

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | SPRING 2023







BARBARA MORGAN/GETTY IMAGES

American dancer and choreographer Martha Graham performs *Letter to the World* in 1940.

JUST DANCE.

Larry Keigwin

MANY OF US have seen the 1984 movie *Footloose*. A brash, edgy rebel (played by Kevin Bacon) moves to a small town and learns, to his dismay, that a prim minister (John Lithgow)—father of a brash, edgy daughter—rails from the pulpit against the evils of dancing, which is accordingly outlawed, and so on.

What you may not know is that the real-life basis of the movie is something that happened a few years before (1980) in my adopted home state of Oklahoma—in Elmore City (population 700), about halfway between Oklahoma City and the Texas border, where dance had been forbidden for eighty-two years until the Elmore City High School class of 1981 petitioned to hold a junior prom. And yes, it was the local clergy who led the opposition: “No good has ever come from a dance,” said the reverend of the United Pentecostal Church in nearby Hennepin. “When boys and girls hold each other, they get sexually aroused. You can believe what you want, but one thing leads to another.”

Fair enough: boys and girls (and sometimes boys and boys, or girls and girls) often do get excited when dancing, especially when dancing the tango or lambada. However, let me assure you that there’s nothing wrong with dancing—it doesn’t leave a carbon footprint, and it does make you feel a lot better about being alive on this gorgeous planet of ours.

As for puritans like Lithgow’s minister or the real-life Rev. Johnson of Hennepin, I’ve noticed they’re mostly an isolated phenomenon; in most cultures, the joys of dance tend to be integrated into every facet of life (witness the feverish dancing at Greek or Jewish weddings and even funerals).

A few years back, my partner and I were taking an evening stroll in Beijing when we spotted some thirty-five people doing a line dance on the sidewalk—what we later learned was probably a Confucian Yi (or “row”) dance—a kind of physical meditation that seemed as natural as breathing. Pedestrians either paused to watch or join in before going their separate, more contented ways.

As for squeamish he-men who worry

that dance is effeminate, I urge you to Google the *haka*—the ceremonial Maori war dance adopted by a New Zealand rugby team, meant to strike terror into the hearts of their opponents.

When I brought my dance company on a teaching junket to West Africa, the gender breakdown was about 80 percent male, 20 percent female, roughly the opposite of what we usually encounter here in the United States. For any class of mine, we gather in a circle and learn one another’s names with the help of a physical gesture or move that each person makes and that the rest of us must imitate whenever that person’s name comes up. As if to attest to the manly athleticism of dancing, one student announced his name—“Amadi!”—and did a perfect standing backflip.

I’m reminded of my Halloween dance in seventh grade, when I had what was arguably my first-ever Dance Attack—a kind of euphoric fit that comes over you and makes you bust moves you didn’t even know you had. As at most middle school parties, the dance floor was deserted until a few brave girls ventured forth while the boys stood against the wall chewing their nails. Since I preferred playing with girls even then, I joined that vanguard on the dance floor and was soon the red-hot center of a frenzy, until suddenly, without thinking, I nailed a perfect backflip (just like Amadi!)—the only one in my life, before or since.

So you never know what’s going to pop out of people. Since 2007, I’ve traveled to various cities and recruited volunteers for my Bolero project, which entails three or four weeks of intensive rehearsal for a collaborative fifteen-minute dance to Ravel’s music—a kind of seminar in choreographic recipe-building. Since these are non-dancers of all ages, I’m less interested in teaching the rigors of technique than in discovering aspects of their individual personalities.

During my first Bolero NYC, a lovely white-haired woman named Mary Wade—with whom I have a standing monthly lunch date unto the present day—seemed a little constrained until I handed her a red boa, which she tugged alluringly over her shoulders: “the Mary

Moment” it came to be called, as in “Let’s take it from the Mary Moment, then we’ll go all the way to the bottom.” Nobody was more surprised than Mary herself that, given half a chance, she could be as charismatic as Marlene Dietrich.

Amid the ebb and flow of a global pandemic, dance is a perfect way to reconnect with others—à la certain of my friends who make a point of meeting at their favorite dance club every week or month, or (more likely in Oklahoma) at a country-western bar for line dancing and two-stepping.

For my part, I can assure you that a dance class is the perfect way to make new friends. At the beginning of my Bolero sessions, people tend to be a little apprehensive—What will he make us do? What if I’m no good? What if these other people don’t like me?—but invariably we relax and laugh and exchange contact info at our final potluck dinner. That goes for me, too—hence my long attachment to Mary Wade (among others).

As for the prom controversy in Elmore City more than four decades ago, it was settled by the five-person school board: with the vote tied 2-to-2, the board president, Raymond Lee—father of a junior class officer—succinctly settled the matter with three words: “Let ’em dance.”

The rest is history: Elmore City’s first-ever prom was front-page news from here to China, and so was noticed by Dean Pitchford (about to win the best-original-song Oscar for his title track to *Fame*), who immortalized the furor in his *Footloose* screenplay. And the beat goes on: thirty years later, Elmore City hosted its inaugural Footloose Festival with a boffo dance on Main Street—forty students decked out in vintage 1980s prom regalia—that I would have been proud to choreograph myself. I call that progress.

POSTSCRIPT: We note here that in at least sixteen state legislatures elected officials have introduced bills banning drag performance—one of the great styles of entertainment—in public places. In Tennessee, one such bill has been signed into law. Other state bills are pending as of press time.

Necessities



Art at Altitude

THE RON AND UNA BRASCH COLLECTION



AT RON AND UNA Brasch's house in Colorado Springs, Colorado, art is everywhere—including on the floor and dangling from the ceiling, because the walls are full. Their contemporary-art-focused collection is filled with narrative works, with many of the pieces containing text. "Having that personal touch has added so much to our enjoyment and appreciation," says Una Brasch. "We love art that tells a story, that is not just visually attractive, but interesting and enlightening to the human experience."

▼ **Dining Room:** There are no walls in the dining room—only windows. The art here is about material: glass, marble, bronze, and steel. The black granite tabletop stands on a custom-made base by metal artist Judi Ellias-Ochs of Colorado Springs. Atop the table is a red and black sculpture made of Murano glass called *Adrenaline*, created by the Cuban collective The-Merger. The multi-colored glass chandelier comprises eighty-six pieces and is the work of Ed Pennebaker. Other works in the background are by Larry Bell, Ernesto Fernandez, and Dundas Orr.



◀ **Sunroom:** The sunroom features spectacular views of Garden of the Gods Park and the nearby mountains. The large purple and green wall sculpture on the back wall is *Memory Window #3* by Edouard Duval-Carrié, a Haitian artist based in Miami.

In the left rear of the room is Ana Flores' *Black Madonna/For My Tata*. This is Flores' remembrance of her nanny, who helped raise her in Havana. The female figure is without an upper torso and head. As a small child, Flores came up only to her nanny's waist, so that forms her memory.

At the front left is *Moonstruck*, a metal sculpture by Richard Beau Lieu. The kinetic floor sculpture at right is *Red Abstract* by Troy Pillow. Additional works in the room include David



Hockney's *Parade* and a blue-light infinity sculpture by Chul-Hyun Ahn.

▲ **Upstairs Gallery:** "There's no such thing as having too much art. Each piece has its own personality and identity and means something to our lives," says Ron Brasch. The walls upstairs showcase a mix of contemporary, pop, and Cuban art.

The gallery wall includes *Franz Kafka*, a screenprint by Andy Warhol, *Dutch Masters* by Larry Rivers, *Back Out* by Robert Rauschenberg, an untitled print by Pablo Picasso, and *Dancing on the Water, Making Magic Together* by James Surls and Charmaine Locke, husband and wife artists based in Colorado.

