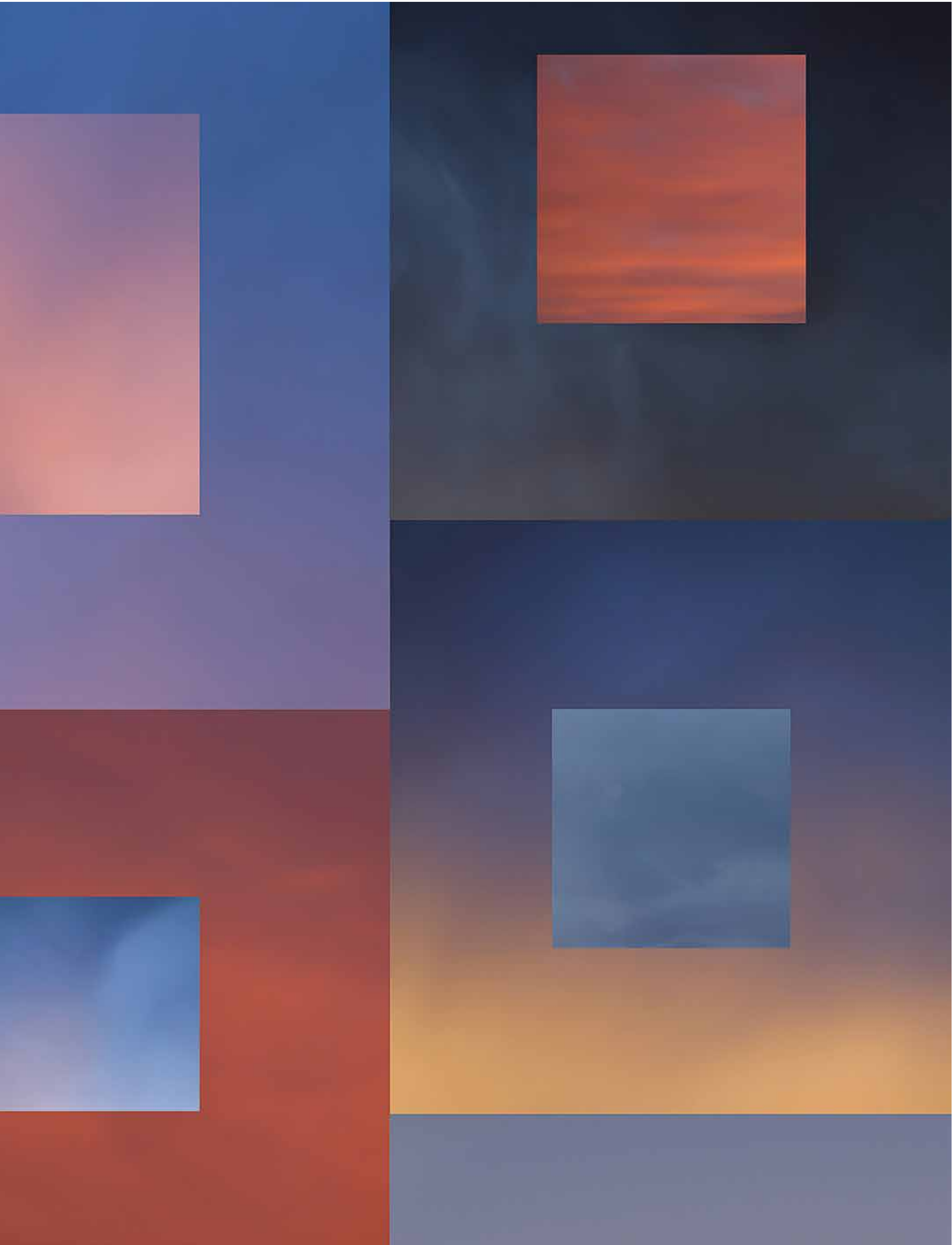


ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | SUMMER 2023





ARTDESK

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ARTDESK AT TEN YEARS

Thank you to all of our contributors—writers, photographers, designers, artists, performers, choreographers, dancers, copyeditors, factcheckers, office assistants, pressman, distributors, trustees, and our publisher—who help bring every issue of *ArtDesk* to our readers. We look forward to your continued involvement.—THE EDITORS

◀ Ruth Loveland
River of Gold Laid Deep (2020)

Necessities

Nathan Young

Lives to Make



Like the living traditions of his ancestors, Nathan Young doesn't sit still. Through sound, video, animation and more, the visual artist and composer from Tahlequah, Oklahoma—an enrolled member of the Delaware Tribe of Indians and a direct descendant of the Pawnee Nation and Kiowa Tribe—steers his diverse practice toward a recasting of Indigenous life in the cultural imagination.

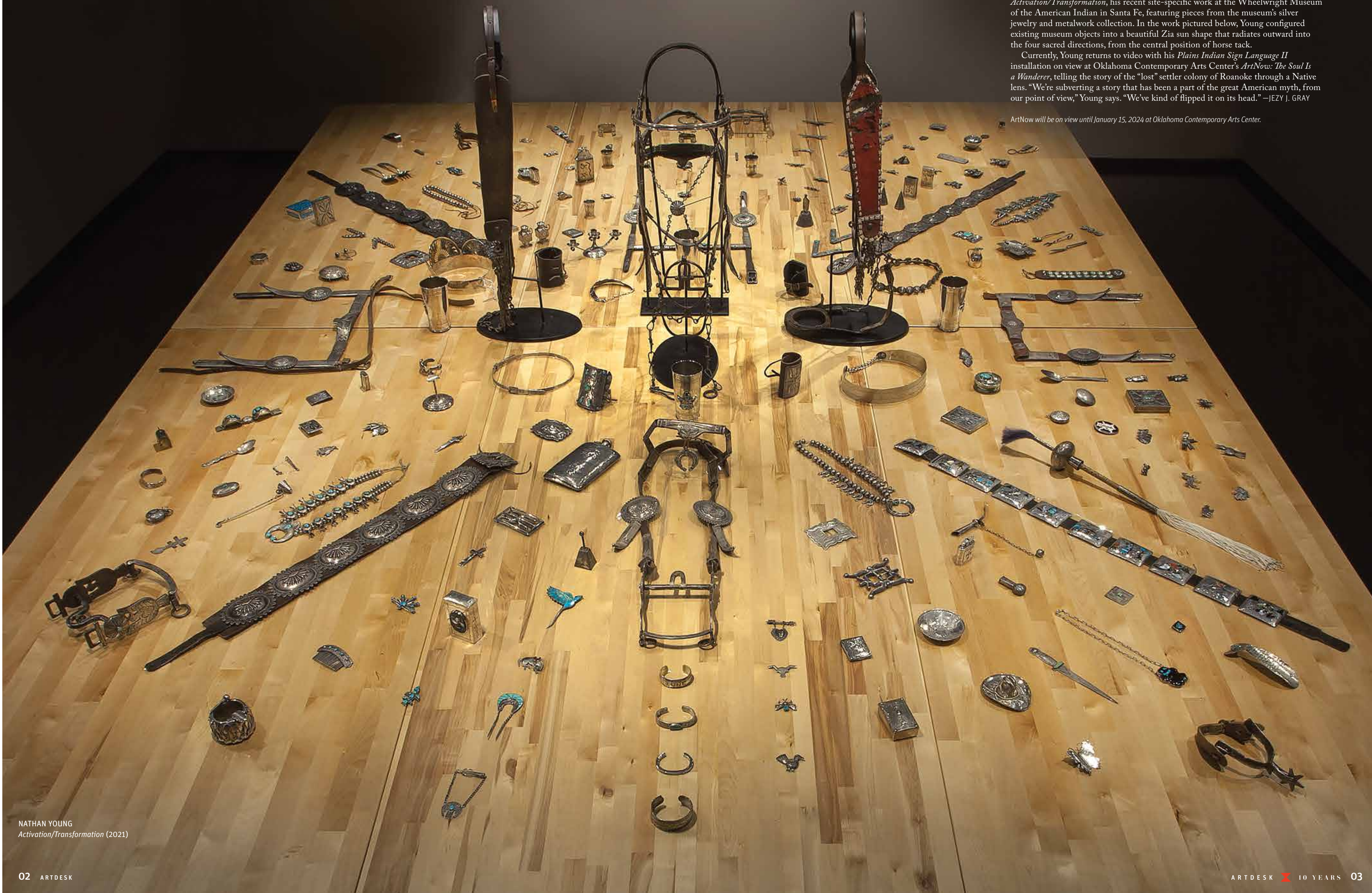
"I'm telling a very complicated story, and my art often moves across many different mediums to suit whatever I may be trying to articulate," Young says. "Sometimes sound is the best way to

articulate things. Sometimes video is."

Sometimes the best way is something else altogether. That was the case for *Activation/Transformation*, his recent site-specific work at the Wheelwright Museum of the American Indian in Santa Fe, featuring pieces from the museum's silver jewelry and metalwork collection. In the work pictured below, Young configured existing museum objects into a beautiful Zia sun shape that radiates outward into the four sacred directions, from the central position of horse tack.

Currently, Young returns to video with his *Plains Indian Sign Language II* installation on view at Oklahoma Contemporary Arts Center's *ArtNow: The Soul Is a Wanderer*, telling the story of the "lost" settler colony of Roanoke through a Native lens. "We're subverting a story that has been a part of the great American myth, from our point of view," Young says. "We've kind of flipped it on its head." —JEZY J. GRAY

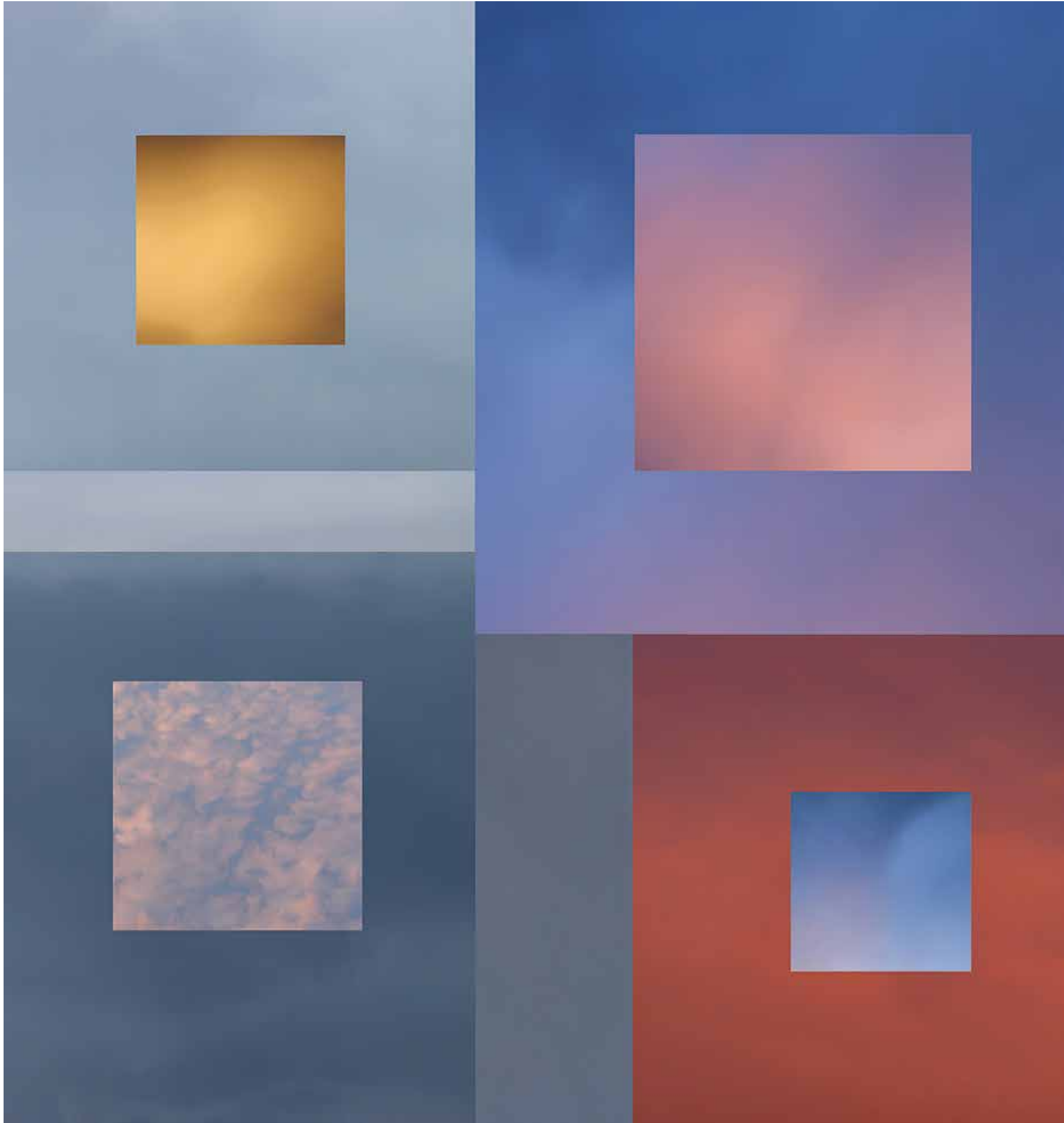
ArtNow will be on view until January 15, 2024 at Oklahoma Contemporary Arts Center.



