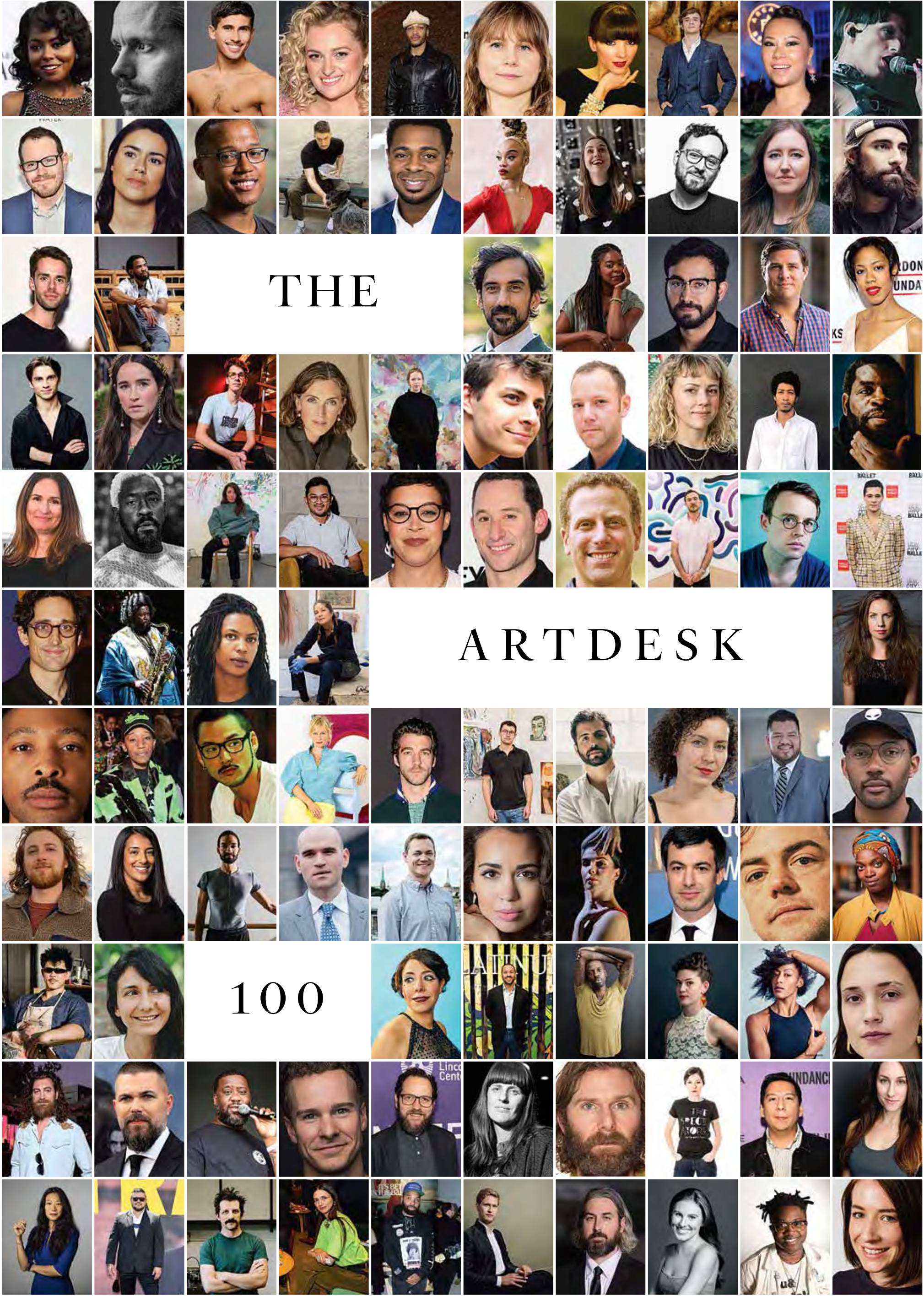
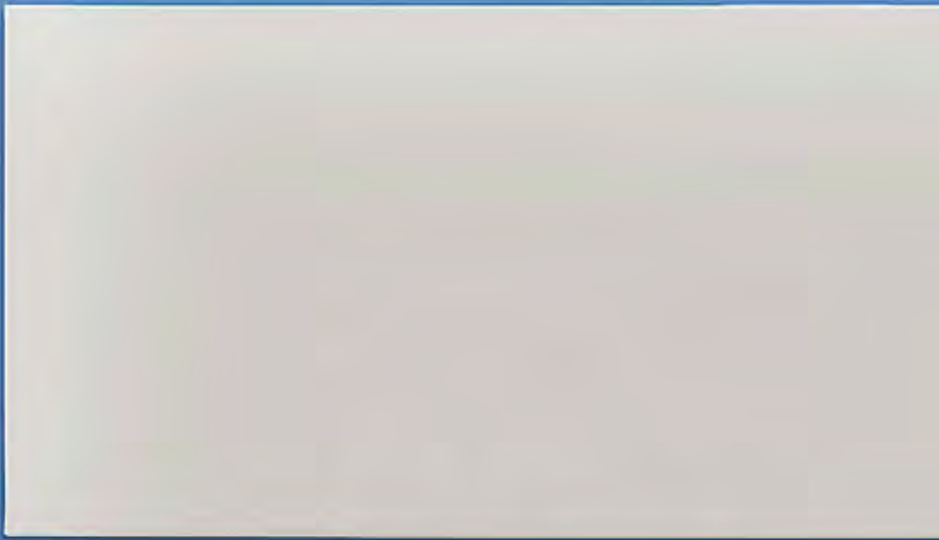


ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | WINTER 2023







The Henry Clay Frick House

POWER THROUGH ART

Telegraphing Influence | Christian Keesee

IN THE MOST famous scene of the classic 1949 movie *The Third Man*, Holly Martins (played by Joseph Cotten) confronts his old friend Harry Lime (Orson Welles) about the latter's scheme to sell lethal, diluted penicillin on the black market. With a jaunty grin, Lime urges his conscience-afflicted friend to cheer up: "In Italy for thirty years under the Borgias, they had warfare, terror, murder, and bloodshed, but they produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland, they had brotherly love, they had five hundred years of democracy and peace, and what did that produce? The cuckoo clock."

Without endorsing warfare and terror, I concede that great art can be a by-product of power and its noxious concomitants—vanity, greed, ruthlessness, and so on. Roman emperors proclaimed their dominance with idealized images of themselves stamped on coins and celebrated with statues, fora, friezes, and triumphal arches throughout the empire. From Trajan's Column in Rome, marking the emperor's victories over the Dacians, the glorification expanded outward in all directions, including an elaborately sculpted arch in Orange, France, attributed to Tiberius, that may have heartened Roman colonists in the area with its images of Gallic subjugation, while serving as a cold, if picturesque, warning to the local citizenry.

JOHN SINGER SARGENT
Woodrow Wilson (1917)

Rival to the Borgias was the Medici dynasty that dominated fifteenth-century Florence via its family bank, the largest in Europe, whose franchises and subsidiaries employed more than half the local population. The prevalence of gold- and silversmiths, stoneworkers, master painters, and wood-carvers—the last outnumbered butchers—suggested that art, to the Medicis, was almost as important as food.

Above all, art ensured a kind of immortality for its patrons, whose likenesses were preserved by the greatest artists of the Renaissance—Leonardo, Michelangelo, Botticelli, Raphael, Brunelleschi, to name a few—to say nothing of Medici-financed architecture such as St. Peter's Basilica and the Cathedral of Santa Maria del Fiore.

Machiavelli described his great benefactor, Lorenzo de' Medici (the Magnificent), as "the greatest patron of literature and art that any prince has ever been," though even Lorenzo's vast influence was arguably surpassed by that of the two great Medici popes, Clement VII and Leo X, whose commissions included, respectively, Michelangelo's *Last Judgment* and Raphael's various portraits of, well, Leo X (among others).

Centuries later, during the Gilded Age, the robber barons likewise turned to art as a means of bolstering their images for posterity. Henry Clay Frick made his fortune as a steel magnate in Pittsburgh before moving to Manhattan, in the early 1900s, and building his neoclassical mansion (above) to house his vast collection of Old Masters and fine furniture. A visitor's experience is rather that of touring a gorgeous old home versus a museum, as the paintings are hung without concern for chronology or curatorial coherence. One goes from a Rembrandt portrait to an English landscape by Constable, and hence we associate the name of Frick with great art and tasteful opulence, as intended.

At the Frick, where I serve on the board, I once met the shrewdly appraising gaze of *Lady Agnew of Lochnaw*. Lady Agnew's reputation as a society hostess was preserved for all time by her master

portraitist, John Singer Sargent—"the unrivaled recorder of male power and female beauty," as the critic Robert Hughes described him, "in a day that, like ours, paid excessive court to both." Amid the garish excess of the Edwardian period, a Sargent portrait was an investment in immortality, as the painter himself was well aware—turning down subjects who didn't suit him, for whatever reason, and charging around \$5,000 per portrait (about \$150,000 today).

Sargent painted two presidents, Theodore Roosevelt and Woodrow Wilson, and one of his last and greatest works depicted a wistful John D. Rockefeller, the ultimate embodiment of American plutocracy. Once Sargent had become almost as wealthy as his subjects, his reputation was downgraded to that of an accomplished society artist and little more; in recent years, though, his mastery has been celebrated anew—*Group with Parasols* sold for \$23.5 million in 2004—a matter perhaps best explained by an admiring successor: Sargent, said Andy Warhol, "made everybody look glamorous. Taller. Thinner. But they all have mood, every one of them has a different mood."

As for latter-day art collectors and patrons: those who think they ought to be nicer-than-average people should consider the case of the oil tycoon J. Paul Getty—the richest man in America as of 1957, according to *Fortune* magazine, and one who left a museum complex so heavily endowed (\$1.2 billion at the time) that it currently must spend upward of \$6 million a week to avoid taxes.

Despite his posthumous largess, Getty was not known for his warmth or generosity. Almost every night of his life he hand-washed his underwear, and when his sixteen-year-old grandson and namesake was kidnapped in 1973, Getty refused to pay a penny of the initial \$17 million ransom. Four months later—after the kidnappers mailed the grandson's ear to a newspaper in Rome, and lowered the ransom to \$3 million—Getty agreed to pay \$2.2 million, the highest tax-deductible amount, and lent the balance to the victim's father at 4 percent interest.



JOHN SINGER SARGENT
Elizabeth Winthrop Chanler
(*Mrs. John Jay Chapman*) (1893)

“Paul was really too mean ever to allow himself to buy a great painting,” said his later companion, Penelope Kitson, an interior decorator who did much of the art-picking for Getty. Given that his own interest in art was negligible—he never bothered to visit his vast museum in Malibu—and that he was too stingy to gamble on new art of uncertain value, Getty himself was hardly a tastemaker. However, by sheer dint of ego, persistence, and not a little boredom, he managed to amass more than 400 paintings by Renaissance and Impressionist masters, and would later fill his unvisited villa with Greek, Roman, and Etruscan statuary that call to mind the final shot of *Citizen Kane*.

Getty collected art to remind people that he had a lot of money, and for Eli Broad, too, money was a means of asserting power, but in a more benevolent way that valued art and good works foremost. Once Broad had made billions in home-building and insurance, he and wife Edythe committed to giving away 75 percent of their wealth—mostly toward a vast and successful project to turn Los Angeles into a cultural mecca. “I want to give back, and I also have a big ego,” Broad frankly admitted in a 2003 *Forbes* interview. “I’d rather be recognized for doing good than for just making money.”

It helped that Broad, determined to learn about art and cultivate his own

taste, was married to a woman who shared his interests. It was Edythe who first began collecting modernist work by Picasso, Miró, and Matisse, until the couple turned their focus to postwar American artists such as Rauschenberg, Basquiat, and Koons. In 2010, the Broads committed their collection of more than 2,000 contemporary works and \$140 million of their own money to build the 120,000-square-foot Broad museum—one cultural marvel now among many in once forsaken downtown Los Angeles, mostly thanks to the energy and vision of the Broads.

The Broad, the Getty, and the Frick: monuments to their eponymous patrons? Perhaps, but I for one give thanks for such prodigious egotism, or for its fruits: a better world for artists, scholars, dealers, and museum-goers alike, as any visitor to Florence would likely agree. After Lorenzo the Magnificent’s death in 1492, the puritanical Savonarola led a backlash to Medici-era luxury, inciting his followers to destroy art, mirrors, fine clothing—whatever gave sinful pleasure—in a bonfire of the vanities.

But the legacy of the Medicis abides, and now when I wander amid the treasures of their Uffizi Gallery in the center of Florence, I feel like old Lorenzo himself: a prince. ➤

Bridge Builder



AMONG POWER BROKERS in the art world, **ALICE WALTON** doesn’t easily fit with the others I mention. Although certainly rich enough—worth \$59 billion as of October 2022—the youngest of Walmart–founder Sam Walton’s children lives rather modestly, most of the time, in a one-story ranch house in Texas, where she does most of her own cooking. More to the point, she did not want her name on the museum she all but single-handedly created, and for that matter has never bothered to commission a portrait of herself (“I would just as soon not see my wrinkles”).



