ARTDESK

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CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT

JOHN NEWSOM / STEFANIE BATTEN BLAND / COPENHAGEN / AT WORK: TEMPLE GRANDIN / SPRING 2022

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THE FIRE THIS TIME

STEFANIE BATTEN BLAND IS A NEW YORK DANCER, CHOREOGRAPHER, TEACHER, AND NOW THE CREATOR OF THE NEW WORK *EMBARQUED*. HERE, SHE SPEAKS WITH *ARTDESK* DANCE EDITOR LARRY KEIGWIN ABOUT INFLUENCES.

Photography by CHRISTAAN FELBER



LK: *Let's start from the beginning. You grew up in SoHo with two artistic parents. Can you tell us about your childhood?*
SBB: I grew up on Greene Street. My dad was a composer, specifically with jazz and atonal music. My mom is a writer. At the time, she was one of the writers of 3-2-1 *Contact*, and I would get to visit the *Sesame Street* set. I thought Oscar was my friend! Our neighborhood was changing in the Eighties, and, you know, SoHo started getting sexy capital letters and things like this. We started seeing the evictions and people trucking up and loading out. We moved to the West Coast when I was nine. Being able to move back into this neighborhood—which kicked us out due to how it radically changed—while holding the placard of art-making is extremely significant to me.

LK: *Who introduced you to dance?*
SBB: My parents were very big on me not following in their footsteps. At some point I started getting into music, but my dad didn't push me too hard in that direction. I had this real sense of "overall-ness" in my creative play. I constantly made these worlds when I would play. Between theater, acting, and dancing, I got into a little studio and started taking jazz classes and really enjoyed that. I also got politically active—you could feel it happening in Los Angeles, and as a teenager that was really exciting to me to be a part of that.

LK: *You mentioned that you had space as a child to exercise your imagination and create your own universe. Let's flash forward to creating your own universe onstage. What are you working on right now?*
SBB: Currently, we're performing *Look Who's Coming to Dinner*. It's a world that is centered around transforming dinner tables into objects that invite or do not permit entry into spaces. I think it's possible for everyone to take a seat at the table, but before you can get to the table, you actually have to get past the door. And that's the most thrilling part of having access and invitation—all those behaviors and conversations that revolve around how we make decisions about people.

We have been working, on a very large scale, on a piece called *Embarqued: Stories of Soil*, a piece that turns the act of voyage and arrival in territories into a conversation about how



we make monuments about our spaces and places. It is inspired by the African American Heritage Trail on Martha's Vineyard, which has a phenomenal series of monuments, the majority of which are active, allowing people to add their own tokens of honor for the past. I thought that was the most significant way to keep history present because you're still actively engaging in it, right?

That set in motion this idea of looking at how the soil of this country is absolutely embedded by African and European complex relationships—horrific relationships, caring relationships, relationships of today, relationships of the past, and this got me going. Some of those became systems to ensure behaviors and treatments that we still can find present today. It also allowed me this opportunity to create mystery with destiny and create mystery with arrival and who owns a space.

We will premiere April 15, and we begin our technical residencies at this exciting new facility called ArtYard in Frenchtown, New Jersey, in collaboration with Baryshnikov Arts Center. We'll be there for three weeks in our technical residency. We first started working with a fisherman out on Martha's Vineyard. We started turning all of the elements into theatrical materials, and we were doing it, of course, outside because of Covid, and now we have the opportunity to bring everything inside, making a really successful theatrical production. Once we leave ArtYard, we head to Duke University for two weeks, where it will premiere.

I'm so excited because that university acts as a heritage site to me. I see it directly in play with this conversation of memorialization because it was created and made by slaves, and it is still being used today to forward education, to create and push forward ideas. There couldn't be a better place to premiere it.

LK: *How wonderful! Congratulations on all of this. Let's talk a little bit more about your dance career—you danced for Pina Bausch and Bill T. Jones. Would you count them as influences on your own work?*
SBB: Everyone is a big influence on my work. I'd say there isn't a single person who hasn't left some sort of mark on me. Pál Frenák is probably the only reason I was ever ready to work with Punchdrunk and be in *Sleep No More*.

Bill was one of the very first people for whom I ever worked—I mean, he really is the first person. I worked with him and Kraig Patterson at the same time. Bill made my name. You go into these huge companies and suddenly you're on tour all the time, so absolutely. Everyone has influenced me, and I think that's the idea of legacy, right? Those prints are left in you, and then you pass them on to others.

LK: *Well said. Everybody I work with—including the dancers, not just the choreographers—has influenced me. You and I both teach at Montclair State University in some capacity. Do you enjoy working with younger dancers?*
SBB: I do enjoy it, and I'm glad that you brought it up—we're like the last artisanal practice, and so by being in touch with me, you are in touch with Pina, with Bill, with Pál, with Punchdrunk. My parents made it clear that I should do better than them—in whatever that means—and my duty as a teacher is to make sure that I'm making artists who are going to be better than me so that when I'm no longer here, I know the torch will be just as strongly lit and passed on. ⧗

Company SBB will premiere Embarqued *on April 15, 2022, at Duke University's Reynolds Industries Theater in Durham, North Carolina.*

◂ **Stefanie Batten Bland** is a Jerome Robbins Award–winning choreographer and commissioned artist. In addition to leading her own company, Company SBB, Bland serves as casting and movement director for Emursive Productions (producer of *Sleep No More*). Her choreography is currently in active repertory at American Ballet Theatre and Alvin Ailey II.

▲ **Performance Photos:** A November 2021 production of Company SBB's *Look Who's Coming to Dinner* at PEAK Performances, a program of Montclair State University in Montclair, New Jersey.

Necessities



MARY BLAIR
Concept art for *Cinderella* (1950)

Be Our Guest

Disney Magic at the Museum

European art history and American pop culture collide in *Inspiring Walt Disney: The Animation of French Decorative Arts*, opening on April 6 at the Wallace Collection in London. Exploring the influence of the Continent's visual-arts legacy on Disney animated films, the traveling exhibition from the Metropolitan Museum of Art highlights references to Gothic Revival architecture, medieval aesthetics, and the vibrant salons of rococo Paris in films like *Cinderella* (1950), *Sleeping Beauty* (1959), and *Beauty and the Beast* (1991).

Visitors will encounter sixty intricate works of decorative art and design, including Sèvres porcelain, Boulle clocks, furniture, and tapestries. These objects will be displayed alongside 150 Disney production artworks, animation cels, and drawings on paper from the Walt Disney Animation Research Library, Walt Disney Archives, Walt Disney Imagineering Collection, and Walt Disney Family Museum.

Commemorating the thirtieth anniversary of the theatrical release of *Beauty and the Beast,* the exhibition curated by British-German art historian Wolf Burchard will include selected film footage underscoring Walt Disney Studios' evolving technology and artistry throughout the lifetime of its influential namesake. The show will be at the Wallace Collection through October before traveling to the Huntington Library, Art Museum, and Botanical Gardens in San Marino, California, in November. —JEZY J. GRAY

Inspiring Walt Disney: The Animation of French Decorative Arts *will be on view at the Wallace Collection in London, through October 16, 2022.*
wallacecollection.org



HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER

ARTICULATED: *Dispatches from the Archives of American Art*

Smithsonian Archives of American Art

PODCAST

The extensive Archives of American Art oral-history collection is the foundation for this new podcast series, which kicked off in fall 2021. The first episode investigates New Deal arts initiatives with excerpts from 1960s interviews with artists like Gordon Parks and Dorothea Lange. Later episodes address the work of women in technology and the AIDS crisis, each mixing archival interviews with new insights from guest speakers to tell complex stories through the voices of the artists who were there. ▸ **aaa.si.edu**

HARRY BERTOIA: *Sculpting Mid-Century Modern Life* ▲

Nasher Sculpture Center / Dallas, Texas

EXHIBITION

Harry Bertoia was an artist of boundless creativity. His wire chairs are a staple of museum gardens while his sonorous sculptures are the basis for haunting symphonies. This retrospective asks how his disparate art, which ranged from jewelry and furniture to large-scale installations, speaks to a single vision where the material of metal has endless possibilities. More than 100 works highlight the Italian-born American's eclectic practice, featuring a major loan of sounding sculptures from the late artist's home. *Through April 24, 2022.* ▸ **nashersculpturecenter.org**



MIXPANTLI: *Space, Time, and the Indigenous Origins of Mexico*

Los Angeles County Museum of Art / Los Angeles, California

EXHIBITION

Coinciding with the 500th anniversary of the fall of Tenochtitlan—the Aztec capital at today's Mexico City—*Mixpantli* meaning "banner of clouds" in the Indigenous language Nahuatl, references the first omen of this coming invasion. Two exhibitions under this banner at LACMA extol indigenous resilience amidst Spanish conquest: *Space, Time, and the Indigenous Origins of Mexico* looks to the past with pre-Columbian artifacts and early colonial art while *Contemporary Echoes* features visual artists and mapmakers, highlighting how cartographic and artistic traditions thrive. *Through May 1 and June 12, 2022.* ▸ **lacma.org**