NATHAN YOUNG
Activation/Transformation (2021)

DOSSIER

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BRENDA BIONDO
Open Skies (2023)

Lightworks

ARTIST BRENDA BIONDO BRINGS OPEN SKIES
TO GREEN MOUNTAIN FALLS, COLORADO

BEFORE REIMAGINING THE world around her, Brenda Biondo’s job was to document it. The roots of the Colorado-based artist trace back to the worlds of journalism and communications, where the native New Yorker often wrote about the environmental issues that would later color her photography practice.

“It just didn’t feel like the right focus for me. I wanted to look at the landscape in a really different way,” she says. “So I started doing a lot of experimenting when I began to focus on photography—and that is also one of the reasons I moved to Colorado, because of the

landscape, the quality of light here, and the big sky.”

That combination of creative restlessness and natural grandeur have guided Biondo’s work as a visual artist over the last two decades. It’s especially true of her *Paper Skies* and *Moving Pictures* series, where she pushes traditional photography techniques into the realm of abstraction by re-photographing manipulated images of the heavens—moody dishwater clouds, brilliant blue expanses, and close-ups of bruise-colored sunsets—against the backdrop of the “real” thing.

Biondo’s fascination with the big canvas

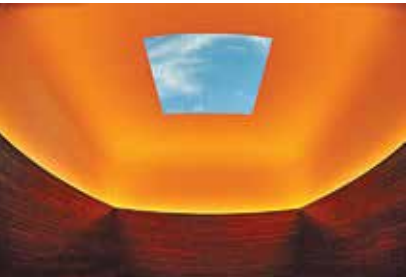
above will get the large-scale treatment this summer, when she takes over the Lake Street display in Green Mountain Falls, Colorado, as a featured artist during the 2023 Green Box Arts Festival. The annual multi-disciplinary Front Range celebration takes place June 30 through July 15.

The artist’s upcoming public work *Open Skies* employs techniques similar to those of her previous series, using the medium of photography as a launching pad to explore new ways of seeing the world. The project was partly inspired by the *Green Mountain Falls Skyspace* installation by

Turrell, located just ten minutes from Biondo’s home in the nearby town of Manitou Springs.

“I wanted to create a work that referenced Skyspace in some way,” she says. “So by layering fourteen different images of the sky, all taken in Colorado over the last few years, in a way that gives an impression of looking through one sky to another sky, it gives you a [new] feeling. It’s reality, but it’s also surreal at the same time. You think about things in a different way. You experience things in a different way.”

—JEZY J. GRAY



NEXT EXIT ◀
Planning a summer road trip? I’m partial, but the Skyspace by James Turrell in Green Mountain Falls, Colorado, is pretty fabulous. Post-hike, go for brunch at The Pantry and order their the king-sized pancakes.



GYM TIME ◀
The Broad in Los Angeles is hosting a retrospective of the artist Keith Haring’s entire career. Can’t make it to Los Angeles? Come work out at the **Keith Haring Fitness Court** in Green Mountain Falls, Colorado.

LAST LAUGH ▶
Farewell Barry Humphries, best known as Dame Edna. No one has ever brought so much laughter, to the point of tears, to so many.



SWEET TOOTH? ▶
If you’re in downtown Chicago, **Stan’s Donuts and Coffee**, and in New York’s SoHo, the **Little Cupcake Bakeshop** always do the trick for me.



AL FRESCO Santa Fe Opera returns to its outdoor stage on June 30. You’ll see me there the week of July 31 for every 8 p.m. curtain. *Tosca* will be a standout with music by Puccini and a gorgeous new production by Keith Warner and his team who have channeled Italian surrealist artist Giorgio di Chirico with additional influences from the great filmmaker, Alfred Hitchcock.



POTENT POTABLE ◀
Voted “Best Summer Drink” (by me since I was sixteen) is a **Bloody Bull**. With or without the vodka, this tomato juice and beef broth concoction is fortifying and delicious—recipes and variations abound.



TO THE POINTE ◀
American Ballet Theatre is on point again for its summer season at the Metropolitan Opera House. A new production of *Like Water for Chocolate*, the choreography by Christopher Wheeldon, takes center stage through July 1, 2023.

IN A FLASH ▶ Light bulbs are changing and the **US Department of Energy** is getting serious: Starting in August the agency will begin penalizing incandescent light bulb distributors and retailers up to \$542 per illicit bulb. Is this government over-reach? DM me your thoughts.



MUST SEE ▲
Philip Guston at the National Gallery of Art in Washington, DC. This retrospective originated at the Tate in London and also has shown at the Museum of Fine Arts in Houston. I like the 1950s abstract work, like the one above, *Passage* (1957–1958).



COURTESY CHLOÉ AND THE METROPOLITAN MUSEUM OF ART



© JEAN-LUCÉ HIRÉ AND THE METROPOLITAN MUSEUM OF ART

Karl Lagerfeld

A Fitting Tribute

WITH SIX DECADES of fashion for multiple major brands—including the reinvention of Chanel by playfully updating the brand’s couture heritage—**Karl Lagerfeld**’s expansive career makes for a sprawling retrospective. *A Line of Beauty*, on view through July 16, 2023, at the Metropolitan Museum of Art in New York, begins with a challenge to its own curation. Over its entrance is a quote from the late German designer: “Fashion does not belong in a museum.” As curator **Andrew Bolton** stated in his opening remarks, the exhibition is organized as a “thematic and conceptual essay ... rather than a traditional retrospective.” It focuses not on Lagerfeld the impresario with his leather fingerless gloves and low white ponytail, nor his regular courting of controversy. Instead, the show joins his artful sketches with around 180 of his pieces and argues that, though he may have had no unifying signature style in his career, his bombastic runway shows and embrace of commercial success made fashion what it is today. —ALLISON C. MEIER

◀ KARL LAGERFELD
CHLOÉ *Rachmaninoff* dress, Spring/Summer (1973)



ARTWORKS & PRESERVATION

Digital Copies

WITH TIME COMES PROGRESS. As technology evolves and becomes more accessible, museums large and small have embraced digitization as a powerful way to engage with their audiences, preserve collection objects, and advance research. For museums, this means creating a version of the works of art in their permanent collections, usually for use in an online format. These objects can take many forms: digital images, videos, or even virtual reality reconstructions. The American Alliance of Museums (AAM) defines digitization as “the creation and management of digital objects from physical, analog originals.”

One of the most significant benefits of digitization is the increased access to collection objects. Previously, museum collections were only accessible to those who could physically visit the institution. Even then, museums are only typically able to show around 5 percent of their holdings. Now, through digitization, museums can make their entire collections available to anyone with an internet connection. Digitized collections have allowed museums to reach a global audience and share their unique collections, exhibitions, and programming with people throughout the world. Digitization has also had a significant impact on the preservation of collections. Museums are tasked with preserving their collections “in perpetuity” for the benefit of the public. This creates the challenge of managing access versus long-term preservation.

In addition to providing access and preservation benefits, digitization has created new opportunities for research and scholarship. Scholars, students, and researchers can now access collections from museums around the world without the need to visit each institution in person. This has greatly increased the speed and efficiency of research, allowing scholars to make new discoveries and connections that may have been previously impossible.

However, the process of digitization is not without its challenges. One of the biggest obstacles museums face is the cost of digitizing collections. Digitization requires specialized photography equipment, editing software, and personnel, all of which are expensive. Additionally, the process

of digitization is time-consuming and labor-intensive, requiring not only the creation of digital objects, but also their associated metadata to aid in searching and retrieval.

There is also the need to balance the desire for increased access to museum collections with the nuances of intellectual property and ethics surrounding cultural heritage. Museums must carefully consider copyright and publicity rights prior to utilizing digital resources, especially in contemporary art. It is also important for museums to consider equity and inclusion when providing access to digitized collections. Creating online experiences that are in compliance with the Americans with Disabilities Act (ADA) and respectful of the communities involved in the creation of cultural objects is crucial to providing true access to all.

Digitization is also having a major impact on my institution, the Oklahoma City Museum of Art (OKCMOA). With a small staff and limited resources, digitizing the collection historically took a backseat to other more pressing short-term projects. Our priorities changed rapidly during the Covid-19 pandemic. Suddenly, all of programming shifted online and digital resources were critical to maintaining engagement with the community. We quickly realized that we needed to improve our digital resources if we wanted to stay relevant.

In March 2021, funded by Kirkpatrick Foundation (publisher of *ArtDesk*), OKCMOA began a phased project to digitize the collection and provide increased online access to the collection. In the past two years, with additional help from the Google Art Camera, OKCMOA has created nearly 700 new high resolution images of collection artworks.

The latest, and personally, most fulfilling, by-product of this partnership is OKCMOA's online collection. Launched in March 2023, collections.okcmoa.com allows visitors to our website to browse our entire permanent collection online and even save their favorite works into collections of their own. I am excited to be a part of the future of this resource and witness the global impact it will have on students, scholars, and art lovers.—MAURY FORD

Maury Ford is the director of Collections and Exhibitions at the Oklahoma City Museum of Art.



THE ART CAMERA, created by the Google Cultural Institute in 2016 (shown here), makes it simple for museums to create gigapixel reproductions of artwork. The term gigapixel refers to the ultra-high resolution of the photos: each is made of over one billion pixels. The Art Camera system is designed to capture images of the artwork without changing the lighting or needing to move a piece. Using laser and sonar to measure the artwork, the Art Camera system steers a camera to capture ultra close-up details such as brush strokes. The thousands of images captured are then stitched together to create a single, cohesive, high-resolution file. Online viewers of the images can zoom in and out to see the small details or the entire artwork with a click of a button. The Google Cultural Institutes provides the Art Camera free of charge to the museums.



Art digitization has provided access to thousands of museum collections from across the world. Above is a detail of **Vincent Van Gogh's** masterwork *Wheat Field with Cypresses*. Impressionist enthusiasts can closely examine the paintings details from a new perspective and gain a deeper understanding and appreciation of Van Gogh's distinct brush strokes, textures, and use of color.

