

ARTDESK

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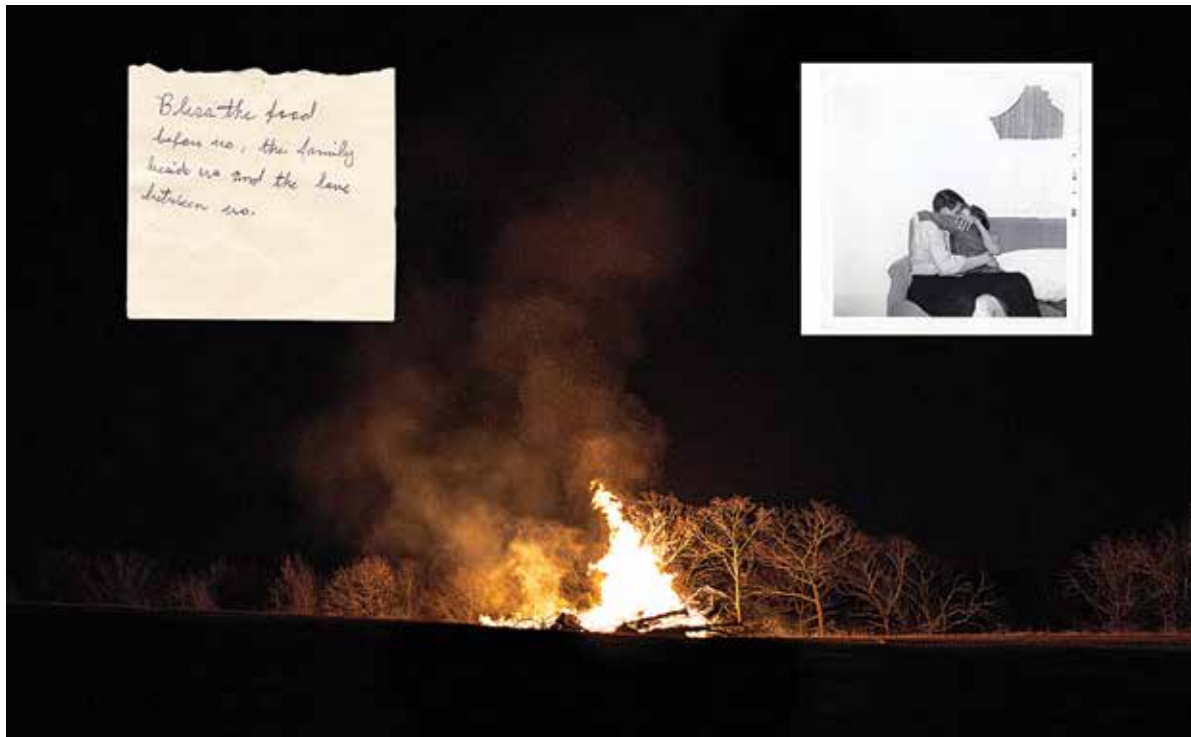
CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT

PRESERVING THE ART OF OUR TIME | BOB DYLAN, JOHN CHAMBERLAIN, ROBERT IRWIN, SANDY SKOGLUND, MARK ROTHKO | SUMMER 2022

ArtDesk is a free, quarterly magazine published by Kirkpatrick Foundation | #JamesTurrell #SKYSPACE #GreenMountainFalls ▲

JEFF KEARNEY





SEPTEMBER DAWN BOTTOMS
*Neither One of Us Is as Saved
 as We'd Like to Be* (2020–22)

Now You See Me

PHOTOGRAPHER ON FIRE

SEPTEMBER DAWN BOTTOMS carries her camera like a talisman. Ever since the thirty-year-old photographer began making images after moving from rural Oklahoma to Los Angeles with her mom and sister in 2016, Bottoms' self-taught practice has offered a protective sheath to help navigate her family's painful past and chart a better future.

"It gave me a reason to ask questions I would have never asked," Bottoms says. "The first time I told my mom I was molested as a child, I had my camera out and I made her photograph me while I told her. Then I photographed her response, and it just made me feel more safe."

Newly emboldened with a creative license, which has since landed her a 2020 *New York Times* Fellowship and freelance assignments with marquee publications like NPR, *The Atlantic*, and *Rolling Stone*, Bottoms began focusing her unflinching work on unpacking intergenerational trauma—including her own.

But her camera captures more than pain, and it hasn't taken long for the world to start paying attention. Bottoms' spellbinding images of red-state gay bars, small-town marching bands, persevering women, and national political leaders (including the president of the United States) have landed the emerging photographer on lists like *Time's* Best

Photojournalism of 2020, BuzzFeed's "15 Photographers That You Should Follow Immediately" and Artsy's 20 "Rising Female Photojournalists."

While these early successes began with a spark lit by the artist's life on the West Coast, it's Bottoms' home in Oklahoma that keeps her creative flame burning. From street-level scenes in her current home of Tulsa to her depictions of the resiliency of the historically all-Black town of Boley—located about five miles from where she grew up in the town of Paden—the artist says there's a magnetic force of belonging in Oklahoma that steadies her wandering eye.

"When I come back, despite everything that's happened, it feels like mine. It feels like I am a part of that world. It feels like I belong there—and I've never felt that way," she says. "I've had all these opportunities to leave and not come back. I've worked for the *New York Freaking Times*, but I left to come back to Oklahoma, because something isn't finished here."

Part of that unfinished business lies within herself and the lineage of pain explored in personal works like Bottoms' ongoing series, *Not As Saved As We'd Like To Be*. The multimedia project examines the ripple effects of sexual trauma and mental illness through the artist's relationship to her mother and siblings, by way of a self-described "collaborative documentary process."

Bottoms says photography, which she threw herself into fully as an adult during the lowest point in her own mental-health struggles, helped steel her nerves against the fear of applying pressure to those family bruises. She says it also gave her the confidence to ask tough questions—and get tough answers.

"A lot of the time I don't feel validated in talking about these things. I think, 'Oh, it wasn't as bad as what my mom experienced,' or 'It wasn't as bad as what my brother experienced,'" she says. "But having the camera gives me this validation I hadn't really gotten before, and lets me explore these questions in a safe way. If I didn't have a camera, I would have given up. I would have been scared. I would have been intimidated."

More than simply providing an insulating layer for probing difficult subjects, Bottoms says, her photography practice has given her the ability to zoom out past the hurt, bringing the artist closer to a clearer image of the fallible, wounded people refracted in her lens.

"When I'm looking at my mom through the camera, it's easier for me to see her as just a person—not just as my mother, but as a person with faults. I don't need her to be this superhero," she says. "I can be so angry at her, but then I lift the camera up." —JEZY GRAY

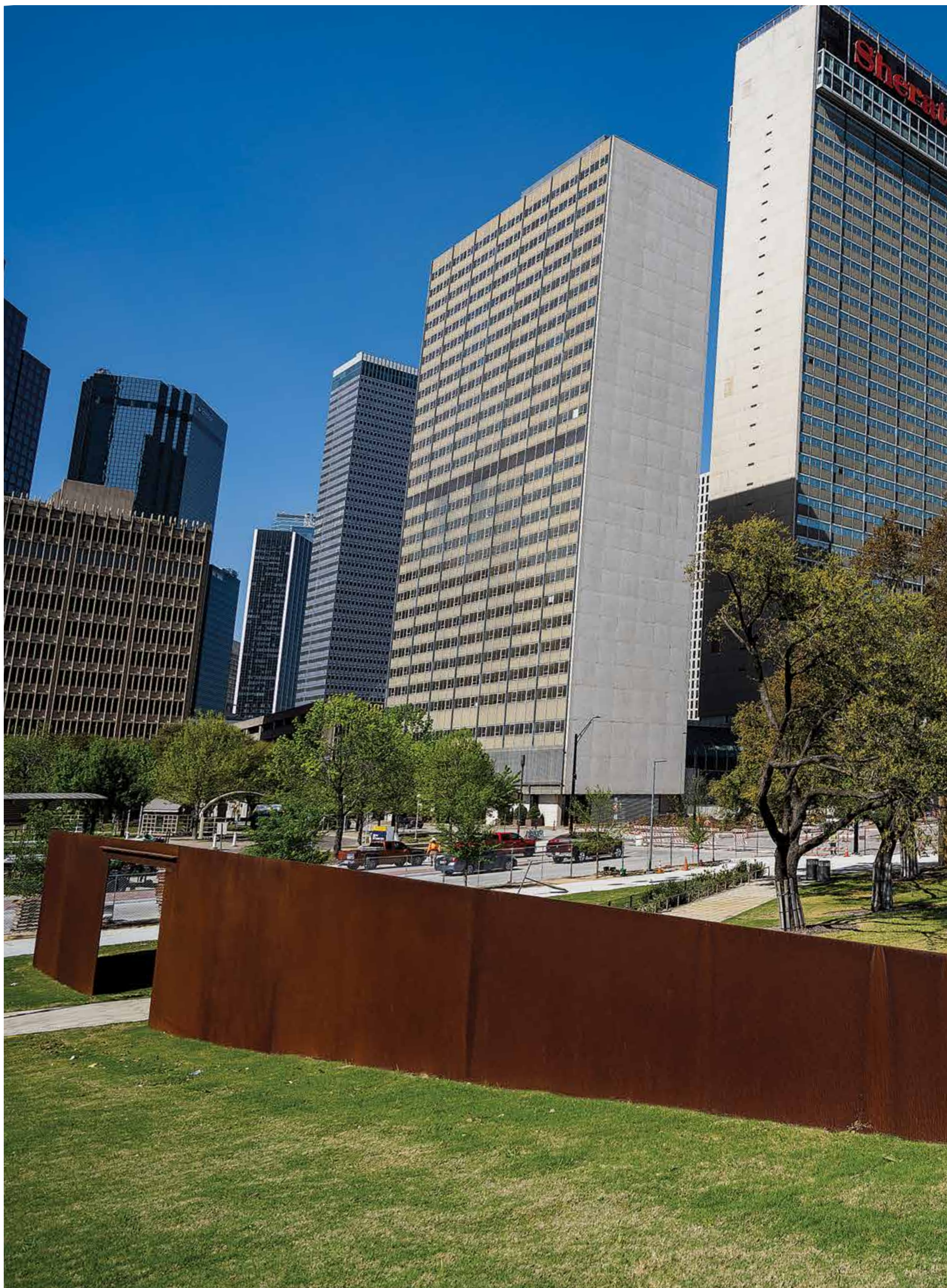
Three works by September Dawn Bottoms will appear in Destination Oklahoma at Oklahoma Contemporary Arts Center, on display through October 17, 2022. ► oklahomacontemporary.org