MOTHER ROADS

National Cowboy & Western Heritage Museum / Oklahoma City, Oklahoma

EXHIBITION

From the treacherous journeys on the Oregon Trail to family road trips on the Lincoln Highway, *Mother Roads* follows the evolution of America's long-haul thoroughfares across the centuries. The Cowboy Museum itself is on Route 66, a perfect spot from which to explore this history through archival materials in its collections. With depictions of the Santa Fe Trail, also on view in examining routes that have linked the United States with Mexico, the museum is illuminating how the movement of people has led to an exchange that has shaped the country. *Through May 1, 2022.* ▸ **nationalcowboymuseum.org**

KITE SYMPHONY ▼

Ballroom Marfa / Marfa, Texas

INSTALLATION

Kites soaring through the formidable West Texas wind contribute to the sonic experience of this multimedia work by musician Roberto Carlos Lange and artist Kristi Sword. Involving film, sound, and sculpture, *Kite Symphony* meditates on the environment around Marfa, with ephemeral instruments made from native materials and crowd-sourced audio adding to the mix, encouraging a new approach to how music can relate to and be created by the unpredictable elements of a landscape. *Through May 7, 2022.* ▸ **ballroommarfa.org**

WOODY GUTHRIE: *People Are the Song*

The Morgan Library & Museum / New York, New York

EXHIBITION

Penned soon after Woody Guthrie arrived in New York City from Oklahoma in 1940, "This Land Is Your Land" bucked against the patriotism of "God Bless America" and became a populist alternative national anthem. It was just one of many Depression-era songs he wrote that centered on the plight of ordinary people. The Woody Guthrie Center in Tulsa and the Morgan Library in New York are coming together to present a biographical view of the songwriter, activist, and writer through archival material, including the original lyrics for his iconic song. *Through May 22, 2022.* ▸ **themorgan.org**

NATANI NOTAH: *Inner Lining*

Boulder Museum of Contemporary Art / Boulder, Colorado

EXHIBITION

Using found and family objects from leather scraps to her father's old T-shirt, artist Natani Notah creates soft, tactile sculptures to consider contemporary Native American identity. This exhibition brings together several bodies of work by the dynamic artist—a member of the Navajo Nation. Her abstract shapes made through both natural and synthetic materials question how representation has been commodified. *Through June 12, 2022.* ▸ **bmoca.org**



FAITH RINGGOLD: *American People* ▲

New Museum / New York, New York

EXHIBITION

Since the 1960s, American artist Faith Ringgold has used her fearless art to visualize the violence and racism that simmers in the United States. This retrospective covers six decades of her work as an artist and activist, including her visceral paintings of riots and quilts that reflect her personal story in the context of Black history in the twentieth century. Now in her nineties, Ringgold continues to create art that unflinchingly confronts the vitriolic undercurrent of a nation through media that embrace both its fine art and craft traditions. *Through June 5, 2022.* ▸ **newmuseum.org**

REVISIÓN: *Art in the Americas*

The Denver Art Museum / Denver, Colorado

EXHIBITION

The Denver Art Museum's newly revamped Martin Building—the late architect Gio Ponti's only building in North America—debuts with this sprawling exhibition from the museum's outstanding holdings of Ancient American and Latin American art. With nearly 180 objects, including paintings, videos, sculptures, artifacts, and textiles, the exhibition unites these two collections to chronicle Latin American culture from 100 B.C. to the twenty-first century and amplify the diverse voices in this narrative. *Through July 17, 2022.* ▸ **denverartmuseum.org**

AFRO-ATLANTIC HISTORIES

National Gallery of Art / Washington, D.C.

EXHIBITION

Originating at Brazil's Museu de Arte de São Paulo, this traveling exhibition tells the story of the African diaspora with a groundbreaking breadth and depth. Centering on the brutal disruption of the transatlantic slave trade, *Afro-Atlantic Histories* includes art from twenty-four countries, from historic portraits of Black leaders to contemporary art by creators like Kara Walker, Melvin Edwards, and Ibrahim Mahama, organized around themes such as emancipation, daily life, and resistance. *April 10–July 17, 2022.* ▸ **nga.gov**

THE DIRTY SOUTH: *Contemporary Art, Material Culture, and the Sonic Impulse* ▼

Crystal Bridges Museum of American Art / Bentonville, Arkansas

EXHIBITION

The Dirty South reverberates with jazz, hip-hop, gospel, and blues, the music propelling this exhibition of 100 years of Black Southern art. Organized by the Virginia Museum of Fine Arts, where it received critical acclaim, this exhibition reveals that, although the American art world may concentrate on the coasts, the rich heritage of expression in the South is just as vibrant. Artists including Kerry James Marshall, Sanford Biggers, Alma Thomas, and Beverly Buchanan span folk art to fine art in this show guided by sound. *Through July 25, 2022.* ▸ **crystalbridges.org**

MERET OPPENHEIM: *My Exhibition*

The Menil Collection / Houston, Texas

EXHIBITION

Opening at the Menil before it travels to MoMA in New York, this major retrospective on Meret Oppenheim shows that the late German-born Swiss surrealist was much more than the creator of just a furry teacup. Interested in psychoanalysis, she used her playfully subversive objects to challenge viewer perceptions, including of the female body, such as a pair of high heels bound to look like a Thanksgiving turkey. As she once declared: "Nobody will give you freedom, you have to take it." *March 25–September 18, 2022.* ▸ **menil.org**

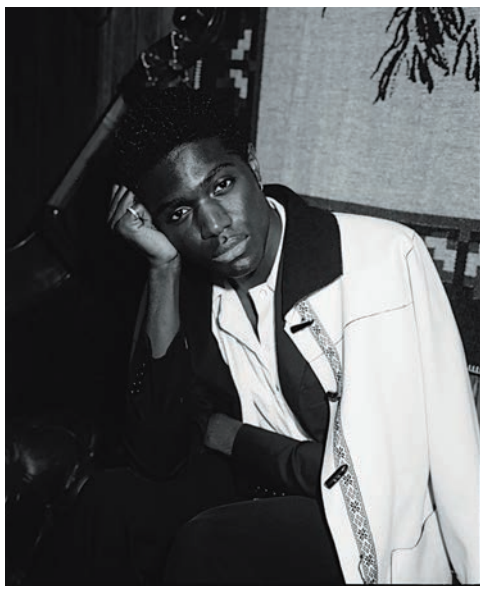
GUARDING THE ART

The Baltimore Museum of Art / Baltimore, Maryland

EXHIBITION

Few spend as much time with art as museum guards, who witness the work both day and night and how visitors interact with it. For this show, the Baltimore Museum of Art's security department is acting as the guest curator, elevating a unique yet often unsung expertise. The seventeen participating guards drew on the BMA's thousands of objects, recontextualizing work that bridges centuries with a perspective that is rarely present in curation. *March 27–July 10, 2022.* ▸ **artbma.org**





Matthew Jamal
is a multi-instrumentalist and composer from Washington, D.C.



Jessica Kahkoska
is a playwright, librettist, screenwriter, dramaturg and research producer from Colorado.

Molly Rideout
is a writer and bookbinder from Ohio.

NEW CLASS

This year's Green Box Artists in Residence in Green Mountain Falls, Colorado

By JEZY J. GRAY

After Green Box sifted through 231 applications from around the world, the 2022 artists-in-residence cohort has come into view.

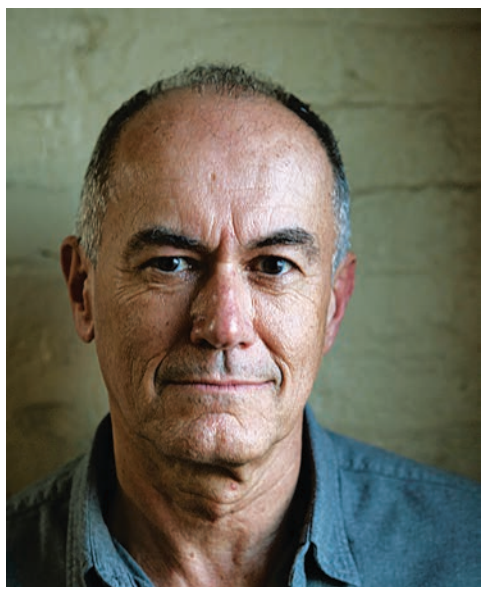
This year's resident artists include composer and multi-instrumentalist Matthew Jamal; dancer and choreographer Taryn Vander Hoop; playwright and performer Jessica Kahkoska; photographer-and-audiovisual-artist duo Monica Frisell and Adam Scher; photographer Michael Krondl; and writer and bookbinder Molly Rideout.

Green Box director Scott Levy says this diverse group of artists represents the coming together of a number of factors considered by the organization's artists-in-residence task force.

The decision, he says, orbits around two fundamental questions.

"Can we provide resources that are going to help these artists advance their craft or project? That's the number-one question," he says. "Number two is about community engagement. Are the artists going to be able to provide opportunities that are going to enhance the community?"

It's the second question that animates many of the projects in store for this year's class. From a rural photo-journal essay by Frisell and Scher to an audio walking tour of Green Mountain Falls by Kahkoska, the 2022 Green Box artists-in-residence will continue the tradition of taking artists' work out of the studio and into the world. **greenboxarts.org**



Michael Krondl
is a writer and photographer from New York.