Life is Beautiful, a sculpture by MrBrainwash, sits on top of the Xenon pinball machine. On the wall just above it is *Book Covers* by Yornel Martinez and *Verónica* by José Toirac—a portrait of Che Guevara printed on a handkerchief. Below that is an oil painting, *Incendiary*, by Cuban artist René Francisco, depicting his fellow countrymen in a match box waiting to catch fire.

—AS TOLD BY RON BRASCH

Tell Me a Story: Selections from the Ron & Una Brasch Collection will be on view at the Sangre de Cristo Arts Center in Pueblo, Colorado, beginning June 3, 2023.

Photography by
DAVID LAUER



Complete Curriculum

THE HUMANITIES AT
THE UNITED STATES
AIR FORCE ACADEMY

The United States Air Force Academy's Center for Character and Leadership Development in Colorado Springs, Colorado

FOR PEACEKEEPING, A FULL spectrum education is key. At the United States Air Force Academy, the military service institution is tasked with educating future Air Force officers, and recognized for its core curriculum based in math, science, engineering, and technology. But USAFA also cultivates the study of literature and the arts, emphasizing the importance of humanistic inquiry.

While every graduating cadet earns a bachelor of science degree, even those who major in English literature, all students will also have taken at least two classes in the Department of English and Fine Arts. Offering courses including painting, drawing, and creative writing, the department also curates a gallery on USAFA's campus and houses the internationally recognized humanities journal *War, Literature & the Arts*.

This inclusion of the humanities into the core curriculum might not be surprising—USAFA was conceived as a symbol of cultural innovation formally expressed in its very architectural design. While

West Point's collegiate Gothic buildings and the Naval Academy's Beaux-Arts influence connected those institutions to a sense of tradition. USAFA's design turned to modernism's future-looking International Style.

A controversial decision, as modernism's vocabulary is not always accepted, the use of rectilinear steel and glass shows the influence of the twentieth-century Bauhaus. The Bauhaus boasted an idealistic and practical pedagogy that sought to merge the fine arts, crafts, and industrial design. Its influence remains visible throughout USAFA's buildings decorated with the primary colors of red, blue, and yellow so important to Bauhaus pedagogy.

But USAFA is not the Bauhaus, as it reverses Walter Gropius' declaration that "technology does not need art, but art needs technology." With courses in BioArt, 3D printing, and digital photography, USAFA makes use of technology, but it does so to ensure that technology-minded students consider the importance of art. "I was often

asked at the Academy why I wanted to pursue a degree in art and literature at a technical school," says USAFA graduate Jordan Brown. "The initiative required in creativity is difficult to be taught in any way but through art, and once you've learned it, you can apply that initiative to any number of fields." This belief in the value of the liberal arts does not treat an undergraduate education as a trade or vocation. An education that includes the study of art, and not just as a decorative veneer, can expose students to the conventions that make meaning possible.

US Army veteran Katherine Fiorillo had the opportunity to experience this type of education firsthand. As a visiting army officer, Fiorillo experienced USAFA with an outsider's perspective, and it reinforced her belief in the importance of a humanities education. "to be truly excellent leaders we must also be well rounded, diverse, insightful, dynamic—and at the core of all this is art," Fiorillo says. "Art is the key to understanding humanity, to



CAROL M. HIGGINS

finding motivation, to expressing empathy, and, ultimately, to thoughtful and intentional military leadership."

The value of higher education is often filtered through economic metrics, wherein the study of a field is valued for the money it can make. The study of art presents a competing value based on understanding socially shared meaning. When too many schools are slashing the budgets of humanities programs, USAFA offers an unlikely source of inspiration to do otherwise. —JOSÉ ANTONIO ARELLANO

José Antonio Arellano is an assistant professor in the the Department of English & Fine Arts at the United States Air Force Academy

DOSSIER

@CHRISTIAN.KEESEE

DESTINATIONS ▼ United Arab Emirates, home to Art Dubai (a fantastic art fair that rivals Art Basel) and the Louvre Abu Dhabi, gets a gold star for amazing architecture. But the golf course on Yas Island in UAE's second city is a bit of a miss: balls go wild in the intense heat and forty miles per hour wind gusts.



SPARE CHANGE ▲ Prince Harry. Haven't we heard enough of privileged rich people complaining? YAWN.

\$3.7 BILLION ► The amount Wells Fargo was fined as it "engaged in an array of banking violations over the last decade that harmed millions of its customers." Why does anyone bank with Wells Fargo?



CHILDREN'S ART BOOK ◀ *Horse Museum*, in which a horse leads a tour of children through an art museum (thank you, Dr. Seuss)



NOW STREAMING ► *If I Can Dream* celebrates Elvis Presley's legacy and his commitment to Martin Luther King Jr.'s ideals.

REMEMBERING ► Charles Darwin's pet Galápagos tortoise, Harriet, who died at the age of 175 (140 years after the death of Darwin).



REFOCUS ◀ With the story by Bill Shakespeare, direction by Steven Spielberg, and screenplay by Tony Kushner, the 2021 film *West Side Story* starring Ansel Elgort and Rachel Zegler is over-the-top and not to miss.



CRYPTO? ◀ Told you so. It's only worth as much as the next purchaser's enthusiasm.



SPRING READING ◀ *Swanson on Swanson*—the 1980 autobiography by Gloria Swanson, the legendary actress whose career spanned the silent-film era and talkies (and a half dozen husbands). She was once the highest-paid actress in Hollywood and the first-ever nominee for Best Actress (at the first Academy Awards). Her leading role in *Sunset Boulevard* sets the standard for dramatic acting. This book is a peek behind a curtain that has long since been closed.



SKY HIGH

UPON ENTERING THE ATRIUM one can't help but look up to see Science Museum Oklahoma's newest art installation, *Dichroic Waves*, seemingly afloat in the air. Conceived by New York-based artist Geoffrey Hicks, *Dichroic Waves* is a work of 190 individual acrylic louvers of varying lengths, suspended from the ceiling.

As sunlight strikes the rotating, computer-controlled louvers—covered in a dichroic film that reflects and refracts the visible light spectrum—the piece seems to change in color and appearance based on the viewer's perspective, like a kaleidoscope.

Hicks' work has a focus on interactive experiences, manipulated light, and digital technology.

Installed in late 2022, *Dichroic Waves* is an

excellent example of the relationship between art and science, says Alyson Atchison, director of smART Space, the art gallery on the museum's second floor. "It's just gorgeous." —BRENDAN HOOVER

Dichroic Waves will be on display at Science Museum Oklahoma in Oklahoma City through December 2024. ► [sciencemuseumok.org](https://www.sciencemuseumok.org)

The BOOK REPORT

By Alana Ruiz de la Peña | Photography by Kyle Gandy

Yayoi Kusama: 1945 to Now *Doryun Chong and Mika Yoshitake* / \$65

Yayoi Kusama is quite possibly the most popular living artist working today. This book examines in great detail the recurring motif of polka dots and immersive installations for which she is best known. *1945 to Now* is an essential addition to the Kusama completist’s library.

