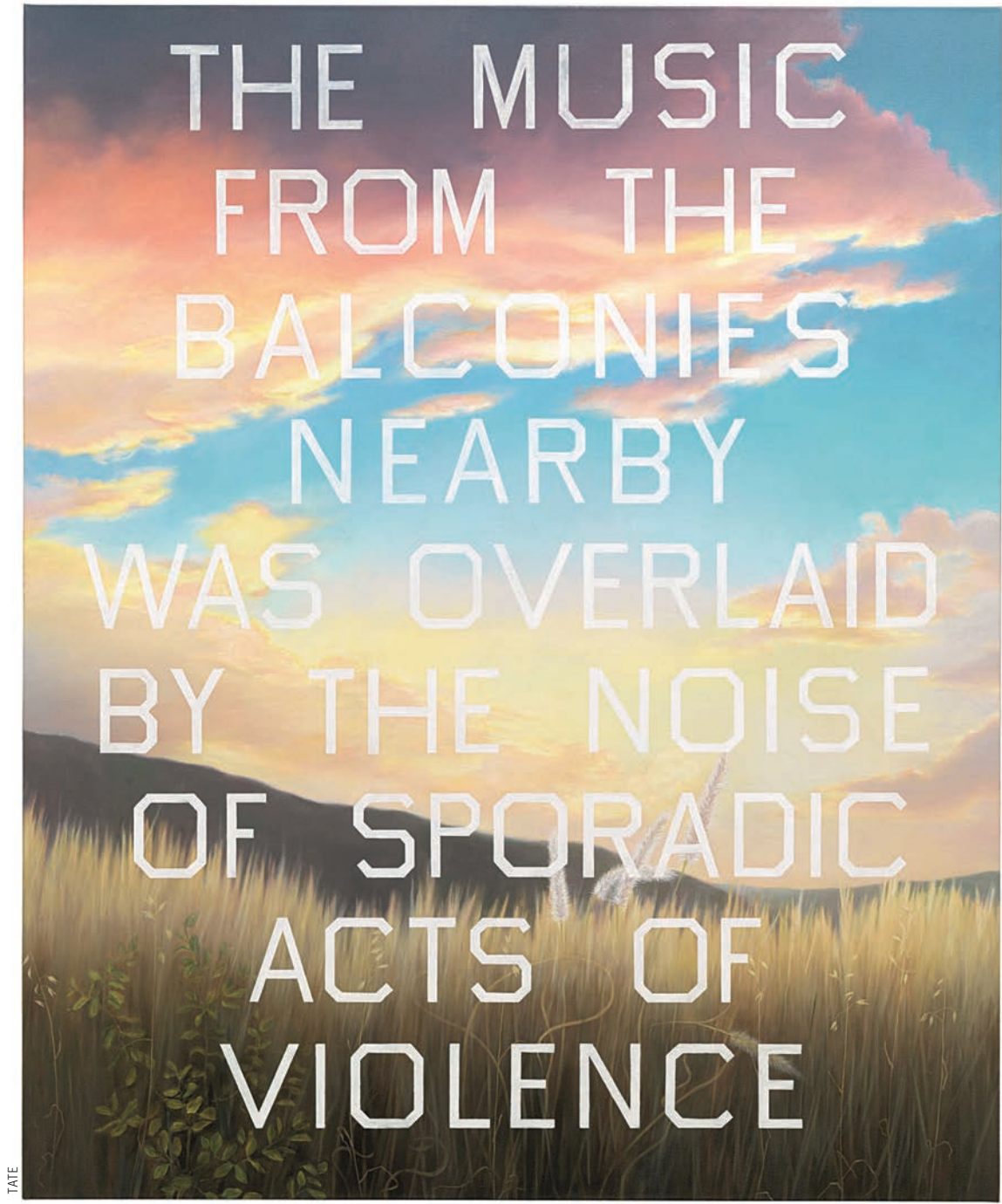


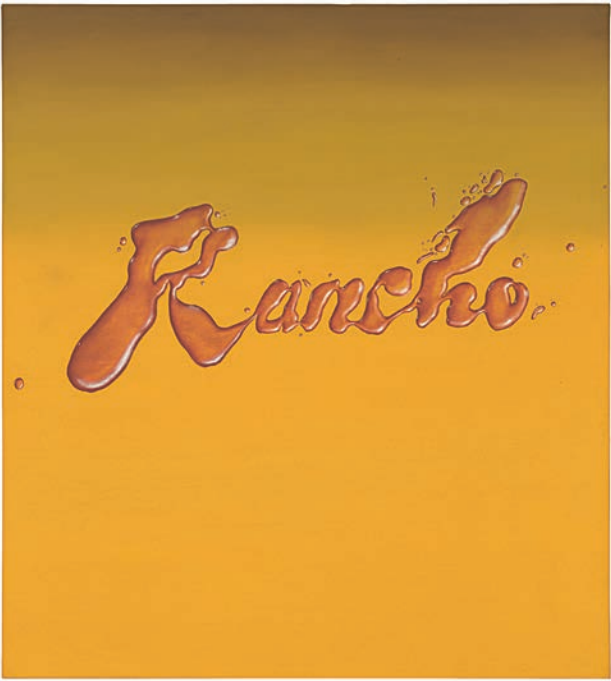
ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | WINTER 2024

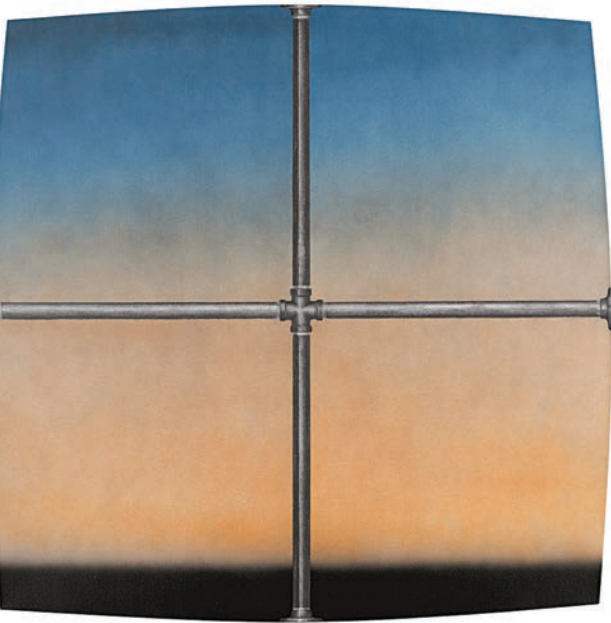




TATE



EMILE ASKEY



PAUL RUSCHA



DENIS DOORLY



WHITNEY MUSEUM OF AMERICAN ART/SCALA/ART RESOURCE, NY



EVIE MARIE BISHOP



© JERRY MCMILLAN RAIG KRULL GALLERY, SANTA MONICA, CALIFORNIA

JERRY MCMILLAN
Joe Goode, Jerry McMillan (self-portrait)
and Ed Ruscha with Ed's 39 Chevy (1970)

RUN WITH IT

Carl Bernstein and Ed Ruscha

CARL BERNSTEIN: Thank you. Let me begin by saying how honored I am to be in this company, those here, the honorees, but especially to have been asked to talk for a moment about my friend, Ed Ruscha. He is, as indicated here, a singular artist who has been a part of our millennial presence the second part of the twentieth century, the first quarter almost now of the twenty-first, and he represents a body of work—I'm certainly not an art critic—but a body of work about ourselves, our aspirations, our dreams, what kind of country we are, how we view each other. I was privileged enough about a year ago to go to Ed's studio in Los Angeles and watch his art through his remarkable seventy-some-year career in models, in notebooks, especially the germs of these ideas that punctuate our time as perhaps no other artist does.

I first got to know Ed at the turn of the millennium. We were together on a boat, about forty people on a big boat through the observation of the turn from the twentieth century to the twenty-first. We sat next to each other and we started to talk. I asked him about the creative process, and