The BOOK REPORT

By Alana Ruiz de la Peña | Photography by Kyle Gandy

When We See Us: A Century of Black Figuration in Painting

Koyo Kouoh / \$65
Produced in conjunction with the groundbreaking show in Zeitz Museum of Contemporary Art Africa, Cape Town, *When We See Us* is a chronicle on modern and contemporary African art and artists. The book is comprised of gorgeous paintings and poetry and contains profound insight on process. The exhibition is on view at Zeitz MOCAA through October 31, 2023.

The Brutalists: Brutalism's Best Architects

Owen Hopkins / \$70
Large, imposing, concrete structures are the hallmarks of Brutalist architecture—a movement that continues to polarize to this day. *The Brutalists* is a straightforward survey set in black and white with a focus on the designers and architects including icons of the genre like Marcel Breuer, Ricardo Bofill, and Le Corbusier.

Ralph Ellison: Photographer

Edited by Michal Raz-Russo and John F. Callahan / \$60
Oklahoma City native Ralph Ellison is best known for the book *Invisible Man*, however his photography work is extensive. *Photographer* rounds up about fifty years of work that provides a peek into Ellison's creative process, private life, and Black life more generally in 1950s America. Minimally designed throughout, the editors let these gorgeous and sometimes haunting images create the narrative.

Donald Judd Spaces

Edited by Flavio Judd, Rainer Judd
Text by Donald Judd / \$100
A visit to any one of Donald Judd's outposts (in Marfa or New York) is often a pilgrimage. They're not easy to get to, and they require a fair amount of pre-planning. While a book may not do these sparse yet sumptuous interiors justice, these beautiful photographs and explanatory essays by Judd create a context informing even the most ardent minimalism enthusiast.

Luna Luna: The Art Amusement Park

André Heller / \$50
Nowadays art parks abound in cities across the globe, from Meow Wolf to Storm King. However, in 1987, Luna Luna was the first of its kind. More than thirty of the most interesting artists working in the late 1980s—including Salvador Dali, David Hockney, and Jean-Michel Basquiat—contributed to a fully functioning amusement park, rides and all, in Hamburg, Germany. *Luna Luna* is a must-have book for the contemporary art lover's library, down to the glow-in-the-dark spine.



Reclaim The Street: Street Photography's Moment

Stephen McLaren / \$70
This book is a compilation of greatest hits from some of the best street photographers across the globe documenting every day life. The strength of *Reclaim* is its focus not just on Western street photography but candids from photographers on the ground in places like India, Thailand, and Turkey.

Vermeer

Edited by Gregor J. M. Weber / \$65
Johannes Vermeer continues to be one of the most influential painters to ever live—despite the fact that he produced only thirty-seven works in his career. *Vermeer* is a companion to the blockbuster exhibition in the Rijksmuseum in Amsterdam and provides a close-up view and dissection of his paintings, exploring themes, similarities, and studies on Vermeer's use of perspective.

The Art Museum

Phaidon Editors / \$60
This super-fun, giftable book is a museum unlike any other in that its collection is sourced from curators, art historians, and artists from around the world. Spanning the Paleolithic era to the art of our time, *The Art Museum* is an incredibly informative and beautiful compendium of art and objects.

La casa que nos inventamos: Contemporary Art from Guadalajara

Stephan Janson / \$35
This catalogue accompaniment provides the information, artwork, and artist biographies for the major exhibition of contemporary Mexican art opening September 2022 at Oklahoma Contemporary Art Center. *La casa* successfully makes the case that Guadalajara, Mexico, is a center of visual art, design, sculpture, and cuisine.

Kids of Cosplay

Thurstan Redding / \$50
After a visit to a cosplay convention, fashion photographer Thurstan Redding became hooked on the idea of playing dress up. His three-year journey culminates in a book of stunning imagery where themes of escapism, art-making, and personal transformations abound. Within the pages, a group of Wonder Women, Alice in Wonderland, and various anime characters sit for Redding in their bathrooms, bedrooms, and kitchens.

SOME HISTORIES DEMAND TO be known. Such is the case with the Green Box inaugural book-club selection *Bury My Heart at Wounded Knee* (1970), in which author Dee Brown transformed the way Americans understood “manifest destiny.” The Ute and Cheyenne and Arapaho figure prominently, as do all of the major tribal entities and leaders, and the important battles—and massacres—that occurred west of the fabled 95th Meridian. Once read, this bell can't be unheard.—LOUISA McCUNE

The Green Box book club discussion will take place on Friday, July 14, 2023 at noon, at Church in the Wildwood, Green Mountain Falls, Colorado, which is located in the Ute Pass region of the Rocky Mountains. Oklahoma artist Brent Learned, a descendent of Black Kettle, will help lead the discussion. ▶ greenboxarts.org

IN CONVERSATION

Wolf Like Me

This summer, America’s beloved wildlife biologist **DOUGLAS W.**

SMITH will join **Green Box Arts Festival** in person for an ArtDesk

Conversation on July 7. Here, the horseback-riding Renaissance man

reflects on influences like Pink Floyd, E.B. White, Vince Van Gogh, and

Wolf No. 907, with editor in chief **Louisa McCune**. Recently retired,

Smith was the project leader of the **Yellowstone Wolf Project** since

inception and is an expert in wolves, elk, and birds.



Smith with #827, a Delta pack male, in Yellowstone National Park (2009)

Of all the wolves, do you have a favorite wolf?

Tough question, very tough. I caught #907, the alpha female of the Junction Butte pack, three times. She is currently with the pack and has a litter of pups at age ten. The average lifespan of a wolf is about five years—so she is double the normal age at death. The first time I caught her both eyes were fine—the second time she was blind in one eye and has been that way ever since. If you see her in the field you can't tell she is blind in one eye. We don't know what happened but it looks like an injury—like she got poked in the eye. She also lost her alpha status and just recently—as a very old wolf—regained it. She is a classic gray in terms of coloration, very striking. It's hard not to like her.

Wolf #7 of Leopold Pack, also a female from the early days (late 1990s), has stuck with me too as her leadership style was generous and kind. Watching the pack, it was hard to tell who was in charge as she ruled gently. You had to watch a while to see how other wolves deferred to her—many wolves rule with authority and you can tell quickly who is in charge. Not #7—she was gracious and patient. Great lessons there watching her. I feel like I need to add in a male. #113 of Agate Creek, like #7, was a kind-leading wolf—strikingly handsome (another beautiful gray wolf), classic colors for a wolf (gray is infinitely variable), and he lost his alpha status to his son but was not kicked out of the pack. Late in life I could have caught him again because he was so old. It would have been easy, but I didn't have the heart.

Who is your favorite person to wolf-watch with?

Easier question. Rick McIntyre. He's a gentle soul, and he knows the wolves really well—fills in many blanks for me. We also worked together a long time. Many people came and went on the Wolf Project over the years; there was some stability and continuity having

Rick there every year. We're both retired now—they seem to be doing just fine without us!

What was your biggest heartbreak in your Yellowstone wolf work?

There were many. Working with wolves—I am sorry to say this—acquaints you with death. The deaths of #31 and #38—they were illegally shot, and I had to watch them die. I regret that too. They were among the first wolves to come to Yellowstone, and they left the park on a trip where they both were shot and wounded outside the park. This was not my jurisdiction—it was the US Fish and Wildlife Service. They had the say. Tracking them in remote wilderness from the airplane, I found the two wolves wounded but alive and wanted to rescue them but the USFWS did not. So I checked on them each day from the airplane, just laying there not moving. I dropped food to them from the plane almost hitting them with meat! It didn't help and they died anyway—over days. It was horrible. I would not do that again—I would just have gone in and got them. I was young and deferred to power and authority.

What is your biggest accomplishment?

Giving wolves the chance to speak and tell their stories. You may think that is odd, but in a way that was my goal: Learn about wolves and tell their stories to a wider audience thereby gaining them a voice and respect in a world that is oftentimes hostile to them.

How would you like to be remembered?

Loved all of nature and did the best he could.

How do your friends describe you?

Loves reading, writing, and thinking. Loves bird watching or time alone in nature with animals and is not a bad horseback rider. Sometimes prefers company of horses to humans. Claims he has learned a lot about life from them. Adores his wife.

What were your top ten every-day carries during your wolf work at Yellowstone?

Think I know what you mean: 1) binoculars, 2) small notepad, 3) pack, 4) bear spray, 5) field guide, 6) hat, 7) rain gear, 8) water/snack, 9) phone (for photos—this used to be a camera but a phone can do more—but on airplane mode so as to not be bothered), 10) sunglasses.

If you weren't a wolf biologist, what would you be?

English teacher because I love reading,

writing, and thinking. I also can connect with people, not always and not with everyone, but meeting a kind soul who loves nature and reading, writing, and thinking is inspirational.

Where is your favorite place to visit?

Yukon Territory.

What is the most surprising thing about retirement?

It's busy. Very busy.

Spring, summer, fall, or winter?

Winter because of cross-country skiing, spring because of birds.

In all of myth, legend, fables, and fairy tales, do you have a favorite wolf story?

I wanna say my own, the one about when the wolf should have left but it came back and we looked into each others eyes, something I have carried with me since. But I'll go with the Three Little Pigs because my father used to lay in bed with me at night and tell it to me, many different ways (new story each time) but from the wolf's point of view. Maybe not a good story, but he died when I was young, so I hold that time dear.

Who is the most exciting or inspirational person you've met?

Alex Hall. Famous canoeist. Canoeed over 35,000 miles in the Barren Lands—an area he dedicated his life to. I went on a trip with him in 2007.

What living person is the most influential in your life? Deceased?

Alive: Rolf Peterson—wolf biologist, MS advisor. Dead: half-brother (poet, writer, romantic, old fashioned, did not like modern takeover of world) and, have to say, E.B. White—a great writer with such a good view of the world. Wish I was more like him.

What are your desert-island records and books?

How the West was Won by Led Zeppelin; *Dark Side of the Moon* by Pink Floyd; *Calling Card* by Rory Gallagher; *Best of U2*; *Sticky Fingers* by the Stones; *After the Gold Rush* by Neil Young. Books: sooooo hard. If only one, it would be an ecology textbook to read over and over. If more than one, a bunch of Mark Twain and E.B. White. Probably E.O Wilson, too—a friend and great naturalist, the best since Darwin.

Do you have a favorite wolf artwork or artist?

Hard, as oddly I have met many artists. Robert Bateman stands out as he does all of nature well and wolves, too. Great guy. John Banovich is a good friend. Single favorite wolf painting: Manfred Schatz—*Challenged*. I love it and have in my study. (Wolves



Smith carrying a wolf at Rose pen in Yellowstone National Park (1996)

attacking moose and moose kicks them away in a snow storm.) Single favorite painter: Vincent Van Gogh.

What do people misunderstand about wolves?

They are not blood-thirsty killers.

What do they misunderstand about wolf reintroduction?

It wasn't cruel. And Canadian wolves aren't a different thing—basically the same wolf everywhere.

Please summarize for us why we need wolves for climate change.

Wolves smooth nature out. Or, wolves are climate change buffers. Climate change will bring more variability in weather. There will be years of mild winters and warm weather allowing ungulate populations to build up. Then a really hard winter will hit—we have seen that—and it will bring about massive mortality. Wolves will keep ungulate populations from building up in the good years, then when the hard winter hits, the devastation will be less because the habitat won't be suffering from overpopulation. In the end, less is more—wolves will give us that.

Do you have a favorite anecdote from your time at Yellowstone?