TOM WESSELMANN
Smoker #9 (1973)

Art, to Alice Walton, was never an incidental way to dispose of her fortune, but rather a passion she was born with and diligently pursued all her life. At the age of ten she bought, out of her own weekly allowance, her first work of art: a reproduction of **Picasso’s** *Blue Nude* from a franchise of the Ben Franklin dime-store chain her father owned at the time.

As a girl she taught herself to paint in watercolor, and soon began collecting watercolors, which evolved into a love of particular American artists and their most salient, appealing themes—the loneliness portrayed by **Andrew Wyeth** and **Edward Hopper** (“How do you paint loneliness? I don’t know, but they do express it”), or the sensual pleasure of **Tom Wesselmann’s** *Smoker #9*, which reminded Walton of her own struggle to quit smoking.

Finally her collection was formidable enough to rate its own museum, nestled in the woods near her hometown of Bentonville, Arkansas, in the Ozarks. The Crystal Bridges Museum of American Art was named by its founder for the nearby Crystal Spring and the bridges and walkways connecting the eight pavilions of the sprawling complex, passing amid ponds and under the treeline, and thus affording a kind of ideal balance between art and nature.

With an endowment four times larger than that of the Whitney Museum of American Art, Crystal Bridges may be viewed as nothing less than a tribute to the American spirit, which Walton defines as “the opportunity that we have in this country to grow and learn and be the very best we can, and to help other people.”

The Activist Collector

PAMELA J. JOYNER—AN “activist collector,” as she considers herself—has made or revived the reputations of great Black artists such as **Richard Mayhew**, **Alma Thomas**, **Mark Bradford**, and **Kevin Beasley**, to name a few.

With her husband, Alfred J. Giuffrida, Joyner has amassed a collection of more than 300 works by some 100 artists, featured in a monumental volume, *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*, and an acclaimed exhibition, *Solidary & Solitary: The Joyner/Giuffrida Collection*, that debuted in 2017 at the Ogden Museum in New Orleans.

“Ours is a mission-driven collection with no smaller ambition than to reframe art

history,” says Joyner. She’s chaired the board at the Tate Americas Foundation (I’m on that one, too), and also served as a trustee of the Art Institute of Chicago, the San Francisco Museum of Modern Art, and the John Paul Getty Trust.

Within eighteen months of joining the last, she influenced the Getty Research Institute to create a \$5 million African American Art History Initiative that will make the Getty a research hub for Black art. Meanwhile, she’s co-founder of the Black Trustee Alliance for Art Museums. Her influence on the contemporary art scene can hardly be overstated.



Necessities

Last Glance

Writer Hilton Als has organized previous “portrait exhibitions” of authors James Baldwin and Toni Morrison, curating art that resonates with the authors and their words. Now he organizes this rumination on **Joan Didion**, who died in 2021. Including more than 200 works by artists such as Félix González-Torres, Ed Ruscha, Betye Saar, as well as manuscripts and ephemera, *What She Means* is not just a chronology of Didion’s long career but an emotive response to how she developed “new journalism” prose with a distinctly direct, incisive voice.—ALLISON MEIER

Joan Didion: *What She Means* is on view through January 23, 2022, at the Hammer Museum in Los Angeles ► hammer.ucla.edu

Helen Lundeborg
Studio-Afternoon (1958–59)

THE EVANGELISTS

Behind every great artist and art scene is an army of advocates, pushing for exposure and equity.



AGNES GUND
Agnes Gund is a legendary philanthropist with decades of arts support, including serving as president emerita at the Museum of Modern Art, promoting arts education in public schools, and providing funding for artists in prison. Her generosity has also been crucial to AIDS research, abortion-rights advocacy, and patronage for marginalized artists.

VIRGINIA COLEMAN
Virginia Coleman is Gagolian’s longtime communications leader for its cutting-edge contemporary art galleries across the globe. Currently senior director of client relations, she has been pivotal in bolstering the international reach of the blue-chip arts operation and its representation of major artists such as Damien Hirst, Richard Serra, and Takashi Murakami.



DAMIAN WOETZEL
After two decades as a principal dancer with New York City Ballet, Damian Woetzel became president of the Juilliard School in 2017. The dancer and choreographer is promoting equity in the arts for the next generation of performers, having also created the Jerome Robbins Foundation’s New Essential Works Program in 2009.

JON BATISTE
Jon Batiste has lived with jazz since he was born into the multi-generational Batiste family of New Orleans musicians. Whether as the bandleader for *The Late Show with Stephen Colbert* or creative director of the National Jazz Museum in Harlem, he has made his musical practice an act of community.



ANNA DEVEARE SMITH
When the MacArthur Foundation honored Anna Devere Smith as a “Genius,” it recognized her creation of “a new form of theatre” where engaging performances are imbued with social commentary and journalism. The playwright, actor, and educator draws on extensive interviews to address issues of race, inequality, and criminal justice.

DARREN WALKER
Helping to secure the \$1 billion designated for 2020 nonprofit pandemic support was only the latest example of Darren Walker’s influential leadership in human welfare as president of the Ford Foundation, which has also included efforts to address climate change advocacy and social justice. His previous work with the Rockefeller Foundation involved rebuilding New Orleans after Hurricane Katrina.



ALEXANDER ADLER
Alexander Adler, a founder and principal of the Adler Beatty art dealership with Frances Beatty, brings expertise in art and its market to decades-long relationships with collectors, museums, galleries, and scholars. As director of the Ray Johnson Estate, he has worked on securing the late artist’s legacy since 2011.

MISTY COPELAND
In 2015, Misty Copeland became the first Black woman to be promoted to principal dancer in the American Ballet Theatre. Her philanthropic work towards diversity in dance includes her foundation’s Be Bold initiative launched in 2022 and aimed at increasing creative opportunities for Black and Latino children.



RENÉE FLEMING
Known for her radiantly powerful voice, Renée Fleming is among the world’s most celebrated sopranos, performing with the Metropolitan Opera and winning Grammys and the National Medal of Arts. She has championed new music and advocates for literacy and advancing research into connections among art, neuroscience, and health.

By Allison Mcier

Agnes Gund - Emily Assiran/Contour, Virginia Coleman - Owen Hoffmann/Patrick McMullan via Getty Images, Jon Batiste - Nina Westervelt/Variety via Getty Images, Darren Walker - Stefanie Keenan/Getty Images, Misty Copeland - Craig Barritt/Getty Images, Damian Woetzel - Patrick McMullan via Getty Images, Anna Devere Smith - Dimitrios Kambouris/Getty Images, Alexander Adler - Dave Benett/Getty Images, Renee Fleming - John Lamparski/Getty Images.

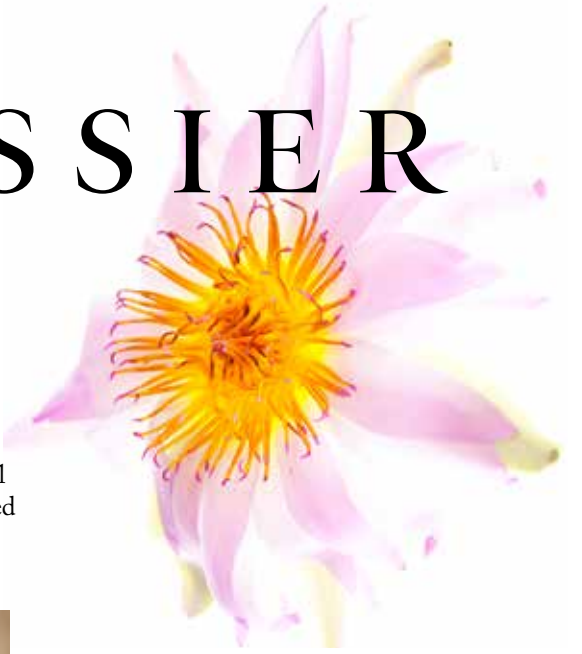
For those on the nice list

DOSSIER

@CHRISTIAN.KEESEE

FLORAL NOTES ▶

Flowers, flowers, and more flowers! From small in size to heroic (up to five feet tall), these flower portraits by artist Paul Solberg are a beautiful gift for loved ones who are interested in color, nature, and beauty.



SUITE LIFE ◀

Fine linens are always in. After a short hiatus, the Pratesi family of Italy have fired up their factories that produce iconic hand-stitched finery. The Tre Righe collection is the most sumptuous and classic bedding.



GOOD AS GOLD ▶

Tickets to *Das Rheingold* at the Dallas Opera make for a perfect date night. Love, gold, power, and Valhalla have never sounded so good.



SUPER SIZE ◀

Adopt an orphaned elephant through the good work of the Sheldrick Wildlife Trust in Nairobi. You'll receive updates on your elephant's life and its caretakers with regular in-depth newsletters. Visits to the sanctuary are encouraged—they provide special travel itineraries for a once-in-a-lifetime experience.



DONATE ▶

Feeling noble? Gifts to Oklahoma Contemporary Arts Center underwrite children's art classes and provide a cultural experience to the community.



DINNER WINNER ◀

Looking for a fantastic dinner in Denver? I like Le Bilboquet. Carolina von Humboldt's interior design makes the perfect setting for the lively, fun, and attractive crowd. Consider the signature Cajun chicken with beurre blanc and French fries—prior to establishing your new year's goals, of course.



WINTER READING ▶

Cocktails with a Curator will help melt away the cold winter nights. Based on the highly popular video series, the Frick Collection's curatorial geniuses, Xavier Salomon, Aimee Ng, and Giulio Dalvit, thoughtfully pair paintings and cocktails. Illustrations by Luis Serrano are superb as are the literary references to drinking.



CLEAN SWEEP ◀

After taking a surfing trip to Bali, Indonesia, in 2015, Alex Schulze and Andrew Cooper were inspired to help clean up the world's oceans. 4Ocean has picked up over 26.1 million pounds of trash from the ocean. If you'd like to help them in what they do, their store offers a variety of ecologically friendly gifts and bracelets whose sale helps them fulfill their mission. [4ocean.com](https://www.4ocean.com)



LIKE AND SUBSCRIBE ▼

May I suggest a subscription to *ArtDesk*? For a \$25 donation to Oklahoma Contemporary or Green Box Arts Center, you will receive a year (four issues) of the magazine you're enjoying right now.



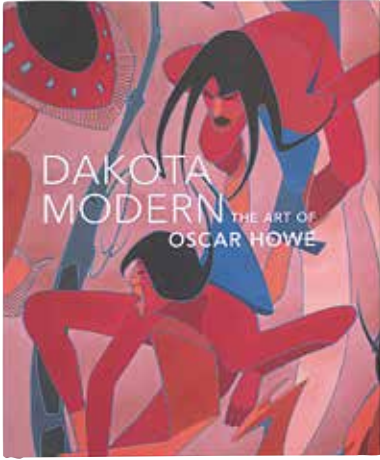
Do you have ideas or suggestions for the Dossier? DM me: @christian.keese

On view through December 31, 2022, **JRB Art at the Elms** in Oklahoma City presents Felted Art, featuring **Stella Thomas'** wall hangings and wearable items made from lamb's wool. For her textile works, Thomas often goes to sheep farms and helps shear the wool from the animals. She then spends hours combing, dyeing, and felting the wool. A native of Kuantan, Malaysia, Thomas attended the Paris American Fashion Academy, FITC, in Kuala Lumpur.

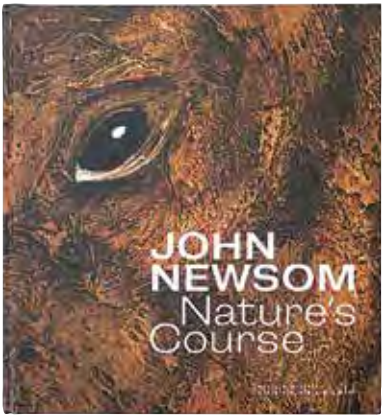


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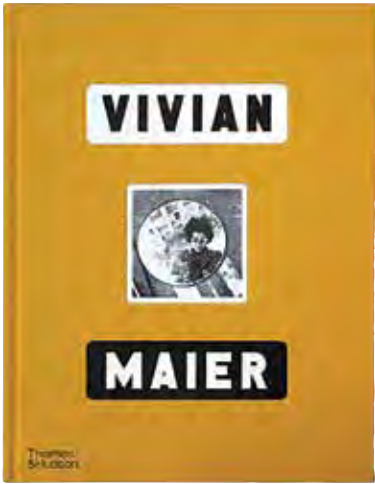
The BOOK REPO



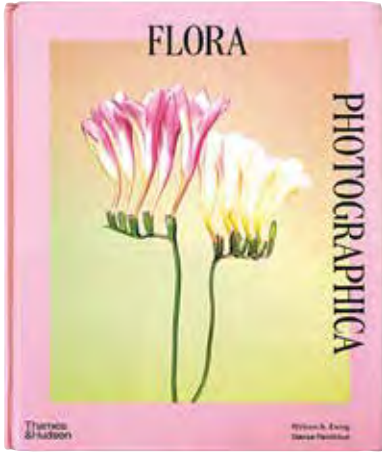
Dakota Modern: The Art of Oscar Howe Edited by Kathleen Ash-Milby and Bill Anthes / \$50
Oscar Howe dedicated his art practice to the Yanktonai Dakota. His painting embraces the traditions of his culture while exploring the modernist style of his time. The result is a beautiful, almost otherworldly body of work.