I'm fascinated also with the other honorees and their creative process, but what Ed said to me—and then I saw in his studio that was so remarkable—was how notes, note taking is such an integral part of what he does in the process of percolation, very often. His wonderful associate for thirty years, Mary Dean, told me about some of how he uses notes, and I've been talking to Ed about notes. Since Ed came to me, I've always had this notion about Ed and his work. Really, Ed is as great a reporter as we have seen in our time.

Look at what you saw there, those images. This is a reportorial exercise, and the theme of tonight beginning with the opening remarks from Almar Latour, the CEO of Dow Jones and publisher of the [Wall Street] *Journal*, we keep hearing about truth and fact—and Ed and I have talked about this. A half a century ago, Bob Woodward and myself came up with this notion about what reporting is really about, [that] it's the best obtainable version of the truth. It is a long and difficult process, and there are others in this room who are engaged in it, not just in journalism, but one of our honorees, a couple of our honorees, what we just heard really have come to terms with the notion of truth in their service to us. And in Ed's case, it begins with notes. And through these notes they become these ideas

that we now have as part of our culture. They all seem to conjugate in terms of truth, tough truths, really looking at the Standard Oil station and its cotillion origins when young Ed goes between Oklahoma and L.A. Then we see no longer the book origin, but rather the flames of 1968 in that gas station.