SEPTEMBER DAWN BOTTOMS

Necessities

PRESERVING THE ART OF OUR TIME



INTERVENTION

FOR CONTEMPORARY ARTWORKS around the Southwest, it's a time of renewal. In May, the city of Dallas' Carpenter Park unveiled *Portal Park Slice*, a reimagined and repositioned work by renowned artist Robert Irwin. "The landscape architecture firm that designed Scissortail Park in Oklahoma City also designed Carpenter Park, and their two principals—George Hargreaves and Mary Margaret Jones—were the ones who persuaded



ROBERT IRWIN
Portal Park Slice (2022)

Bob Irwin to reconsider his original instructions to the City of Dallas to throw away his piece since the site was changing,” says Amy Meadows, president and CEO of Parks for Downtown Dallas. “It’s a really neat story!” Irwin, ninety-three, is known for site-specific artworks that explore light through space and architecture. He eventually reconfigured the 1981 work in response to the park’s redevelopment, reorienting the steel sculpture to an

east-west bearing so that it runs through a hill with a view of the city’s skyline while adding a filigree piece to mimic the trees of the park. “Carpenter Park is a unique opportunity to revitalize a vacant green space bisected by roadways into a vibrant park that hosts one of Robert Irwin’s early, iconic works,” Meadows says. “We look forward to sharing this space, and this art, with the citizens of Dallas.” — MANDA OVERTURF SHANK



▲ THE CHINATI FOUNDATION
John Chamberlain Building (1983)

Marfa Revival

The Chamberlain Building shines anew in downtown Marfa.

LOCATED IN THE center of town, the Chinati Foundation’s Chamberlain Building was built in 1940 as the headquarters of the Marfa Wool & Mohair Company. Originally composed of three separate structures: an office, a warehouse, and storage space, the building underwent a considerable restoration in the early 1980s to accommodate the work of John Chamberlain, best known for his abstract sculptures of crushed car parts.

Carried out by visionary artist and foundation founder Donald Judd, the original renovations included combining the three spaces, replacing sliding glass doors with four-panel windows, constructing an adobe wall along the back side, and planting grids of sotol plants in front of the building.

Once construction was completed, Chamberlain installed twenty-two of his large-scale, painted and chromium steel

sculptures dating from 1972 to 1983, along with a monumental urethane foam and cotton canvas sculpture titled *Barge Marfa* (1983) that the artist carved on site and a monitor featuring Chamberlain’s only film—and the only work of time-based media in the foundation’s collection—made in 1969, *The Secret Life of Hernando Cortez*.

Nine of the twenty-two steel sculptures form the centerpiece of the installation as *Texas Pieces*—Chamberlain’s first colored metal constructions following a seven-year interruption during which he focused on working in other materials. Made on a ranch outside of Amarillo, Chamberlain’s *Texas Pieces* sprawl throughout the building, their vivid hues and dynamic compositions demonstrating his command of color and form. Judd was an early champion of Chamberlain’s work, declaring that “it was the only sculpture in which color was suc-

cessful,” and noting that the artist’s use of the automobile was novel in the history of the medium. He included Chamberlain as one of three artists in his original vision for the Chinati Foundation as a place to display large-scale, permanent installations.

Judd’s commitment to this concept is evident in his renovation of the building, itself an example of his mastery of architecture and understanding of space, with a particular sensitivity to the way Chamberlain’s sculptures were installed. The Chamberlain Building is significant as the foundation’s first publicly accessible installation in Marfa when it opened in 1983 and it remains the largest collection of works by Chamberlain in the world.

The most recent restorations were extensive, but JC Stoddard Construction and architectural firm Schaum/Shieh working

in partnership with Chinati maintained a material and aesthetic loyalty to Judd’s original designs. Among the more significant updates to the structure, the roof and skylights were replaced, and the underlying trusses and deck were reinforced.

Additionally, the concrete ramps, steps, and landings at the building’s entrance were reconstructed to be ADA compliant, ensuring accessibility for all. Cosmetic updates, like patching and painting of all exterior stucco and interior plaster, repairing the perimeter adobe wall, as well as the reconstruction of Judd’s famous pivot doors and replacement of the gravel and sotol plantings as designed by the artist, rounded out the work completed on the Chamberlain Building, which reopened to the public earlier this year and will be free to visitors for the remainder of 2022.

—LEIGH ARNOLD



JEFF KEARNEY

Agam, Again

A familiar sculpture in Chicago finds new life amid the Rocky Mountains in Colorado



HOW AND WHAT exactly do we see? At ninety-four years old, Yaacov Agam has been exploring lenticular effects and experimenting with movement and transformation for decades. Now, one of his most familiar works in the United States is receiving renewed attention with a move to Green Mountain Falls, Colorado.

Agam's interest in visual phenomena began in childhood in the desert environment surrounding his home, Rishon LeZion, Israel—about ten miles south of Tel Aviv. He recalls being held spellbound watching the sand form ever-changing patterns as the wind blew across the vast arid landscape. In his youth, he attended the New Bezalel School of Arts and Crafts in Jerusalem (now Bezalel Academy of Arts and Design) and, secondly, the Kunstgewerbeschule, Zurich (now University of the

Arts), followed by further study in Paris.

Quickly gaining international recognition, Agam cemented his reputation with museum shows and public commissions, at such venues as the Guggenheim and Museum of Modern Art in New York, the Centre Pompidou in Paris, the Israel Museum, the Tel Aviv Museum of Art, and, since 2018, his namesake, the Yaacov Agam Museum of Art (YAMA) in Rishon LeZion.

Agam's work also decorates the Élysée Palace and the White House as well as outdoor spaces in Japan, Brazil, and other prestigious sites in France and the United States. Perhaps the best-known of these is in New York, the enormous Hanukkah menorah (at Fifth Avenue and West 59th Street). It is seriously monumental, standing thirty-two feet tall and weighing 4,000 pounds.

▲ Yaacov Agam's *Communication X-9* (1983) during the installation process in Green Mountain Falls, Colorado; and the sculpture at its former site in Chicago.

Agam's newest placement in Green Mountain Falls sits amid scenic mountain vistas encompassing forests, lakes, creeks, and log cabins. *Communication X-9* (1983) was transplanted in May from its urban setting in Chicago to this idyllic town. A new setting for any artwork heralds a review of its visual qualities, which are often rendered completely different by a fresh environment.

The multi-colored, geometrically adorned sculpture was unveiled at the 2022 Green Box Arts Festival and will bring great pleasure to a multi-generational audience. Education, particularly of children, is at the heart of Agam's philosophy and philanthropy—aligning with Green Box's mission to provide high-level educational experiences for all ages in an unexpected location.

—MARY ANN PRIOR



Handle with Care

Tulsa, Oklahoma, is now home to the entire personal creative archive of America’s most impactful minstrel poet, Bob Dylan

IN LATE JANUARY 1961, a young Jewish folk enthusiast from Hibbing, Minnesota, named Robert Allen Zimmerman dropped out of college and moved to New York City to become a full-time folk musician and meet his idol: the Oklahoma-born folk icon Woody Guthrie. To most parents, this adolescent scheme might sound like a terrible idea. But after earning eleven Grammy Awards, a Nobel Prize for Literature, and a Presidential Medal of Freedom, and selling more than 125 million records worldwide, it’s safe to assume that Bob Dylan was correct to follow his hunch.

At the age of eighty-one, the bushy-haired balladeer has been sanctified with his own museum—the Bob Dylan Center in Tulsa, Oklahoma—right next door to one dedicated to his childhood idol. Designed by international architectural design firm Olson Kundig, the space has been outfitted

with cutting-edge and multimedia technology meant to inspire both casual and longtime Dylan fans.

“For locals, I hope that the Bob Dylan Center serves as a welcoming hub of diverse cultures and sensibilities that characterize Tulsa’s thriving Arts District,” says Steve Higgins, American Song Archives managing director. “[And] for Dylan fans worldwide, I’ve no doubt they’ll be knocked out by the never-before-seen treasures in the Bob Dylan Archive, many of which will be on display in the center’s galleries.”