Adam Scher and Monica Frisell
are photographers from Washington State.



Taryn Vander Hoop
is a dancer and choreographer from Wisconsin.





DAVID SIEGEL

FRESH FACE

Last October, the Ent Center for the Arts announced David Siegel would be its new executive director. He officially stepped into the role in January 2022, bringing a community-driven brand of arts advocacy to the stunning visual-and-performing-arts exhibition space and education center at the University of Colorado in Colorado Springs.

"I believe we create art to make people feel things. My job is creating opportunities for students and the community to have emotional experiences through the arts — whether as a performer through classes and extracurricular activities, or as a community member coming to campus," Siegel says. "It's my job to till the soil to create fertile ground for these experiences." —JEZY J. GRAY

Cultural Capital

Christian Kanady

By Brendan Hoover



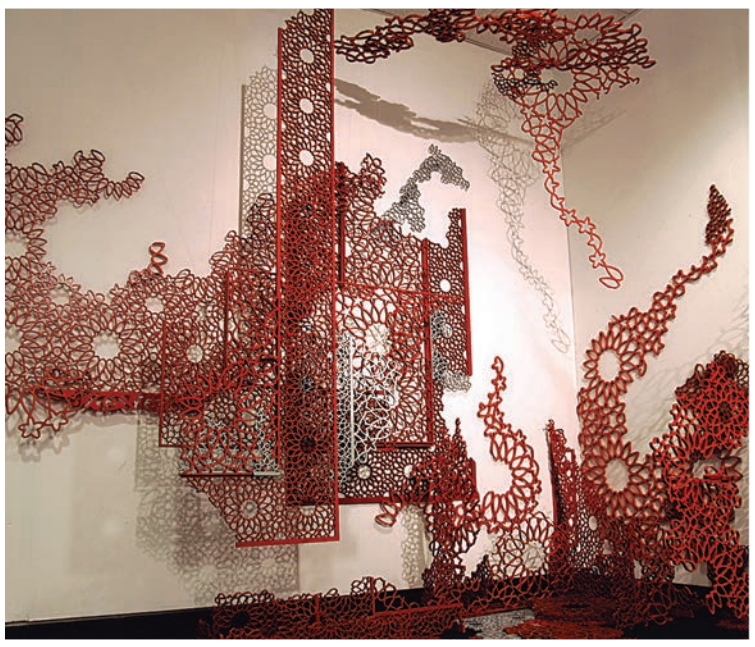
WHEN VENTURE CAPITALIST Christian Kanady recruits people from the coasts, he arranges tours at Oklahoma Contemporary Arts Center. "Smart people like other smart people, and they like to be surrounded by smart ideas," he says.

Born and raised in Oklahoma City, Kanady had the fortune to travel with his family, often visiting museums with his grandmother. "I've always been fascinated with art, its history, the evolution of collecting, and the stories of relics changing hands," he says. "Great collections are found in great museums, and great museums are found in great cities."

That is Kanady's vision, to help make his hometown a great city. To that effect, Kanady has many plates in the air, notably as an Oklahoma Contemporary board member and patron. His family financially supports its newest exhibition, *Off the Wall*, featuring three Oklahoma-based artists—Sarah Ahmad, romy owens, and Marium Rana—whose large, tapestry-like works "promise to redefine boundaries and the traditional gallery experience," he says.

Kanady began his career at Chesapeake Energy after earning his degree from the University of Oklahoma. He founded Echo Energy in 2010, overseeing more than $1 billion dollars in assets. He is a founding partner of Echo Investment Capital, which funds start-ups in media, life sciences, real estate, national security, and health care. Echo has its headquarters in a downtown Oklahoma City office building called the Ziggurat—after the ancient Mesopotamian architectural feat. Kanady's wife, Kate Richard, is the founder and CEO of Warwick Investment Group.

Oklahoma City's enlightenment age began about thirty years ago when voters approved MAPS, a series of tax initiatives that funded many quality-of-life capital-improvement projects. This investment ignited the cultural boom that Kanady has recognized. It's not just about business—it's about attracting diverse, talented people to live and work in the spirit of collaboration. As Kanady says, "Any great artistic movement is interwoven within people in community, and historically it happens where the creative process is easily accessible to artists." Many in Kanaday's position may have headed for a more culturally diverse city when he was first starting out. That said, the vibrant and creative Oklahoma City of today was well worth the wait.



WALLS UNBOUND

SEEKING TO MOVE beyond the traditional display options of a typical gallery space, the new works in *Off the Wall* occupy new angles and sight lines to challenge viewer perceptions of the art. In this group exhibition at Oklahoma Contemporary Arts Center, every artist interprets universal human experiences—like tradition, chaos, and travel—through large-scale works in fiber, textiles, and mixed media. Each approach gives viewers a variety of ways to connect with the work, and invites them to consider the "interconnectedness of humanity." —KELLY ROGERS

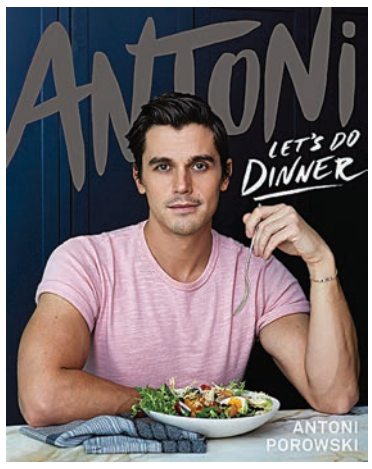
Off the Wall *featuring artists Sarah Ahmad, romy owens, and Marium Rana is on view through June 13, 2022.*
oklahomacontemporary.org

DOSSIER

@CHRISTIAN.KEESEE



767
Huge gold star to UPS for ordering nineteen brand-new Boeing 767 freighters. Buying American encourages United States ingenuity. Bravo Bravo Bravo.



BEEFCAKE WITH YOUR BEEF BOURGUIGNON?
Check out Antoni Porowski's new cookbook. Using a whisk has never been so encouraging.



ASPEN CONFIDENTIAL
Cloud Nine on Aspen Highlands is a super aristo–watering hole where grilled quail salad, cauliflower vichyssoise, and sauvignon blanc are served up at high altitude—almost as high as the prices. Casa Tua with fashionable friends for a fantastic dinner. Solo time? Ditch the spa and check out a movie (and upscale snacks) at the Isis Theatre.



MUST SEE
What does $175 million look like? Visit the Denver Art Museum to see the newly renovated and reimagined Martin Building. Designed by Gio Ponti and first opened in 1971, this was one of the first ever "high-rise" art museums. Of this accomplished Italian's work, this is his only completed structure in North America. Isn't everything better with an Italian accent?



VILLAIN
Ghislaine Maxwell—born into European privilege—used her charms and access to traffic and manipulate young girls.



GUILTY PLEASURE
Spoiling someone special? Mariebelle.com has what you want. Creator Maribel Lieberman's techniques and ingredients are brilliant. Her chocolates are the perfect gift for that special person in your life—including yourself.

ROLE MODEL
Dolly Parton—born poor (but with tons of talent)—funded the Imagination Library and has donated more than 170 million books to children all over the world.



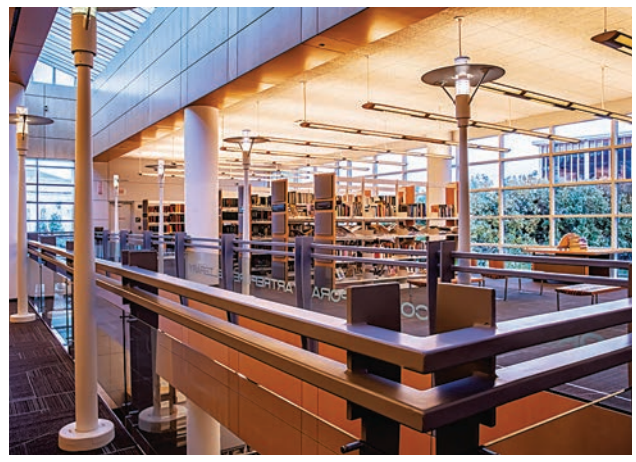


ALWAYS A GOOD IDEA
While it's (still) cold outside: martinis at Bemelmans Bar at the Café Carlyle (a classic Upper East Side New York moment).