I once chased a wolf who showed habituated behavior to people, on horseback. It worked great, once the horse caught on. Combined two things I liked: wolves and riding.

Finally, what have you always wanted to answer but no one asked?

Why haven't you given up hope?

Whew! What a set of questions—made me think deeply!

Dr. Smith will be at the Green Box Arts Festival on Friday, July 7, at noon. He lives in Bozeman, Montana, and is the author of *Decade of the Wolf* (2012).



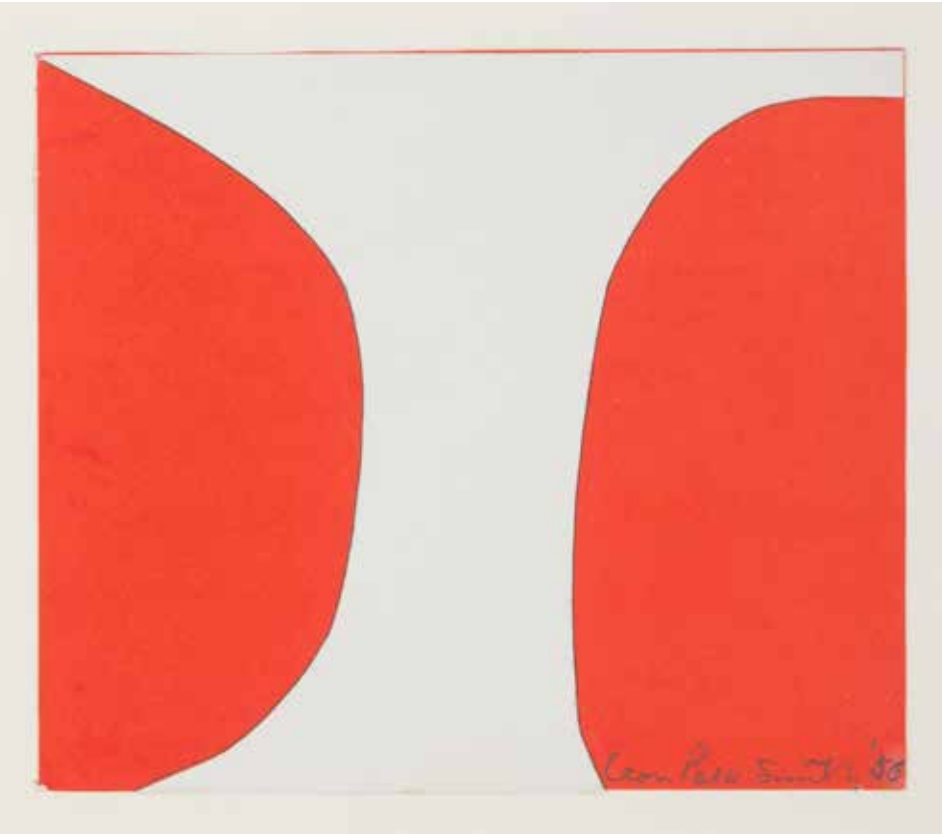
FRANZ MARC
Two Wolves (Zwei Wölfe) (1913)

PARTY ON | Known as the “queen of pastel,” Venetian artist Rosalba Carriera made pastel portraits fashionable in the eighteenth century. Although the medium has fallen in prestige over the years, contemporary artists are elevating it again for its vivid colors and lush textures. At the forefront of this revival is Swiss artist **Nicolas Party**, whose recent rise to art world prominence has been propelled by his brilliantly hued pastel landscapes and portraits.

At the Frick Madison in New York, he has created a site-specific installation in response to Carriera's *Man in Pilgrim's Costume* that adorns the walls behind and around it with cascades of pastel drapery. The mural, which is joined by two new works by Party, is on view through March 3, 2024, when the Frick Collection will depart its temporary home in the Marcel Breuer-designed 945 Madison Avenue building. –ALLISON C. MEIER



MARCELA CANTUÁRIA
Take a Place in Space (2023)
No los dejemos dormir (Let's Not Let Them Sleep) (2023)



LEON POLK SMITH: Affinities in Art & Design

Oklahoma State University Museum of Art / Stillwater, Oklahoma

Leon Polk Smith was an influential painter in the abstract style that emerged in the New York art scene in the midcentury. Even as he experimented with the geometric painting pioneered by artists like Piet Mondrian, he drew on his Oklahoma heritage. Born in Chickasha a year before statehood, he would evoke Native American-inspired forms on his canvases. In 2015, the Leon Polk Smith Foundation gifted 756 of his works on paper to the OSU Museum of Art, which is reflecting on his innovative practice in this exhibition. August 1, 2023–January 27, 2024. ▶ museum.okstate.edu

MARCELA CANTUÁRIA: The South American Dream

Pérez Art Museum Miami / Miami, Florida

Marcela Cantuária has channeled the symbolism of tarot and astrology into kaleidoscopic works that draw attention to activist and environmental issues in Latin America. This is the first US solo show for the emerging Brazilian artist whose paintings use brilliant color and imagery to engage viewers with complex ideas around ecology, structural inequality, and autonomy for women's bodies. The exhibition aligns with PAMM's ongoing commitment to the diverse cultural heritage of Miami, while further honoring stories of Latin American activists and environmentalists. Through Spring 2024. ▶ pamm.org

QUEEN ROSE ART HOUSE

Tulsa, Oklahoma

In 2021, artist Kalup Linzy bought a house in Tulsa and established a welcoming space for emerging artists in the city and beyond. It is painted by commissioned local artist Morgan McClellan in collaboration with Linzy, whose imagery uses humor to engage with the world and its systems of race and gender. It now has a robust programming of exhibitions, performances, discussions, screenings, and other happenings, while also hosting residencies that last up to four weeks. Abstract artist Kym Cooper, who expresses Black identity through surrealist and cubist styles, will be in residence this July. Ongoing. ▶ queenrosearthouse.org

MARGUERITE HUMEAU: Orisons

San Luis Valley / Colorado

Known for otherworldly art that meditates on reviving extinct creatures and recreating the voices of the past through speech technology, Marguerite Humeau is now unveiling a colossal 160-acre earthwork in a Colorado valley impacted by droughts. Made with the nonprofit Black Cube, Orisons is very different from earlier land art that reshaped landscapes to an artist's vision. Instead, the French artist partnered with local farmers and ecology experts for a more subtle intervention involving biomorphic sculptures that asks visitors to

reflect on an ecosystem's precarity. July 29, 2023–June 30, 2025. ▶ orisons.art

WOMEN DEFINING WOMEN IN CONTEMPORARY ART OF THE MIDDLE EAST AND BEYOND

Los Angeles County Museum of Art / Los Angeles, California

As women in Iran remove their hijabs in protest and women in Afghanistan face suppression

HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON C. MEIER

of their rights, 2023 has witnessed shifts in the freedom and status of women in the Middle East. Featuring work by forty-two artists across a range of media, this exhibition highlights how women born into or living in Islamic societies have responded to these changes and also are reflecting on the diverse identities of this diaspora. They include Laila Shawa's sculptural responses to the marginalized roles of Palestinian women and Hayv Kahraman's vibrant merging of influences, from Islamic manuscripts to Italian Renaissance painting. Through September 24, 2023. ▶ lacma.org

JACOB'S PILLOW DANCE FESTIVAL

Jacob's Pillow / Becket, Massachusetts

The longstanding Jacob's Pillow Dance Festival returns with a global roster of performances following the past few years of pandemic restrictions. Indoor and outdoor venues will host performances by the Dutch National Ballet, Martha Graham Dance Company, Compagnie Käfig of France, and many others. A special focus will mark the fiftieth anniversary of hip-hop. This year will also include the Jacob's Pillow debut of Tulsa Ballet—the first Oklahoma company to perform at the festival—as well as a David Bowie tribute, circus theater, and an homage to Burt Bacharach. June 28–August 27, 2023. ▶ jacobspillow.org



PIPILOTTI RIST: Pixel Forest and Worry Will Vanish

Museum of Fine Arts, Houston / Houston, Texas
Two luminous installations by Swiss artist Pipilotti Rist that were hugely popular when they debuted in 2017 have returned to the galleries of the MFAH. Pixel Forest with its constellation of thousands of LED lights suspended in orbs and Worry Will Vanish, which immerses viewers in a video piece, are joined by the newly acquired Peeping Freedom Shutters for Olga Shapir. It has a video within a window frame as a tribute to the Russian writer and feminist. All three offer transportive experiences with art and technology. Through September 4, 2023. ▶ mfah.org

FLORIAN KREWER: everybody rise

Aspen Art Museum / Aspen, Colorado

Part of the new wave of figurative painters who are reimagining the genre, Florian Krewer depicts young people in urban settings with vivid brushwork punctuated by neon hues in a style harkening back to German Expressionists. The German-born artist, who relocated to New York in 2020, is having what's billed as his first institutional exhibition at the Aspen Art Museum. The solo show centers on work from the past five years with people, animals, and city scenes, all laced with a dreamlike quality. Through September 24, 2023. ▶ aspenartmuseum.org

RISING SUN: Artists in an Uncertain America

African American Museum in Philadelphia and Pennsylvania Academy of the Fine Arts / Philadelphia, Pennsylvania

HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON C. MEIER

Two Philadelphia museums collaborated on this major exhibition that is pondering a question inspired by the words of Benjamin Franklin: "Is the sun rising or setting on the experiment of American democracy?" The work ranges from painting and sculpture to photography and video, produced by twenty artists including Petah Coyne, Alison Saar, Dread Scott, Rose B. Simpson, Hank Willis Thomas, and Saya Woolfalk. At a moment of political upheaval, partisan friction, and inequality, Rising Sun is a timely consideration of hope and uncertainty for the country's future. Through October 8, 2023. ▶ risingsunphilly.org

KEHINDE WILEY: An Archaeology of Silence

de Young Museum / San Francisco, California

Monumental paintings and sculptures of Black men and women posed as if they have been struck down tower over visitors to Kehinde Wiley's new work on systemic violence. The acclaimed artist—whose art includes the portrait of former President Barack Obama—continues to draw on the styles of the Old Master painters, here focused on Hans Holbein the Younger, with a contemporary perspective. The scale of An Archaeology of Silence invites

awe, grief, and reckoning in its cry for mourning and healing. Through October 15, 2023. ▶ famsf.org

TRUE NATURE: Rodin and the Age of Impressionism

Oklahoma City Museum of Art / Oklahoma City, Oklahoma

Auguste Rodin once linked the act of sculpting to the divine, stating, "When God created the world, it is of modeling he must have thought first of all." The French artist brought marble and bronze to startling life through his naturalistic figures, which shocked the traditionalist art world in the late nineteenth century. More than sixty works are complemented by art from his impressionist contemporaries in this show organized by the Los Angeles County Museum of Art, providing a rich insight into his expression of the human form. Through October 22, 2023. ▶ okcmoa.com



TONY SARG: Genius at Play

Norman Rockwell Museum / Stockbridge, Massachusetts

In the summer of 1937, a sea serpent washed ashore in Nantucket. Enormous and baring menacing white teeth, it caused a local sensation. The inflatable balloon that acted as the terrifying beast was the mischievous creation of puppeteer Tony Sarg, who was also an illustrator, animator, designer, and showman. His most enduring creations were the balloons at the Macy's Thanksgiving Day Parade, but this first major exhibition on his life and career reveals there was much more to the visionary artist who loved to bring imagined creatures to life. Through November 5, 2023. ▶ nrm.org

REMEDIOS VARO: Science Fictions

Art Institute of Chicago / Chicago, Illinois

The mystical work of Remedios Varo has recently received renewed attention for its strange scenes of people exploring unearthly terrain, solitary women engaged in alchemy, and uncanny contraptions. This is the first retrospective on the artist in the US in over two decades and includes over twenty paintings made between 1955 and Varo's death in Mexico in 1963. Inspired by surrealism and its use of chance, as well as ideas from tarot, Buddhism, and astrology, her work is still being unraveled to understand its enchanting layers of meaning. July 29–November 27, 2023. ▶ artic.edu

THE WORLD OUTSIDE: Louise Nevelson at Midcentury

The Amon Carter Museum of American Art / Fort Worth, Texas

Artist Louise Nevelson transformed scraps of wood into three-dimensional sculptures, some filling whole rooms, like a chapel at Saint Peter's Church in Manhattan, while others were smaller scale and designed to be suspended from a ceiling. Although the artist, who died in 1988, was one of the most impactful creators in postwar American art, there have been few major exhibitions of her work. The World Outside brings together over fifty pieces to examine her metamorphic approach to both sculpture and works on paper. August 27, 2023–January 7, 2024. ▶ cartermuseum.org





Quick Time

For five decades, **Jaune Quick-to-See Smith**, a member of the Confederated Salish and Kootenai Tribes, has developed a distinctive visual language to examine American life from a Native perspective. Drawing on influences ranging from neo-expressionism to pop art, the Santa Fe resident has created compelling work that involves maps, historical reflection, and personal memories. Along with this major solo show at the Whitney Museum of American Art in New York, Smith is curating an exhibition on living Indigenous artists at the National Gallery of Art in Washington DC that will open on September 24, 2023, adding to the long overdue spotlight.