The Bob Dylan Center is home to more than 100,000 personal items owned by the musical legend, from essays, poems, correspondence, artworks, and philosophical musings to recording-session reports, contracts, sheet music, musical instruments, and rare photographs that span the artist’s sixty-year career. One example of the countless rarities in this collection is

a sheet of Waldorf-Astoria stationery scrawled with the lyrics for the 1964 Dylan anthem “Chimes of Freedom”—regaled with edits in blue ballpoint pen and cigarette burns.

The idea for a Bob Dylan Center began in 2016 when the George Kaiser Family Foundation (a local philanthropy) acquired the archive, formerly located in New York City. Mark Davidson, PhD, librarian and collections manager at the center, oversaw the archive’s transport to the Helmerich Center for American Research at the Gilcrease Museum in Tulsa—a building specifically created to house and protect some of the region’s greatest historical treasures.

“After about a year of continuous, painstaking work, the collection was ready to host its inaugural cadre of researchers,” Davidson said in an email. “Since the archive opened, dozens upon dozens of researchers have come

to Tulsa to pore over the documents and listen to never-before-heard audio tracks from across Dylan’s career.”

Higgins said in a statement that his wish for the center is for it to “explore the creative process and inspire the next generations of artists,” and this goal is most evident in the center’s naming of the Oklahoma-born US poet laureate Joy Harjo as its first artist-in-residence. At age seventy-one, Harjo has been named to a six-year appointment at the Bob Dylan Center, according to the release. While there, she will present educational programs, live performances, and curated exhibitions, ensuring that the museum will continue evolving beyond what Dylanologists can even imagine today.

—RYAN STEADMAN

The Bob Dylan Center, located in Tulsa’s Arts District, is now open to the public. For more information and to reserve tickets
► bobblylancenter.com

Todd Edmonds of HSE Architects

Form and Function



SHEVAUN WILLIAMS

▲ Architect Todd Edmonds, a member of the Oklahoma Contemporary Founder's Circle, was instrumental in the construction of *Green Mountain Falls Skyspace*.

SURROUNDED BY TALL pine trees and built into the side of Red Butte in the Pikes Peak region of Colorado, sits *Green Mountain Falls Skyspace*. The eighteen-foot-tall rectangular structure is constructed from steel, natural stone collected from nearby quarries, and local Beetle Kill Pine. The Skyspace—an observatory where visitors view the sky through an aperture in the ceiling called an oculus—is one of eighty-five around the world conceived by artist James Turrell, known for his work in the light and space movement.

Oklahoma City-based architect Todd Edmonds was instrumental in turning Turrell's vision into reality. Edmonds, who has designed many buildings in the Oklahoma City area, says he likes a challenge when it comes to new projects. "If you give me an empty lot with an

unlimited budget, it's not as fun," he says. "To work within certain parameters, to me that's very rewarding."

One of three principals at HSE Architects, the award-winning Edmonds lives what he speaks. A Tulsa native and Oklahoma State University alum, he moved to Oklahoma City in 1990 while most of his graduating class fled the state. "I was engaged to be married, and I needed a job," he says. After attending a fundraiser for the nonprofit City Arts Center in 1999, Edmonds chaired the same event the following year and then joined the organization's board, now known as Oklahoma Contemporary Arts Center. Edmonds also works with many other local philanthropic organizations, including Allied Arts, Rotary Club 29, United Way of Central Oklahoma, and the Downtown Club of Oklahoma City.

The Skyspace opened in June in the quiet, peaceful community of Green Mountain Falls, about ten miles west of Colorado Springs. Visitors hike from Gazebo Lake at the foot of the butte, up to the Skyspace. The work features a clear, retractable roof that can close over the oculus in inclement weather without obstructing the view. With Turrell's Skyspace now open, the town—already home to artists and arts patrons—is now poised to become a year-round cultural destination. "I don't think you can have a thriving community without the arts," says Edmonds.

—BRENDAN HOOVER

Reservations for sunrise, closed roof, and sunset viewings of Green Mountain Falls Skyspace are now available.

► greenboxarts.org/skyspace

DOSSIER @CHRISTIAN.KEESEE

SAN DIEGO
distinctive, interesting,
and impressive

ANIMAL CROSSING ▼

With more than 12,000 animals on 100 acres the **San Diego Zoo** will ensure not only that you get those 'steps' on your pedometer, but also that you'll see some of nature's most beautiful creatures. Aside from giving joy to nearly four million visitors annually, the Balboa Park zoo is active in conservation efforts and has reintroduced more than forty-four endangered species back into the wild. Bravo!



SAIL AWAY
Afternoon and evening sailboat charters in San Diego Harbor? *De rigueur.*



BEACH BITES ▲
Best local hangout for brunch? Head up the coast to Cardiff-by-the-Sea and visit **Pipes Cafe**. Gold star for breakfast burritos, açai bowls, and fluffy pancakes—with real maple syrup. Take a latte to go and head down the road to check out the best surfers in the world at **Swami's Surf Spot**.



TRAIL MIX
Executive chef **Eric Bost** sets the scene for the perfect Southern California evening at **Campfire**. Don't forget the s'mores!



BRUTAL BEAUTY ▼
Jonas Salk, known for developing the polio vaccine, opened the **Salk Institute** in 1960. He partnered with architect Louis Kahn to design a research facility "worthy of a visit by Picasso." In May, the institute hosted the presentation of Louis Vuitton's Cruise 2023 collection—its courtyard doubling as a runway.



SURF AND TURF ▼
Often referred to as God's art form, no other sport combines art, individuality, and nature quite like surfing. Slip on your wet suit and join the ranks of surfing stars who are known locally on a first-name basis only: **Nate, Jacob, and John John**.

IN THE BUFF ▶
Bare it all on the northern end of **Black's Beach**, the first nudist beach in San Diego and the largest in the United States. This shoreline is tucked away in a cove beneath the Torrey Pines bluffs, surrounded by jagged 300-foot cliffs.



GIVING ◀
Huge kudos to the **Duane Roth Legacy Foundation** for encouraging the next generation of innovators to dream big. In San Diego, philanthropy marches to the beat of its own drum: innovations in life sciences and technology are creating a huge regional boom (as in, \$33 billion in GDP in 2019).



POOL CUE ▲
The Hotel del Coronado still reigns supreme, but I'd also suggest the seventy-year-old landmark **Lafayette Hotel**. Rooms overlooking the pool are fun for people-watching, and the bungalows are great if you're wanting something a little more private. Ask the front desk about late-night spots for dancing in the **Gaslamp Quarter**.

The BOOK REPORT

Paola Pivi Edited by Justine Ludwig / \$125
Paola Pivi is best known for sculptures of true-to-size brightly hued polar bears, but Pivi also has a significant video and large-scale-installation practice. This monograph of more than 250 works is the largest of her career.

Artifacts: Fascinating Facts About Art, Artists, and the Art World Phaidon Editors / \$25
A super-fun compendium of facts, figures, graphs, and charts relating to art history, *Artifacts* has a surprise on every page. Did you know Picasso had a dog named Erika?

Bridget Riley: Working Drawings Lucy Askew and Susan Knilans / \$80
There are many books about the methodical and tidy works of Bridget Riley. *Working Drawings* is a close look at her process—particularly the notes, sketches, and color choices that evolve into the finished product.

George Condo: Painting Reconfigured Simon Baker / \$45
George Condo's career has included a stint at Andy Warhol's Factory, a long friendship with Basquiat, and the design of album art for Kanye West. By tracking Condo's own influences and psyche, *Painting Reconfigured* brings new light to an important artist.

M+ Collections: Highlights Doryun Chong / \$85
M+ is a brand-new museum in Hong Kong with a focus on twentieth-and twenty-first-century visual arts. M+ opened in 2021 and *Highlights* provides a primer to its expansive and impressive permanent collection.

Richard Long: Many Rivers to Cross Richard Long / \$70
Many Rivers to Cross includes a personal selection of works by accomplished land artist Richard Long. The artist's output is closely associated with his process—many of his works culminate from Long walking a narrow path in snow, dirt, and mist.

The Practical Handbook for the Emerging Artist Margaret R. Lazzari / \$30
Making art is a job just like any other, requiring résumé writing, networking, and seizing the opportunities as they come. Having a handbook like this is a secret weapon for how to make it in the art world with your soul intact.

It's not about the Money Manuela Alexejew and Thomas Kausch / \$38
Manuela Alexejew is a former flight attendant who lived the glamorous jet-set life of the 1970s, from holidays at Oscar de la Renta's Dominican Republic estate to partying with Sophia Loren at Studio 54. This semi-autobiographical story is told through the art she's collected along the way.

Creative Demons and How to Slay Them Richard Holman / \$30
Packed with motivational quotes and brain exercises, this notepad-size book is a perfect gift for a creative—or anyone who has ever struggled with a blank page or a stuck project.

The British Surrealists Desmond Morris / \$40
An intimate history written by one of the last British surrealists, this is an ode to a movement that began after World War I.

Keith Tyson: Iterations and Variations Michael Archer / \$95
Turner Prize-winning artist Keith Tyson channels math, science, mythology, and poetry into his artworks. This overview of his work features more than 400 illustrations.