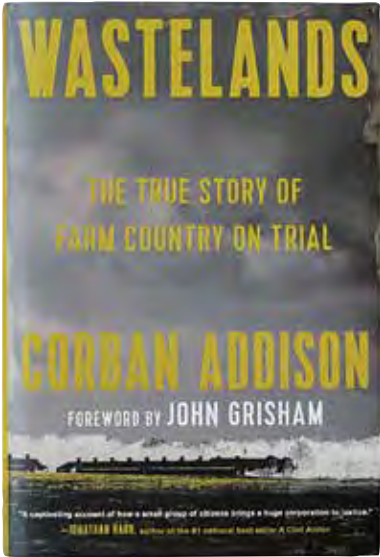
John Newsom: Nature's Course Text by Matt Dillon, Jeremiah Matthew Davis, and Louisa McCune / \$90
John Newsom's paintings are larger than life, lush, and layered—in the most practical and metaphorical sense. Newsom builds his paintings by adding layer upon layer of paint and material, but also by adding layer upon layer of symbols and hidden meanings. The book, a catalog of the 2022 exhibition at Oklahoma Contemporary Arts Center, extrapolates on the themes of his works through a series of insightful essays.



Vivian Maier Christa Blümlinger and Anne Morin / \$65
Photographer Vivian Maier spent her career as a governess in New York and Chicago. It was not until after her death in 2009 that her more than 150,000 photographs were discovered in a storage unit. The photos subsequently found their way to the internet and Maier received posthumous recognition from artists and critics. This particular book on Maier's work is a greatest-hits collection—every page a compelling image barely scratching the surface of her oeuvre.



Flora Photographica William A. Ewing and Danaé Panchaud / \$65
For centuries florals have been a source of inspiration in paintings, prints, and patterns. In modern times, flowers bring to mind Andy Warhol and Robert Mapplethorpe. *Flora Photographica* explores the last twenty years of work, including iconic visions from David LaChapelle and Martin Schoeller.



Wastelands Corban Addison / \$60
More compelling than some fictional courtroom dramas, the true story of a band of North Carolinian farmers going up against corporate animal agriculture has all the makings of a legal thriller and a payoff that is worthy of a Hollywood production. Spoiler alert: The plaintiffs received justice in a final judgment against Smithfield of \$473.5 million.

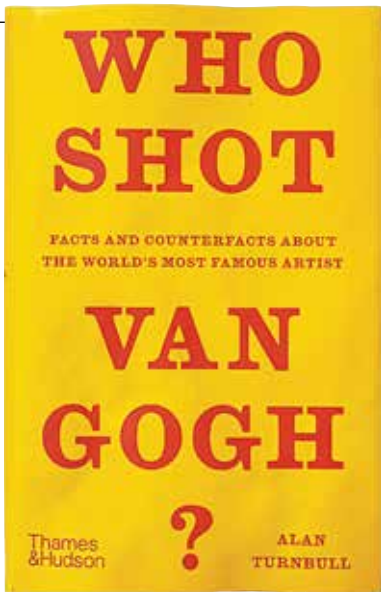


“Eternity exists in minutes of absolute awareness,” said Alex Katz in 1961. More than sixty years later, the American prince of painting is a star again this fall with a Guggenheim solo show entitled *Gathering*. Through February 20, 2023. Tickets required. ▶ guggenheim.org

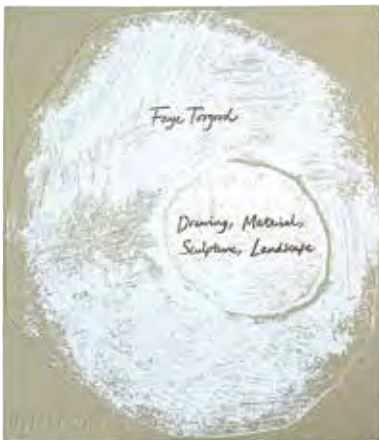
ALEX KATZ
Departure (Ada) (2016)

PORT

BY ALANA RUIZ DE LA PEÑA | PHOTOGRAPHY BY KYLE GANDY



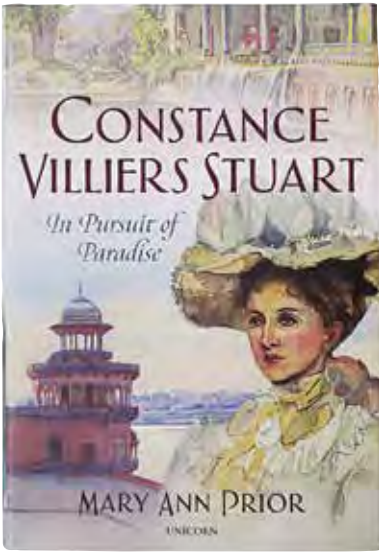
Who Shot Van Gogh?
Alan Turnbull / \$25
Did the most famous artist in the world shoot himself? Was he shot by accident or on purpose? Unraveling a more than 130-year-old mystery, the author of *Who Shot Van Gogh?* asks us to examine an array of evidence, including anecdotes, factual information, myth-busting, and more.



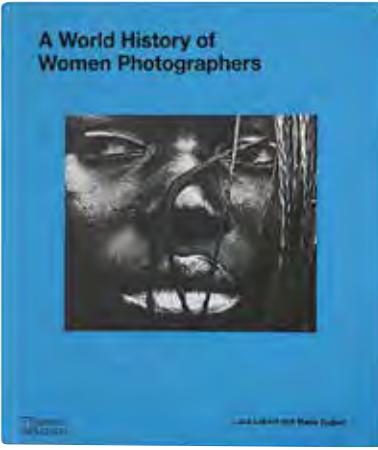
Faye Toogood: Drawing, Material, Sculpture, Landscape
Edited by Alistair O'Neill / \$60
There's no one quite like Faye Toogood. She's not a household name but her work is ubiquitous—the *Roly Poly* chair graces the interiors of homes and museums worldwide. This book chronicles her designs and collaborations with Birkenstock, Carhartt WIP, Comme des Garçons, Dover Street Market, and Hermès. She also makes an appearance in our inaugural *ArtDesk* 100.



Rudolph de Harak Graphic Designer
Richard Poulin / \$95
Rudy de Harak brought an American sensibility to the exacting, rigid practices of European graphic design. At once organized and diligent, de Harak's designs are imbued with personality and joy. The work of de Harak endures—he designed the Metropolitan Museum of Art's iconic logo. His protégé, Richard Poulin, creates a beautiful homage to this pillar in the pantheon of American design.



Constance Villiers Stuart: In Pursuit of Paradise
Mary Ann Prior / \$30
After a tragic fire that destroyed her parents' estate, socialite Constance Villiers Stuart helped her mother rebuild the home and garden—sparking a love for landscape architecture and great gardens. She devoted her life to drawing, painting, and photographing these living artworks. Frequent *ArtDesk* contributor Mary Ann Prior weaves a historic account of Stuart's life that's evocative and charming.



A World History of Women Photographers
Luce Lebart and Marie Robert / \$85
Women, of course, are an integral part of photography as an art form, but it's no surprise they've been overlooked by patrons and contemporaries. This book is a history lesson about the images and stories of 160 women photographers from all around the world.





WORK ETHIC

LEGENDARY BALLERINA **SUSAN JAFFE** RETURNS CENTER STAGE AT **AMERICAN BALLET THEATRE** AS ITS NEW ARTISTIC DIRECTOR. INTERVIEW BY **RYAN NYE**

Ryan Nye: I'm not a journalist, but I do have some questions, and I thought we could maybe jump in and talk about you and your career.

SUSAN JAFFE: Okay, but before we do that, I want to congratulate you on your new appointment at Oklahoma City Ballet.

Ryan: Thank you very much!

SUSAN: Okay! I was born in D.C. and raised in Bethesda, Maryland. Before I went to a proper ballet school, I was in the local YMCA. A couple of us became too advanced to be in the YMCA to find a proper ballet school. I happened to get very, very lucky because I went to the Maryland School of Ballet, now called Maryland Youth Ballet. I had very good training. So I moved up to New York when I was sixteen and joined the second company of ABT, called Ballet Repertory Company.

Susan Jaffe and Mikhail Baryshnikov in 1989



PHOTO CREDIT

We had heard that Mikhail Baryshnikov was going to take over as artistic director. Misha came to watch a class, and afterward one of the rehearsal directors came up to me and said, "Misha thinks you're very talented." It was shocking to hear.

I joined the company in 1980, and at that time, Misha was focused on developing American stars because, until then, a lot of the stars were imported from Europe. There were very few American stars. I was part of a group of dancers that he really pushed, and a lot of us became soloists or principals. For my very first performance, we had a three-month rehearsal period before we were supposed to go to the Kennedy Center. Gelsey Kirkland and Patrick Bissell were to perform a pas de deux from *Le Corsaire* but they ended up not coming to the dress rehearsal. So Misha fired them. It was a big scandal, of course, and in the newspapers. He came to me and said, "How would you like to replace Gelsey, and then we'll put Alexander Godunov in the place of Patrick Bissell?"

I said, "Well, thank you so much, but, you know, I'm not ready. I'm just 18. My first performance is supposed to be the fifth girl in the back in *Raymonda*, and I'm not—I can't do that." He said, "Oh, yes, you can. You'll be just fine." So they threw me in the studio with Alexander. I think we had two rehearsals, and then we went out on the opening night of ABT's performances at the Kennedy Center under Misha's reign.

It was his first night as director, and I became a name overnight, and I really had the impostor syndrome. I felt like, *When are they going to figure out that I actually don't know how to do this stuff*, but I kept working. I just worked really, really, really, really hard and persevered just trying to catch up to my name really. I not only survived, but I thrived and then went off to work internationally and as a guest artist. So it was really a beautiful life as a dancer.

Ryan: I find that dancers can count the moments that really stand out on one hand. Is there a moment you find notable?

SUSAN: There are two standout performances in my mind. In one, around 1996, I was walking down the hallway, and Martine van Hamel, who was a principal dancer, said, "Good luck," because I was in *Swan Lake* that night. I said, "Thank you, I'm going to have fun," and she stopped in her tracks and turned around. She said, "You're going to have fun?" And I said, "Yeah. I actually really think I'm going to have fun," and I did. I went out there, and I had so much fun. I had no nerves. I was just—it was being in the flow. It was as if I were being danced. It was one of the most exhilarating sort of otherworldly types of feelings that I had ever had onstage. I got off that stage, and I said, "I don't think I'll ever dance that better," and I don't think I ever did.

Another was when I debuted at the Royal Ballet and was dancing with Irek Mukhamedov. One of their ballerinas had gone out, and I was in Italy dancing with La Scala. They called over and said, "Can you run over here and do *La Bayadère* with us?" I said, "Sure." So I got there, and Irek really didn't want to rehearse. He just wanted to do a few pirouettes and a lift, and then he said, "Okay. I'll see you out there." I was terrified. I also had on their costumes. I had a little bit of a different choreography.

So I go out there, and I'm so nervous. I thought I was going to die. I got to the Snake variation, I tripped myself, and I fell in the side splits, facing the audience, and I remember just being so disgusted. I got up and I finished the solo, but by the time I went out for the second act, I had no nerves at all—how much worse could it be, you know, falling flat on your rear end in front of an audience. The reviews came out afterward and said we can't believe that we just saw an American who could be so classical, because in their view Americans did not have true classicism. That was a really big deal for me.

Ryan: Everybody at some point ends up on the floor onstage. How do your experiences with UNCSA and Pittsburgh inform your role at ABT?

SUSAN: When I was the dean of the School of Dance at the University of North Carolina School of the Arts, I learned how to do a lot of administrative work and strategic planning. This meant honing my skills in creating a vision and strategy as to how we were going to grow and expand and become more visible and relevant in the United States and abroad. I also learned how to fundraise. I had fourteen faculty and three staff, so I also learned how to be a supervisor, plus, of course, teaching students. I choreographed three works over my eight years there and directed many of the productions. I took all those skills with me when I went to Pittsburgh. I remember thinking, gosh, if anybody ever wanted to hone the skills of an artistic director, go to university and be a dean or a chair and learn how to administrate.

I had gone to Pittsburgh [April 2020] and said, *This is where I'm going to land. I'm going to bring the company into a new era.* I bought a house. So when the artistic director position came up for ABT, I didn't think that I would—I knew I had the skill, but there were a lot of people who were interviewing for that job who also had the skills. I didn't think I would get the job because it was such a competitive search process. I thought, I'm

just going to be very natural and very honest [during the interview process]. After a couple of months, the search firm called me, and I assumed he would tell me the committee has gone in a different direction, but he said, "I just want you to know that the committee has decided that it's you."

Ryan: Oh, my gosh.

SUSAN: I screamed. I was just—I was so shocked and so honored.

Ryan: Do you have any advice for dancers looking to move into a career?