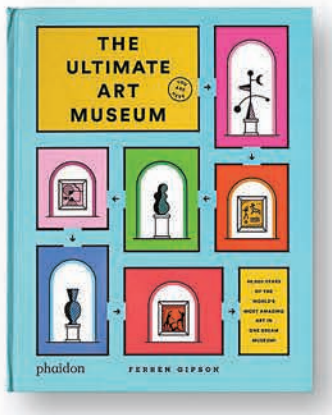








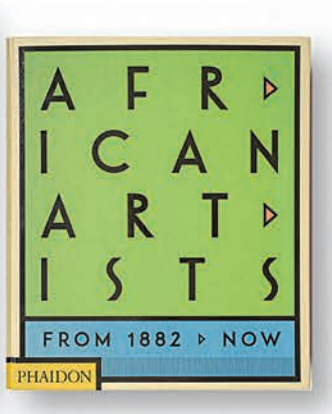
The BOOK REP



The Ultimate Art Museum

Ferren Gipson / $40

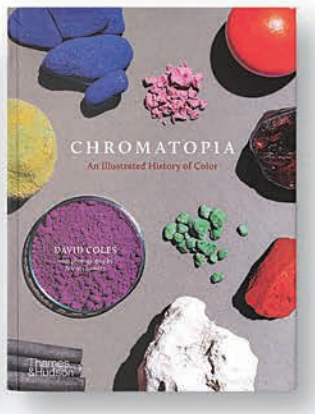
Building on the success of its predecessor, *The Art Museum*—a 2017 compendium of world art history for adults—*The Ultimate Art Museum* guides younger readers along a virtual tour of human creativity that stretches from cave paintings and Greek pottery to Renaissance masterpieces and contemporary sculpture. Color-coded galleries with maps and pop-out facts offer an accessible introduction to eons of cultures and movements.



African Artists: From 1882 to Now

Introduction by Chika Okeke-Agulu / $70

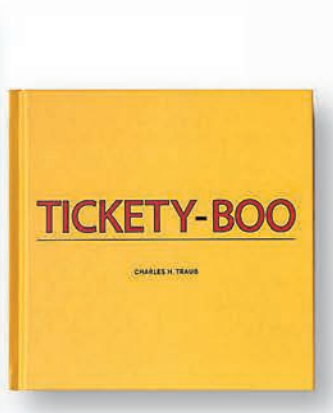
Featuring a diverse collection of media, backgrounds, and messages, *African Artists* showcases 316 creators who've called the continent home over the past 140 years. More than fifty experts collaborated to profile artists such as Nigerian nineteenth-century painter Aina Onabolu, who gives the book its starting year, along with internationally known names and up-and-comers.



Chromatopia

David Coles / $40

From paints made from the remains of humans and animals (mummy brown) to famous hues named for German goblins (cobalt), the history of pigments is fascinating, frequently toxic, and sometimes repulsive. David Coles, founder of Langridge Artist Colours in Melbourne, delves into the origins of more than fifty pigments in a beautifully photographed volume that includes recipes to create your own.



Charles H. Traub: Tickety-Boo

Charles H. Traub / $50

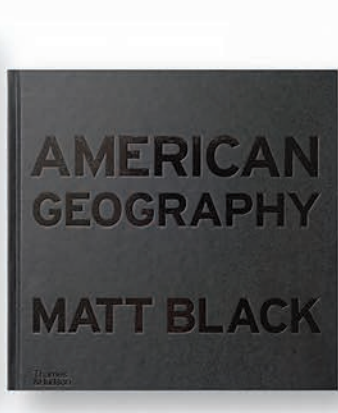
New York City photographer Charles H. Traub's compilation of more than 200 smartphone photos is a reminder of the beauty—and the weight—hidden in mundane scenes of everyday life. Shot over the course of four years, the images may seem random at first glance. However, as they progress through each series, they reveal an interconnectedness that is often funny and sometimes unnerving.



Face Time

Phillip Prodger / $45

With a social-media world fixated on selfies, a history of portraiture feels especially pertinent to our time. Plenty of famous photographers and faces populate the pages of this book, but striking compositions of ordinary people, historic studio poses, and a section exploring digital portraits—including unnervingly realistic synthetic creations of human faces and, of course, selfies—round out the topic in this expansive overview.



American Geography

Matt Black / $50

Over six years, Magnum photographer Matt Black traveled 100,000 miles across the United States, documenting some of its poorest areas. The result is a visual and textual diary equal parts beautiful and gut-wrenching. Visceral black-and-white photos, collages of found objects like homeless signs and crushed cigarette packs, and Black's notes from the road cast doubt on the reality of the American Dream.





PAPER TRAIL

THE OKLAHOMA CONTEMPORARY ART REFERENCE LIBRARY

CONTEMPORARY ART HISTORY lives on the second floor of the Ronald J. Norick Downtown Library in Oklahoma City. The best part? You can take it home.

Thanks to a recent partnership among *ArtDesk*, Kirkpatrick Foundation (publisher of *ArtDesk*), Oklahoma Contemporary Arts Center, the Metropolitan Library System of Oklahoma County, and Christian Keesee, locals can browse and check out more than 400 books about the key movements and crucial players from the grand sweep of contemporary art—from Bauhaus to Banksy and points in between.

Work by living artists has always been the purview at Oklahoma Contemporary, but the new circulating collection casts a wider net.

"We're really taking a more art-historical approach to the moment we're in when it comes to art," says Jeremiah Matthew Davis, director of Oklahoma Contemporary. "It includes the most recent antecedents to the contemporary movement and the influences that have continued to exert some currents onto artists who are operating today."

Widening the lens beyond visual art, the collection includes books on architecture, design, music, dance, and more. "Those other components of creativity we celebrate at Oklahoma Contemporary are also present in the library's collection," Davis says.

This new home for contemporary art history was once a nondescript area for specialized collections on the downtown library's second floor. "Before, you had to be either walking around aimlessly to get there, or be very focused on trying to get there," says Judie Matthews, special collections librarian for the Metropolitan Library System.

Now the space is infused with a new sense of purpose and discovery, and it's bringing in new patrons interested in learning more about contemporary art. "For me, that's the most exciting element," Matthews says. "We see a new audience, or a way to reach people by offering something very new."

The library collection was born from the hundreds of books received by *ArtDesk* magazine, review copies sent to the editors for possible inclusion in "The Book Report" section (*below*). With the stacks growing for more than eight years, the magazine's co-founder, Keesee, suggested a publicly accessible library collection could be formed around the beautiful, award-winning books. Individual donors have contributed books to the collection, too.

"I've written most of our book reviews over the last seven years," says managing editor Alana Ruiz de la Peña. "Paging through these books has given me a great appreciation for what are truly the highest standards in publishing. To hold the world's greatest art in our hands, as readers, brings so much possibility."

The goal for the Oklahoma Contemporary Art Reference Library is to provide that same kind of magic for others—one book at a time.—JEZY J. GRAY

The Oklahoma Contemporary Art Reference Library is located in Oklahoma City on the second floor of the Ronald J. Norick Downtown Library. ▸ **metrolibrary.org**

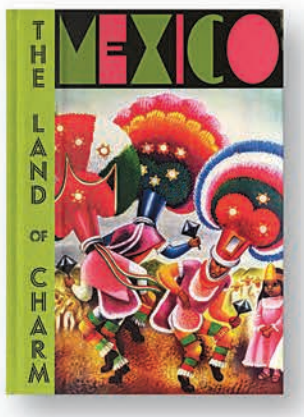
PHOTOGRAPHY BY ANN SHERMAN

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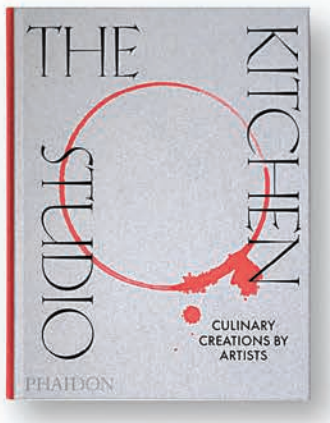
By MEGAN ROSSMAN | *Photography by* STEVEN WALKER



Color Scheme
Edith Young / $25
Whether sampling the varying shades of blue and yellow John James Audubon used to illustrate bird beaks or scrutinizing the tones of Prince's concert outfits and Tonya Harding's skating costumes, Edith Young presents a unique study of the uses of color in art history, contemporary art, and pop culture. Forty palettes representing a range of subjects will have readers reconsidering the world around them through Pantone-colored glasses.



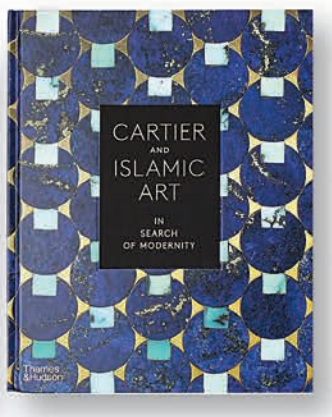
Mexico: The Land of Charm
Mercurio López Casillas, James Oles / $35
Following the Mexican Revolution of 1910, the country endeavored to reinvent itself. Over the next fifty years, this hopeful spirit was reflected in the bright, idealized imagery that prevailed in its advertisements and printed materials, from brochures to postage stamps—more than 400 of which are cataloged in this testament to Mexico's influence on the world of graphic design.



The Kitchen Studio
Introduction by Massimo Bottura / $40
The Kitchen Studio is both a cookbook and an art book, as Italian chef and restaurateur Massimo Bottura explains in his compilation of recipes shared and illustrated by more than seventy artists. Drawings, photos, collages, and other visuals from the likes of Studio Olafur Eliasson, Jimmie Durham, and Ghada Amer accompany culinary creations that range from straightforward to strange.