By Alana Ruiz de la Peña | Photography by Steven Walker

SHOP TALK



SS: *In Reimagining Design, you write about taking big leaps in your life. Is there one that stands out?*
KB: I quit Nike to go back for a second dose of graduate school. I thought I was finished with school as I held an engineering degree and an MBA. This career gamble was a calculated bet to solidify my career at the intersection of design, business, and tech, and allowed me to work on design and innovation for the rest of my career. That leap unlocked my dreams.

SS: *Was there ever a time that you experienced impostor syndrome?*

KEVIN BETHUNE engineered hardware upgrades to nuclear reactors at Westinghouse prior to designing the Nike Air Jordan Fusion 8 mid-top sneaker. Bethune is an expert of strategic design thinking and the founder and chief creative officer of dreams • design + life, a firm that delivers design and innovation services using a human-centered approach. Here, **Sarah Sears of S Design** asks the author of her current favorite book, *Reimagining Design*, three probing questions.

KB: I don't think there was ever a chapter where I didn't feel some impostor syndrome. This was the case after being thrust into a new discipline, surrounded by peers with more experience. You feel fear, intimidation, and a hesitancy that you might say the wrong thing or look stupid. I realized my peers were no smarter than me, and with hard work and applied learning, I could figure things out to perform and exceed expectations.

SS: *What is the biggest barrier for business leaders to incorporate design into business strategy?*

KB: While design thinking* has been helpful in the business community, there is still too much ambiguity in understanding the difference between design thinking and the actual practice of design. Codifying design's place at the strategy table and ensuring it is represented through every thread of problem-solving should be the goal. Determining who is at the table really matters when it comes to solving the challenges of the future, especially in a hyper-connected, rapidly converging world. Diversity, equity, and inclusion are critical threads that need to inform our future-state teams.



* "Design thinking is a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success."
—TIM BROWN, executive chair of IDEO



ArtDesk Conversations at Green Box held in Green Mountain Falls, Colorado, are a series of discussions with thought leaders on topics such as art, education, animal welfare, and contemporary performance.

The Power of the Performing Arts



BEN CAMERON is president of the Jerome Foundation and the country's leading arts expert in capacity building. This summer, Cameron and Green Box executive director Scott Levy will be featured conversationalists in the 2022 Colorado season of ArtDesk Conversations.

SCOTT LEVY: You are a lover and promoter of live arts experiences. Can you name some of the most memorable arts experiences in your life?

BEN CAMERON: I've been lucky enough to have extraordinary experiences, so I could do this all night. One of the really galvanizing experiences I've ever had was a production of *The Cherry Orchard* at Lincoln Center in 1978. It was an extraordinary experience for me because I was not familiar with the play but my grandfather once had an apple orchard. Upon his death, the people who bought it cut down all of the apple trees, tore the house down, and built condos. So I'm watching a 100-year-old play that speaks to my family's situation, and it was life-changing for me.

Another great experience was a production of *Jack and the Beanstalk* by the Junior League of High Point, North Carolina, when I was five. It was the first time I ever saw theater in my life, and I just didn't know what to make of it. It's not TV. They're right there! That was a big moment for me.

At the Metropolitan Opera, I saw Leonie Rysanek's farewell at *Jenufa*. She was a great soprano in her day and one of those extraordinary, great actors. I stood

and screamed myself hoarse every second of the forty-five minutes of curtain calls that followed her final bow until they had to bring the fire curtain down. Then she arrived in the front and said, "Please go home. I get it. I'm grateful. Please go."

SL: What are some of the most important things that you've learned throughout your career?

BC: A lot of what training and the arts world inclines us to focus on is *What do you want to do and how will you do it to the best of your ability? How do you really heighten your game to be maximally effective in whatever it is you're choosing to do?* I believe those are two incredibly valuable questions. I think the question that we often jump past is, *Why is doing that important in the first place? How does the work we elect to do in our lives nourish us spiritually? How does it embody and convey the things that are deepest to us and that we hold most close to our hearts in terms of our values?*

I've learned that your values may not change very much in your life, but opportunities to express them may change dramatically, maybe out of your control. How is it you continue to lead a life of purpose that allows you to stay connected to your values? My own belief is that burnout is not about physical exhaustion. Burnout occurs when you've disconnected from your core values. You can work twenty hours a day on something you believe in, but three or four hours on something you don't believe in and you're exhausted.

I've learned about the importance of being clear about your own values, the importance of connecting your life to those values, and—even more than that—being perceptive enough to accept opportunities when they come your way. I'd say the really most valuable lesson is not always saying yes, but knowing when to say no. There are many times where we don't have the courage to say no.

SL: What do we need to know about the arts in America today?

BC: I would probably say there are three things. Number one is regardless of your reaction to a particular arts experience,

there is an arts organization out there with your name on it. Somebody is doing work that will resonate with you and your experiences and reflect your life and your culture and your history, and just because you're drawn to one organization and you don't see it doesn't mean it isn't out there. So number one is please believe me when I say there is someone out there who has something deeply and profoundly nourishing to offer you, and a part of our job is to help you find them.

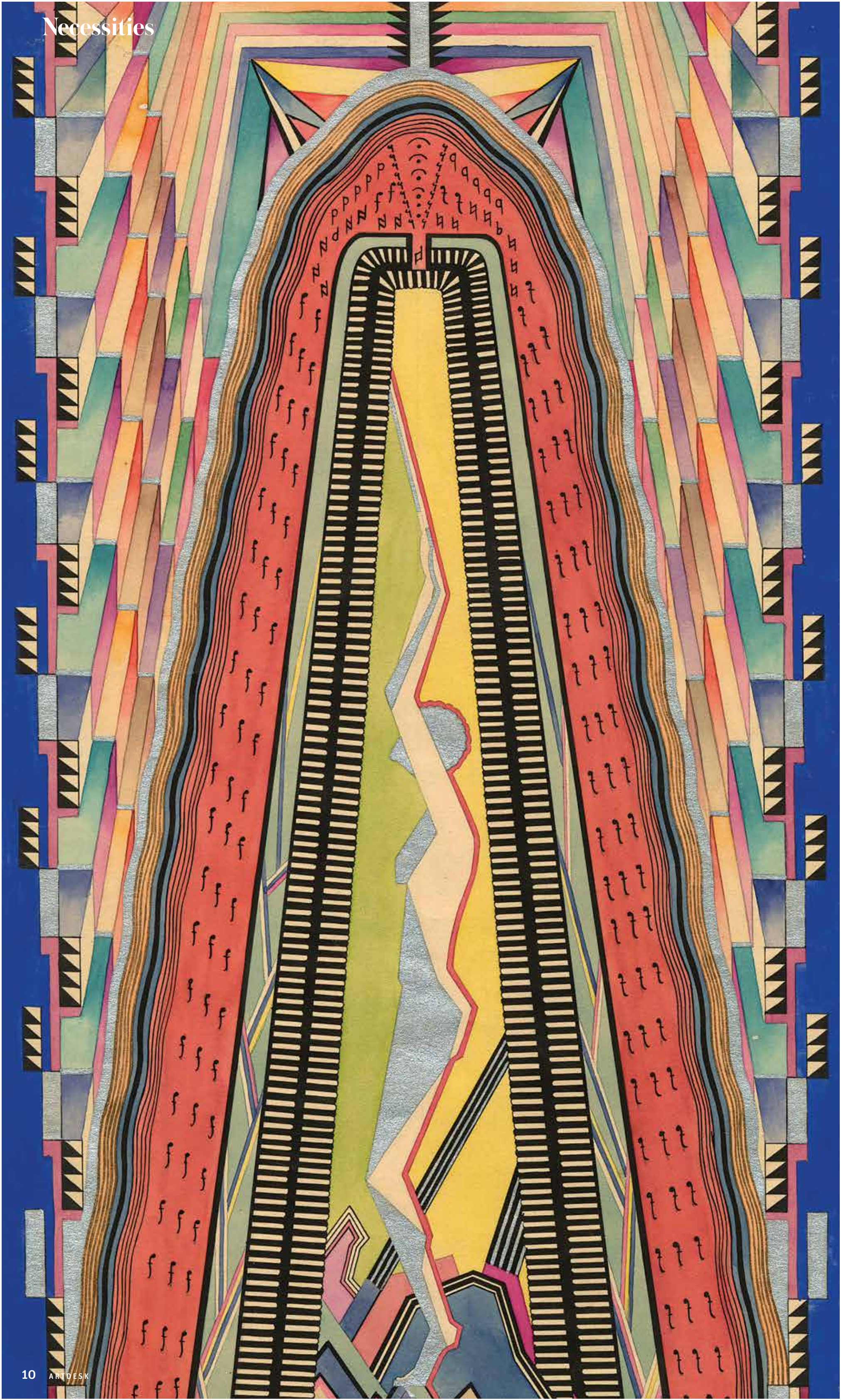
Second thing: they can't do it without your support. Not only do we need you in the audience, but what many people don't realize is typically at most arts organizations, your ticket covers less than half the cost of what it takes to bring you that work, and if you're an artist of color, if you are an experimental artist, if you're just beginning, that percentage is even higher. The arts that exist in your communities really are there only to the degree to which you as a community can support them.