Wolfgang Tillmans: To Look Without Fear *Roxana Marcoci, Wolfgang Tillmans, and others* / \$75

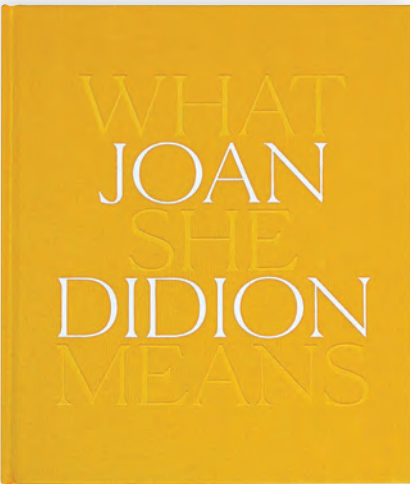
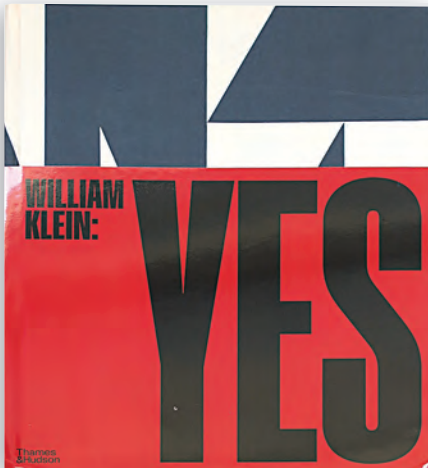
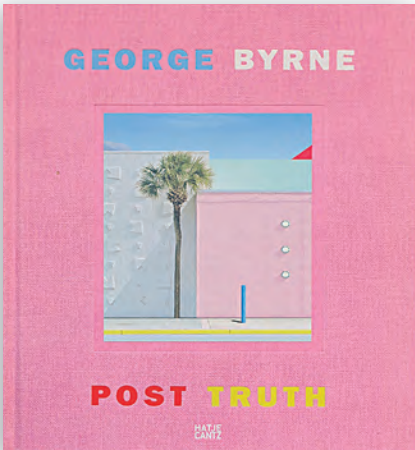
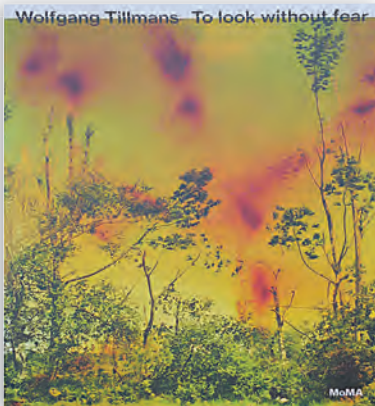
Complementing Tillmans’ 2022 blockbuster exhibition at MoMA, this book is a meditation on the work of a multi-talented visual artist. The highlights of the book are the effortlessly composed portraits of friends, lovers, and others in the photographer’s orbit.

Virgil Abloh: Figures of Speech *Virgil Abloh, Michael Darling* / \$80

Figures of Speech, the exhibition, is at once a retrospective and a celebration of a genius talent gone too soon. The exhibition recently closed at the Brooklyn Museum after stops in Chicago, Atlanta, and Boston. The accompanying book is a chronicle of Virgil Abloh’s work and doubles as a manifesto for the beloved designer.

George Byrne: Post Truth *Stephanie Emerson, George Byrne, Ian Volner* / \$80

A camera, in good light—and in the right hands—can turn simple forms into images that could be mistaken for paintings. George Byrne strips away the periphery and brings the usually ignored details of Los Angeles to the forefront. The overlooked façades and alleyways of this storied city become a candy-colored oasis.



New York: 1962–1964 *Germano Celant and Sam Sackeroff* / \$65

Within a relatively short amount of time, just under three years in the early 1960s, New York City became the capital of the art world. *New York: 1962–1964* is a chronicle of a time when Merce Cunningham, Donald Judd, Isamu Noguchi, and Andy Warhol were instrumental in creating an American art movement that endures today.

Lucian Freud *Martin Gayford* / \$150

Painter Lucian Freud worked consistently from the 1930s until almost the day he died in 2011. As a result, his vast body of work requires a survey as highly detailed and comprehensive. Not only is this a complete compendium celebrating one of the most important painters of our time but it is also a beautiful addition to a coffee table or bookshelf.

William Klein: Yes *William Klein and David Campany* / \$95

Photographer, filmmaker, and designer William Klein pioneered modern photography by breaking convention and resisting traditional methods of the art form. Completed just before Klein died in 2022, *Yes* contains more than 250 images—a fitting tribute to a long and beautiful career.

Joan Didion: What She Means *Hilton Als and Connie Butler* / \$45

In 2022, writer and curator Hilton Als assembled a show evoking the works of legendary writer Joan Didion. It was a moving elegy for an iconic American author and journalist. Als curated works from nearly fifty artists including Betye Saar and Félix González-Torres. This book was published in tandem with the exhibition and features essays by Didion.



String Theory

The late guitar maverick **Michael Hedges** gets the “rock doc” treatment by family filmmaking duo

TO BRING HIS MUSIC into the world, Michael Hedges had to reinvent the guitar. He did just that over the course of his brief but brilliant sixteen-year career as a recording artist, before dying in a car crash in 1997 at the age of forty-three. Hedges’ lasting influence on the world of guitar composition and performance is hard to overstate. That legacy is the subject of an in-production documentary, *Oracle: The Life and Music of Michael Hedges*. The upcoming feature film, anticipated for release in 2024, is directed by filmmaking duo Brendan and Mischa Hedges, the

late musician’s brother and eldest son. The pair will continue filming throughout this year after a spring crowdfunding campaign, as they carry out their mission to share his singular and stirring sound with others. “Grief is sometimes a lonely place, and we’re undertaking a very public presentation of someone who we love dearly,” says Brendan Hedges. “So far it’s been thoroughly therapeutic and helpful and satisfying. And no small part of that is people discovering Michael’s music, or telling us how they felt about him. It has great power.” — J E Z Y J . G R A Y



Mark Essig with Gucci the boar at the Warren Wilson College farm in Swannanoa, North Carolina

PIG PEN

Writer Mark Essig, author of *Lesser Beasts*, addresses society's most vexing pig predicaments. "We tolerate modern hog farming," he says, "because we're kept in ignorance of it. If we had a chance to look pigs in the eye, we might have trouble looking at ourselves in the mirror." Here, Essig checks in with *ArtDesk* about Asheville, his mother, and *The Simpsons*.



What should everyone know about the pig?
They are incredibly intelligent. They reproduce at an astonishing rate. They will eat just about everything people eat, and quite a few things we won't. They have been raised in forests, on pasture, in backyard sties, and in city streets. They grow to slaughter weight quickly. Their meat preserves well with salt and smoke. When slaughtered, their squeals will pierce your soul.

What prompted you to write *Lesser Beasts*?
In 2007, I moved to Asheville, North Carolina, and started reading local history. I learned that every winter as many as 150,000 hogs walked through the center of town. My first reaction was sheer delight. We've heard of cattle drives and cowboys. Did this mean

there were pig boys, and did they lasso pigs?
But I discovered this phenomenon was serious business. Why were the pigs walking? Fifty miles to the north of Asheville, farmers were growing corn and fattening pigs. Fifty miles to the south of Asheville were the plantations of the slave South. Those plantations grew cotton, not food, and they needed to feed many enslaved workers.
On one side of the mountains was the supply of pigs, on the other side was the demand, and the only way to get across the mountains was to walk. In a significant sense, the global textile market depended on pigs walking across the Blue Ridge Mountains.
I found this fascinating, so I started following the pigs, and they led me all over the earth and far back in time.

What do you love the most about pigs?
They are boundlessly curious and playful. Also, they are delicious.

What worries you for pig's sake?
The vast majority of pigs today are raised in cruel conditions. Don't believe the experts who claim otherwise. Breeding sows are confined to tiny crates. Market hogs spend their entire lives on hard slatted floors, trampling their waste into gutters below. Pigs today aren't allowed to live like pigs.

Do you eat pork?
Yes, but only occasionally, and only if it came from a good farm. Meat eating is so common now it's easy to forget that a sentient animal died for your meal. I think it's important to keep that fact in mind.

Do you have a special pig memory or story?
I'll tell you my mom's pig memory. She grew up in a farming community in central Missouri, and she told stories about her family's annual pig slaughter. You can hear very similar stories from all over the world: the neighbors arriving early to help, the sticking, the scalding, the scraping, the gutting, the butchering. Salting hams and bacon, stuffing sausages, making headcheese, which they called souse because they were German. And then feasting on ribs and liver and other organ meats.