Memory Map will be on view through August 13, 2023. ▶ whitney.org

Life Lessons

Paul Taylor (1930 -2018) is regarded as one of the foremost innovators in dance history and the last of the great modern dance artists. His name alone inspires awe. This year, **Paul Taylor Dance Company** makes its Green Box Arts Festival debut, led by dancer **Alex Clayton**. Here, *ArtDesk* dance editor **Larry Keigwin** and Mr. Clayton discuss Paul Taylor's style of encouragement, *Esplanade*, and—where the air is thin—dance at altitude.

LARRY KEIGWIN: Hi, Alex! Let's dive right in. You grew up in Louisville, Kentucky, and you went to Stephens College in Missouri—your major was dance, but you have a minor in visual arts.

Alex Clayton: Yeah, I do. I didn't start dancing until I was a senior in high school. I was in the visual arts department in my high school, and I had enough college credit for my AP art classes to minor at Stephens College. When I went to Stephens, I was able to both continue my training in dance—I needed a lot of training—and be able to have my art as well.

When I started dance, it was interesting just to see how it started to reflect visual arts. When you're painting or you're making art, you're trying to be cognizant of the entire picture at all times. That influenced the characterization of my dancing—trying to understand the part I played in this whole. Things became more vivid in both mediums.

LK: And you probably dance as if you are painting! Can you remind me when you started dancing for Paul Taylor? Were you ever in the studio with him?

AC: I got hired in 2017, I was the last person, I guess, that he hired for the main company before he died.

I have the pleasure of being in his last piece that he choreographed, *Concertiana*, in my first year of being in the company, it was amazing to be able to work with him, for him to be able to, you know, manipulate my body and ask me to, you know, further extend myself. I remember the solo that we were creating, and he kept saying, take up more space. So he really was pulling me in ways which just felt amazing to have that time.

LK: In my first work with Paul Taylor Dance Company, *Rush Hour*, I cast you in the principal role because I really believed in your strength as a dancer and performer.

How were you first introduced to dance?

AC: I grew up in Louisville, Kentucky, and my mother was a big fan of the arts, so she would take me to shows. I had taken dance class every once in a while, but nothing particularly serious. I'll be honest and say that I was not even aware that black people danced professionally. I mean, there were not a lot of black dancers being represented in Kentucky, so it was never really a job that I even thought was attainable, until I saw Ailey perform in between my junior and senior year of high school.

When I saw a plethora of beautiful brown bodies dancing, I thought, oh, it is possible. That was my impetus to start taking class and trying to pursue dance. I am glad that I started late. I think if I had started earlier and maybe had heard the comments that I had received when I first started dancing at an earlier age, that would have deterred me. I had tunnel vision focusing on what I knew I needed to do. And my mother was very, very supportive, so I was very fortunate.

LK: We are so grateful for your mom. I also came to dance through my mother. Michael Novak, artistic director of Taylor, says Paul did not hire dancers. He hired people. I love that quote, and I'm wondering if you agree with that, and, if so, how do you bring your most authentic self to the work?

AC: I would agree. Paul hired people. I've heard a similar quote that you can't dance about dance, you must dance about life. And Paul understood that. If you work hard and have people who support you, you can obtain a lot of things, including technique. I always hope that I will grow in tandem with my love of the organization.

I feel as though Paul really embraced natural charisma. If you were going into a piece that had an original cast and you were performing, Paul would encourage you to do something that was your own inclination and in your own wheelhouse. With his vision, he helped you be an individual in your own right, and so you got the ability to imbue what you did well. Everybody has a different set of skills that they can utilize, and Paul was a master craftsman. He could see who was in front of him and decide: the previous person was a hammer, this person is a screwdriver. In the Taylor Company now, we are encouraged to find what tools we have and go from there.

LK: One of my favorite dances, *Esplanade*, will be performed at Green Box this summer. The work is built on pedestrian movements, walking, running, skipping, sliding—it's so joyful. What is it like to dance?



BILL WADMAN

AC: When I first went into *Esplanade*, I think I cried because it's an amazing piece. The thing that is so beautifully touching are all of the movements that are pedestrian and recognizable to anybody who is familiar with dance or not familiar with dance. They can all relate to it. We are doing movements we all do in regular life—running, jumping—but we take it to an extreme. In the fifth section where we're running at top speeds and sliding across the floor, it feels like a brave exploration of movement.

It's hard to be stale in *Esplanade* because if you're not pushing yourself to the outer limits, then you literally are not achieving the steps, so any time we're performing, we're running and summoning the energy and the bravery in order to do this incredibly hard step. The audience is so electrified by our effort and that, in turn, feeds our ability to keep pushing. It becomes this beautiful symbiotic relationship. By the end, I feel like the audience and the dancers are taking a bow together.

LK: Have you ever performed it at altitude?

AC: We just were on tour in Aspen and Santa Fe, and we have learned now how to handle altitude. Thank God for oxygen tanks, which we will be using regularly.

LK: Real oxygen tanks?

AC: Oh, yes. It's a lot of cardiovascular exercise, which, of course, at altitude can be hard to summon the amount of oxygen necessary.

LK: I'm excited you are coming to Green Mountain Falls. We are also at almost 8,000 feet, similar to Aspen, so I'm making a note to get the oxygen tanks ready for you. ✕

Paul Taylor Dance Company performances at Green Box Arts Festival will be held on July 1, 2, 8, and 9, \$10. greenboxarts.org



◀ **MODERN MARVELS** Clockwise from top: Paul Taylor and Bettie de Jong performing *Scudorama* (1963); Taylor photographed at his home (1981); Taylor and his dance company in costumes by Ellsworth Kelly (1968); Mikhail Baryshnikov rehearsing with Taylor before a Paul Taylor Dance Company performance (1994); Taylor photographed in 1964; Dancers from the Paul Taylor Dance Company performing a scene from *Esplanade* during a dress rehearsal at the David H. Koch Theater at Lincoln Center (2022). Photography by Jack Mitchell unless otherwise noted.



TIMOTHY A. CLAYTON/PAUL TAYLOR



ADRIAN FLOWERS



SYLVIA BROWN

AT 91, BRIAN WALL ARRIVES IN COLORADO

WALL TO WALL

By ALLISON C. MEIER

THE ARCS OF STAINLESS steel that intersect in Brian Wall's *Skye* (2019) appear deceptively lightweight for the around 1,500-pound sculpture. Installed at the Green Box Arts Festival this summer in Green Mountain Falls, Colorado, the geometric forms seem frozen in motion, like calligraphic brushstrokes, and catch the shifting light throughout the day. The large-scale abstract piece is part of Wall's *Squaring the Circle*, a recent series in the London-born, California-based artist's decades-long career. At ninety-one, he is still looking forward to how this installation of his work will offer new perspectives on an artistic practice that began in the 1950s.

"For the artist, everything in the studio is private, and then once it leaves the studio, it belongs to everybody," Wall says. "When a piece goes out, I can see it in a different light and how it interacts with other people. Artists are in the business of making a difference, making people think, and giving people experiences. So, for me, when it goes into a place like this, that's the exciting part."

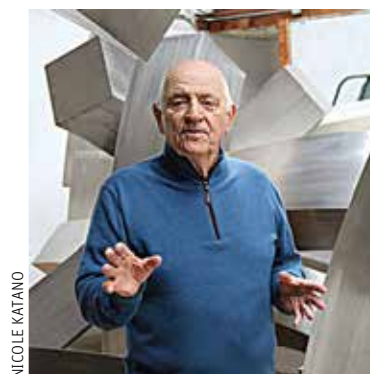
Wall is a featured artist at this year's Green Box Arts Festival, with his sculpture on view through a collaboration with Museum Exchange, an online platform started in 2020 to match art institutions with art donors. Julie Maguire, a Green Box advisor who is also the director of the Brett Weston Archive and head of collections for the Christian Keese Art Collection, says the piece's minimalist style and dynamic lines were immediately eye-catching.

"It has this finish to it that's almost sort of shimmery and really moves along with the actual

curves," Maguire says. On the Green Box campus, it joins other works installed amongst the foothills of the Rocky Mountains, including a Skyspace by James Turrell and a towering kaleidoscopic piece by Yaacov Agam. "Over time, we've realized that we radiate towards things that are about light. It wasn't intentional, but it's been a key theme that comes up again and again. And with Brian's sculpture, the way the sunlight reflects off of it is just beautiful."

Part of what gives Wall's work this airy feeling despite its heavy material is his preference for working intuitively with steel. Although many artists use maquettes as models for large-scale work, he has cut and welded his sculptures improvisationally, allowing ideas to take shape in process. This spirit of experimentation goes back to the beginning of his career when he served in the Royal Air Force as an aerial photographer before exploring painting in the early 1950s.

His shift to sculpture was informed by his time in St. Ives, Cornwall, a postwar hub for abstraction led by artists including Ben Nicholson and Barbara Hepworth, for whom Wall worked as an assistant. While his initial sculptural work involved painted wood constructions, by 1956 he was using welded steel, a material that he would employ throughout his career, always finding new ways to create tension and balance.



NICOLE KATANO

After he moved to California in the early 1970s, he used more tubular forms along with sharp lines that gave the pieces an industrial edge. In the 1980s, his works were often painted in bold primary colors. A throughline across the years is a sculpture's interaction with its environment, particularly when it was outdoors on a street or in a landscape.

"Henry Moore said if you put a sculpture next to a tree, the tree wins every time. I've always remembered that," Wall says. "If you go back in time and you look at sculpture that has been in public places, like Michelangelo and then Rodin, it does take a real presence. Sculptors know that if you're going to go up against Mother Nature, you have to have a real sense that you can compete in a way for the space."

Working in his Emeryville, California, studio, Wall is still finding new ways to create. When the pandemic disrupted the supply chain of stainless steel, he started making small-scale color drawings, something he

said he hadn't focused on in seventy years. After decades of making steel forms appear weightless, he is finding new inspiration by returning to two dimensions.