The third thing: people perceive the role of the arts as helping people be expressive—and that's absolutely part of what the arts are about. But at a time when anybody can have a Twitter or Instagram account, I'm not sure we need the arts to teach us to be expressive anymore. The arts also teach us to listen deeply. It's an invitation to listen emotionally, to listen intellectually, to listen spiritually.

In this country, in this moment where too many people don't even want to be in the same room with people they don't agree with, we're going to have to find a way to live together, and the arts are where we can come together and listen together and be curious about each other and be generous about each other. That's something we need in this country. That's not about political doctrine. It's the sheer phenomenon of being generous with each other in space—that's what we are going to be asked to do and why the arts are going to be increasingly important to us going forward.

SL: Well said! I look forward to continuing this conversation in person at Green Box Arts Festival in July.







SYNESTHESIA ◀

Fred Jones Jr. Museum of Art / Norman, Oklahoma

IMMERSIVE EXHIBITION

The immersive Oklahoma City art hub Factory Obscura transports its explorable experiences to the University of Oklahoma's art museum to engage visitors in expanding their senses. Drawing on the permanent collection and its colors—in particular the work of artist and designer Olinka Hrdy, who experimented with expressing music through vibrant shapes—*Synesthesia* questions what a color could sound like, smell like, or feel like. *Through June 4, 2023.* ▶ ou.edu/fjma

NIKI DE SAINT PHALLE IN THE 1960S

Museum of Contemporary Art San Diego / San Diego, California

EXHIBITION

MCASD La Jolla reopened after a major expansion by Selldorf Architects with a buoyant exhibition of work by Niki de Saint Phalle in its ocean-view galleries. Saint Phalle lived in La Jolla from 1994 until her death in 2002, creating several public sculptures in the area. Concentrating on the 1960s when the French artist made her curvy and colorful *Nana* sculptures and her shooting paintings created by firing a gun at bags of pigment, the show reflects on rejoice and recovery in postwar Europe. *Through July 17, 2022.* ▶ mcasd.org



BRAVO! VAIL MUSIC FESTIVAL

Vail, Colorado

FESTIVAL

For its thirty-fifth season of bringing together some of the greatest classical musicians, Bravo! Vail is presenting six weeks of concerts that showcase its support of new music, including three world premieres of works by Chris Rogerson, Katherine Balch, and Carlos Simon. With four of the leading orchestras in the country—the Saint Paul Chamber Orchestra, the Dallas Symphony Orchestra, the Philadelphia Orchestra, and the New York Philharmonic—summering in the mountains, this annual festival has become a destination, with both large-scale concerts and intimate outdoor chamber performances providing something for everyone. *Through August 4, 2022.* ▶ bravovail.org

JOAN MITCHELL

Baltimore Museum of Art / Baltimore, Maryland

EXHIBITION

Joan Mitchell was a teenage competitive ice

skater before she brought that physicality to her painting. Joining the 1950s avant-garde art scene of New York, she lashed rhythmic dashes of color on her canvases, often around a central spine as if extending her body into this monumental flurry of color. This major retrospective organized by the Baltimore Museum of Art with the San Francisco Museum of Modern Art presents more than seventy of her paintings, making a statement that the late artist should be as renowned in twentieth-century abstraction as her male contemporaries like Pollock and Rothko. *Through August 14, 2022.* ▶ artbma.org

CARLA FERNÁNDEZ CASA DE MODA: A Mexican Fashion Manifesto

Denver Art Museum / Denver, Colorado

EXHIBITION

Carla Fernández designs clothes that help preserve the textile traditions of indigenous

communities in Mexico. This first exhibition to explore the career of the designer and her Mexico City-based brand highlights this dedication to ethical design, which involves such techniques as weaving with a backstrap loom—used for more than 3,000 years—and puts this history in dialogue with contemporary style. It is presented in a gallery designed by Fernández's husband, artist Pedro Reyes, for a multimedia experience in how social activism can be embedded in fashion. *Through October 16, 2022.* ▶ denverartmuseum.org

FRIDA KAHLO, DIEGO RIVERA, AND MEXICAN MODERNISM ◀

Philbrook Museum of Art / Tulsa, Oklahoma

EXHIBITION

In post-Revolution Mexico, artists of the modernist movement were part of a pivotal moment of celebrating Mexican identity. This touring exhibition centers on famed artists and partners Frida Kahlo and Diego Rivera, but expands to others in this movement where the local nature, people, and history were elevated as subjects of art. Pieces by Lola Álvarez Bravo, María Izquierdo, Rufino Tamayo, and others join work by Kahlo and Rivera, all based on the collection of Jacques and Natasha Gelman, who fled 1940s Europe and became patrons of this vibrant scene. *July 6–September 11, 2022.*

▶ philbrook.org

MOUNTAIN / TIME

Aspen Art Museum / Aspen, Colorado

EXHIBITION

The deep sense of time in the mountains is the backdrop for this museum-wide exhibition of moving-image installations, featuring some of the leading contemporary artists in video work such as Doug Aitken, Ian Cheng, Arthur Jafa, Alan Michelson, and Anicka Yi. Alongside this eclectic exhibition of art connected by themes of ecology, geography, and migration is programming bringing visitors out into the landscape, including film screenings in an abandoned silver mine and a residency by Cauleen Smith at Anderson Ranch. *Through September 11, 2022.* ▶ aspenartmuseum.org

LYNDA BENGLIS

Nasher Sculpture Center / Dallas, Texas

EXHIBITION

With latex paint, wax, and sculptural water fountains, Lynda Benglis has for five decades reveled in the pleasure of things that drip and ooze. This solo show at the Nasher involves both the galleries and the garden where water cascades through an installation of her fountains. Inside, new and recent work shows how the artist is still investigating the tactility of materials with bronze metal castings and sculptures lushly adorned with glitter.

Through September 18, 2022.

▶ nashersculpturecenter.org

SANDY SKOGLUND: Outtakes

RULE Gallery / Denver, Colorado

EXHIBITION

American photographer and installation artist Sandy Skoglund is best known for her fantastical and brightly colored tableaux. Using props, sculptural elements, and human models, she creates meticulously crafted photographs. With one composition ultimately chosen to represent the work, what becomes of those other images deemed mistakes or inconsistent with the initial vision? Skoglund unarchived her film from the 1980s through the early 2000s to create *Outtakes*. The works are an ode to what she describes as “the things you leave behind when you have to make choices.” *Early Morning (1981/2021) is on page 12 of this issue.* *Through July 23, 2022.* ▶ rulegallery.com

LEE ALEXANDER McQUEEN: Mind, Mythos, Muse ▶

Los Angeles County Museum of Art / Los Angeles, California

EXHIBITION

This first West Coast exhibition on designer Alexander McQueen puts his provocative and boundlessly innovative fashion in conversation with the history, art, and technology that inspired it. From Tibetan textiles to objects of Americana, pieces from LACMA's collections are joined by designs from his career that stretched from 1990 until his death in 2010. When the Met staged its 2011 McQueen show it was a blockbuster, and anticipation is high for this fresh look at his work.

Through October 9, 2022. ▶ lacma.org

ARCHITECTURE AT HOME

Crystal Bridges Museum of American Art / Bentonville, Arkansas

EXHIBITION

A prototype of the 1960s Fly's Eye Dome

envisioned by R. Buckminster Fuller as an affordable home of the future was installed at Crystal Bridges in 2017 and now is the starting point for an exhibition looking at what's next in housing. Five firms based in the Americas each created a 500-square-foot prototype that's presented in the landscape outside the museum. Although Fuller's geodesic homes never caught on, these prototypes show there is opportunity to improve how we live, from the impact on the environment to the attainability of housing for all. *July 9–November 7, 2022.* ▶ crystalbridges.org



VIRGIL ABLOH: “Figures of Speech” ▼

Brooklyn Museum / Brooklyn, New York

EXHIBITION

Before his death at the age of forty-one last year, artist and designer Virgil Abloh was helping to realize this survey of a prolific two decades reshaping style, art, and culture. Along with being the first Black artistic director at Louis Vuitton—and one of the few in luxury fashion—he had his own label, Off-White, and worked with everyone from Kanye West and Takashi Murakami to Rem Koolhaas. This retrospective centers on a large-scale sculpture that acts as a social and performance space, echoing his commitment to creativity being collaborative. *July 1, 2022–January 29, 2023.*

▶ brooklynmuseum.org

KATHERINE CHOY: Radical Potter in 1950s New Orleans

New Orleans Museum of Art / New Orleans, Louisiana

EXHIBITION

Born in Hong Kong, Katherine Choy immigrated to the United States in 1946 and became a leading ceramicist who merged modern abstractions with aesthetics rooted in Asian traditions. Dying suddenly at the age of thirty, she left behind a rich legacy as an artist and educator that has rarely been exhibited since a 1959 memorial show in New Orleans, the city where she did much of her work. Now, this exhibition brings together her ceramics to commemorate her brief yet extraordinary practice. *Through April 23, 2023.* ▶ noma.org