So I just want to salute a great, great reporter. He has reported in a unique fashion in our era, in two centuries, and left us with a body of work unlike any other, and so I'm so honored to be here to introduce my friend, Ed Ruscha.

ED RUSCHA: Thank you, Carl. Carl, yeah. Carl who undoubtedly heard—has heard and endured every Deep Throat joke known to man and then some. So thank you for your life on this planet, Carl. So the classic statement is to want to be either on the inside looking out or the outside looking in. How about the concept of being on the outside looking out? The English language is ever so innovative so why not create a new word, the concept of being an *outovator*. That's something we can work on, and from my perspective, if any thoughts could be given to visual artists, I'd say have a notion, run with it. That could be a bumper sticker, I guess. Hang on to the picture frame and never let it get lonely. Kiss it and make it talk to you. Also something that we could work towards. And I'm reminded after all that art is the world's second oldest profession, but it's just as honorable as the first. Oh, that's too much.



GENERATIONAL TALENT
Carl Bernstein and Ed Ruscha at the 2023 Innovator Awards hosted by *WSJ.* magazine at The Museum of Modern Art in New York. Ruscha's sweeping retrospective is on view at MoMA through January 13, 2024. Ruscha was named one of seven Innovators at the annual gala. Longtime friend Carl Bernstein made these introductory remarks.

◀ ED RUSCHA *The Music from the Balconies* (1984), courtesy Tate and the National Galleries of Scotland; *Rancho* (1968), The Museum of Modern Art, New York; *Charles Atlas Landscape* (2003), collection the artist; *OOF* (1962 reworked 1963), courtesy The Museum of Modern Art; *The Old Trade School Building* (2005), courtesy of Whitney Museum of American Art, New York; *Standard Station, Ten-Cent Western* *Being Torn in Half* (1964), courtesy of the Modern Art Museum of Fort Worth. All works © 2023 Ed Ruscha

These works are currently on view as part of *ED RUSCHA/NOW THEN* at The Museum of Modern Art in New York through January 13, 2024.

Necessities



NOW SHOWING

BARKLEY L. HENDRICKS: *Portraits at the Frick* features a selection of Hendricks' color-saturated, paintings. The 1970s-era painter—a forerunner to Kehinde Wiley—was influenced by the techniques of the Old Masters. In this exhibition, Hendricks' modern figures juxtapose with the Frick's storied collection, which fit together as the Frick makes its temporary home in the brutalist Breuer building on the Upper East Side of Manhattan.

—ALANA RUIZ DE LA PEÑA

Barkley L. Hendricks: *Portraits at the Frick* will be on view at the Frick Madison through January 7, 2024.

► frick.org

BARKLEY L. HENDRICKS
Blood (Donald Formey) (1975)

TWO TIMERS

BILL FRISELL AND
CAROLE D'INVERNO AS
ARTISTS IN RESIDENCE

By Jezy J. Gray

MOST APPLICATIONS FOR THE Green Box Artists-in-Residence program come from solo creatives looking for the time and space to deepen their craft. For jazz guitar legend Bill Frisell and visual artist Carole d’Inverno—who together will round out the current slate of residencies with their December stint at the idyllic Colorado

arts destination—it was a rare joint proposal.

Green Box executive director Scott Levy says talks are in the works for an improvisational Frisell performance inside James Turrell’s *Green Mountain Falls Skyspace*. While there is no pressure to deliver a final product at the end of their stay in Green Mountain Falls, Levy hopes the opportunity will mostly offer a chance to provide stillness and inspiration for the creative couple who have been married since 1979. Artists are encouraged to rest, create, and engage with the community.