Woman Made: Great Women Designers
Jane Hall / $60
"If design can be thought of as an evolving vocabulary, *Woman Made* seeks to position women as key orators," Jane Hall writes in her introduction to this ode that gives long-overdue recognition to the impact female designers have had on the field and in daily life. Photos of critical works—from textiles and cutlery to lighting and furniture—accompany short biographies of 200 creators.



Cartier and Islamic Art
Heather Ecker / $70
Accompanying an exhibition of the same name on view at the Dallas Museum of Art this spring, this book explores the influence of Islamic art on French luxury house Maison Cartier. Intricate Islamic designs from manuscripts, mosque walls, jewelry, and more—alongside descriptions tracing their history and the inspiration they invoked—share pages with the opulent jewelry and accessories that made Cartier famous.



Agnes Martin
Arne Glimcher / $125
A self-described abstract expressionist and contemporary of Mark Rothko and Jackson Pollock, Agnes Martin created pieces that were "meditations on innocence, beauty, happiness, and love." This life and career retrospective, written by art dealer and longtime friend Arne Glimcher, intersperses essays, lectures, and Martin's own poetic writings on notebook paper about topics like inspiration and perception among an extensive gallery of her work.

Stories That Bind Us

THEOLOGIAN SERENE JONES ON MORAL CONNECTIONS AND PUTTING COMMUNITY FIRST



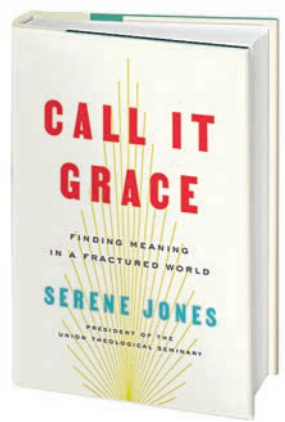
JIM KEFFER
North Gorge (2019)

ON ALL SIDES of my family, my grandparents and great-grandparents were an active part of the formation of Oklahoma in its earliest days. Their stories of coming to the state and how they survived and became a community have profoundly shaped every aspect of who I am and how I view the world.

I think this is true for all of us in terms of the places we come from and how we're formed. I also believe that, when it comes to moral principles, ethics, virtues, and human flourishing, if you look underneath these often abstract-sounding terms, you will find deep but usually straightforward and practical stories that a community tells itself about the meaning of its life and how its ethical decision-making process unfolds. They're usually pretty simple, but they're bedrock strong and often unconscious because of the pervasiveness of their scope in our lives. These are stories about the nature and purpose of being human. They're written into us.

My grandmother Idabel Augusta Seitz Jones was one of five children raised by Adam and Effie Seitz. They came from Pennsylvania to the border of Kansas and Oklahoma for the land run. They sold all of their property to buy one strong horse, built a wagon, and in a state of utter poverty with hope of finding a better life, they came when they heard about the pending land run in Oklahoma.

My grandma would tell me stories of how they survived those initial twenty to thirty years out on their prairie. She would say to me, time and time again, that we had to trust our neighbors. We had no choice, even if we saw them only three or four times a year, because we knew that none of us there could make it alone. It didn't matter what their religion was, where they had come from, what language they spoke, when disease broke out, crops failed, or parents of children died. We had no choice but to be there for each other.



My grandma always went to great lengths to describe to me what it felt like to connect to a community in a profoundly deep way without question because it was required for their own survival. They had to depend on one another—liking each other had nothing to do with it. Their destinies were interconnected by virtue of their proximity and place on this earth, and their continued life required accepting this fundamental reality of their interconnectedness.

My grandma would tell me another story about how she, as a young girl, survived and how she came to have confidence in herself and her importance as a human being. Her parents had left their canteen hanging from the struts underneath the wagon they had taken out to the field on a hot afternoon to plow, and my grandma discovered that if she wrapped herself around the coolness of that metal canteen, she experienced relief from the heat. The coolness of it on her body was a physical experience of safety and a sense of future—that she could survive, and her body was good, that what she needed would be there for her. To use her language, as a religious woman, it was her first recognition of grace. She realized that not only was she special, but this was an inherent characteristic of every human being: everyone was held in love and equally beloved.

She always said that if you really want to understand the world start by asking "the little people." Start by asking the group that was referred to derogatorily at the time as "the sodbusters." Start by asking the people who are trying to crack open the land to grow the food that will feed us. That's what she called her own poor family. If you build a world for them, then you will build a good world, but if you start with the people on top, it will be a world only for them. If you start on the bottom to build the world up, you take everyone with you. They weren't just general things she believed, she lived them every day. These realities *were her*.

I hope that all of us are able in our own lives to find that cool canteen under a wagon somewhere that stirs our resiliency and connects each one of us to the beloved character of the life that surrounds us, and that together we can get busy as neighbors and not enemies, because there is a lot of work to be done.

What I say may sound overly simple, but it's very difficult in practice. The theologian Dietrich Bonhoeffer also had a sense for the simplicity and yet seriousness of this kind of commitment. He was part of a small group of people who attempted to assassinate Hitler, and he was executed just days before the camp where he was held was liberated. He wrote in his letters and papers from the German prison the following statement about what it means to live ethically:

"We have all been silent witnesses of evil deeds; we've been drenched by so many storms; we've learnt as if they are natural the arts of equivocation and of unintended pretense; experience has made us suspicious of each other and has hence kept us from being truthful and open; indeed, intolerable conflicts have worn us down, and if we're honest, they have made us cynical."

And then Bonhoeffer asks us this question. I can see him asking it of Idabel. "Are we still of any use? What we shall need is not really geniuses, or cynics, or misanthropes, or brilliant and clever tacticians. What we really need more than anything are plain, honest, and straightforward people."

The question is, will the inward power of resistance be strong enough and our honesty with ourselves remorseless enough for us to find our way back to that straightforward path and the beautiful simplicity it walks toward?

I frequently talk about moral repair alongside spiritual repair. If we don't become different kinds of people in terms of the deep stories we tell ourselves—about what matters and how we organize our lives and deal with the traumas that stop us from flourishing—then our problems will keep repeating themselves because we keep enacting the same realities.

Part of that moral and spiritual repair, as Bonhoeffer says, is simply becoming honest and straightforward about our past and to be, in terms of our own interior lives, honest about the complexities of who we are. It's about recognizing that we have capacity for great things and capacity for not-so-great things, and all of those live inside of us just as they live in our society.

As my grandmother would say, when harm is done, you can't fix the harm until the harm is named. That which is broken—and repaired—is embedded in our history. It's embedded in our bodies, our psyches, our minds, our hearts, and it's deeply embedded in our moral frameworks.

This is a passage from "Unmoored: How Interreligious Engagements and Ethical Traditions Anchor Democracy," a live lecture by Serene Jones from September 23, 2021, as part of the Speakers' Series program presented by the Institute of Human Flourishing at the University of Oklahoma. Jones' presentation has been edited by Megan Rossman.



THE REVEREND DR. SERENE JONES is a scholar, a public speaker, and the sixteenth president of the Union Theological Seminary in New York City, and the Johnston Family Professor for Religion and Democracy. For seventeen years, Jones taught theology at Yale University, where she served as the chair of Women's, Gender, and Sexuality Studies. In 2016 she was president of the American Academy of Religion. Jones has published a number of philosophical essays on feminism, resiliency, politics, and Christianity, and has spoken about her experience as a cancer survivor. Her memoir, *Call It Grace: Finding Meaning in a Fractured World*, highlights her Oklahoma upbringing—she is a graduate of Enid High School and the University of Oklahoma—and her journey to become the first woman to head the nearly two-hundred year old school of theology in New York City.



KIM BAKER

JULY 24, 25, AND 26, 2022

SAVE THE DATE

Please join us for a series of events as we observe the tenth anniversary of Kirkpatrick Foundation's Safe & Humane animal-wellbeing initiative, focused on companion animals, farm animals, wildlife, the environment, and more.

SAFE & HUMANE
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▲ WALTER IOOSS JR.
Joe Namath, Fort Lauderdale, Florida, 1969



© WALTER IOOSS JR.

Walter Iooss Jr. captures athletic movement with masterful attention to light and shadow—making him well-known as the "Rembrandt of sports photography." This exhibition of more than eighty photographs chronicles five decades of his work, from images of icons such as **Michael Jordan, Muhammad Ali, LeBron James,** and **Serena Williams** to depictions of smaller moments like the tension of a high school softball game. Each concentrates on the emotions of the players, a focus that has made Iooss's longtime contributions to *Sports Illustrated* and other publications so riveting. —ALLISON MEIER

The Perfect Shot: Walter Iooss Jr. and the Art of Sports Photography *is on view at the Oklahoma City Museum of Art through September 4, 2022.*

ANIMALIA

Harmonious Convergence (2017)



FLORA AND FAUNA FLOURISH IN JOHN NEWSOM'S *NATURE'S COURSE*

BY RYAN STEADMAN

NATURE STUDIES MIGHT not feel like the most modern of interests, but John Newsom says that his sensuous dramas—inhabited with a dizzying array of wild birds, insects, mammals, and foliage—are about more than that. "I think of humanity a lot," says the Enid, Oklahoma–raised artist from his studio about his bestial visions. "Our struggles and our triumphs."