SUSAN: First of all, be true to yourself and develop a positive, life-affirming work ethic. Everybody has talent who gets into a studio company or the corps. So you already have the talent, and then it is up to you and your will and perseverance to continue growing, to be hungry, to be good to yourself, positive toward yourself, and positive toward the environment. Your nervous system will be calmer, and therefore you can even take in more good things. Sometimes dancers can get very down on themselves or down on their situation—people grow at different rates and opportunities pop up for different kinds of people. You just need to keep your eye on the goal. Why does someone become a soloist? What is it? What makes that person a soloist or principal, and not just kind of sit back and wait for somebody else to tell them what to do? Proactivity is one of the biggest things, and perseverance, and to have a will of steel, and a great work ethic.

Ryan: It's not easy to move forward in this career, and if you're challenging yourself in a negative way, that only makes it harder.

SUSAN: Oh, completely. If you don't get the part, you start making up all sorts of stories as to why you didn't get that part, but that other person did. You have no idea why, and so oftentimes as a dancer—and I certainly did that myself—you create these stories and then you believe in them and they make you miserable.

Ryan: Exactly. I always say dancers only feel as valuable as their last casting.

SUSAN: It takes work to see and hone your own value regardless of what is happening around you. The people who can do that, those are the leaders. Those people are proactive and keeping their eye on the goal.



GETTY IMAGES



It seems impossible that this is the first major museum survey for the late conceptual artist Walter De Maria. But his works, connecting people to nature through minimalist interventions, can be challenging in their monumental simplicity, whether a Manhattan room filled with dirt or a field of steel posts to catch the lightning. Taking its name from a 1961 sculptural piece that tasked viewers with “meaningless” actions, this exhibition draws on the Menil’s collection to examine fifty years of the often reclusive artist. —ALLISON MEIER

Walter De Maria: Boxes for Meaningless Work is on view at the Menil Collection in Houston through April 23, 2023. [►menil.org](https://menil.org)

WALTER DE MARIA
detail of *Man on the Moon Painting* (1961)

PHOTO CREDIT



CALLED TO THE CAMERA: *Black American Studio Photographers* ▲
New Orleans Museum of Art / New Orleans, Louisiana

Frederick Douglass was the most photographed man in the United States in the nineteenth century, identifying that through the camera he could assert his humanity as a Black person amid racist stereotypes. Many other African Americans found the same freedom of expression through portraiture, with Black photographers establishing their own studios to offer space for their communities. *Called to the Camera* brings together photographs dating back to the nineteenth century along with work by contemporary Black photographers, all showing this power of representation. *Through January 8, 2023.* ▶ [noma.org](#)

OPENING OF THE INTERNATIONAL AFRICAN AMERICAN MUSEUM
Charleston, South Carolina

Charleston once had the largest slave port in the country. Now a museum rises above the infamous Gadsden's Wharf to reckon with the global consequences of slavery while acknowledging the resilience and cultural contributions of the African diaspora. Designed by the late architect Henry Cobb with a memorial garden by landscape architect Walter Hood, the International African American Museum includes sunlit galleries with art, artifacts, and other objects providing an unflinching look at this brutal history as part of a path to healing. *Opening January 21, 2023.* ▶ [iaamuseum.org](#)

MURILLO: *From Heaven to Earth*
Kimbell Art Museum / Fort Worth, Texas

While this show has works from the Louvre and National Gallery, its heart is one the Kimbell acquired in 1984: Spanish Golden Age painter Bartolomé Esteban Murillo's depiction of four people on the street, two smirking at a boy with torn pants, another offering compassion. This candid moment of humanity is not what Murillo is best known for—biblical scenes—but this portrayal of everyday life was radical for the seventeenth century. *From Heaven to Earth* investigates this aspect of his practice where contrasts between rich and poor, care and ridicule, were immortalized. *Through January 29, 2023.* ▶ [kimbellart.org](#)

MORRIS HIRSHFIELD REDISCOVERED ▼
American Folk Art Museum / New York, New York

After retiring from a career in the shoemaking

business, Morris Hirshfield decided to paint, using his Brooklyn apartment as a studio. Improbably, his work caught a collector's eye, and he was included in a 1939 exhibition at the Museum of Modern Art in New York, although not every critic was enthused by his moon-faced cats and curiously shaped nude female figures (who always wore great shoes). Now, the American Folk Art Museum is reuniting more than forty of his paintings to once again bring the eccentric artist out of obscurity and into the New York limelight. *Through January 29, 2023.* ▶ [folkartmuseum.org](#)

LUIS BARRAGÁN: *A Legacy. New Works Undressing the Mexican Soul*
Museo de las Americas / Denver, Colorado

When Mexican architect Luis Barragán died in 1988, he left a legacy of kaleidoscopic architecture which bold colors, striking straight lines, and gardens all came together into buildings that recalled his country's design heritage while presenting a uniquely modern vision. This exhibition unites five contemporary Mexican artists for a group show on his impact, where paintings, installations, and other art demonstrate how he is still inspiring new generations to honor their culture in their work. *Through February 18, 2023.* ▶ [museo.org](#)

ROBERT RAUSCHENBERG: *Pressing News*
Fred Jones Jr. Museum of Art, University of Oklahoma / Norman, Oklahoma

In late 1969, Robert Rauschenberg was feeling overwhelmed by a busy year of work punctuated

HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER

by a studio fire. At the advice of an astrologer, he relocated to Malibu, California, where he culled fragments from the constant newspaper coverage about strife, war, and politics into large-scale collages. The resulting prints were a turning point toward social activism in his art, and were prescient in conveying the feeling of being overwhelmed by a cascade of harrowing headlines. *Through February 27, 2023.* ▶ [ou.edu/fjma](#)

58TH CARNEGIE INTERNATIONAL
Carnegie Museum of Art / Pittsburgh, Pennsylvania

The latest edition of the country's longest-running international art exhibition responds to the repercussions of American post-World War II geopolitics with a strong focus on Central and South American art. Curated by Sohrab Mohebbi, it features new and historic work, such as pieces by locally famous artists Margarita Azurdia of Guatemala and Rosa Mena Valenzuela of El Salvador, who have not received international acclaim. Site-specific projects like Berlin collective terra0's black gum tree that owns the land it was planted on further confront issues of control and occupation. *Through April 2, 2023.* ▶ [cmoa.org](#)



JOAN BROWN ▲
San Francisco Museum of Modern Art / San Francisco, California

Bay Area painter Joan Brown instilled her work with rich patterns and colors that popped from the canvas, whether whimsical scenes like a woman with a tiger-striped body lounging by a pool or more mundane moments such as a figure in checked clothes by a window, the

be deciding what was Native American, and that there was "much more to Indian Art, than pretty, stylized pictures." His letter is part of this electrifying retrospective on the late artist who argued through his dynamic work that Indigenous painting was modern, bounded by no style, and proudly complex in its visual heritage. *Through May 14, 2023.* ▶ [portlandartmuseum.org](#)

JEFFREY GIBSON: *The Spirits Are Laughing*
Aspen Art Museum / Aspen, Colorado

In August 2022, fifteen dancers wore helmets crafted from cans and spun colorful flags over the Colorado landscape in a performance by artist Jeffrey Gibson that vibrantly responded to the environment and our impact on it. A video of the work centers in this exhibition that draws on Indigenous traditions and modern subcultures to explore both the past and future. The focus is on the land and how people relate to it, often overlooking the other living beings around them, an idea echoed in a roof installation of anthropomorphized heads of stone and fossils. *Fall 2023.* ▶ [aspenartmuseum.org](#)

THE JOHN WATERS COLLECTION
Baltimore Museum of Art / Baltimore, Maryland

Next summer, the new Academy Museum of Motion Pictures in Los Angeles is opening *Pope of Trash*, an exhibition on the career of John Waters, but this is a chance to see the art collected by the cult filmmaker himself in his hometown. The exhibition has more than ninety pieces from a bequest of nearly 400 being gifted to the Baltimore Museum of Art, with a range of styles reflecting Waters' eclectic interests and his appreciation for humor and provocation, including art by Diane Arbus, Nan Goldin, Mike Kelley, Cindy Sherman, and Andy Warhol. *Through April 16, 2023.* ▶ [artbma.org](#)

THEASTER GATES: *Young Lords and Their Traces* ▶
New Museum / New York, New York

This past summer, Theaster Gates built a circular *Black Chapel* for London's Serpentine Galleries involving roofing material and a bell rescued from a demolished Chicago church, the latest in his impactful use of salvaged materials from his hometown to create spaces that preserve Black history. Now the acclaimed artist is finally getting a major museum survey which fills the New Museum with his sculptures, installations, photography, painting, and more. *Through February 5, 2023.* ▶ [newmuseum.org](#)

DAKOTA MODERN: *The Art of Oscar Howe*
Portland Art Museum / Portland, Oregon

When Yanktonai Dakota artist Oscar Howe submitted his work for the Philbrook's 1958 Indian Painting Competition, he was told it was "A fine painting—but not Indian." He responded that no White institution should



CITY
Alamo, Nevada
Fifty years in the making, *City* is a colossal work by one of the pioneers of land art, Michael Heizer. It finally opened to the public this fall with limited visits to its remote complex of mounds and angular structures a few hours north of Las Vegas. Measuring a mile and a half long and a half-mile wide, it's an immersion in the artist's career-long exploration of using negative forms, as seen in previous pieces like *Double Negative* (1969), excavated from the Nevada desert. Tickets are tough to get, but it's intended to endure far into the future. *Ongoing.* ▶ [tripleaughtfoundation.org](#)



The ArtDesk 100

A TO Z, ARTDESK PRESENTS THE NEXT GENERATION OF
SOCIETY'S LEADING CREATIVES.

A

Hanif Abdurraqib
WRITER

b. 1983, Columbus, Ohio



Abdurraqib writes poetry, essays, and cultural critique. *A Little Devil in America*, his collection of essays, won the 2022 Andrew Carnegie Medal for Excellence in nonfiction and the Gordon Burn Prize.

Kyle Abraham
CHOREOGRAPHER

b. 1977, Pittsburgh, Pennsylvania



Abraham's journey to the stage began with Civic Light Opera Academy. He won a 2013 MacArthur Fellowship and formed his company A.I.M in 2006.

Njideka Akunyili Crosby
VISUAL ARTIST

b. 1983, Enugu, Nigeria



Based in Los Angeles. In 2017, Crosby won a MacArthur Fellowship for her layered compositions "visualizing the complexities of globalization and transnational identity."

Ian Alteveer
CURATOR

b. 1977, Philadelphia, Pennsylvania



Associate curator in the Met's Department of Modern and Contemporary Art, Alteveer—a Stanford and NYU grad—organized the first site-specific commissions for the Museum's Iris and B. Gerald Cantor Roof Garden.

Will Arbery
PLAYWRIGHT

b. 1989, Nashua, New Hampshire



A playwright and filmmaker, his productions include *Corsicana* and *Heroes of the Fourth Turning*, with TV writing credits on *Succession*. Arbery has an upcoming series on Hulu.

Arca
MUSICIAN

b. 1989, Caracas, Venezuela



An experimental musician and sound artist who has been pushing boundaries since 2012. Arca's album *Kick II* is up for best alternative music album at this year's Latin Grammy Awards.

Lucas Arruda
VISUAL ARTIST

b. 1983, São Paulo, Brazil



Arruda is known for meditative paintings of imagined locales. "Viewers automatically register my format as a landscape, although none of the images can be traced to a geographic location," he says.

In honor of *ArtDesk's* tenth anniversary in 2023, we have chosen our favorite creators,

thinkers, and voices

leading new frontiers in art, performance, and thought.

These creative discoverers are all early- to mid-career at 45 years old and younger.

Each is exciting to watch and learn from, and every one has the demonstrated bonafides to merit inclusion on the inaugural **ArtDesk 100**.

Congratulations!

Ari Aster
FILMMAKER

b. 1986, New York, New York



Aster is a director, screenwriter, and producer of contemporary art-house horror movies like *Hereditary* and *Midsommar*. The filmmaker is currently working on his third feature, *Disappointment Blvd.*

Tauba Auerbach
VISUAL ARTIST

b. 1981, San Francisco, California



This Bay Area artist works across media, including painting, glass sculpture, video, and musical-instrument design, exploring perceptions of structure and pattern. Auerbach's work has been exhibited globally, from MoMA to the Centre Pompidou.

B

Annie Baker
PLAYWRIGHT

b. 1981, Cambridge, Massachusetts



The Pulitzer Prize-winning playwright behind works like *The Flick*, *The Aliens*, and *The Antipodes*, Baker won a 2017 MacArthur Fellowship for "mining the minutiae of how we speak, act, and relate to one another."

Josh Balk
ADVOCATE

b. 1979, Wynnwood, Pennsylvania



Balk, an animal wellbeing advocate and entrepreneur from Pennsylvania, currently serves as vice president of farm animal protection for the Humane Society of the United States.

Aran Bell
DANCER

b. 1998, Bethesda, Maryland



Bell became a principal dancer with American Ballet Theatre three years ago at age twenty-one. He was one of six competitors from the Youth America Grand Prix featured in the 2011 documentary *First Position*.