"As an artist, you always feel that you should push the limits of what you're doing," Wall says. "You still want to know and see what's possible. I love the risk. I love the idea of doing something, and I'm just going to the edge, and so what if it's a total failure? You learn from that and move on." ❖

◀ SCULPTURAL SPECTRUM

Clockwise from top: Brian Wall with assorted sculptures in London (1961); *Skye* (2019), which will be unveiled at Green Box Arts Festival at 10 a.m. on Friday, June 30, 2023, with an ArtDesk Conversation on Saturday, July 1, at noon; Wall with *Thornaby* (1968); and *Dancer Dancer* (1983)



BEN BLACKWELL

BASQUIAT x WARHOL: *Painting Four Hands*

THE TWO HEAVYWEIGHTS OF MODERN ART COLLABORATE ONCE AGAIN FOR A BLOCKBUSTER EXHIBITION IN PARIS.

By MARY ANN PRIOR

CELESTIAL STARS ARE known to gather velocity before they explode and die. Similarly, two terrestrial stars, Andy Warhol and Jean-Michel Basquiat, had a whirlwind surge of creativity, intense collaboration, and obsessive productivity before they burnt out and expired within a year of one another in 1987 and 1988 respectively. The period of their artistic rapport, in which both artists laid down their visual dialogue on a variety of canvases, ran from 1984 through 1985, and it is work from this short timespan which is currently showing at the Fondation Louis Vuitton in Paris.

When Warhol and Basquiat were introduced by the gallerist Bruno Bischofberger in 1982, there was an immediate spark of attraction and a mutual fascination. Although Warhol was by then middle-aged, and Basquiat a mere twenty-two years old, the latter's youthful enthusiasm, freedom, and cheekiness was perfectly in sync with the wisdom, experience, and forever-innovative outlook of the older artist.

In an instant they were on the same page, sparring off each other, inspiring new ideas, making bold moves across the painted surface until it was hard to tell which of the two painters had created which parts. The formula seemed to work, and in 1985 a group of four-handed paintings was shown at Tony Shafrazi's gallery in New York. The reception of these works, however, was predominantly negative. One critic called Basquiat Warhol's "mascot," a sobriquet to which the younger artist took great exception and, ultimately, led him to distance himself from his mentor.

How different, then, the highly positive reception that has greeted *Basquiat x Warhol: Painting four hands* in Paris nearly forty years later, prompting the question of why such a rave response? In an exhibition featuring more than 300 artworks and documents, as well as photographs and archive material, the overriding

impression is of exuberance, chutzpah, and vitality, qualities which have found favor with French critics and been lauded by 99 percent of the audience. From the lines around the building to the crowds within, there is a palpable, if somewhat surprising, "buzz français." It's the amalgamation of all the genres that appealed to Basquiat and Warhol—music, film, performance, painting, drawing, sculpture, film, and urbanism—mixed anew by the talented duo, together with a nostalgia for the 1980s and the mythology of celebrity which has garnered mass appeal in the twenty-first century.

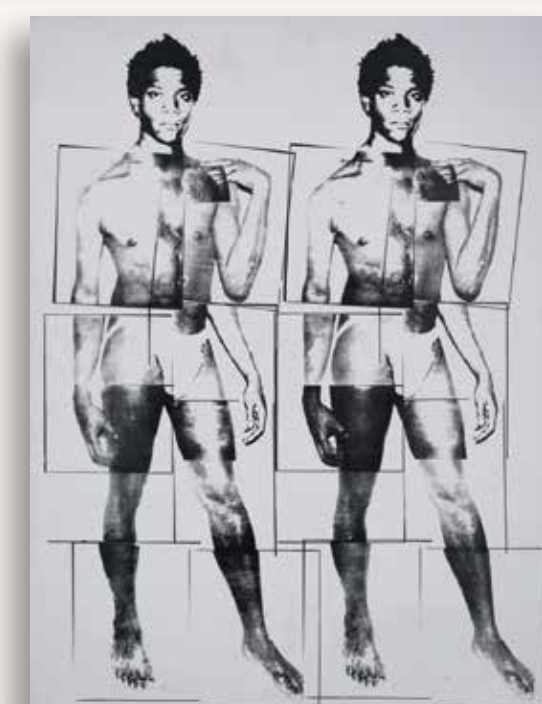
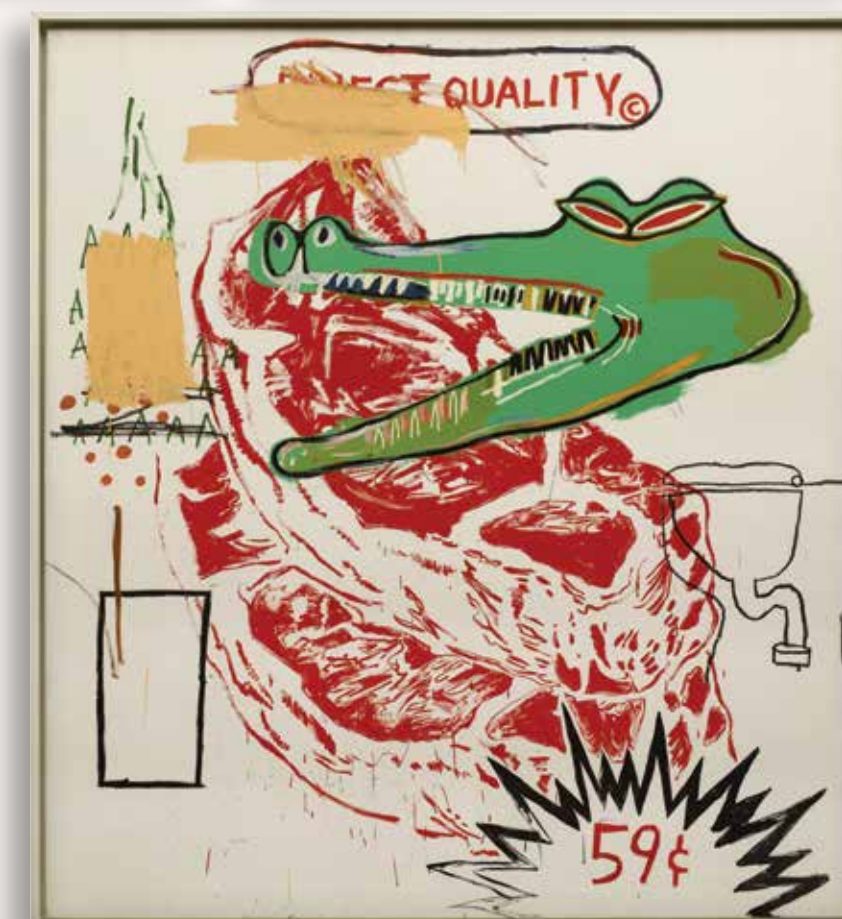
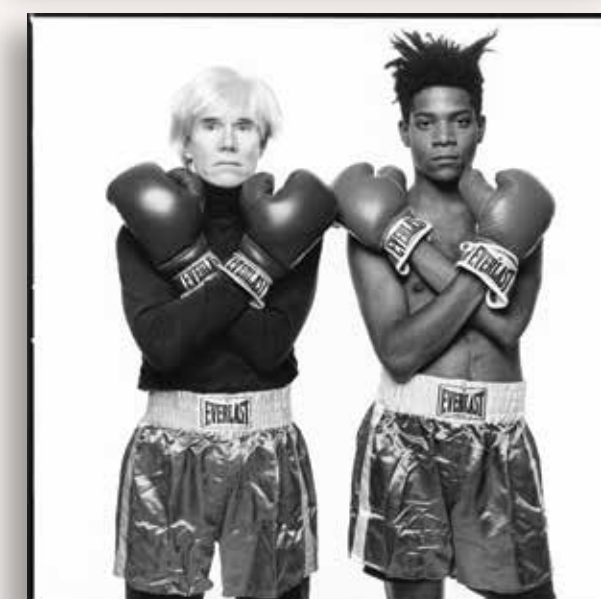
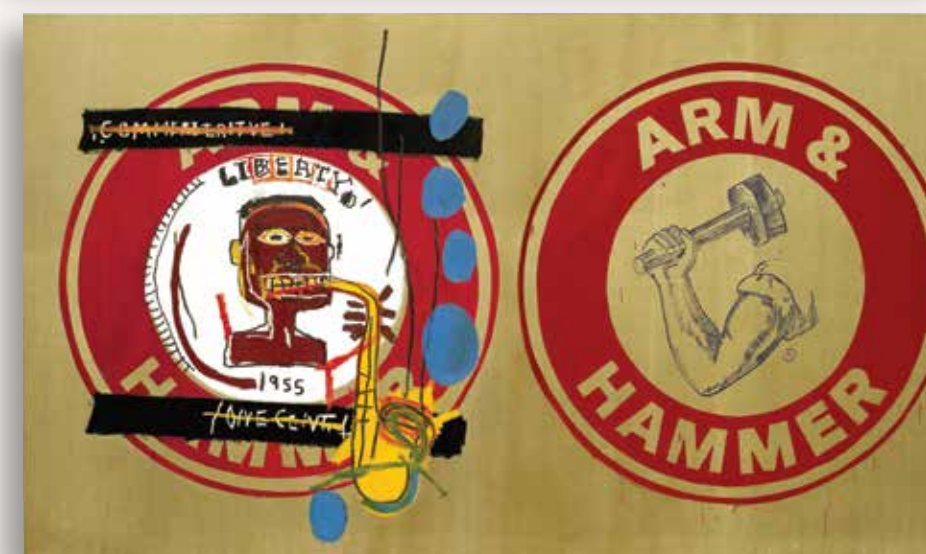
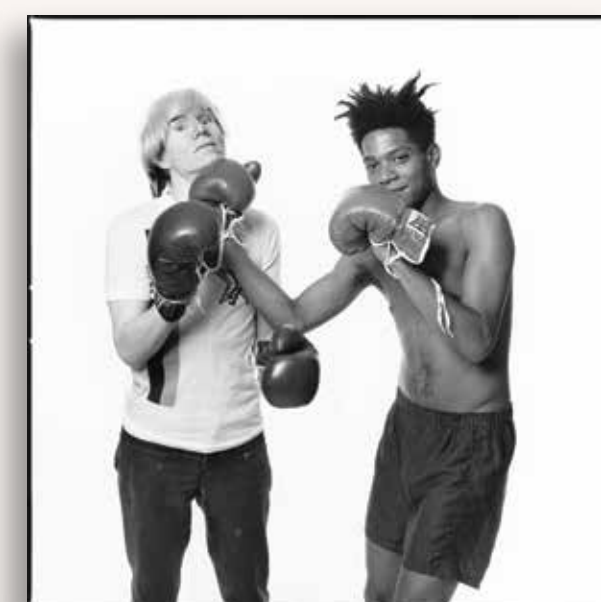
This body of art, described as a "conversation" or a "choreography," presents a rare meeting of minds, a relatively short-lived association and a limited number of paintings, but also recalls an overtly American aesthetic and the brutal deaths of the artists. The combination has struck a chord not just with Parisians, who swarmed in at the beginning, but with an increasingly international crowd as the exhibition continues.

When Warhol and Basquiat met in 1982, it was Basquiat who kick-started the collaboration by painting a double-portrait of himself and Warhol (*Dos Cabezas*, 1982) from a Polaroid which Warhol had taken in the studio earlier that year. From then on, the floodgates opened and out poured a

cornucopia of imagery. Here a crab *Crab* (1984–85), there a dollar sign with text *Dollar Sign, Don't Tread on Me*, (1984–85), and works of enormous size and complexity such as *African Masks* (c. 1984). There are some works which are loosely akin to still-life paintings and feature, among other things, cuts of meat, vegetables, a banana with a jar of Hellmann's mayonnaise, urinating dogs, sports shoes, African chairs, and so on. Others are urban landscapes, including scenes of Paris and New York, and a vast number of monumental, semi-graphic works, doubtless deriving from Warhol's lifelong attraction to everyday life, advertising, and consumerism, which Basquiat transformed by copious and irreverent defacement. Among these are *OP OP* (1984–85), *Socialite* (1984), and *6.99* (1985).