To me it sounded wonderful, and I wished I'd been born in time to see it. But my mom had hated it, because of the gendered division of labor: her job was to clean the intestines, which were used as sausage casing. Processing a pig was dirty work, and the most disgusting job fell to her because she was a girl. She resented that, and who could blame her?

Do you have a favorite pig pop culture moment?
The Simpsons is good on pigs. I sometimes find myself singing Homer's "Spider-Pig" song. And I highly recommend the episode where Lisa goes vegetarian.

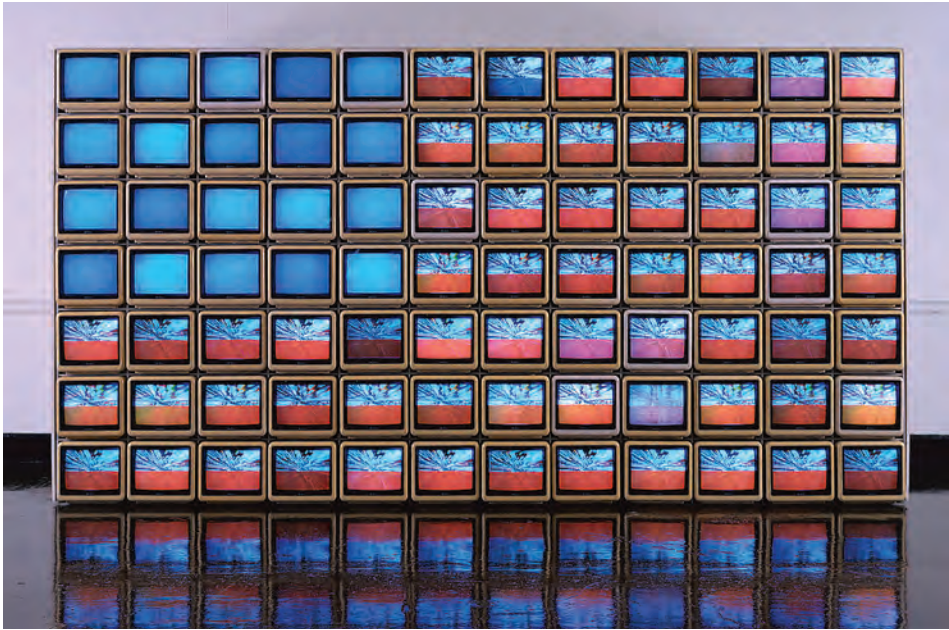
Do you know any pig jokes?
I do! This one's in my book. While visiting a farm, a man spotted a pig with a wooden leg. The pig, he learns, has saved the farmer from drowning, scared away a bear, and rescued all the other farm animals from a barn fire. "Amazing!" the visitor says. "But how did he lose his leg?" The farmer responds, "Well, a pig like that, you don't eat him all at once."

▼ **ON THE COVER**
DAVID SHRIGLEY
Untitled (Some of my best friends are pigs) (2019)

Shrigley's irreverent works are currently on display in the exhibition *Everything Is a Bit Shit* at Extraordinary Objects, a gallery in Cambridge, England. The exhibition is a group show celebrating England's distinct brand of humor and wit. His work last appeared in *ArtDesk's* Winter 2021 issue.







I’LL BE YOUR MIRROR: *Art and the Digital Screen* ▲
Modern Art Museum of Fort Worth / Fort Worth, Texas

Stacking eighty-four television sets into towering stacks, Nam June Paik in 1985 made a colossal flickering image of the American flag that anticipated the inescapable ubiquity of screens in shaping our experience of culture. *I’ll Be Your Mirror* includes his prescient work and that of among fifty artists from the late 1960s to the present who have grappled with how screens shape the world. The exhibition fittingly expands beyond the museum walls with an online platform, as artists continue to examine what it means to live through screens. *Through April 30, 2023.* ▶ [themodern.org](#)

COPLAND DANCE EPISODES
Lincoln Center / New York, New York

In 2015, New York City Ballet’s resident choreographer Justin Peck reinvigorated composer Aaron Copland’s *Rodeo* with electric movement, humor, and innovative choreography for male dancers. Now he’s tackling more of the American composer’s iconic music in his first full-evening work for the company. The performance has been created in collaboration with painter and sculptor Jeffrey Gibson, who infuses his Choctaw-Cherokee heritage in this new take on Americana. *May 12, 14, 20, 24, 25, 2023.* ▶ [nycballet.com](#)

REOPENING OF THE ARKANSAS MUSEUM OF FINE ARTS
Arkansas Museum of Fine Arts / Little Rock, Arkansas

Closed since 2019 for an extensive overhaul, the Arkansas Museum of Fine Arts is reopening with a newly expanded design overseen by architecture firm Studio Gang. Centering on a sculptural roof of pleated concrete, it brings together existing buildings in a cohesive whole that connects to the neighboring park. Envisioned as a cultural anchor for the region, the museum will have among its inaugural exhibitions Sun Xun’s films involving hand-drawn, stop-motion animation; a group show on community; collection highlights like Paul Signac’s watercolors; and prints by Chakaia Booker. *April 22, 2023.* ▶ [arkmfa.org](#)

FIGHTERS FOR FREEDOM: *William H. Johnson Picturing Justice*
Oklahoma City Museum of Art / Oklahoma City, Oklahoma

William H. Johnson was inspired by the expressive ideas of modernism and the simplicity of folk art in his portrayals of African American life. Although he died in obscurity, the acquisition of more than 1,000 of his works by the Smithsonian American Art Museum in 1967 has allowed for renewed appreciation of his powerful art. This touring show, organized from that collection, concentrates on his 1940s series *Fighters for Freedom*, where Black activists, scientists, leaders, and other historic figures are memorialized in vivid scenes. *Through May 14, 2023.* ▶ [okcmoa.com](#)

MOUNTAINFILM
Telluride, Colorado

Although it started in 1979 as a film festival devoted to work about mountaineering, Mountainfilm now showcases a breadth of indie documentary nonfiction from across the globe focused on the environment, adventure, and social justice. It includes a speaker series with thought leaders ranging from scientists to artists along with feature and short documentaries all envisaging a better world. This marks its forty-fifth year of promoting a more positive future through film amid the stunning backdrop of the Rocky Mountains. *May 25–29, 2023.* ▶ [mountainfilm.org](#)

WANGECHI MUTU: *Intertwined*
New Museum / New York, New York

Since the 1990s, Wangechi Mutu has elegantly merged the beautiful and monstrous in collage, sculpture, painting, and film, in which feminine figures elongate, contort, and merge with bestial bodies. Now the artist, who works in both Nairobi and New York, overtakes the entire New Museum, from its façade to its galleries, with her fantastic forms. The survey examines how she has instilled her unearthly work with issues of colonialism and globalization, Afrofuturism, and the traditions of African art. *Through June 4, 2023.* ▶ [newmuseum.org](#)

KEITH HARING: *Art Is for Everybody* ◀
The Broad / Los Angeles, California

In the pop culture proliferation of Keith Haring’s kinetic drawings of radiant babies, barking dogs, and dancing figures, the activism in which the artist was engaged is sometimes overlooked. This first sweeping survey of the late artist’s work to be held in Los Angeles highlights his advocacy for nuclear disarmament, ending Apartheid in South Africa, and visibility for the AIDS crisis. Haring’s spirit of participation in his art is also celebrated in elements like an immersive black-



light room filled with Day-Glo paintings and sculptures. *May 27–October 8, 2023.* ▶ [thebroad.org](#)

ART OF THE CAMEROON GRASSFIELDS, A LIVING HERITAGE IN HOUSTON
The Menil Collection / Houston, Texas

Houston has one of the largest Cameroonian populations in the United States and this exhibition recognizes that area heritage with loans from several local collections as well as installations by Cameroonian contemporary artist Hervé Youmbi. Focusing on the Grassfields kingdoms in western and northwestern Cameroon, the Menil is presenting masks, sculptures, royal objects, and headdresses. Rather than framing them as historic objects, the exhibition presents the works as touchstones for a vibrant living culture. *Through July 9, 2023.* ▶ [menil.org](#)