Sarah Benson
DIRECTOR

b. 1978, United Kingdom



Benson is an experimental stage director in New York City. Her 2019 production of *Fairview* won a Pulitzer Prize for best play, and Benson was nominated for a Drama Desk Award for her direction.

Mark Billy
OPERA SINGER

b. 1989, Antlers, Oklahoma



Choctaw baritone Billy has been involved in the creation of Jerod Impichchaachaaha' Tate's *Shell Shaker*, the first opera written in a Native American language. He studied at the University of Oklahoma and Indiana University.

Emily Bode
DESIGNER

b. 1989, Atlanta, Georgia



Bode is a fashion designer whose menswear collection features items cut exclusively from antique textiles. In 2017, she became the first woman designer to show at New York Fashion Week: Men's.

Vicky Bond
ADVOCATE

b. 1983, Ormskirk, United Kingdom



Bond is a veterinarian and animal-welfare advocate who earlier this year became the first woman to lead The Humane League, a nonprofit dedicated to ending animal abuse in the food system.

Camille A. Brown
CHOREOGRAPHER

b. 1979, Queens, New York



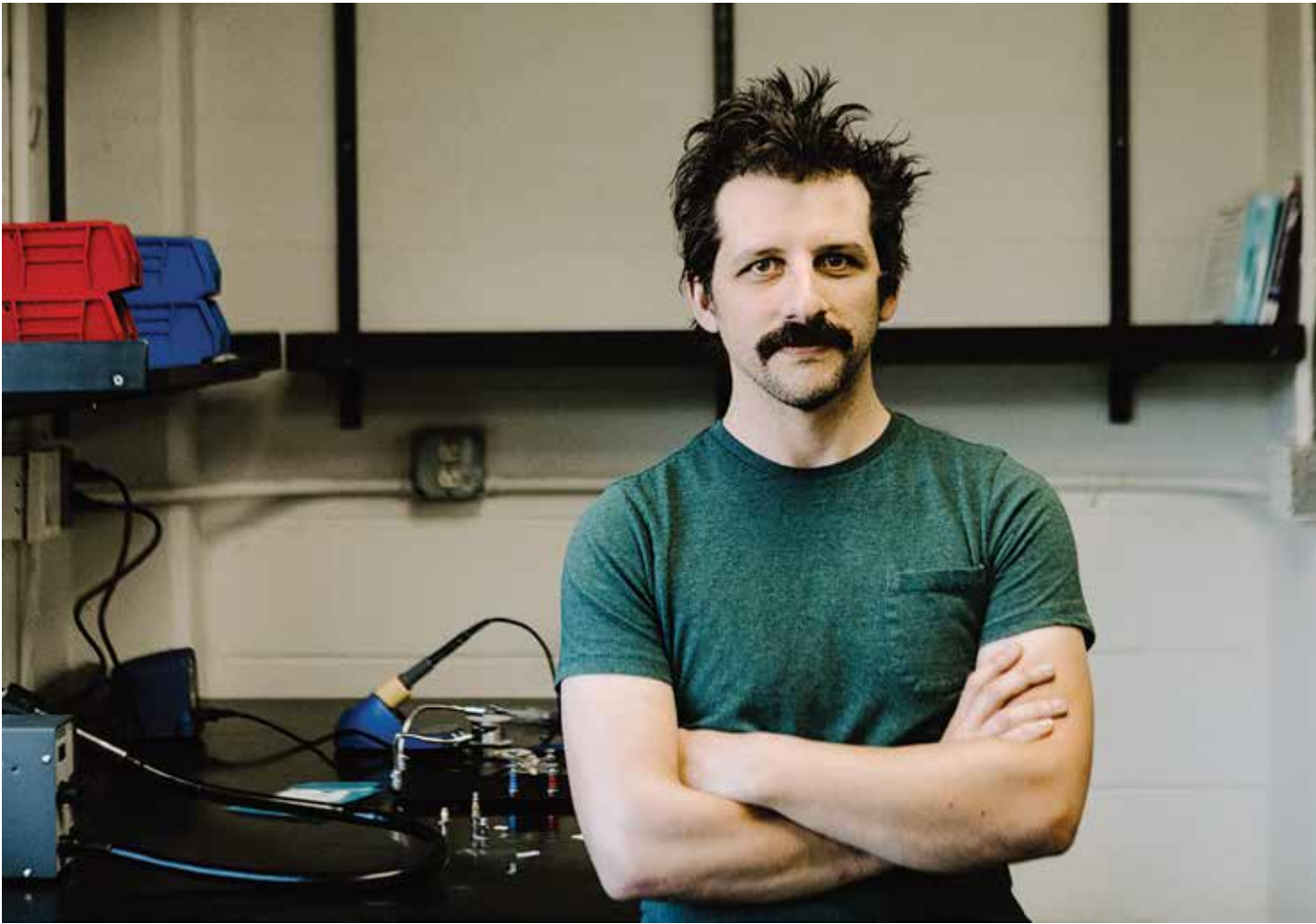
A multi-hyphenate talent, Brown made history as the first Black artist to direct a main-stage Metropolitan Opera production, and the first Black woman since 1955 to direct and choreograph a Broadway play.

THE PORTRAITIST

Painter Karyn Lyons studied journalism at the American University in Washington, DC, before shifting to fine art at the School of the Museum of Fine Arts, Boston. She instills depictions of adolescence with a spirit of storytelling.







THE COSMOLOGIST ▲
A faculty member at the University of Kansas, physicist Steven Prohira uses experimental design, theory, and engineering to detect ultra-high energy neutrinos that can travel across galaxies. This work is expanding the boundaries of knowledge about the universe.

Rena Butler
CHOREOGRAPHER
b. 1989, Chicago, Illinois
Butler has choreographed works for BalletX, Hubbard Street Dance Chicago, Charlotte Ballet, and more. She was the 2019 recipient of the Princess Grace Award, given to “support extraordinary emerging artists in theater, dance and film.”

Jordan Casteel
VISUAL ARTIST
b. 1989, Denver, Colorado
Casteel is a visual artist known for intimate and vibrant portraiture. She won a 2021 MacArthur Fellowship for “capturing everyday encounters with people and places in works that invite recognition of our shared humanity.”

Jeff Chanchaleune
CHEF
b. 1985, Oklahoma City, Oklahoma
Chanchaleune is a 2020 James Beard Award semifinalist and owner of Ma Der Lao and Gorō Ramen in Oklahoma City. *The New York Times* calls him “one in a class of Lao American chefs boldly asserting their identity through food.”

Rachel Chavkin
DIRECTOR
b. 1980, Washington, DC
Chavkin is known for musicals like *Natasha, Pierre, & The Great Comet of 1812* and *Hadestown*—the latter of which won the Tony Award for best direction of a musical in 2019.

Joshua Cohen
WRITER
b. 1980, Somers Point, New Jersey
Cohen is known for works like *Witz*, *Book of Numbers* and *Moving Kings*. He won the Pulitzer Prize for his 2022 novel, *The Netanyahus*.

Dan Colen
VISUAL ARTIST
b. 1979, Leonia, New Jersey
Colen’s work has been exhibited in institutional venues and held in collections around the world. In 2011 he founded Sky High Farm, a nonprofit farm dedicated to reducing food insecurity.

Eric Dietz
MUSICIAN
b. 1991
Dietz is a composer, lyricist, and librettist behind musicals like *Delirious Berlin*, *Luna and the Gold River Docks*, and *All the Walls*. Upcoming work includes an original score for *Dawned* by Robert Mark Dance.

Denys Drozdyuk
DANCER
b. 1985, Chernivtsi, Ukraine
Drozdyuk is a ballroom dancer who performs with duet partner Antonina Skobina. The pair were a Green Box artists in residence in 2021 and won the NYSCA/NYFA Artist Fellowship Award for choreography in 2022.

Robert Eggers
FILMMAKER
b. 1983, Lee, New Hampshire
Eggers is the writer-director of historical horror films like *The Witch* and *The Lighthouse*, and the 2022 Viking action thriller *The Northman*. The New York City-based filmmaker is currently adapting the 1922 silent film *Nosferatu*.

Alexander Ekman
CHOREOGRAPHER
b. 1984, Stockholm, Sweden
Ekman has worked with Royal Swedish Ballet, Cullberg Ballet, Compañía Nacional de Danza, Göteborg Ballet, Iceland Dance Company, nearly fifty companies in all.

Buck Ellison
VISUAL ARTIST
b. 1987, San Francisco, California
Ellison’s large-format photographs interrogate American wealth and whiteness. Based in Los Angeles, his work has shown at Balice Hertling in Paris, Carl Kostyál in Sweden, and the Sunday Painter in London.

Gabriel Hainer Evansohn
DESIGNER
b. 1982, New York, New York
Evansohn co-conceived the musical *KPOP* that transferred in 2022 to Broadway. Other productions include *Empire Travel Agency*, which

took audiences on exploratory journeys through Manhattan.

Michael Fabiano
OPERA SINGER
b. 1984, Montclair, New Jersey
Fabiano is a tenor who has performed with the San Francisco Opera, Metropolitan Opera, Paris Opera, and more. He is a co-founder of ArtSmart, a nonprofit providing tuition-free music instruction to under-served students.

Silas Farley
CHOREOGRAPHER
b. 1994, Charlotte, North Carolina
After retiring from the New York City Ballet in 2020 at the age of twenty-six, Farley shifted from performance to choreography. He was named dean of Colburn School’s Trudl Zipper Dance Institute in Los Angeles in 2021.

Christaan Felber
VISUAL ARTIST
b. 1985, Thousand Oaks, California
Felber got his break photographing the Vaccines on tour. He is based in Brooklyn and his dynamic portraiture has appeared in *The New York Times* and *Rolling Stone*. Other high-profile clients have included The North Face and Nike.

Nathan Fielder
FILMMAKER
b. 1983, Vancouver, Canada
Canadian comedian Fielder has carved out a distinctly uncomfortable brand of humor with the Comedy Central series *Nathan for You* (2013–17) and the ongoing HBO docu-comedy series *The Rehearsal* (2022). His philanthropy has confronted Holocaust denial.

Louis Fratino
VISUAL ARTIST,
b. 1993, Annapolis, Maryland
Paintings by the Brooklyn-based Fratino vividly reference memory and art history. He is a BFA alumnus of the Maryland Institute College of Art, and his first institutional solo show was in 2021 at the Des Moines Art Center.

Jovani Furlan
DANCER
b. 1994, Joinville, Brazil
Promoted to New York City Ballet principal in 2022, Furlan imbues his performances with a love of dance that began at age ten in Brazil’s Bolshoi Theater School. In 2022, he launched one of the first male-focused dancewear brands.

Robert Glasper
MUSICIAN
b. 1978, Houston, Texas
A jazz pianist, Glasper instills a hip-hop flair in his melodic music. His Grammy-winning *Black Radio* album series released between 2012 and 2022 has redefined the genre by celebrating the breadth of Black music.

Sam Gold
DIRECTOR
b. 1978, New York, New York
Winner of the 2015 Tony Award for best direction of a musical for *Fun Home*, Gold brings a stripped-down approach to both musicals and plays. This includes the 2022 *Macbeth* on Broadway starring Daniel Craig and Ruth Negga.



Bianca Graulau

JOURNALIST

b. 1990, Hatillo, Puerto Rico



Graulau began her reporting career as an independent journalist and storyteller. Through TikTok and YouTube she documents issues facing Puerto Ricans, like her recent project with musical artist Bad Bunny for *El Apagón*.

Thomas Guggeis

CONDUCTOR

b. 1993, Dachau, Germany



Guggeis was only twenty-eight in 2021 when it was announced he would be the Frankfurt Opera’s next general music director. The German conductor had his breakout in 2018 when he stepped in to conduct *Salome* in Berlin.

H

Lauren Halsey

VISUAL ARTIST

b. 1987, Los Angeles, California



Halsey creates vibrant found-object-inspired art that honors her hometown. Her critically acclaimed 2022 solo show at David Kordansky Gallery will be followed by a 2023 installation at the Metropolitan Museum of Art.

Alexander Haquia

DANCER

b. 2000, Whippany, New Jersey



Haquia graduated in 2022 from the Ailey/Fordham BFA Program into an inaugural season with Ballet Hispánico. The New Jersey native began dancing at age fifteen and has worked with choreographers including Francesca Harper and Twyla Tharp.

Sterlin Harjo

FILMMAKER

b. 1979, Holdenville, Oklahoma



Seminole Nation member Harjo’s *Reservation Dogs* series debuted in 2021 to acclaim for Native representation and storytelling. He studied film at the University of Oklahoma, releasing his first feature, *Four Sheets to the Wind*, in 2007.

Matthew Angelo Harrison

VISUAL ARTIST

b. 1989, Detroit, Michigan



Detroit-based Harrison draws on his experience in the automobile industry for work reflecting on labor, Black history, and technology. Recent exhibitions at Kunsthalle Basel and MIT List Center feature 3D printing and objects captured in resin.