Newsom's inquiry into the human condition, though the painter's use of animals and insects, takes center stage at Oklahoma Contemporary this spring with a thirty-one painting exhibition called *Nature's Course*. His work, at its core, uses allegory to examine human experience.

"It's hard being human," says Newsom. "We are very complicated creatures. Nature can be smooth, but it can also be rough, requiring fight mode. That can be a very positive thing, a passionate thing. To fight for a cause, belief, or painting itself is a commendable idea. Those ideals have inspired me and were the basis for *Nature's Course*—not just to survive, but to thrive no matter the odds."

In fact, for this upcoming mid-career retrospective, the painter of lush floral and animal arrangements has been sifting through his personal history, with these Darwinian themes unsurprisingly coming to the fore.

For Newsom, who has lived in Brooklyn for the last thirty years, one senses that now is the perfect time for his homecoming. "My roots are in Oklahoma, but I'm a New Yorker now," says Newsom. "I have reached a point in my maturity as a painter where I have fully digested New York to the degree that it is in my heart. As such, a certain space now exists that allows me to breathe in areas lain dormant for decades."

At the center of those "areas" are the vast Western plains of America, specifically the boundless Oklahoma landscape. Since one of Oklahoma Contemporary's long-term goals has been to reintroduce Oklahomans to their own creatives, Newsom's work felt like an obvious choice. "We can locate two major elements of John's work directly within this place: horizontality and the natural world," says Jeremiah Matthew Davis, the director of Oklahoma Contemporary Arts Center. "In Oklahoma, the sky completely dominates a landscape of horizontal plains that expand for miles. Nature is never far from our front doors, even in our downtown urban areas."

Newsom confirmed that the wide-open landscapes and wildlife of his hometown, Enid, did, in fact, inspire

Winged Overture (2020)



a lifelong fascination with nature. "We had a magnolia tree in our backyard when I was very young, three or fours years old," he says. "I would climb this tree and sit for hours just watching the movement of the blossoms in the wind. There was also a garden in our front yard [where] I would watch bugs. One day I picked up a praying mantis... and it bit me. The pain was excruciating. I will never forget it. So I began to form an understanding of the extremes of the natural world and how it could play out in terms of allegory within our larger cultural experience."

In 2022, in a culture inundated with artificial intelligence, internet memes, and streaming video, old-fashioned oil-paint-on-canvas artworks born from a love of bugs and leaves help us to rewild our natural instincts. Davis, who says that painting never goes out of style, helps explain why Newsom's work is singularly absorbing, especially in this day and age.

"John has a unique approach to painting that iterates on multiple art-historical styles and techniques to create something new," Davis says. "The scale of John's work, its richly textured surfaces, intricate layers of foreground, middle ground, and background, and larger-than-life allegorical depictions of flora and fauna, invites viewers to step into a new world with each painting."

Nature's Course is the largest solo exhibition to date for the artist. The effect of seeing so many of these paintings together in one place should have a tremendous impact; Newsom's artworks will be a feast for the eyes ("full meals," as the artist describes them) because he mixes so many painting styles from multiple generations within each of his pieces.

As Newsom tells it, his instinctive process flourished as he wandered the halls of the Met and MoMA during his many years living in New York City. "When I encounter a serious painting of interest to me, I examine it closely, digest it, and whatever I retain from it is readdressed in my own work," he says. "This is something that occurs very naturally for me."

When asked if there is an urgency in Newsom's work that comes out of its focus on survival, his friend and fellow contemporary artist Raymond Pettibon says, "You've answered your own question. Alternately, will [Newsom's] work survive his subjects? Audubon made dead certain that his [art] would. Or will his art outlast life itself? Or are none of these prospects appealing?"

In his cryptic way, Pettibon points out how Newsom's process presents a whole other allegory: the survival of painting itself. How can painting live, but more so *thrive*, in our current art world? With his animal allegories of fighting, flight, sustenance, collaboration, and bravery in the face of insurmountable odds, John Newsom's art is sure to speak clearly to generations of people from every walk of life by materializing important lessons from the march of time and, of course, nature's influence.

John Newsom: Nature's Course *is on view through August 15, 2022, at Oklahoma Contemporary in the Eleanor Kirkpatrick Main Gallery.*

Pages 16–17, *Shadowland* (2005–06)





To Be, *or* What to See, In Denmark

By MARY ANN PRIOR

LEGOS, VIKINGS, AND *HAMLET* MAY COME TO MIND FIRST, BUT THE CAPITAL CITY OF DENMARK IS ALSO HOME TO EXTRAORDINARY CONTEMPORARY ART.

COPENHAGEN IS INTERNATIONALLY renowned for high-octane contemporary art, architecture, and design, all of which are flourishing in several world-class institutions. Not only do stellar organizations like the Louisiana Museum of Modern Art, Arken Museum of Modern Art, and Copenhagen Contemporary have fascinating permanent collections and excellent temporary exhibitions, each one inhabits a superb building in an outstanding location.

The Louisiana lies by the Øresund coast in the North Zealand region and sits in a leafy park high above the sea with stunning views and coastal panoramas. Arken is on an island in Køge Bay, south of Copenhagen, occupying a vast building that resembles a ship, neatly reflecting its marine and sand-dune site. Copenhagen Contemporary, unlike the other two, does not attempt the same sophisticated interplay between architecture and nature, but instead successfully blends a former welding hall of 7,000 square meters with an industrial backdrop on Refshaleøen Island, an area which has become a popular and bustling cultural district with a food market, gourmet restaurants, and traditional saunas.

Founded in 1958 by a businessman, Knud Jensen, the Louisiana now attracts around half a million visitors during a normal year. People flock there to see classic works by **Alberto Giacometti, Asger Jorn, Yayoi Kusama, Henry Moore, Max Ernst,** and **Alexander Calder**, some of which withstand the elements outside in the sculpture park, while others reside inside the museum in climate-controlled bliss, but almost always in spaces referencing nature's external presence. In the Giacometti Gallery, an all-glass, floor-to-ceiling wall with a view of willow trees and reflections of water beyond provides the setting for works such as *Walking Man*, *Large Head,* and *The Forest*, allowing nature to lend Giacometti's bronze masterpieces even more vigor and potency.

Paintings in the collection by living and deceased art world giants **Francis Bacon, Gerhard Richter, Pablo Picasso, Ai Weiwei, Cindy Sherman, Louise Bourgeois, Franz West,** and **David Hockney,** among others, are on permanent or rotating display, and mixed in









unusual combinations that guarantee the visitor some unexpected, gasp-a-minute visual encounters which surprise and delight. But it is the temporary exhibitions that give the Louisiana the chance to take risks by bringing a special focus on contemporary art.

One such recent show of work by Argentine-Israeli artist **Mika Rottenberg,** *Bowls Balls Souls Holes*—spanning film, installation, sculpture, and drawing—managed to be simultaneously baffling, humorous, surreal, and moving, with its component parts acting as critical and absurd allegories of the human condition. A film showing factory women sorting pearls according to their quality, shape, and color with astonishing speed, endurance, and dexterity forces the viewer to confront the lives and working conditions of those who provide luxury goods for the world's elite.

Some insistently physical sculptures move, emit smoke, or invite museum-goers to push levers and pedals and activate machinery, linking them directly to films being shown. Strange sights and sounds are omnipresent, whirling us into labyrinthine processes, where commodities are manufactured in one big bizarre hamster wheel, illuminating society's obsession with material abundance.

Light and Space at Copenhagen Contemporary runs until September 2022, a deservedly long stint for an exhibition of art of this caliber. Features historical and contemporary works from seminal American artists of the Light and Space movement arising from Los Angeles in the 1960s. Collectively, there's an array of art megastars—**Larry Bell, James Turrell, Robert Irwin, Helen Pashgian, Bruce Nauman, Doug Wheeler,** and **Mary Corse**—whose works dazzle and shine at every turn. With the use of fiberglass, epoxy, and coated glass, the artists have created works that are sleek, reflective, minimal, and enduringly modern.

The American artists blazed a trail for a younger generation of European artists like **Anish Kapoor, Olafur Eliasson, Ann Veronica Janssens**, and many others. For sheer volume and quality of artworks, visual stimulation and intergenerational appeal, this exhibition meets the demands of the most discerning and rigorous of critics. ⧗

Mary Ann Prior is a writer and curator living in London.

CLOCKWISE FROM LEFT: The north wing of the Louisiana Museum; sculptures by Jean Arp and Henry Moore are among the works throughout the Sculpture Park at the Louisiana Museum; museum-goers in front of *Light and Space* (2007) by Robert Irwin at the *Light and Space* exhibition at Copenhagen Contemporary; sculpture meets architecture with *House to Watch the Sunset* by Not Vital in the Sculpture Courtyard at the Louisiana Museum.