DAY JOBS
Blanton Museum of Art at the University of Texas at Austin / Austin, Texas

Mark Bradford worked as a hairdresser before using the end papers for perms as layered collage material in the 1990s. Tishan Hsu’s temping in computer word processing in the 1980s led to his sculptural investigations of how a human body connects to technology. Achieving artistic fame often heralds quitting a day job as part of the success, but this exhibition reveals how different types of labor inform an artistic practice. Focusing on American art after World

Black womanhood. The exhibition spans two decades of her career, in which she has reshaped history and culture into potent forms. *April 6–September 4, 2023.* ▶ [icaboston.org](#)

GILCREASE IN YOUR NEIGHBORHOOD
Tulsa, Oklahoma

In parks, along hiking trails, outside community centers, and in the zoo, favorites from the Gilcrease are being shared while the museum is closed for a reconstruction. Three artworks were selected through a public vote with the chosen pieces reproduced for display at thirty-one local sites for three months. The initiative launched in the fall with Pop Chalee’s *Forest Scene* in which blue deer bound through an otherworldly forest. Each selection is accompanied by workshops, events, and digital content, like augmented reality, for an in-depth examination of the art. *Through September 2023.* ▶ [gilcrease.org](#)



EJ HILL: *Brake Run Helix* ▲
MASS MoCA / North Adams, Massachusetts

EJ Hill, an artist known for his physically exhausting durational performances, is inviting visitors to be the star of his debut museum solo show with their own thrilling challenge. Emerging in a blue cart from behind a velvet curtain, a solitary rider plummets over the bubblegum-pink tracks of a roller coaster before ending on a stage. Embedded in the exhilarating installation is a meditation on the history of segregation in American amusement parks and how social inequities can be confronted with joy. *Through January 2024.* ▶ [massmoca.org](#)

THE ROOF GARDEN COMMISSION: *Lauren Halsey*
Metropolitan Museum of Art / New York, New York

Buoyantly hued and accented with the iconography of her hometown, Los Angeles, Lauren Halsey’s art has garnered attention in recent years for its flair and maximalist spirit. Now she takes on one of her biggest venues yet with an architectural structure called *The Eastside of South Central Los Angeles Hieroglyph Prototype Architecture (I)* on the roof of the Metropolitan Museum of Art. Visitors will be able to explore the space adorned with imagery borrowed from sources as diverse as 1960s utopian architecture, graffiti tagging, and ancient Egypt. *Through October 22, 2023.* ▶ [metmuseum.org](#)

SHARING HONORS AND BURDENS: *Renwick Invitational 2023* ◀
Renwick Gallery / Washington, DC

For the tenth Renwick Invitational, highlighting mid-career and emerging makers, six Indigenous artists reflect on tradition while pushing the boundaries of their crafts. The exhibition includes glass artist and basket weaver Joe Feddersen’s visuals of urban environments; Lily Hope’s and Ursala Hudson’s weavings influenced by spirituality and graphic design; Erica Lord’s multimedia work on cultural identity; Geo Neptune’s basketry; and Maggie Thompson’s textile work involving 3D printing and photography. *May 26, 2023–March 31, 2024.* ▶ [americanart.si.edu](#)





DISH

by ALLISON C. MEIER

FOOD IS MORE THAN just a necessity for life. It acts as a cultural touchstone, provides rituals of community, and is made through many systems of labor. Artists have responded to food as a subject for centuries, from banquet scenes in Roman frescoes to Dutch Golden Age still lifes of tables opulently laden with dishes.

More recently, contemporary artists have examined the social meanings of food, as explored in *The Art of Food*, from the collection of Jordan D. Schnitzer, on view at Oklahoma Contemporary Arts Center. The exhibition features more than 100 pieces by thirty-six



The Art of Food at Oklahoma Contemporary Arts Center

major contemporary artists including John Baldessari, Joseph Beuys, Damien Hirst, David Hockney, Jenny Holzer, Jasper Johns, Robert Rauschenberg, Ed Ruscha, Alison Saar, and Andy Warhol.

“It allowed us to feature a variety of artists and mediums,” says curator Olivia Miller of the food theme, adding that “the artwork is incredible on its own, but the show is also a wonderful catalyst to talk about important issues surrounding food that affect local communities.”

The Art of Food originated at the University of Arizona Museum of Art, and its wide-ranging media, from

sculpture and photography to painting and drawing, offer diverse entry points to these conversations. For instance, in Claes Oldenberg’s *Wedding Cake* (1966), the artist used plaster to create a very realistic-looking slice of wedding cake—like the one often saved by couples for a first anniversary. *C-Ration* (1991), by Lorna Simpson, examines the racist legacy of food service. In a diptych of black-and-white photographs, a white plate is overlaid with the black text ‘NOT GOOD ENOUGH’ while the body of a Black woman is overwritten with the words, in white text, ‘BUT GOOD ENOUGH TO SERVE,’

recalling slavery and the segregation of dining spaces.

Each work, from the provocative to the playful, encourages viewers to reconsider the seemingly simple presence of food in our lives, where every meal shared, and every flavor tasted, reflects a complex global history.

The Art of Food: From the Collections of Jordan D. Schnitzer and His Family Foundation will be on view at Oklahoma Contemporary Arts Center through May 22, 2023.

► oklahomacontemporary.org



Sacred Geometry



BENJAMIN HARJO JR., *Before the Tears* (1995)

LIKE A SONGBIRD'S MELODIC, rhythmic notes, Oklahoma Contemporary Arts Center's upcoming exhibition *Patterns of Knowing* explores natural relationships that exist among pattern, information, and the lineage of ideas passed through generations of Indigenous cultures. Featuring works by three artists, Jordan Ann Craig, Benjamin Harjo Jr., and Jeri Redcorn, the exhibition will be in the Mary LeFlore Clements Oklahoma Gallery. Craig's large-scale canvases draw upon the color and

symmetry of Indigenous craftwork, Harjo Jr.'s paintings often depict geometric figures in motion, and Redcorn's traditional pottery embraces mathematical and philosophical themes that traveled between communities. — BRENDAN HOOVER

Patterns of Knowing will be on view at Oklahoma Contemporary Arts Center through October 23, 2023. ▶oklahomacontemporary.org

THE BEGINNING

The town company built the Lake View Terrace boarding house to be a step down from the elegance of the three-story Green Mountain Falls Hotel, a step up in affordability. The Terrace had no running water, a maid with a pitcher at your door for morning ablutions. It had a parlor for men, another for women. But it had electric lights from the start, a sort of aspirational architecture, as there was no electricity to illuminate the town for another twenty years, and then only from 6 PM to midnight. There were ten rooms at the start, plus a couple dozen canvas platform tents out back for those seeking the real wilderness experience with full housekeeping. Tents were furnished with teaspoons, cups and saucers, looking glass, wash stand, rocking chair, sugar bowl and cream pitcher. "Provisions of all kinds, delivered daily." Imagine it. The warmth of morning light while sitting on the long Terrace veranda, the steady stomp of camp-weary feet ascending the steps from the back field. Sixty jawlines gnashing for breakfast.

Men owned the Terrace, and women ran it. That's how it usually went in those early years. They came from the Springs or on the train from Kansas, some running from husbands, others chasing the tuberculosis cure. Hotel management was women's work then: caring, cooking, sanding the prickly personalities of guests until they were pleased and polished as Pikes Peak granite. The ladies perfected their smiles, organized birthday parties and choral performances. They raised pigeons and chickens, bought milk. They found a way to make the place their own.

Views

BOOKMAKER MOLLY RIDEOUT RECALLS GENERATIONS OF COLORADO WOMEN IN A NEW INSTALLATION.