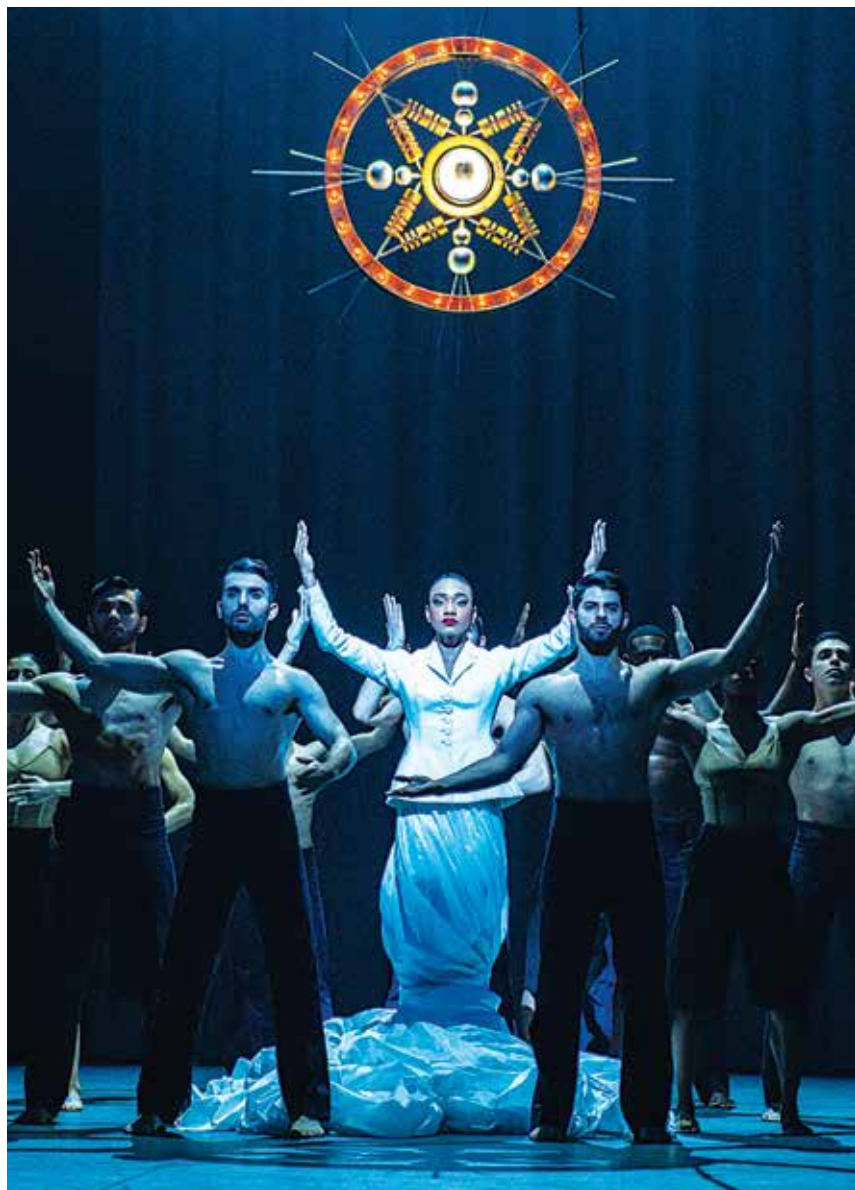




CHRISTOPHER DUGGAN



CLOCKWISE FROM TOP: Ballet Hispanico performing *Tiburones* at the Jacob's Pillow Dance Festival in July 2021; a staging of *Doña Perón* during the 2022 season; Melissa and Lyvan Verdecia duet *Línea Recta* at the annual A la Calle Block Party.



PAULA LOBO

GREEN BOX ARTS FESTIVAL 2022 SUMMER IN THE MOUNTAINS

Ballet Hispanico | James Turrell

EMERGING FROM the post-civil rights era in the United States, for more than fifty years Ballet Hispanico has provided an artistic sanctuary for Latinx youth through dance, community, and cultural engagement. Ballet Hispanico is the largest Latinx cultural organization and a leading dance example of Hispanic culture in the country.

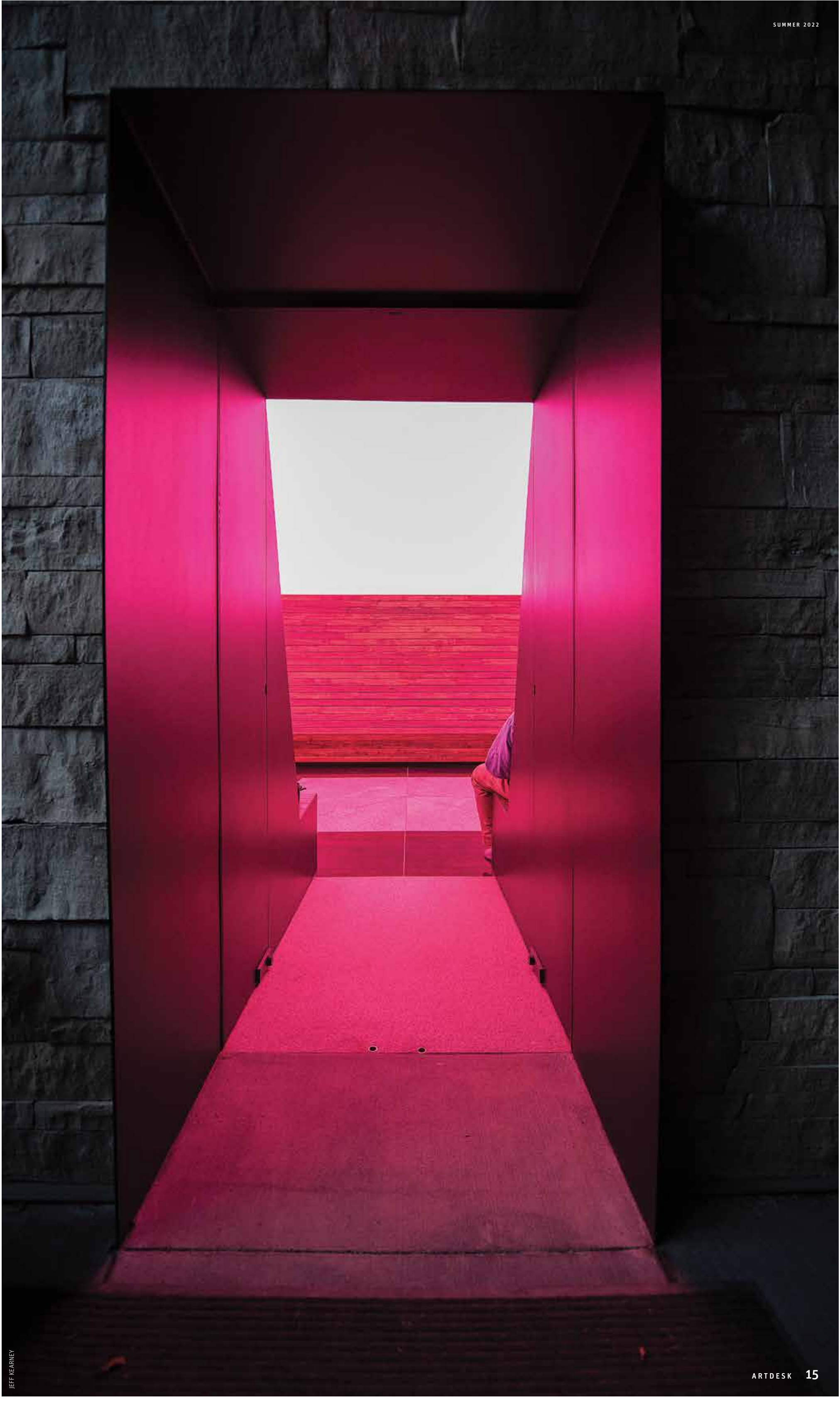
In the beginning, founder and National Medal of Arts recipient Tina Ramirez, now ninety-three and artistic director for nearly forty years, invited choreographers from diverse backgrounds to give a current interpretation to Latinx culture. Ramirez is often considered a Hispanic corollary to Alvin Ailey, bringing important attention to under-recognized dance forms in the United States. Distinguished dancers who got their start at Ballet Hispanico

include Ramón Oller, head of Spain's Metros Danza, and William Whitener, now artistic director of Kansas City Ballet.

Ballet Hispanico is headquartered in New York City and has been led by artistic director and CEO Eduardo Vilaro since 2009. This summer the company is scheduled to appear at multiple public performances and dance classes in southern Colorado in conjunction with the Green Box Arts Festival through early July.