ArtSociety

I have to go out every night. If I stay home one night I start spreading rumors to my dogs. —ANDY WARHOL

Miami

Art Basel Miami Beach returned on December 2, 2021. The Miami Beach Convention Center saw 60,000 attendees over the two-day arts festival, where 253 international galleries presented paintings, sculptures, photography, and work across all media. Art Basel Live provided a digital programming reach to audiences who didn't make it to Miami Beach, and video-archived Conversations panels explored topics like NFTs, post-pandemic artistic practices, immersive installations, the intersections of tech and art, and the challenges of pricing in the art market. Among the hustle and bustle of a newly energized audience, programs such as Meridians featured sixteen presentations that push the boundaries of a traditional art-fair layout, like **Brendan Fernandes'** site-specific performance-based work; and Nova premiered twenty-five newly created works by **Julien Creuzet, Felipe Mujica,** and **Ambera Wellmann.**















Oklahoma City

Oklahoma Contemporary Arts Center turned its video-game-inspired exhibition into a night of play for the opening celebration for *Open World* on October 21, 2021. Along with the usual light bites, bubbly drinks, and photo ops there were arcade machines with old-school Nintendo games, console gaming like **Cory Arcangel's** *I Shot Andy Warhol*, and even 8-bit-inspired music for the evening. Visitors to the museum were able to preview the nearly seventy works in Oklahoma Contemporary's Eleanor Kirkpatrick Main Gallery by an international list of artists including **Ueli Alder, JooYoung Choi, Oliver Payne, Suzanne Treister, Feng Mengbo,** and **Skawennati**.











Los Angeles

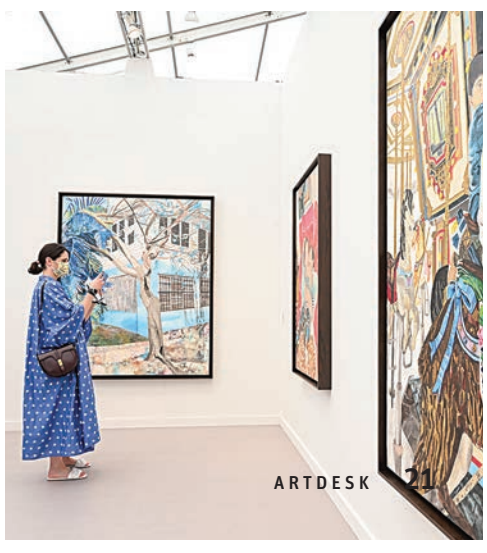
Frieze Los Angeles returned to Beverly Hills in February. The venue is a work of art itself, located in a "bespoke structure" designed by **WHY Architecture.** More than 100 galleries exhibited this year, and **Frieze Projects** hosted a number of large-scale works around the fair, including a white marble sculpture by **Alma Allen** and a street sign by **Mel Bochner** (because it wouldn't be L.A. without the traffic).











Oklahoma City

Philanthropy Southwest hosted its seventy-third annual conference in Oklahoma City, gathering grantmakers from across the United States at the Omni Hotel. From October 19 through October 22, 2021, Philanthropy Southwest members and speakers from across North America were guided by the conference theme "Rebuild Together, Emerge Stronger." More than 300 guests came together to discuss innovative philanthropy, ethics in grant-making, and region-specific sessions to address Oklahoma's unique history. The conference was chaired by Kirkpatrick Foundation's **Louisa McCune** and co-chaired by **Kristin Todd** of Northern Colorado Community Foundation, and included events at Oklahoma Contemporary Arts Center, the First Americans Museum, and the nonprofit centers on General Pershing Boulevard. Creative writers played an important role in the conference, with U.S. Poet Laureate **Joy Harjo** and filmmaker **Thomas Allen Harris** providing keynotes. Attendees were treated to a special conversation between authors **David Grann** (*Killers of the Flower Moon*) and **Hannibal B. Johnson** (*Black Wall Street 100*).















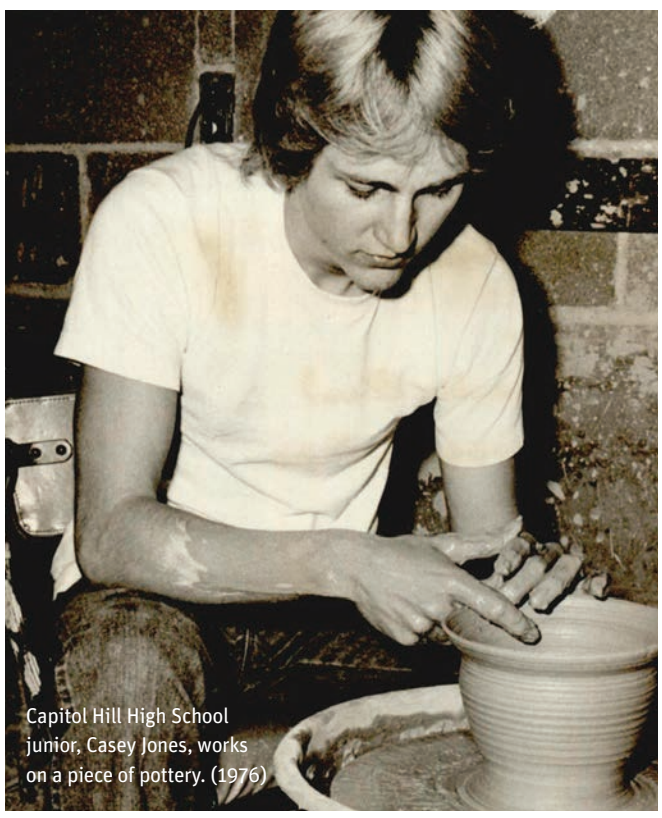






Dallas

The Nasher Sculpture Center previewed its newest exhibition on January 28 with an opening reception. More than 300 Nasher members and friends gathered to be the first viewers of *Harry Bertoia: Sculpting Mid-Century Modern Life*, on view through April 24, 2022. This is Bertoia's first U.S. retrospective in almost fifty years, showing more than 100 works of jewelry, metalsmithing, furniture design, monotypes, and sounding sculptures. Among the crowd was the artist's daughter, **Celia Bertoia**, who is the director and founder of the Harry Bertoia Foundation; Nasher director **Jeremy Strick**; and exhibition co-curator **Marin Sullivan.**



OKLAHOMA HISTORICAL SOCIETY

Capitol Hill High School junior, Casey Jones, works on a piece of pottery. (1976)

In the Classroom

Since 2017, Kirkpatrick Foundation has distributed more than 16,000 copies of *ArtDesk* annually to all middle- and high-school visual-arts teachers at Oklahoma City Public Schools for use in the classroom. In December 2021, several teachers offered feedback on how they use the magazine in the classroom. If you are a visual-arts teacher who would like to receive *ArtDesk* for students, please email **editor@readartdesk.com**.

They allow my students to see art/creative events and people out in the real world. Maybe it helps them see the possibilities of people making a living by creating art and that people appreciate it.

—MARY GOLDA ROSS MIDDLE SCHOOL

I love receiving these magazines and use them every year with my classes! We write about various articles that are featured in the magazine. We have discussions about the photography that is featured as well.

—EMERSON NORTH HIGH SCHOOL

We do quite a bit of photography in my AP classes. The images in the magazines are a good learning tool for the students. Current art trends are always being observed and the magazine presents contemporary work in a very professional manner.

—CLASSEN SAS HIGH SCHOOL

I love receiving these magazines, and use them every year with my classes! Thank you!

—CLASSEN SAS MIDDLE SCHOOL

We love the magazines! Students can read and take a copy. We sometimes discuss the art and artists. Copies are in the art room and the library. If any are left over, we up-cycle them, allowing students to use them when making photo collage.

—BELLE ISLE ENTERPRISE MIDDLE SCHOOL

This is a great magazine, and my students do enjoy them. The kids use them for information on the arts. I have them pick a page and create a work based off the art they see and like.

—CAPITOL HILL HIGH SCHOOL

We look at the magazine together and discussed the art inside. We specifically talked about design and color utilized in the larger pictures.

—EMERSON SOUTH HIGH SCHOOL

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B.J. Thomas



1942–2021

WHETHER WE GREW up with his music or not, many of us probably recognize the chorus of "Raindrops Keep Fallin' on My Head." First heard in the 1969 movie Butch Cassidy and the Sundance Kid, the song won an Oscar for Best Original Score, and topped *Billboard's* Hot 100 for four weeks in January 1970. B.J. Thomas, the vocalist chosen for the number, died in May 2021 from lung cancer. The Hugo, Oklahoma, native was 78.

An uplifting song about prevailing over life's challenges, "Raindrops" may have reverberated with Thomas. Although the song was written about a duo of Wild West outlaws, the rainbows in Thomas' life were sprinkled with storms.

Raised near Houston, Thomas joined a local pop band, the Triumphs, during high school. With Thomas on lead vocals, the group's cover of Hank Williams' "I'm So Lonesome I Could Cry" became a Top 10 pop hit in 1966. Two years later, Thomas made the Top Five with "Hooked on a Feeling."

In 1975, Thomas' "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" topped the country and pop charts. During his rise to superstardom, he battled drugs and alcohol for the better part of it. After a spiritual awakening in 1976, Thomas got clean, reconciled with his wife, and went on to release three hit country singles and win five gospel Grammys.