Cj Hendry

VISUAL ARTIST

b. 1988, Durban, South Africa



Hendry created an audience for her hyperrealistic drawings of ordinary objects on Instagram that has burgeoned into a major demand by collectors. Alongside numerous solo shows, in 2017 she partnered with fashion house Christian Louboutin.

Matthijs Herzberg

DESIGNER

b. 1994, Friesland, The Netherlands



Herzberg is a New Orleans-based designer, typographer, and founder of Herzberg Design Co, “a one-man operation [focusing] on unconventional and exuberant work, but always with a sharp eye for detail, quality, and purpose.”

Sky Hopinka

VISUAL ARTIST

b. 1984, Ferndale, Washington



Hopinka’s multifaceted work centers Indigenous perspectives in film and video, particularly related to language and the land. In addition to creating art, he is a teacher of the Chinuk Wawa language. In 2022 he received a MacArthur Foundation genius grant.

J

Branden Jacobs-Jenkins

PLAYWRIGHT

b. 1984, Washington, DC



Named a 2016 MacArthur fellow for his work that grapples with race, class, and identity, Jacobs-Jenkins recently joined Yale’s faculty. His plays *Gloria* and *Everybody* were Pulitzer finalists while *Appropriate* and *An Octoroon* were honored with Obie Awards.

Mikko Järvenpää

ADVOCATE

b. 1977, Finland



Järvenpää founded the non-profit journalism organization Sentient Media to cover issues related to how people use animals. His diverse work in the technology industry has included serving as CEO of Infogram and product manager and VP at Prezi.

Jamian Juliano-Villani

VISUAL ARTIST

b. 1987, Tewksbury, New Jersey



Juliano-Villani references print media and art history in vivid works with recent exhibitions including the 2022 Venice Biennale. The raucous O’Flaherty’s gallery she co-opened in 2021 has become an art scene unto itself.

K

Raja Feather Kelly

CHOREOGRAPHER

b. 1988, Fort Hood, Texas



Kelly’s choreography for the 2022 Tony-winning *A Strange Loop* on Broadway manifests the interior thoughts of the protagonist, the latest in his boundary-defying work for experimental theater. He is the artistic director of New Brooklyn Theatre.

Colin King

DESIGNER

b. 1988, Columbus, Ohio



King is a designer and interior stylist who creates self-described “compositions, images, and objects that explore scale, balance, and restraint.” He is a regular contributing stylist to *Architectural Digest*, *T Magazine*, *Elle Decor*, and more.

L

Deana Lawson

VISUAL ARTIST

b. 1979, Rochester, NY



Lawson has exhibited her intimate portraits of Black people in highly posed scenes at the Solomon R. Guggenheim Museum, Museum of Modern Art, and Whitney Museum. She won the Huge Boss Prize in 2020.

THE DIRECTOR

A 2022 Tony nominee for her choreography and direction of the work *for colored girls who have considered suicide/when the rainbow is enuf*, Camille A. Brown draws on the history of Black community dancing for acclaimed dance, opera, and theater.

Lex Liang

DESIGNER

b. 1982, Orange, California



From innovative theatrical shows to major live events, Liang’s scenic and costume designs can be seen across the world. He founded LDC Design in 2010.

Karyn Lyons

VISUAL ARTIST

b. 1981, New York, New York



Lyons ruminates on teenage life with references to nineteenth-century portraiture and film. Her previous work in the fashion industry informs the sitters’ detailed dress, as seen in her recent solo show at Turn Gallery.

M

Angie Mar

CHEF

b. 1982, Seattle, Washington



Mar’s Les Trois Chevaux opened in New York City in 2021, following up on her game-and-meat focus at the Beatrice Inn with cuisine-mixing influences from France and her Chinese heritage. Michelin recently added Les Trois Chevaux to its New York guide.

Rafael Mason

PHILANTHROPIST

b. 1979, Memphis, Tennessee



After over a decade of leadership at American Express, Mason became the operating partner at Bain Capital in 2022. The private investment firm has been a pioneer in its consulting-based approach to private-equity investing.

Skye Mattox

DANCER

b. 1992, Danville, New Hampshire



Mattox’s dynamic dancing has captivated in Broadway roles in the Tony-nominated *Carousel*, *West Side Story*, and *On the Town*. She is a choreographer and a teacher, leading programs on jazz and theater techniques.

Tiona Nekkia McClodden

VISUAL ARTIST

b. 1981, Blytheville, Arkansas



McClodden is a visual artist and filmmaker who uses a range of media and meticulous research to examine issues of the African diaspora. She is based in Philadelphia, and her recent exhibitions include an award-winning installation at the 2019 Whitney Biennial.

Charlotte McConaghy

WRITER

b. 1988, Darwin, Australia



McConaghy has published more than twenty-three books. *Migrations* (2020) has been published in more than twenty languages and will be adapted into a movie. Her latest novel, *Once There Were Wolves*, is a mystery about the reintroduction of wolves to the Scottish Highlands.

Danielle McKinney

VISUAL ARTIST

b. 1981, Montgomery, Alabama



McKinney is featured in the exhibition *When We See Us: A Century of Black Figuration in Painting* at the Zeitz Museum of Contemporary Art in Cape Town, South Africa. She studied art at the Atlanta College of Art and the Parsons School of Design.





THE NATURALIST ▲
James Perkins is inspired by working and living on Fire Island, New York, to shape his art through the elements of nature. His totem-like silk sculptures are made through exposure to sun, wind, and the saltwater spray of the ocean.

Rhett McLaughlin
FILMMAKER
b. 1977, Macon, Georgia
Known for his YouTube appearances, McLaughlin has produced comedy shows like *Good Mythical Morning* with his internet partner Link Neal. This year, he made his musical debut with a folk album under music moniker James and the Shame.

Otessa Moshfegh
WRITER
b. 1981, Boston, Massachusetts
Winner of the Hemingway Foundation/PEN Award for her debut novel, *Eileen*, in 2015, Moshfegh's second book, *My Year of Rest and Relaxation* (2018), was also wildly popular. Actress Margo Robbie bought the rights for its film adaptation.

Nico Muhly
MUSICIAN
b. 1981, Randolph, Vermont
A Juilliard-trained contemporary music composer and arranger, Muhly has worked and recorded with musicians ranging from Philip Glass to Sufjan Stevens. He has had two operas commissioned by the Metropolitan Opera.

Rebecca Nagle
JOURNALIST
b. 1991, Joplin, Missouri
Nagle is a writer and Cherokee Nation citizen whose *This Land* podcast on Native land rights won the 2020 American Mosaic Journalism Prize. She is a co-founder of FORCE, an artist-led organization combating rape culture.

Natalia Osipova
DANCER
b. 1986, Moscow, Russia
Osipova joined the Bolshoi Ballet at age eighteen and is a principal ballerina with the Royal Ballet in London. The New York premiere of her program, *Force of Nature*, will open in January 2023.

Hilary Pecis
VISUAL ARTIST
b. 1979, Redding, California
Pecis studied at the California College of Arts in Oakland and is known for her paintings of detailed yet calming interiors. She opens a show of new work at David Kordansky Gallery in Los Angeles in March 2023.

Justin Peck
DANCER
b. 1987, Washington, DC
Peck is a Tony-winning choreographer, director, filmmaker, and dancer. He was appointed the acting resident choreographer of the New York City Ballet and has choreographed major motion pictures, including *West Side Story* (2021).

Tiler Peck
DANCER
b. 1989, Bakersfield, California
Peck entered the esteemed School of American Ballet at age twelve and is now a principal dancer with the New York City Ballet. She has also danced in the film *Donnie Darko* and television series *Tiny Pretty Things*.

David Peña-Guzmán
PHILOSOPHER
b. 1986, Guadalajara, Mexico
Peña-Guzmán specializes in critical animal studies, the history and philosophy of science, and contemporary European philosophy. He is the author of *When Animals Dream: The*

Hidden World of Animal Consciousness (2022) and cohosts the *Overthink* podcast.

James Perkins
VISUAL ARTIST
b. 1978, Hot Springs, Arkansas
An artist whose work spans sculpture, painting, photography, film, and land art installations, Perkins exhibited at Metro Pictures in New York City in 2018. He received a BA from Yale University and a master's degree from the School of Visual Arts.

Renata Petersen
VISUAL ARTIST
b. 1993, Guadalajara, Mexico
Petersen uses blown glass and ceramics to address themes in religion, urban myths, sexuality, and gender roles. Dark humor in her works creates a perfect balance of high and low culture.

Maria Popova
WRITER
b. 1984, Sofia, Bulgaria
In 2006, Popova began her influential blog *Brain Pickings* (now *The Marginalian*), and she has since written for publications like *The Atlantic* and *The Huffington Post*. Her 2019 book, *Figuring*, won a *Los Angeles Times* Book Prize.

Steven Prohira
PHYSICIST
b. 1987, Denver, Colorado
Prohira was named a 2022 MacArthur fellow for his work advancing the studies of cosmic rays and ultra-high energy subatomic particles. He recently developed the Radar Echo Telescope, forging brand-new radar technology methods.

Megha Rajagopalan
JOURNALIST
b. 1992, Montgomery County, Maryland
Rajagopalan won the 2021 Pulitzer Prize for international reporting with her stories identifying the mass detention of Muslim Uighurs by the

Chinese government. She's reported from twenty-three different countries in Asia and the Middle East, and currently works for BuzzFeed News.

Byron Sanders
ADVOCATE
b. 1983, Dallas, Texas
An award-winning education-equity advocate whose background spans finance, education, philanthropy, and entrepreneurialism, Sanders is president and CEO of Big Thought, a nonprofit organization dedicated to closing the opportunity gap.

Antwaun Sargent
CURATOR
b. 1989, Chicago, Illinois
Sargent was appointed as a Gagosian director and curator in early 2022. His writings appear in *The New York Times*, *The New Yorker*, *Vice*, and elsewhere. Sargent is the author of *The New Black Vanguard: Photography Between Art and Fashion*.

Siddhartha V. Shah
CURATOR
b. 1978, Chicago, Illinois
Shah is the director of the Mead Art Museum at Amherst College. He has degrees from Johns Hopkins University and Columbia University and specializes in Hindu and Buddhist art from the Kathmandu Valley.

Nadine Sierra
OPERA SINGER
b. 1988, Fort Lauderdale, Florida
The youngest person to win the Marilyn Horne Foundation vocal competition, Sierra has since gained international renown for her interpretation of Gilda in Verdi's *Rigoletto* and Lucia in Donizetti's *Lucia di Lammermoor*.

Antonina Skobina

DANCER

b. 1990, Mariupol, Ukraine



Skobina is a two-time US ballroom dance champion alongside her permanent dance partner, Denys Drozdyuk. In 2022, they became the first ballroom duet dancers to win the NYSCA/NYFA Artist Fellowship Award in choreography.

Kate Soper

MUSICIAN

b. 1981, Ann Arbor, Michigan



A composer and vocalist, Soper was a finalist for the 2017 Pulitzer Prize in music for her chamber opera, *Ipsa Dixit*. She has received awards from the Guggenheim Foundation and the American Academy of Arts and Letters.

Steph Speirs

ENTREPRENEUR

b. 1985, Honolulu, Hawaii



Speirs is the co-founder and CEO of Solstice, a company aiming to provide American households with solar-powered energy. She has global community-building experience and studied at Yale and Princeton.

Josh Sperling

VISUAL ARTIST

b. 1984, Oneonta, New York



Sperling revisits the language of minimalism through repeating forms and shaped canvases. He was featured in the 2021 Nassima Landau Art Foundation exhibition *The Show Will Go On* in Tel Aviv.

Ryan Steele

ACTOR

b. 1990, Walled Lake, Michigan



Steele has appeared extensively on Broadway, film, and television, most memorably as Specs in the 2012 musical *Newsies* and as the aspiring ballet dancer Chip Daniel in the 2013 movie *Five Dances*.

Lily Stockman

VISUAL ARTIST

b. 1982, Providence, Rhode Island



Stockman is an abstract painter selected to participate in the exhibition *13 Women* at the Orange County Museum of Art. Her next solo show will be in March 2023 at Massimo de Carlo in London.

Tavares Strachan

VISUAL ARTIST

b. 1979, Nassau, the Bahamas



Strachan, a conceptual artist, won a Tiffany Foundation grant in 2007 and a MacArthur Foundation grant in 2022. He is represented by the Marian Goodman Gallery.

Ali Stroker

ACTOR

b. 1987, Ridgewood, New Jersey



The first wheelchair-using actor on Broadway and the first to be nominated for and win a Tony Award, Stroker took home the prize for best featured actress in a musical in 2019 for her role as Ado Annie in Rodgers and Hammerstein's *Oklahoma!*

Honor Titus

VISUAL ARTIST

b. 1989, Brooklyn, New York



A Los Angeles-based painter and draftsman, Titus began his career as an assistant to artist Raymond Pettibon. The former punk-band frontman quickly became known internationally for his flat, colorful, figurative works.

Faye Toogood

DESIGNER

b. 1977, Rutland, England



Toogood is one of the most prominent designers today. Thirteen public works from her Assemblage furniture series were commissioned by the Qatar Museum in 2022 for the Qatar National Theatre.