THE LAKEVIEW TERRACE HOTEL became a fixture of the idyllic Front Range town of Green Mountain Falls, Colorado, in the late nineteenth century. Now, in a new immersive installation produced during 2022’s Green Box artist residency, author and bookmaker Molly Rideout is telling the stories of the women who made it run.

“These were women who were divorced, or widowed, or who were divorced and pretending to be widowed, because it was socially easier to say that,” Rideout says. “I’ve always been interested in what it was like to navigate the world as a woman before the right to vote—what was allowed, what wasn’t allowed, and how women found ways to get around those social or legal boundaries. And so for that reason, the stories of these women were really quite fascinating to me.”

Instead of collecting these narratives in a bound volume, the thirty-four-year-old artist from Wisconsin is putting them into the world

through a practice she calls “public writing.” Visitors to the formerly abandoned downtown hotel, once a thriving ten-room inn that served meals for up to sixty guests daily, will find nine unearthed stories of its women managers splashed in vinyl script across the front windows. Conjured from extensive archival research, *The Managers* leverages their accounts into a kaleidoscopic view of the building’s history and heritage, skillfully weaving together the threads of essay, microfiction, and visual art.

Rideout says this discipline-scrambling approach to historical storytelling offers a path for connecting with communities outside the confines and paywalls of traditional literary journals. It’s also, she stresses, in a constant state of evolution.

“This kind of work is always an imprecise work. It’s nonfiction, but I’m working in historical archives on people for whom there wasn’t a lot of historical archive,” Rideout says. “This is the truth as best I know it today. Who knows what I will know tomorrow.”

BY JEZY J. GRAY | PHOTOGRAPHY BY JEFF KEARNEY



S O U R C E M A T E R I A L

by ALLISON MEIER

SLIGHTLY BLURRED AND MIRRORED the words appear to hover, as if spoken in the air. Visitors to the gleaming sculpture by Austrian artist Eva Schlegel in Campbell Art Park outside Oklahoma Contemporary in Oklahoma City will see a fractured reflection of themselves and the surrounding area, the shapes formed from metal and mirrors responding to the light of the shifting sky and turbulent qualities of the Oklahoma weather. The place, too, is subtly embedded in the work, with writing by Oklahoma authors printed on shelflike angles of glass.

“The texts themselves create a sort of narrative space, a space behind the visible space, an atmosphere of past, future, and present at the same time—a dense imagination,” Schlegel says.

Multiple Voices is the artist’s first public artwork in the United States. She concentrated on works by Indigenous writers for the selected words, with the sculpture’s etched text including excerpts from writings by Kimberly Blaesser, and Tulsa poets Steve Bellin-Oka and Joy Harjo. “I loved reading the stories and learning about the colorful and powerful language of these Indigenous writers,” Schlegel says.



EVA SCHLEGEL
Rendering of *Multiple Voices* (2023)

Along with the large-scale sculptural artworks that Schlegel has been acclaimed for since 1995 (when she angled a glass wall of text against the Austrian Pavilion at the Venice Biennale), she has exhibited her installations, objects, and photography around the world. This includes shows at the New Museum in New York, the Biennale of Sydney, and the Museum of Natural History in Vienna, and pieces in the collections of the Museum of Contemporary Art in Chicago, the New York Public Library, and the Albertina in Vienna.

While her sculptures tend to have flat surfaces made of mirrors and steel that interact with their surroundings, her photographs are liminal meditations on ordinary objects or settings where details are obscured and perspectives are skewed, creating abstraction out of everyday moments. The turn of a hallway or frame of a door becomes a distillation of shape and light; figures of people are altered into haunting shadows.

One of these photographic works, *Untitled (231)*, was featured in *Bright Golden Haze*, the inaugural exhibition at Oklahoma Contemporary. The experience of touring the building led her to be inspired by its design and the way its shining exterior lined

with aluminum “fins” was built to respond to its environment. Schlegel envisions *Multiple Voices* as an artwork that doubles as a community space, relating to the building while offering a distinctive setting for events, performances, readings, or gatherings.

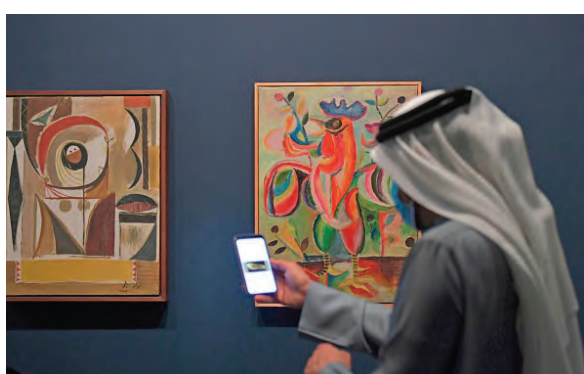
“A public installation first has to work as a piece of art, but it must show a reason for being there,” she says. “This sculpture serves as a sign that art is taking place here. You can experience infinity by stepping on the mirror elements; by reflecting the sky and the grass at the same time, you have the feeling of endless columns into depth and into the skies.”

Multiple Voices with its reflective surface of words will transform throughout the seasons, whether catching clouds passing overhead on a sunny spring afternoon or absorbing the subdued gray of an overcast winter day, its mutable quality continuously offering new perspectives on the familiar.

Multiple Voices by Eva Schlegel will be on view at Campbell Art Park through June 10, 2024.

► oklahomacontemporary.com

THE RISE OF CONTEMPORARY ART IN THE UNITED ARAB EMIRATES



Sultan Sooud Al-Qassemi, here at Sharjah Art Museum, is an Emirati academic and founder of the Barjeel Art Foundation, which aims to preserve and exhibit modern and contemporary Arab art.

by MARY ANN PRIOR

PARTS OF THE MIDDLE EAST are having some serious moments in the limelight. On the sporting front, Qatar hosted the World Cup in November and December 2022, attracting global attention. Next door, international cultural aspirations spurred the United Arab Emirates to stage not one but three art fairs in the same year, which took place in the most well-known of its seven emirates: Sharjah, Dubai, and Abu Dhabi. Not bad considering Qatar is the size of Connecticut but with three quarters of its population. Meanwhile, the United Kingdom is almost three times the size of the UAE. So, what is happening?

The ruling sheikhs of the UAE have long foreseen the time when their oil reserves would run out, and therefore the need to diversify into new revenue streams became a top priority. They have wasted no time, nor a dirham of their wealth, in tackling the issue, mainly by investing unprecedented amounts of money in property and tourism. Despite accusations of human-rights violations, “artwashing,” and “sportswashing,” they’ve been hugely successful. Geopolitical tensions are undeniable and yet art and sport, sun and sand, shopping and tax concessions have proved to be enormous draws for foreign companies and individuals. The UAE thinks big and bold, sometimes brash, but the results speak for themselves.

Take the Abu Dhabi Art Fair 2022 that took place at Manarat Al Saadiyat, a cultural space labeled a “Gateway to the Arts.” Located in the same area as the landmark Louvre Abu Dhabi are the future premises of Guggenheim Abu Dhabi and the Zayed National Museum; the art fair has become part of this cultural mecca. It attracted a record number of diverse galleries this year—eighty from twenty-eight countries—confirming former Guggenheim director Thomas Krens’ description of the Middle East as one of the world’s most exciting and important

emerging regions in contemporary art. It is indeed hugely exciting. The UAE’s outpost Louvre—a stunning confection of great beauty incorporating the play of light from sky and sea—is visible from the art fair site, as are the construction sites of Frank Gehry’s Guggenheim and Norman Foster’s Zayed National Museum, both of which promise to be equally impressive desert behemoths when they open in 2025.

The fair naturally benefits from visitors who are in the UAE specifically to buy art, but also other cultural tourists who might do so spontaneously. Having seen the Louvre Abu Dhabi, why not check out the fair too and scout out the offerings? The strategic proximity of museums to the Abu Dhabi Art Fair is an enormous advantage to it and also to Dubai’s and Sharjah’s fairs because, though farther away, these emirates can easily be absorbed into the itinerary of any art lover passing through the region.