"Mr. Thomas's records helped introduce a smooth, down-home sensibility to the AM airwaves, an approach shaped by the fusion of country, gospel, rock and R&B in the music of Elvis Presley," wrote Bill Friskics-Warren in a May 30, 2021, New York Times obituary. His love for Presley and Williams notwithstanding, the greatest inspirations for his rich, caramel voice came from Black R&B singers like Little Richard and Jackie Wilson.

Thomas continued to make albums and tour into the 2000s. In 2014, Thomas was inducted into the Grammy Hall of Fame. He is survived by Gloria Richardson Thomas, his wife of fifty-three years; Thomas' daughters Paige Thomas, Nora Cloud and Erin Moore; and four grandchildren.

—JILL HOFFMAN

Bernard E. Rollin



1942–2021

"WHERE IS THE logical fallacy in anthropomorphism?" once asked animal ethicist Bernard "Bernie" Rollin. "We assume continuity with respect to physical characteristics, then promptly deny it in relation to mental ones."

Rollin, professor emeritus of philosophy, animal sciences, and biomedical sciences at Colorado State University, died on November 19, 2021, at 78. It's perhaps far-fetched to think the animals are mourning his death, but it's not the least bit improbable that animals feel and think. It's popular common sense, actually, as Rollin pointed out.

He argued that non-human animals have a *telos* ("nature"), and the freedom to act in accord with this nature is an essential component of an animal's welfare. Unwavering in his belief that all sentient animals deserve compassionate treatment respecting their "natures," he was an architect of the 1985 amendments to the Animal Welfare Act, which strengthened standards for laboratory animal care.

In his memoir, *Putting the Horse Before Descartes* (2011), Rollin describes how he came to educate himself and others about the ethical treatment of animals. He authored many books, including *Animal Rights and Human Morality* (1981) *and The Unheeded Cry: Animal Consciousness, Animal Pain and Scientific Change* (1988), and more than 600 articles.

Considered to be the father of veterinary medical ethics, Rollin developed the first courses on the subject at CSU, where he taught for fifty years. The leading scholar in animal ethics and consciousness gave more than 1,500 lectures in twenty-eight countries. He won the prestigious Lifetime Achievement Award from Public Responsibility in Medicine and Research, among many other national and international awards. Rollin served on the Pew National Commission on Industrial Farm Animal Production and the Institute for Laboratory Animal Resources Council of the National Academy of Sciences.

The world will be less colorful without Bernie Rollin, who was also a weightlifting, Harley-Davidson, and horseback-riding enthusiast. Hopefully, it will at least honor his legacy by remaining a brighter place for animals.

Dr. Rollin is survived by his wife, Linda, and son, Michael.

—JILL HOFFMAN

On the cover: Faith Ringgold, *American People Series #1: Between Friends* (1963)
In our inside covers: John Newsom, *Summer Swarm* (2002)

Contributors



CHRISTAAN FELBER is a photographer in New York City. His clients include Apple, Puma, Nike, Bose, Google, Samsung, the North Face, Park MGM, Crown Royal, *The New Yorker, Rolling Stone,* ESPN, *Time, Esquire,* and *The New York Times Magazine*. One of Felber's self-published books, *Boxeo Clasico,* was selected as one of the best fine-art books of 2015 by *American Photography* magazine.



JEZY J. GRAY is a writer and editor from southern Oklahoma. His essays, interviews, and reporting appear in *PopMatters, This Land, D Magazine, The Curbside Chronicle,* and elsewhere. Gray was the final editor in chief of *The Tulsa Voice* and currently serves as managing editor of The Boulder Reporting Lab—a nonprofit digital news outlet serving Boulder, Colorado, where he lives with his wife and two cats.



MEGAN ROSSMAN is a writer and photography editor. For more than sixteen years, Rossman has worked with many of the state's most talented creative professionals at *Oklahoma Today* and Oklahoma Tourism. She completed the Oklahoma Visual Arts Coalition's Art Writing & Curatorial Fellowship in 2019, and enjoys embarking on—and freely abandoning—personal artistic projects. When she's not working, Rossman likes to explore, eat good food, and drink red wine.

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With this issue, we say goodbye to Eddie Walker, celebrating more than thirty years of arts leadership in Oklahoma City. We wish Eddie and his husband, Tim, all the best in their retirement and new adventures in Portugal.

Also, happy 50th birthday to dance editor Larry Keigwin and his twin brother, Greg!

ABOUT THE PUBLISHER

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

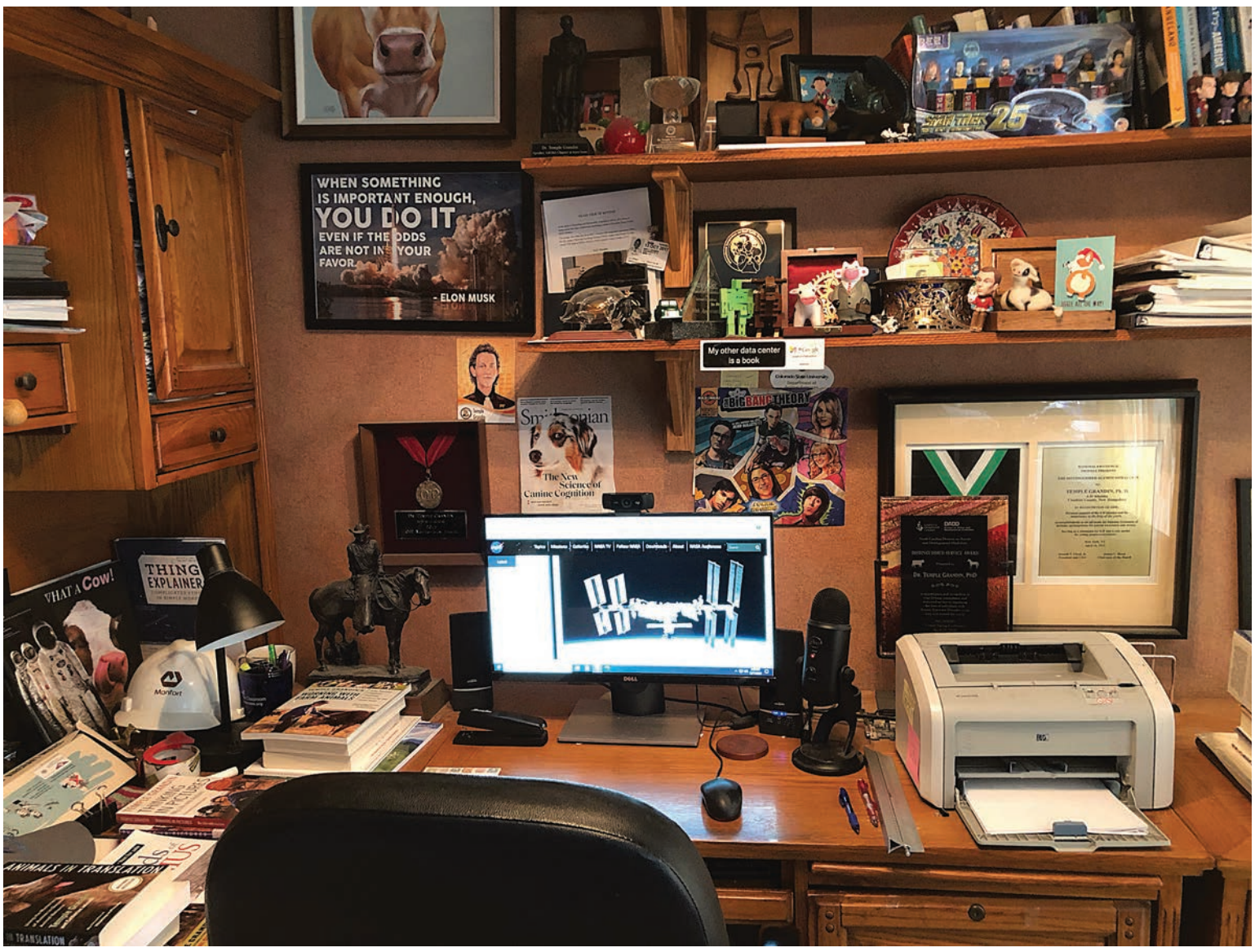
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***ArtDesk* is a free quarterly magazine created and published by Kirkpatrick Foundation.**



DR. TEMPLE GRANDIN'S DESK IN FORT COLLINS, COLORADO

The Best Life for Animals

"This is where I do all my online classes and meetings. Over the years I have collected a variety of pictures, books, and objects of cattle, Star Trek, outer space—and a quote from a famous autistic person." –TEMPLE GRANDIN

DR. TEMPLE GRANDIN is a professor of animal science at Colorado State University and an internationally recognized speaker, author, and animal behaviorist. Through her work in animal welfare she is a well-known consultant and designer of humane livestock handling equipment. Half of the cattle in the US today are in facilities she designed. In 1986, she detailed her own experience and understanding of autism in *Emergence: Labeled Autistic*, her first of more than twenty books.





Harvest, 2011-2016. © John Newsom. Photo courtesy John Newsom Studio

John Newsom: Nature's Course

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March 24 - Aug. 15

Presenting Oklahoma-raised painter John Newsom's first mid-career retrospective. **Tickets: okcontemp.org.**

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