Melissa Toogood

DANCER

b. Sydney, Australia



Toogood is a dancer and rehearsal director for the esteemed Pam Tanowitz Dance Company. She won a 2015 Bessie Award for dance and was named a Merce Cunningham fellow in 2013 and 2015.

Lorenzo Viotti

CONDUCTOR

b. 1990, Lausanne, Switzerland



The music director of the Gulbenkian Orchestra in Lisbon, Portugal, Viotti has won several major conducting competitions and received the “Newcomer of the Year” award at the International Opera Awards in London in 2017.

Adrienne Warren

ACTOR

b. 1987, Hampton Roads, Virginia



Warren made her Broadway debut in the 2012 musical *Bring It On*. In 2020, she won a Tony Award for her portrayal of Tina Turner in the West End production of *Tina*.

Kamasi Washington

MUSICIAN

b. 1981, Los Angeles, California



A Grammy-nominated saxophonist, bandleader, and composer known for genre-scrambling works of jazz fusion like *The Epic* and *Heaven and Earth*, Washington has performed with diverse collaborators, from Herbie Hancock to Run the Jewels.

Ti West

FILMMAKER

b. 1980, Wilmington, Delaware



West made his name with horror films such as *The House of the Devil* (2009) and *The Sacrament* (2013). This year, he released the A24-produced psychological slasher film *X* and its prequel, *Pearl*.

Cosmo Whyte

VISUAL ARTIST

b. 1982, St. Andrew, Jamaica



Whyte’s practice spans drawing, performance, and sculpture. His work most recently has been exhibited at the Museum of Contemporary Art of Georgia, the Somerset House in London, and the Jamaica Biennial.

Kandis Williams

VISUAL ARTIST

b. 1985, Baltimore, Maryland



Williams’ transdisciplinary art practice encompasses collage, sculpture, film, and performance. She is a co-founder of Cassandra Press, an artist-run platform for publishing, education, and activism.

Jordan Wolfson

VISUAL ARTIST

b. 1980, New York, New York



Wolfson’s oeuvre, called “unsettling,” spans video, film, installations, and virtual reality. Most recently his work appeared at the Brant Foundation in New York, Kunsthau Bregenz in Austria, and Castello di Rivoli Museum of Contemporary Art in Italy.

David Yeager

PSYCHOLOGIST

b. 1981



A researcher and associate professor of developmental psychology at the University of Texas at Austin, Yeager concentrates on how better understanding adolescence can contribute to more positive educational, developmental, and social futures for youth.

Oscar Yi Hou

VISUAL ARTIST

b. 1988, Liverpool, England



Yi Hou became one of the youngest artists to exhibit solo at a major New York institution this year with *East of sun, west of moon* at the Brooklyn Museum of Art. The exhibition explores Asian identity through figurative painting.

Flora Yukhnovich

VISUAL ARTIST

b. 1990, Norwich, England



Yukhnovich brings the rococo style of eighteenth-century artists like Tiepolo, Boucher, and Watteau into the twenty-first century through vibrant, large-scale paintings that marry figurative and abstract techniques.

Irina Zavatski

DESIGNER

b. 1977, Tajikistan



Zavatski’s love for automotive design was sparked on a trip to the Cleveland Institute of Art, where clay car models caught her eye. She’s now vice president of Chrysler design and has also designed for Saturn and Jeep. ➤

THE CONDUCTOR ▼

In the 2022–23 season, conductor Thomas Guggeis will debut with the Metropolitan Opera and the Santa Fe Opera. From Mozart’s *Requiem* to Bach’s *St. Matthew Passion*, he is a dynamic force in leading opera performances and symphonic concerts.





Comrade Tree, I Report to You (2020)



WILLIAM KENTRIDGE

In Praise of Shadows



Colleoni (2021)

SEGREGATION, violence, oppression, and inequality: these are the injustices of twentieth-century South Africa, privileging white Afrikaners of Dutch descent and British South Africans over a disenfranchised Black majority population. Apartheid was introduced as a government policy in 1948, separating people according to the color of their skin, and not allowing those of African descent to own or rent land but, instead, forcing their mass relocation to distinct areas called homelands.

In 1994, apartheid officially ended, due to the efforts of Nelson Mandela and President F.W. de Klerk. It was against this turbulent background that William Kentridge (b. 1955) grew up and went on to develop his powerful and haunting artistic practice. Johannesburg, where the artist lives and works, continues to suffer from urban blight. Glaring evidence of poverty, crime, civic incompetence, power cuts, and lingering racism creates a palpable atmosphere of tension, which is manifest in the security-gated, electric-fenced, canine-guarded houses of the rich and still mainly white boroughs.

The Royal Academy in London and the Broad in Los Angeles have each dedicated major wall space to important, consecutive exhibitions about Kentridge, pulling out all the stops to showcase and honor a career spanning forty years, a mammoth task considering the range and complexity of media involved. Although Kentridge is well known for drawing and draftsmanship, his films, tapestries, and sets for opera and theater are equally compelling. The Royal Academy exhibition pulled together an even larger array of his prolific output, melding it into a vast, immersive retrospective. Stop-animation films, installations resembling eighteenth-century mechanical theater, and sculpture, as well as documentary material showing preliminary working methods and celebrating Kentridge's collaborators: dancers, composers, puppeteers, weavers, printmakers, metalsmiths, and stage designers.

Partly autobiographical, the work is reflective of the artist's preoccupation with history, most notably of European colonization and the postcolonial influence across the whole of the African continent. Modern eyes are confronted by the barbarity and injustices of a political system that was based on domination and subjugation. Simultaneously shocking and compelling, it is made more so by Kentridge's treatment of his themes. Using uneasy social and political material as a backdrop to dance, puppetry, and music—usually associated with entertainment—the artist emphasizes the banality, cruelty, and absurdity of the nation's leaders, but does so with a touch of comedy and irony.

The onslaught of hard-hitting material can seem overwhelming but the ambition and scale really show what an extraordinary multiplicity of genres benefit from the artist's vision. Seeing multi-screened films projected close to enormous tapestries of maps with colonial references and drawings of caged animals is powerful and moving. All together, they reinforce the idea of what South Africa has been through and what still needs to change, arguably more effectively than any amount of political debate could ever do. ➤

William Kentridge: *In Praise of Shadows* is on view through April 9, 2023, at the Broad in Los Angeles. ➤ thebroad.org

BY MARY ANN PRIOR

ArtSociety

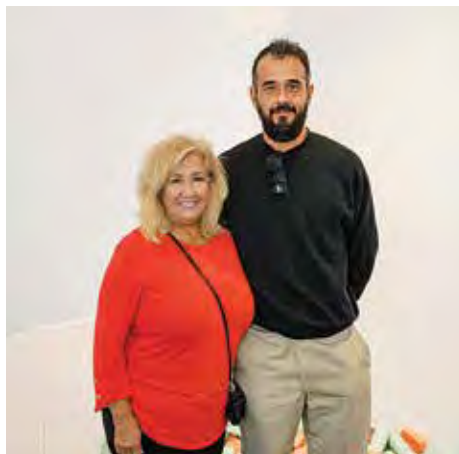
“Everything impinges on everything else... Everything is potentially everywhere.” — JOHN STEINBECK

Oklahoma City

Oklahoma City, Oklahoma | Oklahoma Contemporary welcomed visitors to its latest exhibition, *La casa que nos inventamos: Contemporary Art from Guadalajara*, with two days of art-forward performances and festivities, September 23–24, 2022. The weekend included a chirolgy palm-reading table with artist **Isa Carrillo**, a meditative performance of Cruz Roja by **Claudia Cisneros**, a participatory picnic-themed work by **peach**, and talks with the show’s artists and curator. The exhibition in Oklahoma Contemporary’s first-floor Eleanor Kirkpatrick Main Gallery—guest-curated by **Viviana Kuri**, director and chief curator of the Museo de Arte de Zapopan—explores the creative output of the Jalisco capital through nearly fifty conceptual works spanning painting, sculpture, installation, and performance, all created within the last decade. Through January 9, 2023. ▶ oklahomacontemporary.com



► **WELCOME WAGON** Clockwise from top: **Oklahoma Contemporary Arts Center**’s terrace and easy September weather provided the perfect backdrop for opening night; **Mariachi Orgullo de América** performed throughout Open House weekend; **Eduardo Sarabia**’s *Untitled (Guamuchil)* and *Untitled (Farmer John)* (2019) in the gallery. Attendees included incoming Kirkpatrick Foundation board president **Max Weizenhoffer**; **Jorge Mendez Blake** and **Armando Beltrán**; **Connie** and **Timo Fahler**; and **Carlos Alvarado**, **Roger Herrera**, **Courtney** and **Amber Blevins**.





◀ ROOM WITH A VIEW

From top: *La casa* artist **Hiram Constantino** looks on at paintings by **Jose Dávila**; **Catherine Carver Dunn**, left, and **Carmen Huizar**; **Kim Bruno and Lori Burson**; **Rand and Jeanette Elliott** and **Jeremiah Matthew Davis**; **Julie and Mark Beffort**; *La casa* guest curator, **Viviana Kuri**; **Callie Palmer** and **Sam Wargin Grimaldo**; **Jason and Ree Willaford**; **Rand and Jeannette Elliott**, **Larry Keigwin**, **Louisa McCune**, **Miles Tolbert**, **Molly Tolbert**, **Sally Nichols Starling**, **Jennifer Klos**, **Francisco Borrego Jr.**, **Julie Beffort**, **Kay Kuykendall**, **Mark Beffort**, **Ree Willaford**, **Jeremiah Matthew Davis**, **Christian Keesee**, **Jeff Starling**, **Viviana Kuri**, **Armando Beltrán**, **Patty Newman**, **Jason Willaford**, **Glenna** and **Richard Tanenbaum**, **Catherine Carver Dunn**, **Max Weitzenhoffer**, **Leslie Hellman**, **Eli Hellman**, **Annie Holt**, and **Tyler Kirkpatrick**



Art Basel, Paris

Paris, France | Art Basel made its Parisian debut in October 2022. The city’s rich art history colored this star-studded blowout with big sales of works from **George Condo**, **Rashid Johnson**, and **Avery Singer** by well-known art collectors like **Maja Hoffmann**, **Alain Servais**, **Xavier Niel**. This year’s event, the first in a seven-year contract with the French capital, was designed to draw from the energy of the country’s strong cultural industries like fashion,

design, film, and music. The first day of sales included \$4.5 million for **Joan Mitchell’s** *Border* (1989), \$3 million for **Robert Ryman’s** *Untitled* (1963), and \$1.35 million for **Luc Tuymans’** *Boubouche* (2007). “We aim to build on Paris’s unparalleled standing as a global metropolis to help create a vibrant week that even further amplifies the city’s international resonance as a cultural capital,” says Art Basel global director **Marc Spiegler**. ▶ artbasel.com



Montana

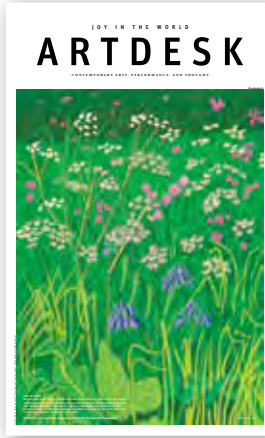
In August, Green Box held its first ever Adventure Outside The Box. A dozen arts lovers and intrepid travelers ventured on a four-night tour through Montana. Following a welcome dinner in Billings, the group was treated to a full-day private tour of Tippet Rise Art Center. The next day included a visit to the Yellowstone Art Museum and then it was off to Big Sky, where the group enjoyed a full day touring Yellowstone National Park with an experienced guide before a farewell dinner at Big Sky Resort. Green Box patrons included **Ron** and **Una Brasch**, **Harley** and **Joan Ferguson**, **Meredyth Marshall**, **Gina Perenchio**, **Howard** and **Jane Price**, and **Larry Keigwin**. ▶ greenboxarts.org



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Et Cetera

Art Week Miami

Curator Julie Maguire gives us a run down of her Miami must-dos while at Miami Art Week

Where to Eat

“During Art Basel Miami Beach, avoid an hour driving two miles to the downtown by staying in South Beach for dinner.”

Spiga Ristorante Italiano | 1228 Collins Avenue

When your feet are killing you from walking between the beach and convention center, this is the perfect getaway to linger over a bottle of wine. The handmade pasta and fresh ingredients explain why this gem has been around since 1995.

Naked Taco | 1111 Collins Avenue

Margaritas and the best patio for people watching in all of South Beach.



Where to Stay

“Whether you’re trying to be seen or retreating from the art scene—here’s a list of some of my favorite Miami hotels.”

Loews Miami Beach Hotel | 1601 Collins Avenue

Tried and true—and pet friendly!

The Betsy | 1440 Ocean Drive

Comfy and cozy—I especially love their curated art program.

Gale South Beach Hotel | 1690 Collins Avenue

This historic hotel is an Art Deco favorite. Be sure to order an Auntie’s Spritz at the Regent Cocktail Club.

Young at Art

Jakayla Davie, 18, is a senior at Harding Fine Arts Academy in Oklahoma City. Davie enjoys creating art, saying, “The possibilities of art as a whole are just endless, as long as you have a new idea that you want to try! By expanding in the arts, I grow beyond my creativity and challenge myself to new horizons.”