Galleries see these advantages, too. The 2022 Abu Dhabi Art Fair saw the participation of foreign exhibitors from Switzerland, Tunisia, Turkey, France, India, the US, the UK, South Korea, Spain, Morocco, and South Africa which joined local galleries from the UAE. During the same week as the fair, Perrotin Gallery (with locations in Paris, Hong Kong, Seoul, New York, and Las Vegas) opened its new space in the Dubai International Financial Centre, with a pop-up space in ICD Brookfield Place showcasing work by Takashi Murakami.

As an antidote to the enormous wealth, general glitz, expensive cars, super-cleanliness, and soaring, deluxe skylines of Dubai and Abu Dhabi, there is Sharjah. Just a twenty-mile drive from its neighbor Dubai, Sharjah is quieter, even tranquil, and it seems poorer, dustier, and more traditional with low-rise buildings and fewer crowds. Don’t let this slower pace and more solemn atmosphere fool you, though; art in Sharjah is taken very seriously, thanks to His



Visitors at the Louvre Abu Dhabi admired *The Lady with the Glove* (1869) by French painter Carolus-Duran while the work was on view at the exhibition *Impressionism: Pathways to Modernity*.



MOHAMED SOMJI

Highness Sheikh Dr. Sultan bin Muhammad Al Qasimi, member of the UAE Supreme Council and the ruler of Sharjah, who has overseen numerous cultural developments in the emirate since the 1970s. The emirate’s well-respected Sharjah Biennial started in 1993, fourteen years before Art Dubai, and has always been acknowledged as a well-considered undertaking with serious intellectual heft. In 2003, it was reconfigured by Sheikh Muhammad’s daughter, Hoor Al Qasimi. She also, in 2009, established and became president and director of the Sharjah Art Foundation.

Al Qasimi’s foundation does a great job of cultivating diverse narratives on global art from a multiplicity of viewpoints. Yet when I visited its hugely impressive and humorous exhibition *Pop South Asia: Artistic Explorations in the Popular*, I was the only visitor, bar one. With its fabulous building and excellent program, the miniscule audience came as a big surprise although, for a sole

viewer like me, was something of an unexpected luxury. The same situation prevailed at the equally high-quality Sharjah Museum of Islamic Civilization on the Majarra Waterfront by the banks of the Sharjah Creek. Again, a scenic setting, magnificent building, and beautiful exhibition—*Sacred Works, Timeless Calligraphy: Highlights of Exceptional Calligraphy from the Hamid Jafar Qur’an Collection*—and yet this time, I was the only visitor enjoying the immense privilege of seeing a vast array of manuscripts spanning fourteen centuries of Islamic calligraphy from China to North Africa.

Notwithstanding buildings devoid of an audience, the cultural institutions in Sharjah are of enormous value to schoolchildren, students, and adults through their well-funded educational programs. The Sharjah Art Institute runs inclusive courses in painting and drawing, ceramics, engraving, and printing, as well as film screenings, lecture series, and courses in contemporary-art

appreciation. This is an ideal place to perfect a portfolio in preparation for an even wider range of subjects available at the University of Sharjah’s College of Fine Arts and Design. Here students can study fashion and graphic design, multimedia and interior design. Additionally, the American University of Sharjah offers degrees in architecture, urban planning, visual communication, and design management.

By supporting education, encouraging freedom of expression, providing topflight exhibitions, hosting art fairs, and welcoming new commercial galleries, the UAE is giving a voice to artists who, collectively and rightly, seethe at reports of exploited workers, environmental destruction, and human-rights abuses. Their desire is to transform the status quo. While the cultural and political are hard to separate in the Middle East, if there is any group that can bring about societal change, it is the artists, *inshallah*.

ArtSociety

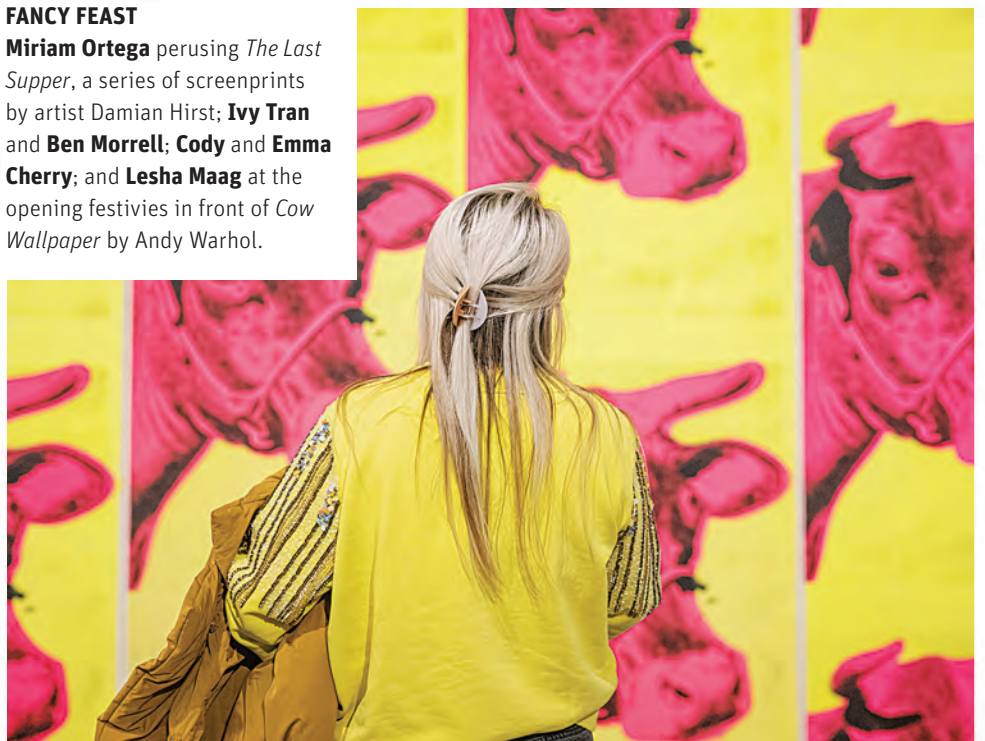
"This whole world is wild at heart and weird on top." — DAVID LYNCH

Delicious Dish

Oklahoma City, Oklahoma | Oklahoma Contemporary Arts Center's newest exhibition, *The Art of Food: From the Collections of Jordan D. Schnitzer and His Family Foundation*, opened with a delicious launch party on February 9, 2023. Partygoers feasted on exhibition-themed fare like petite wedding cakes, bite-size cheeseburgers, lobster crostini, miniature tiramisù, and more while **DJ Kora Waves** provided the soundtrack for the event. On March 6, 2023, the Garde, an association of art-loving young professionals, hosted Industry Night for workers in the local food-and-hospitality industry. *The Art of Food* will remain on display inside the Eleanor Kirkpatrick Main Gallery until May 22, 2023. ▶ oklahomacontemporary.com



FANCY FEAST
Miriam Ortega perusing *The Last Supper*, a series of screenprints by artist Damian Hirst; **Ivy Tran** and **Ben Morrell**; **Cody** and **Emma Cherry**; and **Lesha Maag** at the opening festivities in front of *Cow Wallpaper* by Andy Warhol.





