animal suffering and restoring a healthy environment.

ARTDESK

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This issue of *ArtDesk* is dedicated to Jake and Kristen Price on the occasion of their wedding on August 7, 2021, in Austin, Texas.

VASHON ISLAND

At Kirkpatrick Foundation (publisher of *ArtDesk*), we love the serendipity of Florian Lochner and Alice Klock's photo shoot taking place on Vashon Island. Located in the Salish Sea near Seattle, the island is home to a ferry terminal and community, Tahlequah—named for Tahlequah, Oklahoma, in 1920. Killer whale J37 (b. 1998), also named Tahlequah, is named for that dock and, by extension, Oklahoma's Tahlequah, the capital of the Cherokee Nation. To learn more about conservation, visit **sr3.org** and **whaleresearch.com** and **illinoisriver.org**

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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Open the Door

"ALL ROLLS-ROYCE workspaces are impeccably clean and organized. We must be to keep our work focused and ensure the quality. My main tool is a computer but in the end, my work is done by hand, working with leather and other materials. My area is made up of a work bench, a computer, and the embroidery machines. We have small machines and large machines that all have different capabilities for different embroideries.

I'll go back and forth from the computer to testing on the machines to creating patterns, cutting materials, measuring every piece on the work benches, and going back and forth as part of developing an embroidery. I couldn't live without a pair of gold-plated scissors—that's our main tool. Finding a good pair of scissors for embroidery is notoriously difficult—these are gold-plated because it is better for your skin.

For nearly eight years I have worked as the bespoke embroidery specialist. It's sort of half engineering and half design. I develop customer requests into embroidery, so essentially a customer can send us in any artwork that they like but there is an art form to embroidery—it is not just translating an image to stitches. There's that creative element where there is no right or wrong answer to creating an embroidery.

We use the term 'digital craftsmanship,' specifically for the embroidery department. There are different stitch techniques that produce different textures, so there's a million different ways to translate an image to embroidery. We manipulate the stitch direction to reflect the light in different ways and it adds a different depth to the embroidery. I love my job–it's great!" ⧗

—JOSHUA LILES, as told to Emily Beever

Joshua Liles is a bespoke embroidery specialist at Rolls-Royce Motor Cars in Goodwood, England; research by Blake Keesee.



OPEN *World*

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Installation view of ***Open World*** at Akron Art Museum. Photo by Mike Crupi Photography.
BACKGROUND: Ueli Alder, ***Untitled Detonation 1-8***, 2011, Collection of Fred and Laura Ruth Bidwell, Courtesy of the artist and Fred and Laura Ruth Bidwell Foundation
FOREGROUND: Joseph DeLappe, ***Taliban Hands***, 2011, Courtesy of the artist

Open World: Video Games & Contemporary Art is organized by the Akron Art Museum and supported by the John S. and James L. Knight Foundation, Ohio Arts Council, The Tom and Marilyn Merryweather Fund, and National Endowment for the Arts.