ADDITIONAL CAPTIONS AND CREDITS FOR THE ARTDESK 100
Kyle Abraham - Carrie Schneider | Njideka Akunyili Crosby - Shaughn and John | Ian Alteveer - Patrick McMullan | Will Arbery - Zack Dezon | Arca - Verónica Estrada | Lucas Arruda - Gui Gomes | Ari Aster - Theo Wargo/Getty Images | Tauba Auerbach - Sean Zanni/Patrick McMullan | Annie Baker - Mireya Acierio/Getty Images | Aran Bell - Dimitrios Kambouris/Getty Images | Sarah Benson - Pavel Antonov | Emily Bode - Taylor Hill/Getty Images | Camille A. Brown - Josefina Santos | Jordan Casteel - Taylor Hill/WireImage | Rachel Chavkin - Zack DeZon/Contour by Getty Images | Dan Colen - Andrew Zuckerman (2020) | Robert Eggers - P. Lehman/Future Publishing via Getty Images | Buck Ellison - Michael Tyrone Delaney | Michael Fabiano - Jiyang Chen | Silas Farley - Steven Viseneau | Nathan Fielder - Frazer Harrison/Getty Images | Louis Fratino - Matin Zad | Jovani Furlan - Sean Zanni/Patrick McMullan via Getty Images | Sam Gold - Dia Dipasupil/WireImage | Robert Glasper - Gus Stewart/Redferns | Thomas Gugges | Simon Pauly | Lauren Halsey - Stefanie Keenan/Getty Images | Sterlin Harjo - Araya Doheny/Getty Images | CJ Hendry - Dave Bennett of Getty Images | Sky Hopinka - Morgan Lieberman/Getty Images | Branden Jacobs-Jenkins - John D. and Catherine T. MacArthur Foundation | Jamian Juliano-Villani - Scott Indrisek | Colin King - Ilya S. Savenok/Getty Images | Deana Lawson - Bennett Raglin/Getty Images | Karyn Lyons - Elisabet Davidsdottir | Angie Mar - Johnny Nunez/FilmMagic | Rafael Mason - Bryan Bedder/Getty Images | Tonia Nekkie McClodden - Noelle Théard | Danielle McKinney - Pierre Le Hors | Rhett McLaughlin - Emma McIntyre/Getty Images | Otessa Moshfegh - Andrew Casey | Nico Muhly - Heidi Solander | Natalia Osipova - Jeff | Mitchell/Getty Images | Justin Peck - Bruce Glikas/WireImage | Tiler Peck - Erin Baiano | James Perkins - Courtesy of the artist | Marian Popova - Roberto Ricciuti/Getty Images | Steven Prohira - John D. and Catherine T. MacArthur Foundation | Antwaun Sargent - JP Yim/Getty Images | Siddhartha V. Shah - Shane Corcoran | Kate Soper - Liz Linder | Lily Stockman - Laure Joliet | Tavares Strachan - Paul Bruinooge/Patrick McMullan | Ali Stroker - Gary Gershoff/Getty Images | Lorenzo Viotti - Jacopo Raule/Getty Images | Adrienne Warren - Jerri Clark/Getty Images | Kamasi Washington - Arturo Holmes/Getty Images | Ti West - Amy Sussman/WireImage | Kandise Williams - Lelanie Foster | Jordan Wolfson - Krista Kennel/Patrick McMullan via Getty Images | Oscar yi Hou - Hannah Wyatt | Flora Yukhnovich - Eva Herzog

Contributors



Chairman and founder of Oklahoma Contemporary Arts Center and Green Box Arts, **CHRISTIAN KEESEE** is one of the most prolific private art collectors in the United States, with specialties in photography, contemporary, and Russian and Canadian works. Keese sits on many cultural and philanthropic boards (and is the publisher of *ArtDesk*). His first essay for the magazine, “Power Through Art,” hints at his lifetime of studying and engaging in the arts. He can most often be found in a museum.



JULIE MAGUIRE is the director of the Brett Weston Archive and a curator with more than twenty-five years of experience in the art world. She began her career at Citibank’s Art Advisory Service in New York. While there she earned her master’s degree in art history from Hunter College and later continued her career as the United States curator for UBS Bank. “Art, whether beautiful, challenging, controversial, or all of the above, brings me peace.”



RYAN NYE was named Artistic Director of Oklahoma City Ballet in October 2022. Originally from Maine, Nye began his training with Andrei Bossov at the age of sixteen. After graduating from the Royal Winnipeg Ballet School, he danced professionally for Eugene Ballet, Ballet Idaho, Kansas City Ballet, including many guest roles throughout North America before retiring from the stage in 2016.



A R T D E S K

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This issue is dedicated to Kirkpatrick Oil and Gas Company, which celebrated its 100th anniversary in 2022. The wealth created from the energy business has funded four philanthropies—Oklahoma City Community Foundation, Kirkpatrick Foundation, Kirkpatrick Family Fund, and Christian K. Keese Charitable Trust—whose missions will improve and enrich American lives for generations to come.

ADDITIONAL CAPTIONS AND CREDITS FOR THIS ISSUE

Inside Covers: Walter De Maria, *The Statement Series: Red Painting / NO WAR NO* (2011) and *The Statement Series: Blue Painting / YES PEACE YES* (2011) courtesy of The Menil Collection, Houston.



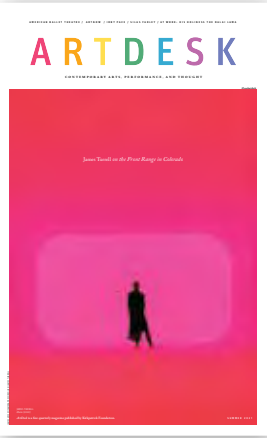
ABOUT THE PUBLISHER

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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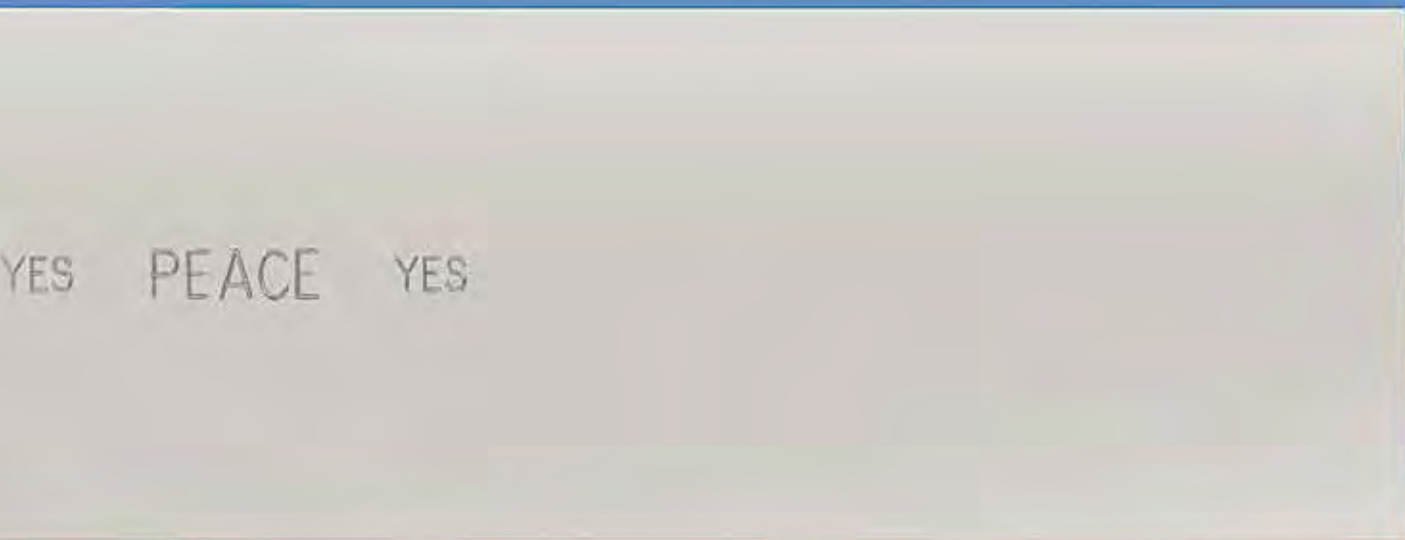


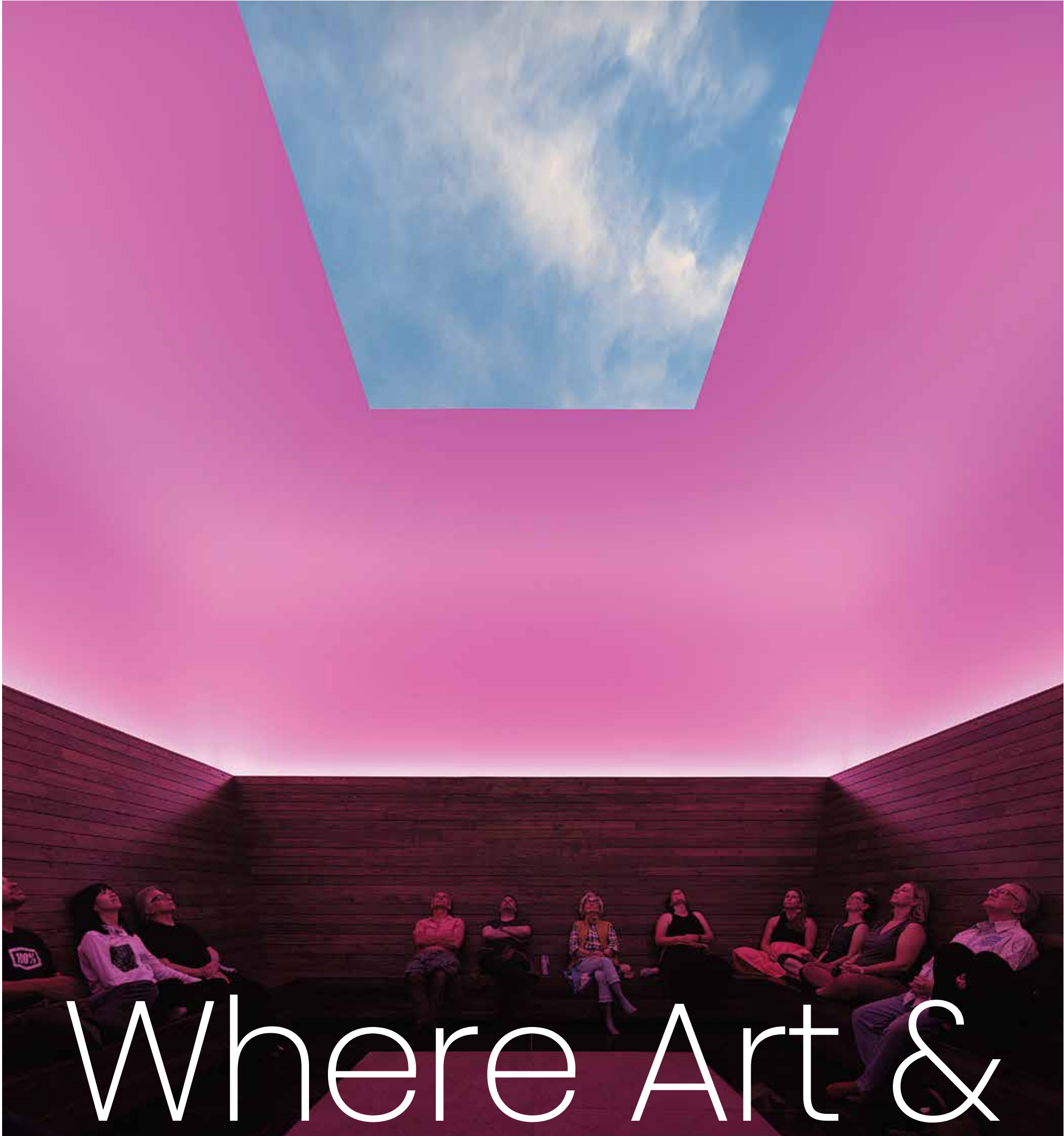


THE SHOWRUNNER

“This is my walnut desk custom made by Jacob Fowler. I run the *Reservation Dogs* writers’ room from this desk. I like having my desk chaotic but orderly. There’s an image on my desktop of Jim Thorpe on a baseball team that my cousin/uncle owned called Harjo’s Indians. I am currently in development on an adaptation of the biography of Jim Thorpe called *Path Lit by Lightning*.” —STERLIN HARJO, Tulsa, Oklahoma

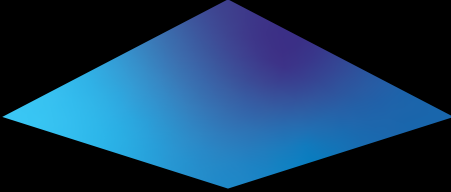
STERLIN HARJO has directed three feature films, two documentaries, and is currently in production on season three of *Reservation Dogs*, an FX series set in his home state of Oklahoma. It is the first and only TV series where every writer, director, and series regular is Native.





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