Miami Nice

Miami Beach, Florida | Twenty years after launching as the first stateside sister event to the marquee Swiss art fair that began in 1970, Art Basel Miami Beach 2022 took over the Miami Convention Center in South Florida last December for a week of big sales, big parties, and big surprises. The latest visual-art blowout featured more than 200 galleries, from established players like London's White Cube to emerging newcomers like the Indigenous-owned K Art from Buffalo, New York, and the Rolf Art Gallery of Buenos Aires, Argentina. For the first time, *ArtDesk* magazine was included in the Magazines sector of Art Basel. Friends of Oklahoma Contemporary Arts Center were also in attendance, visiting the fair and enjoying the many art offerings throughout Miami. ▶ artbasel.com



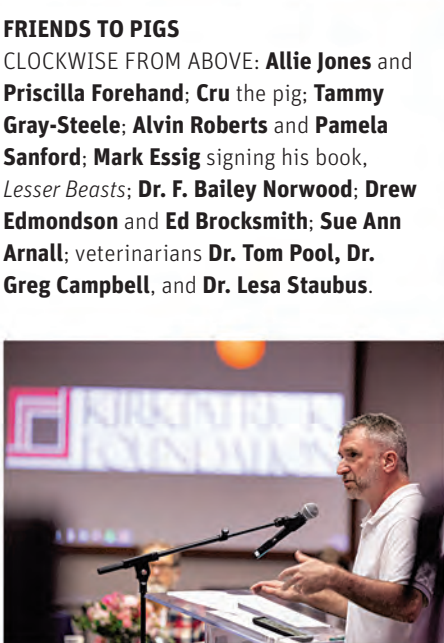
Winter Fun

Green Mountain Falls, Colorado | On December 16, 2022, donors, artists, staff, and board members **Christian Keese, Jolly Wall, and Carol Blackwood** attended the annual Green Box Arts year-end party at Lulu's Downstairs in Manitou Springs, Colorado. Green Box's January resident artists, **Stillhouse Junkies**, performed to a sold-out audience at the Ent Center for the Arts in Colorado Springs, Colorado on January 27, 2023. In March, artist **Amir Amiri** played the Santur (a hammered dulcimer) inside James Turrell's *Green Mountain Falls Skyspace*. ▶ greenboxarts.org



A Swine Time

Oklahoma City, Oklahoma | On March 1, 2023—National Pig Day—Kirkpatrick Foundation hosted a first-of-its-kind symposium, the Oklahoma Conference on the Humane Treatment of Pigs, comprising lawyers, veterinarians, farmers, animal advocates, journalists, students, and philanthropists. This convening was an important leap forward for the future of real animal husbandry in Oklahoma. Speakers included Dr. F. Bailey Norwood (author of *Compassion, By the Pound*); farmers and advocates Mike Callicrate and Will Harris; former Oklahoma Attorney General Drew Edmondson; co-founder of Save the Illinois River, Ed Brocksmith; Tammy Gray-Steele, founder of National Women in Agriculture; and Cru the pig. ▶ kirkpatrickfoundation.com



FRIENDS TO PIGS
CLOCKWISE FROM ABOVE: **Allie Jones** and **Priscilla Forehand**; **Cru the pig**; **Tammy Gray-Steele**; **Alvin Roberts** and **Pamela Sanford**; **Mark Essig** signing his book, *Lesser Beasts*; **Dr. F. Bailey Norwood**; **Drew Edmondson** and **Ed Brocksmith**; **Sue Ann Arnall**; veterinarians **Dr. Tom Pool**, **Dr. Greg Campbell**, and **Dr. Lesa Staubus**.

Honor Guard

Oklahoma City, Oklahoma | Oklahoma Contemporary Arts Center held its annual Founders Day celebration on March 10, 2023. The 2023 honorees are Chuck and Renate Wiggin, Joan Maguire, and Hui Cha Poos. Guests at the party enjoyed cocktails, appetizers, and music by Brian Belanus, Glenn Dewey, and Jay Wilkinson. ▶ oklahomacontemporary.com



PATRONS AND FRIENDS
CLOCKWISE FROM FAR LEFT: **Jeremiah Matthew Davis**, **Renate** and **Chuck Wiggin**, **Joan Maguire**, and **Hui Cha Poos**; BELOW: **Nancy Anthony**, **Christian Keesee**, **Christy White**, **James Pickel**, and **Laura Warriner**.



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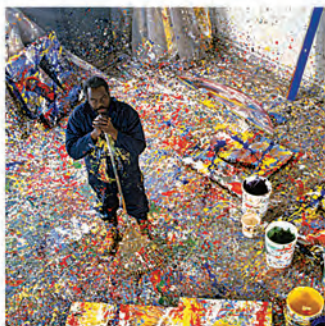
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Farewell

This issue we say goodbye to eight beloved contemporary artists whose talent and dedication to their craft lifted them to the highest echelons of their respective fields. Most pushed boundaries, such as abstractionist Sam Gilliam, whose brilliantly colored Drape paintings challenged the notion of what art could be, and art collector and gallerist Virginia Dwan, who supported some of the most experimental artists of the twentieth century. British fashion designer Vivienne Westwood began her career designing clothes for the Sex Pistols before rising to worldwide fame for her punk designs and political activism. Japanese fashion designer Issey Miyake survived

the bombing of Hiroshima as a child before rising to prominence in the 1980s for his avant-garde styles (Steve Jobs loved his black turtlenecks). Peter Schjeldahl spun his love of art into a career as one of New York's most influential and eloquent art critics, while Israeli actor Chaim Topol turned one role—Jewish father and milkman Tevye in *Fiddler on the Roof*—into a legacy. Oklahoma-born film producer Gray Frederickson won Academy Awards for his work on the first two *Godfather* movies with Francis Ford Coppola and helped kickstart the state's film industry, and fellow Oklahoman Bert Seabourn's paintings are displayed worldwide. —BRENDAN HOOVER



Sam Gilliam (1933–2022)
Color field painter and lyrical abstractionist



Peter Schjeldahl (1942–2022)
Art critic, poet, and educator



Vivienne Westwood (1941–2022)
Fashion designer



Chaim Topol (1935–2023)
Actor, singer, and illustrator



Gray Frederickson (1937–2022)
Film producer



Issey Miyake (1938–2022)
Fashion designer



Virginia Dwan (1931–2022)
Art collector, gallerist, and philanthropist



Bert Seabourn (1931–2022)
Expressionist painter

Contributors



LARRY KEIGWIN founded Keigwin + Company in 2003. As the artistic director, Keigwin has created more than twenty-three works for the company—notably the Bolero Seniors project, a large-scale site-specific dance piece gathering fifty older adults to create a dance that embodies the city in which they live. He is a co-founder of the Green Box Arts and the dance editor for *ArtDesk*.



DOAN LY is a multidisciplinary artist whose a.p. bio, a floral design, photography, video, and creative shop works with clients such as Yves Saint Laurent and Zara. A native of Vietnam, Ly immigrated to the United States at age eight and grew up in Minnesota. She holds an MFA from the Tisch School of the Arts at New York University.



ANN MAGNER grew up in York, Nebraska, and graduated from Oklahoma Christian University. Magner worked as student director at the Oklahoma Christian Writing Center and received the Outstanding English Graduate award. Upon graduation, she interned at Kirkpatrick Foundation. Her hobbies including running, crocheting, and taking care of her plants.

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IN MEMORY
Tom Love (1937 - 2023)

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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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Spring Break

“This is my home office in Berkeley, California, taken today. If you could see through the window you’d see the Golden Gate Bridge.”

MICHAEL POLLAN

MICHAEL POLLAN is a journalist, professor, and author whose research has focused on the sociocultural intersection of humans, food, and the natural world: on our plates, in our farms and gardens, and in our minds. Pollan’s books, six of which have been *New York Times* bestsellers, include *This Is Your Mind on Plants* (2021), *Cooked* (2013), *In Defense of Food* (2008), and *The Omnivore’s Dilemma* (2006). Pollan lives in the Bay Area with his wife, the painter Judith Belzer, and is the Knight Professor of Science and Environmental Journalism at the University of California, Berkeley, and, concurrently, a professor of the Practice Non-Fiction at Harvard University.



THE ART MARKET 2023

A report by Art Basel & UBS. Launching April 4.



Art|Basel |  UBS