The paintings are very much of their era, a feeling compounded by the amount of supporting material also on display. New York in the 1980s, with its edgy underground scene of night clubs, arty hotspots, and music venues, its grimy SoHo district scrawled with graffiti and peeling posters, so far removed from today's sanitized and ritzy downtown Manhattan, is powerfully evoked through LP covers, adverts, billboard notices, magazines, and newspapers. But it is the photographs that are the most moving of all the ephemera. Portraits by Michael Halsband reveal the close and warm relationship between Warhol and Basquiat; and the Polaroid photos that each artist took of each other have an immediacy and intimacy which poignantly attest to the transient nature of their brief alliance.

Finally, credit should be given to the legendary collector and art dealer, Bischofberger, not only for his business acumen but for his intuitive grasp of artistic natures and their personal compatibilities. Without him, the work in this exhibition could never have come to fruition.



► **CLOCKWISE FROM TOP** JEAN-MICHEL BASQUIAT AND ANDY WARHOL, *OP OP* (1984); MICHAEL HALSBAND *Andy Warhol and Jean-Michel Basquiat #3 New York City* (1985); MICHAEL HALSBAND *Andy Warhol and Jean-Michel Basquiat #143 New York City* (1985); JEAN-MICHEL BASQUIAT AND ANDY WARHOL, *Untitled (collaboration no. 23) / Quality* (1984–85); ANDY WARHOL, *Portrait of Jean-Michel Basquiat as David* (1984); JEAN-MICHEL BASQUIAT AND ANDY WARHOL, *6.99* (1984); JEAN-MICHEL BASQUIAT AND ANDY WARHOL, *PE D G Two Heads* (1984–85); JEAN-MICHEL BASQUIAT AND ANDY WARHOL, *Collaboration No. 19* (1984–85); JEAN-MICHEL BASQUIAT, *Arm and Hammer II* (1985)

ArtSociety

Thought Pattern

On May 18, the Patterns of Knowing exhibition opened at the Mary LeFlore Clements Oklahoma Gallery at Oklahoma Contemporary Arts Center. The reception served as a vibrant platform for diverse conversations, as the highlight of the evening was the artist talk, featuring Jordan Ann Craig and Jeri Redcorn, accompanied by exhibition curator Pablo Barrera. The trio delved into the intricate relationship between pattern and information in the artist's thought provoking works, offering a deeper understanding of the creative process and the profound significance of Indigenous art. ▶ **Oklahoma City, Oklahoma**

Dance Party

The **Calderon Dance Festival**, held in the Plaza District of Oklahoma City, brought together thousands of attendees in its second year. The festival honors the memory and legacy of Oklahoma City dancer Shannon Calderon Primeau, whose impact continues on through scholarships supporting local dance students. The free community event is a celebration of world of dance and is supported by the **OK, Let's Dance** initiative of **Kirkpatrick Family Fund**. Three stages showcased thirty diverse genres of dance, including students of Oklahoma City Public Schools and Putnam City Schools, the Oklahoma City Ballet the Oklahoma City Thunder. The dance battle was a lively competition, as dancers from various genres and skill levels converged on a single stage. ▶ **Oklahoma City, Oklahoma**



More than 200 people attended the Patterns of Knowing opening and artist talk, including **Bethany Scott** and **Ashley Forrest**; **Beth CreMeens** and **Enid Weldon**; and panelists **Jeri Redcorn**, **Jordan Ann Craig**, with curator **Pablo Barrera**. On June 15, Oklahoma Contemporary hosted a memorial for artist **Benjamin Harjo, Jr.** whose work is also featured in the exhibition.



Leading actor Lily Gladstone and movie extra Jeff Becker, both appearing in this fall's *Killers of the Flower Moon* directed by Martin Scorsese, met at DeadCenter Film Festival's 2023 party at the First Americans Museum. The forthcoming movie received a nine-minute standing ovation at Cannes, where it premiered "out of competition" in May.



New York Times

Green Box Arts patrons gathered April 11–16, 2023, for a New York City arts experience. Throughout the trip, the travelers—led by executive director and New York native Scott Levy—took in a private tour of the Frick Collection, neighborhood walks, a late-night excursion to the Blue Note Jazz Club, and five Broadway shows. Here, they visited with *Dancin'* cast members after the show. ▶ [New York](#)



For Your Address Book

OKLAHOMA CONTEMPORARY

- **Website:** [oklahomacontemporary.org](#)
- **Visitor address:** 11 NW 11th St., Oklahoma City, OK 73103
- **Gallery hours:** 11 a.m. to 6 p.m. on Monday, Wednesday, Friday, Saturday and Sunday; and 11 a.m. to 9 p.m. on Thursday. Galleries are closed on Tuesday.
- **Admission:** Admission to exhibitions is always free and walk in while galleries are open.
- **Please note:** Children under twelve must be accompanied by an adult. Feel free to bring strollers.
- **Photography:** Photography and video is encouraged. (Tag @ok-contemporary.) However, visitors should refrain from using a flash, tripod or selfie stick, which can damage the art.
- **For questions:** [info@okcontemp.org](#)
- **Public programs:** A calendar of events is available on the website.
- **Shop:** Open during museum hours and online.
- **Refreshments:** Café Contemporary features baked goods alongside coffee and tea offerings. A lunch menu is available 11 a.m. to 4 p.m. The café is open Wednesday through Saturday.
- **Parking:** Visitors can approach from either direction on Broadway Avenue in Oklahoma City; Take NW 12th Street to arrive on the Oklahoma Contemporary campus. Visitors can also ride the Oklahoma City Streetcar to the Arts Park stop at the intersection of NW 11th and Broadway.
- **Mailing address:** P.O. Box 3062, Oklahoma City, OK 73101



GREEN BOX ARTS

- **Website:** [greenboxarts.org](#)
- **Visitor information:** Green Box has permanent and temporary installations on display throughout the year throughout its campus in Green Mountain Falls, Colorado. Explore on your own or put on a pair of headphones and be guided via an audio tour. For a map: [greenboxarts.org/plan-your-visit](#).
- **Lodging:** Visit online for details about staying at an inn or lodge in Green Mountain Falls.
- **Public programs:** A calendar of events can be found online at [greenboxarts.org/arts-festival/schedule-of-events](#).
- **Groups:** Group visits are encouraged throughout the year. Contact [info@greenboxarts.org](#) for information.
- **Arts Festival:** Since 2009, Green Box has hosted a multi-week, multi-disciplinary festival in the summer. Check online for dates and prices of events as some events require a fee and registration.
- **Parking:** Public parking is available throughout Green Mountain Falls. Additionally, Green Box has four parking lots available for guests.
- **Mailing address:** 6990 Lake Street, PO Box 1, Green Mountain Falls, CO 80819

In Circles

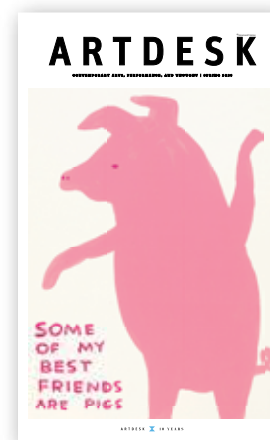
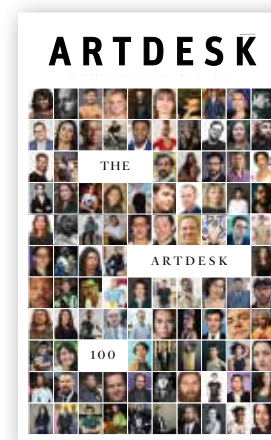
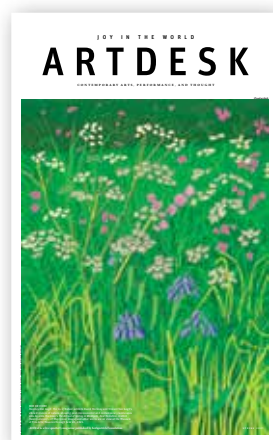
River of Gold Laid Deep, the inside covers of this issue, is part of **Ruth Loveland's** radial painting series. Each painting starts as a drawing that is then colored with layers of paint drops using the tip of a bobby pin. She does not preplan the pieces but uses the projects as a meditative space where she calms her mind to “feel” out the colors and space of each painting. The radial series and Loveland's other projects have been exhibited throughout the US. She is represented by Weinberger Fine Art in Kansas City. Loveland lives in Norman, Oklahoma, and graduated with a BFA in studio art from the University of Oklahoma. ▶ [ruthloveland.com](#)



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Contributors

In *ArtDesk's* first decade, editor in chief **LOUISA McCUNE** has overseen the literary and visual contributions of more than 200 writers and photographers across thirty-two issues. McCune is executive director of Kirkpatrick Foundation and started her career in publishing before switching to philanthropy in 2011. From 1997 to 2011, she was editor in chief of *Oklahoma Today*; before that, McCune worked as a research editor and factchecker for several magazines, including *Harper's*, *George*, and *New York*. A farm-animal advocate, she also works to end the extreme confinement of pregnant pigs and egg-laying hens in Oklahoma.

ArtDesk art director **STEVEN WALKER** and editor McCune are celebrating their twenty-seventh year working together. Walker is the principal of Walker Creative and was named Magazine Art Director of the Year by *Folio*; at its national Eddie and Ozzie awards in 2016. Walker began his career as a skateboard designer in the 1980s; those same designs are back in production with new decks on the way. Walker, a drummer who plays in many bands in Norman and Oklahoma City, is also the producer of the podcast, *History of Oklahoma Rock*.



Mail

I love reading *ArtDesk* when it arrives with the newspaper. It is a terrific publication. I also enjoyed reading this issue's story about Kirkpatrick Foundation's symposium on the humane treatment of pigs. I am attaching a short poem I wrote a couple of years ago on the topic and circulated only within the family. I couldn't resist sending, once I read the article. —**Don Holladay, Norman, Oklahoma**

Born to Die

Named only *It* to avoid unnecessary attachment, *It* was intelligent, self-aware, and possessed incredible memory. *It* knew the difference between kindness and pain, between life and death, *It* once reportedly exhibited joy, when caressed by a giggling child.

It shared our common ancestry, our DNA, yet was doomed at birth, to live in crated confinement. The certainty of imprisonment and a deliberate death, resided in *It's* remarkable mind.

After *It* was killed, her body became available for medical research, replacing human parts, and two-dollar sausage biscuits, at the McDonald's drive-thru window.



JAMES TURRELL SKYSPACE

- **Website:** [greenboxarts.org/skyspace](#)
- **Visitor information:** To access the Skyspace, trailheads are located north of Gazebo Lake, and at the eastern end of the Joyland parking lot. [www.greenboxarts.org/skyspace](#)
- **Exhibit hours:** Thursday through Sunday, open to the public; Wednesday, open to groups and schools, closed Monday and Tuesday.
- **Admission:** A ticket and reservation is required for the sunrise, sunset, and closed-roof shows. The cost is \$5 per ticket and seating is limited to twenty-five persons per show. Skyspace is available to visit without a ticket, in its natural state after sunrise and before sunset on days the Skyspace is open, unless the trail system is closed due to weather or maintenance. [green-box.ticketleap.com](#) and [info@greenboxarts.org](#).