"After such a long pause in live performances, Ballet Hispanico is excited to be back on the road and to close out this season's tour at the Green Box Arts Festival," Vilaro says. "Our program is a celebration of fifty years of exploring Latinx culture through dance, and we cannot wait to share this exciting run with our BH *familia* in Colorado." —MANDA OVERTURF SHANK

► Green Mountain Falls' highly anticipated Skyspace made its debut at the Green Box Arts Festival. The James Turrell permanent installation is part of a new Red Butte Recreation Area that overlooks the center of town and Gazebo Lake. Adding to the already stunning landscape, *Green Mountain Falls Skyspace* is made of stone from Colorado quarries and Beetle Kill Pine, a sustainably harvested wood, yielded from trees that succumbed to the mountain pine beetle. It is the only Skyspace to be installed on the side of a mountain and the only one in Colorado. Hike the Turrell Trail to visit the eighteen-foot-tall observatory just before sunrise or sunset to get the ultimate sky-viewing experience. —KELLY ROGERS

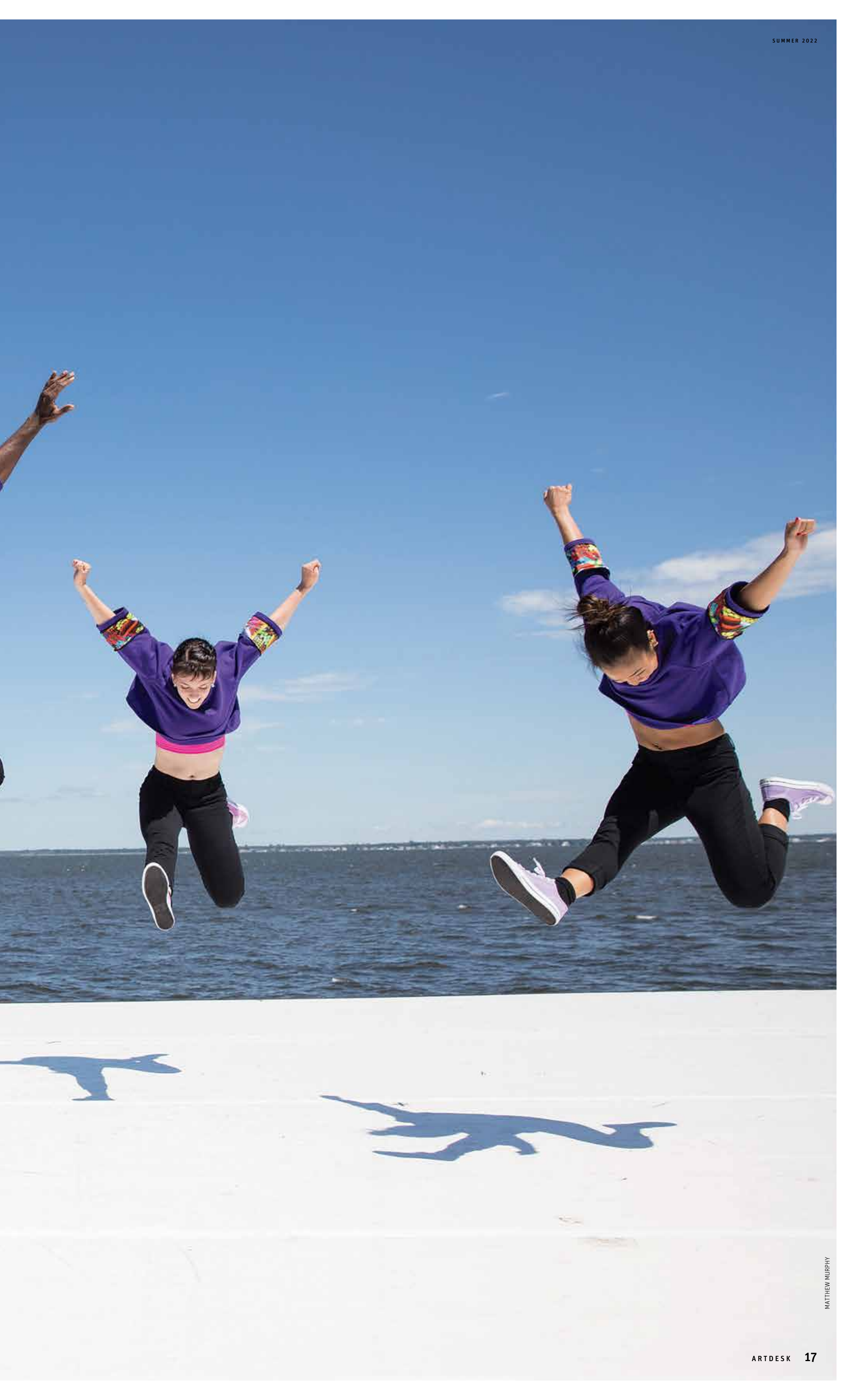


By Dancers, for Dancers

Dancers Responding to AIDS—a nationwide program of Broadway Cares/Equity Fights AIDS—creates awareness and provides support to performers who are fighting the virus. In 1991, **Denise Roberts Hurlin**, along with Hernando Cortez, founded the program in the early peak of the crisis. Hurlin speaks to *ArtDesk* dance editor **Larry Keigwin** about her career, advocacy, and the program's signature event, the storied Fire Island Dance Festival, held in Fire Island Pines on Long Island in New York.



Caleb Teicher & Company at the 2018 Fire Island Dance Festival performing Hullabaloo Today



MATTHEW MURPHY



SCOTT SHAW



DANIEL ROBERTS



DANIEL ROBERTS



SCOTT SHAW

FIRE ISLAND DANCE FESTIVAL

Perseverance + Joy

LARRY KEIGWIN: *Denise, you are a leader in the arts and also a leading dancer in the arts. Can you share just a little bit about your career as a dancer?*

DENISE ROBERTS HURLIN: I discovered modern dance in college. Paul Taylor's work captured my inner soul. So, as with a lot of dancers, just because that's what your dream is doesn't mean it happens right away! With a lot of tenacity and perseverance, and the right timing—someone leaving was just my size—I auditioned for the Paul Taylor Dance Company and got in. Six weeks into my first tour, I tore my ACL.

During my recovery time I started to volunteer for God's Love We Deliver—which was on Eighty-Sixth Street and Amsterdam Avenue—in the basement of a church. It was a defining moment for me because it was the first time in my life that I realized there was something else giving me joy and value.

LK: *Here you are in the mid-to-late '80s, and the AIDS crisis is affecting the dance community in New York. Can you take us through that?*

DRH: 1985 was the first time that someone could get an HIV test, but they counseled you, like, *Oh, do you want to know the results because we can't help you—this is more for statistics.* I remember feeling like, *How is that possible, right, that we can't help you?*

I think she meant it in a more direct way, that the medicine isn't going to help you, but I interpreted it literally. As I continued on with my career, many people began to become ill and get very ill and die. "Where's so and so?" "Well, he passed away," and you're like, "What do you mean?" You're like, "I don't understand. What are you saying?"

It happened quite frequently. There were two gentlemen in the Taylor company who became ill, Jeff Wadlington and Christopher Gillis. Gillis was a seminal figure in Paul's work. In the golden era of Paul Taylor, much of that vocabulary, much of that repertory, was created on this man. It was hard for us. Jeff Wadlington was twenty-seven years old when he was diagnosed, and he died by the time he was twenty-nine.

As a dancer, you eat, live, travel, you do everything together—this is your family. It became very apparent by 1991 that we needed to do something. So Hernando Cortez said, "Dee, we've got to do something, right?" It was about our voice being heard at that time. It wasn't so much this idea of active fundraising; it was pay attention to us. *Look what's happening to our world.*

LK: *A huge moment.*

DRH: We began at the Pride parades. We would *jeté* and do grand combinations down Fifth Avenue. We would gather together as Dancers Responding to AIDS.

In 1993, at a parade, we literally kept running into the group ahead of us. Finally Tom Viola, the executive director of

Broadway Cares/Equity Fights AIDS, turns around and he's like, "Who are you people?" And I'm like, "We're Dancers Responding to AIDS." He says, "Maybe you should come talk to me." Suddenly by August 1993, DRA was a program of Broadway Cares/Equity Fights AIDS.

It was about responding to people dying and providing for those as they were dying. In 1995, Hernando and I produced our first event, and we went gangbusters. We did a concert at the dance museum in Saratoga. We were at Martha's Vineyard. We did something at The Yard. We did something out in South Hampton, and then, of course, Fire Island. Youth is a beautiful thing, right? You don't know what you're really getting into.

LK: *Can you give us a little sneak peek on this year's program for the Fire Island Dance Festival?*

DRH: I felt we needed to acknowledge and speak about the loss that we've all communally shared [through Covid] in so many different ways. The lineup includes Jacquelyn Buglisi's *Requiem*, which is often shown prior to the beginning of *Table of Silence*, her piece for September 11. We have a lot of pieces that are acknowledging freedom and joy; two principals from National Ballet of Canada, Harrison James and Ben Rudisin, will perform romantic male duets choreographed by Joshua Beamish; and Caleb Teicher and Abdiel Jacobsen will perform a new work. This will be the first time that a nonbinary couple is being presented.

The moment the sunset hits the skyline—you can't believe it's real what you're seeing, to see beautiful dance in front of it. It's hard to describe.

LK: *It's spectacular. It is one of my most special memories of dancing. Not only does DRA help people who are ill, but you are commissioning artists. Your support extends in so many directions.*

DRH: The fundraising that we do comes in many ways such as special events like Fire Island Dance Festival, but also through the red buckets that you see when attending a performance. It's a communal effort, whether on Broadway or at Danspace Project. It's all going to the same place.

The money is raised and distributed through our national grants program. Last year about \$7.8 million was awarded in grants, and almost \$7 million awarded from The Actors Fund. That's a tremendous amount of money for these artists and service organizations.

Whether you're in New York City or at the Tulsa Ballet, this is the outreach. It's really amazing. A total of \$57,500 was awarded to four organizations in Oklahoma last year by Broadway Cares: Other Options, RAIN-Oklahoma, Health Outreach Prevention Education (HOPE), and Tulsa CARES.

LK: *Does Broadway Cares/Equity Fights AIDS only support people who are suffering from AIDS?*

DRH: Our program has expanded beyond the mortality of AIDS. Initially, our founding was because of people dying of AIDS but in 1996 when protease inhibitors were introduced to the market, lives were beginning to be prolonged. At that point, it was providing for people who were living with AIDS. Then, the first program that we started to fund—apart from the AIDS initiative—was the women's health initiative out of The Actors Fund, for women struggling with serious illness, mostly cancer-related diagnoses. That now includes the Friedman Health Center, a career center, an insurance center, and for the past two years Covid emergency assistance for artists.

LK: *That's awesome. Before we end, I want to ask about your daughter, Catherine, who is now a part of American Ballet Theatre. I mean, did you ever—I mean, obviously she started dancing young—did you ever dream that you'd have a daughter who is a ballerina soloist?*

DRH: When she was little, it was obvious that she was a dancer. She had this propensity for it. A natural gift.

My husband had a house in New Hampshire, and we thought about leaving New York, as people do. It will be cheaper, then I thought, *Am I going to be driving to Boston all the time because she's going to have to take class?* The possibility of success is always in the back of your mind, but she realized it. As you know—dancers—we are compelled to do it. You do it out of this compulsion to say, *This is what my life is, and I love it.* To do it so young, that's what I'm impressed by, that they're so accomplished at such a young age.

LK: *Denise, the dance community is grateful for your hard work. There is joy not just in consuming and performing, but also joy in giving back. You are an example of that, so thank you for sharing your experience with us.*

SCOTT SHAW



Tom Viola, executive director of Broadway Cares/Equity Fights AIDS; and Denise Roberts Hurlin and Hernando Cortez, founders of Dancers Responding to AIDS

Highlights from the 2019 Fire Island Dance Festival (clockwise from top): Calvin Royal, III and Tamisha Guy of A.I.M perform *An Untitled Love*; Al Blackstone's tribute to Fire Island, *WEEKEND '76*; Jordan Lang dances in Martha Nichol's *Motion*; a dancer from Alvin Ailey American Dance Theater in a performance of *Sinner Man*.

ArtSociety

“The better you look, the more you see.” —BRET EASTON ELLIS from *Glamorama*

Wild Things

John Newsom's mid-career retrospective opened at Oklahoma Contemporary Arts Center on March 24. The exhibition featured thirty-one paintings from the past two decades of the Oklahoma-raised artist's career, filling the Eleanor Kirkpatrick Gallery with colorful, large-scale works of plants, animals, and geometric shapes. On March 25, actor and director Matt Dillon joined Newsom in conversation to talk about mixed-media art making and their shared Oklahoma experience. ▶ **Oklahoma City, Oklahoma**

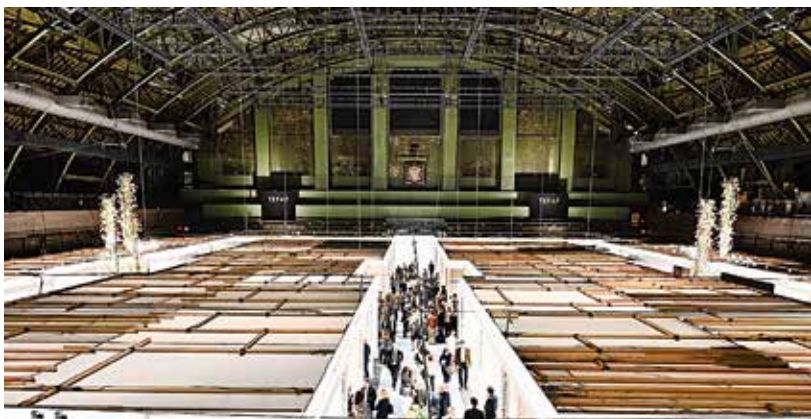




Texas Aesthetics

The fourteenth edition of the **Dallas Art Fair** took place at the Fashion Industry Gallery April 21–24, 2022. Bringing together galleries and collectors from Mexico City to Milan and the Midwest to the East Coast, this year's fair included more than eighty exhibitors. The **Dallas Museum of Art** acquired ten artworks to add to its permanent collection, including three pieces by Dallas-based artists: **Xxavier Edward Carter**, **Keer Tanchak**, and **Evita Tezeno**. ▶ Dallas, Texas





Euro Stars

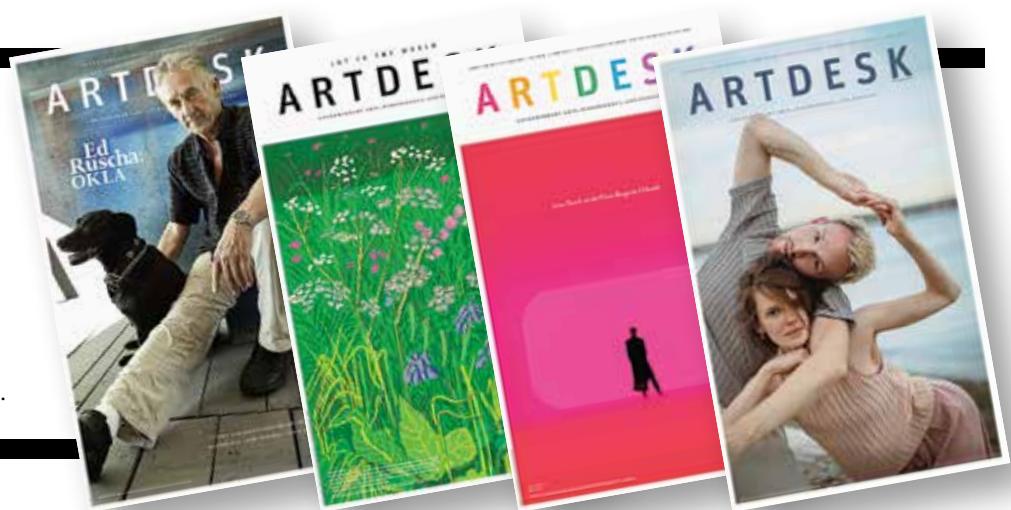
After a two-year absence, the **European Fine Art Foundation's** annual fair returned to New York's Park Avenue Armory May 6-10, 2022. Modern and contemporary art, jewelry, antiques, and design works represented more than ninety-one galleries from fourteen countries, cementing TEFAF's reputation as a leading international art fair. Featured works included Kehinde Wiley's *Portrait of Jorge Gito Wright* (2002), Edvard Munch's *Madonna* (1985), and Yves Klein's *Untitled Blue Monochrome* (1958).



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Let's Dance

Oklahoma City philanthropist **Annie Bohanon** celebrated her seventy-fifth birthday at Oklahoma Contemporary Arts Center. Happy Birthday, Annie! (Clockwise from top left): **Kristen Bohanon, Annie Bohanon, Henry Browne, Ellie and Meg Bohanon, Kim Bohanon; Sally Starling, Sandra Kirk, and Whitney Hooten; Karen Delaney, Jann Schwabe, Jane White, Mary Ellen Gumerson, and Julie Hall; Whitney Moore and Ryan Jolicoeur-Nye**

“That’ll Do, Pig”

—Farmer Hoggett

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SAFE & HUMANE

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Contributors



CHRISTOPHER MAKOS grew up in California and moved to New York after high school, working as an apprentice to Man Ray. Makos has photographed numerous downtown New York icons, including Lou Reed, Debbie Harry, Keith Haring, Jean-Michel Basquiat, and Andy Warhol. His works have been acquired by institutions worldwide including the Guggenheim Museum, the Metropolitan Museum of Art, and the National Portrait Gallery.



SARAH SEARS, founder and principal of S Design Inc., is an award-winning branding and design professional and American Institute of Graphic Arts Fellow. She is a fine arts graduate of the University of Kansas and says her design education is rooted in the Swiss and Bauhaus styles. In 1996, Sears founded the Oklahoma chapter of AIGA and in 2021 she received the Distinguished Alumni Award from the KU School of Architecture and Design.



MANDA OVERTURF SHANK is a program officer at Kirkpatrick Foundation, focused on animal-wellbeing issues. A native of Ada, Oklahoma, she earned her undergraduate degree at Oklahoma State University, a master of arts in history from the University of Kansas, and a master of library and information studies from the University of Oklahoma. She lives in Edmond with her husband and children.



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Happy 25th Birthday to Blake Keese.
Congratulations to Kathy McCord on her recent retirement.

This issue of *ArtDesk* is dedicated to
Dr. Anne Hodges Morgan
March 1, 1940 – June 14, 2022

Cover Image: James Turrell, *Green Mountain Falls Skyspace* (2022)
Inside Covers: Rothko Chapel interior and new skylight, by Elizabeth Felicella
Page 12: Sandy Skoglund, *Early Morning* (1981/2021)



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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CHRISTOPHER MAKOS

Makos' Mark

My desk is the center of my universe. It's the heartbeat of where everything ultimately gets decided! It is where my past, my present, and the not-too-distant future collide—where the whole world can participate with what I do. This wasn't the case some years back, when one had to send real mail, real inquiries with a stamp, but with technology, my work, my studio, can be anywhere in the world. It's comfortable, and it surrounds me with love. My desk is my best friend!

—CHRISTOPHER MAKOS



The logo consists of two adjacent green squares. The left square contains the words "green" and "box" stacked vertically in white lowercase letters. The right square is empty.

green
box

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