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ARTDESK TYPOGRAPHY

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This issue is dedicated to McCune "Mac" Elmore on the occasion of his high-school graduation from Harding Fine Arts Academy in Oklahoma City & Rebecca McCubbin, for her four years of service as Kirkpatrick Foundation board president, 2019–2022

ADDITIONAL IMAGE CREDITS FOR THIS ISSUE: Page 12: **Jaune Quick-to-See Smith** *Genesis*, 1993. Oil, paper, newspaper, fabric, and charcoal on canvas, two panels: 60 × 100 in. (152.4 × 254 cm) overall. High Museum of Art, Atlanta; purchase with funds provided by AT&T NEW ART/NEW VISIONS and with funds from Alfred Austell Thornton in memory of Leila Austell Thornton and Albert Edward Thornton, Sr., and Sarah Miller Venable and William Hoyt Venable.

CORRECTION: The Spring 2023 issue of *ArtDesk* should have included an additional copyright for David Shrigley's *Untitled (Some of my best friends are pigs)* (2019), which appeared on the cover and on page 07. The copyright for David Shrigley's artwork should read © 2023 Artists Rights Society (ARS), New York / DACS, London



ABOUT THE PUBLISHER

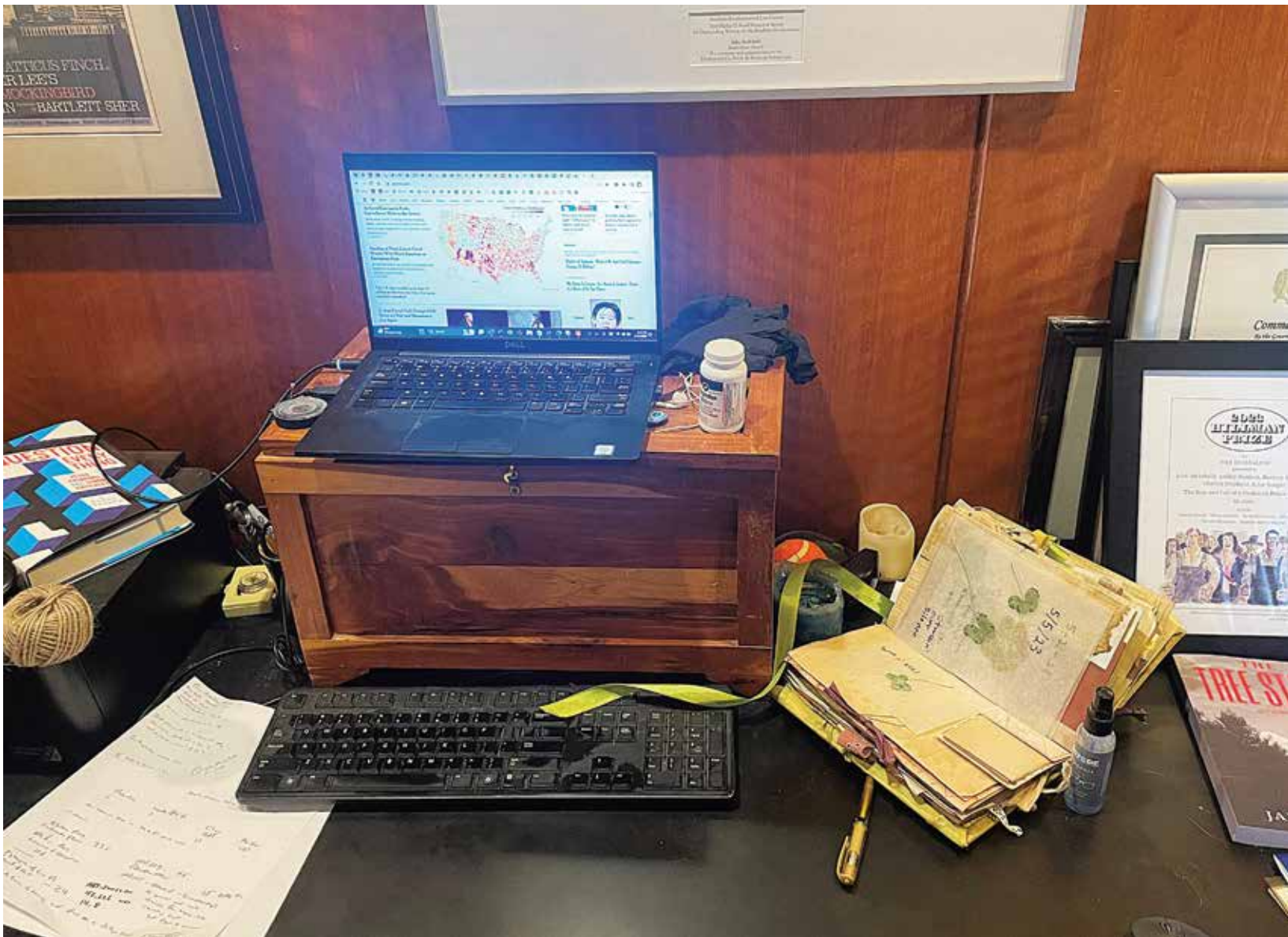
Kirkpatrick Foundation—founded by John and Eleanor Kirkpatrick in 1955—is an Oklahoma City philanthropy supporting arts, culture, education, animal well-being, environmental conservation, and historic preservation.

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Please direct letters to: [editor@readartdesk.com](#) or Editor, c/o *ArtDesk*, 1001 West Wilshire Boulevard, Oklahoma City, Oklahoma 73116.

ArtDesk is a quarterly magazine created and published by Kirkpatrick Foundation. Electronic documents can be sent to [office@readartdesk.com](#). Kirkpatrick Foundation, *ArtDesk*, and its assignees will not be responsible for unsolicited material sent to *ArtDesk*. Copyright 2023. All rights reserved. *ArtDesk* is published by Kirkpatrick Foundation; no donations to Oklahoma Contemporary Arts Center or Green Box are used in the creation of this magazine. All subscription proceeds directly benefit Oklahoma Contemporary. Visit us at [readartdesk.com](#) and [@readartdesk](#). **Please be kind to animals and support local art.**

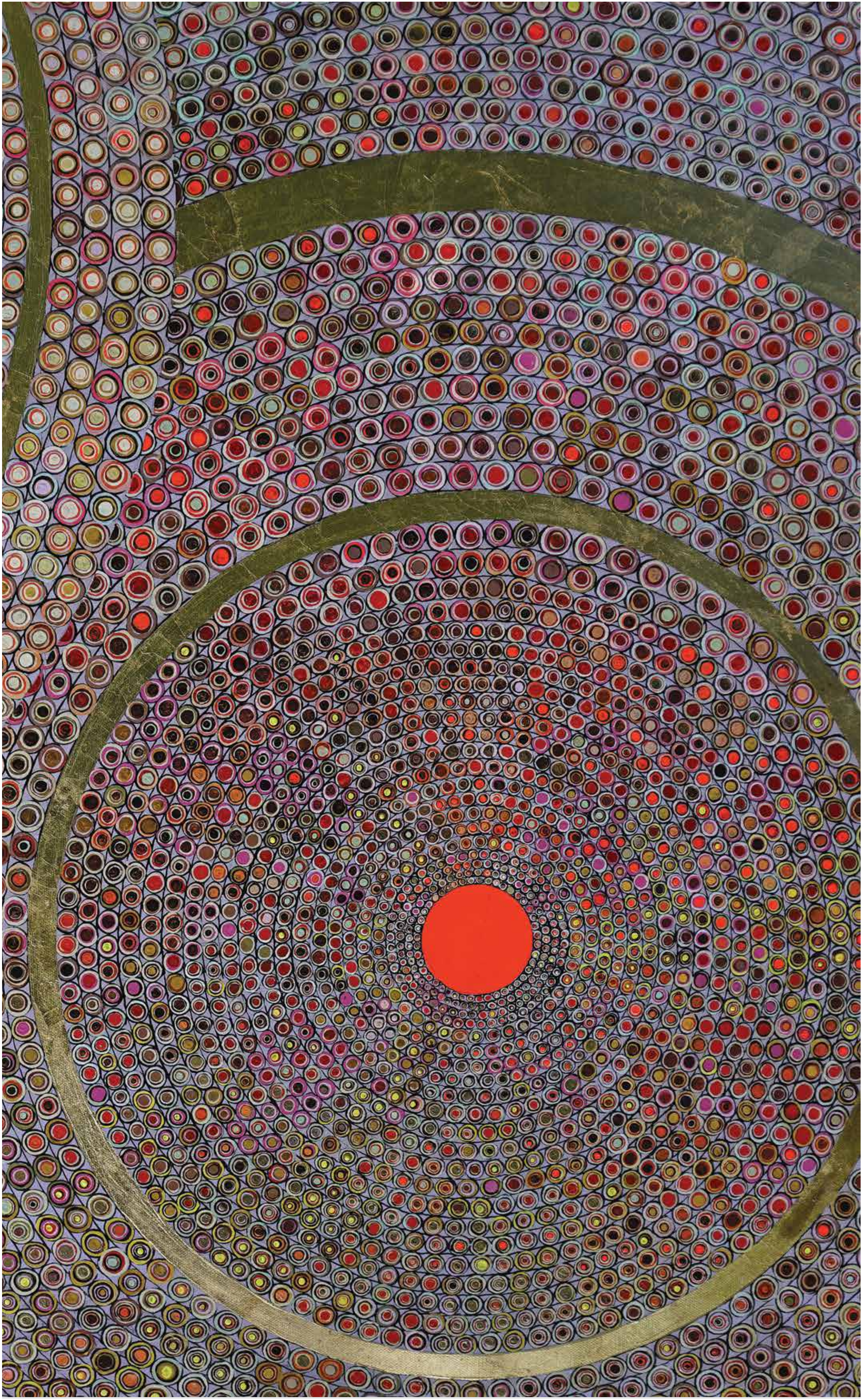
Chaos. Dog beds. Ibuprofen. Vain pics my family didn't want in the living room. A book of four leaf clovers that tell my story like a memoir. Cords, twine, and a printer that hates me. A Peter Catapano book and handwritten notes I really can't read after three days. It is a desk that is the representation of my mind itself. It's a wonder I can think at all.—JOHN ARCHIBALD



At *AL.com*, we have been working primarily from home since just after the start of the pandemic. For me, this is the fifth iteration of the “home office” across three different houses. We bought our current house in 2021, and when we found out we were having a baby last year, the home office was moved once again. Now I’m stuffed into the corner of the dining room in our 100-year-old two-bed one-bath. On the plus side, the natural light is great, and I’m right next to the kitchen for convenient midday snacks.—RAMSEY ARCHIBALD

STAR REPORTERS

The best journalism isn't always found in the biggest newsrooms. **John and Ramsey Archibald**, father and son reporters from Birmingham, Alabama, won a 2023 Pulitzer Prize in Local Reporting for their for *AL.com* work exposing the fraudulent and predatory practices of the Brookside, Alabama police department. The Archibalds, along with investigative editors Ashley Remkus and Challen Stephens, reported how members of the Brookside police unfairly issued traffic and other citations leading to a 600 percent increase in fee revenue taken in by the department from 2018 to 2020. The reporting team's 2022 series of articles resulted in the passage of an Alabama law limiting the amount of fine revenue cities are allowed to keep from traffic stops, an audit of Brookside by the state, and the resignation of the Brookside police chief and several other police officers. John told the *Atlantic* earlier this year, “Watching your kid go into journalism is like hearing he wants to rappel into a volcano to rescue a puppy. Sure, there is pride, because I believe the work is crucial. Journalism is hard, but what isn't these days?” —MANDA OVERTURF SHANK



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