“Bill really wants to take melodies that have been in his brain for decades and put them on paper, and Carol wants to continue her abstract painting practice,” Levy says. “She might be painting while he’s playing, and there might be something that comes new and fresh to her. Likewise, when Bill’s watching Carol paint, what new melodies might come out of that?” ▶ greenboxarts.org



CAROLE D'INVERNO



SOC FILMS

SHARMEEN OBAID-CHINOY
Wall installation of photographs
of Anver Jehan from age twelve to
eighty-six

VOICES CARRY

By Allison C. Meier

MILLIONS WERE DISPLACED. IN the rapid formation of the border between India and Pakistan at the end of the British Raj in 1947, a massive migration along religious lines marked by widespread violence still reverberates in the relationship between the two countries. *Home1947: Sharmeen Obaid-Chinoy* at Oklahoma Contemporary Arts Center examines the lives that were forever changed. The exhibition by Oscar-winning Pakistani-Canadian filmmaker Sharmeen Obaid-Chinoy, who recently was announced as the

director of an upcoming *Star Wars* film, further resonates with the ongoing refugee crises.

“I was looking to express the raw emotions of leaving behind not just physical spaces, but also the intricate tapestry of memories, sounds, and relationships that shaped one’s sense of belonging,” says Obaid-Chinoy.

Senior director of curatorial affairs at Oklahoma Contemporary, Carina Evangelista first met Obaid-Chinoy while serving as interim director at New York’s Asia Society Museum. They discussed an updated version of *Home1947*, originally commissioned for the Manchester International Festival in 2017.

This is *Home1947*’s most comprehensive presentation to date, including two new short films for a total of nine as well as extensive archival materials.

“The question of how a place evolves when it serves as the place to call home to those displaced is at the heart of the shared experience of the citizens of India and Pakistan in 1947, one that continues to have ramifications at present,” Evangelista says. “How do people manage to evolve traumatic disruption into enrichment—an embrace

of a new home and an embrace of new neighbors?”

Home1947 includes films, a motion-sensor sound corridor, archival photographs, oral histories, and virtual reality. It immerses visitors in history while considering its impact on the present.

“This new installation of *Home1947* is a multisensory experience that puts visitors in the shoes of refugees, transporting them seventy-six years into the past, to the scenes and sounds of migration and collective loss,” says Noor Ahmed, general manager of the Citizens Archive of Pakistan.

Obaid-Chinoy is CAP’s co-founder, and its archives, joined by material from the Citizens Archive of India, provide oral histories of journeys, reunions, and memories of what was left behind. “Whether they made this journey by choice or to save themselves and their loved ones from persecution, the human and personal cost of this journey was immense.”

Home1947: Sharmeen Obaid-Chinoy will be on view at Oklahoma Contemporary in Oklahoma City from February 22 to July 22, 2024.

2023 HOLT/SMITHSON FOUNDATION/ARTISTS RIGHTS SOCIETY, NEW YORK

MOTHER EARTH

BY LEIGH ARNOLD

AMONG THE MOST celebrated and mythologized art movements of the 1960s and 1970s, land art emerged during a highly experimental and boundary-breaking era. This art-making coincided with the fraught social and political upheavals that characterized much of the American postwar period: the civil rights movement, environmental awareness, and the rise of second-wave feminism. With ties to **minimalism** and **conceptual** art, these artists placed less emphasis on the discrete object and turned their attention to the experience of the

artwork—however fleeting or permanent that might be—foregrounding **natural materials and the site itself** to create works that were large in scale and located outside of typical urban art-world circuits.

For many years, historical art narratives of contemporary land art have been dominated by men: Robert Smithson, Michael Heizer, Walter de Maria, and others whose earthworks have shaped the movement's definitions around monumentality, permanence, and the "blank" canvas of seemingly remote or unpopulated

landscapes. **Land art is all of these things, but it is not limited to them.** This reductive characterization obscures the more subtle and less intrusive gestures that typify many examples of land art by women. The focus on men also positions land art as a tendency to control nature rather than collaborate with it, and it favors the destructive actions imposed on the landscape by artists like Heizer, who dynamited a Nevada mesa to create *Double Negative* (1969), over the subtler, more poetic, and collaborative works of **Lita Albuquerque**,



NANCY HOLT
Sun Tunnels (1973–76)
 Collection Dia Art Foundation

Patricia Johanson, Ana Mendieta, and Jody Pinto, among others.

The focus on dominance and destruction as chief characteristics of land art also furthers sexist notions that land art required a degree of physical strength and “cowboy bravado” that, according to certain scholars, women artists lacked. Such assumptions belie the inherent physicality of much of the work highlighted in *Groundswell: Women of Land Art*, a sweeping exhibition that opened on September 23, 2023, at the **Nasher Sculpture Center** in Dallas, Texas.

Beverly Buchanan’s concrete *Frustula* sculptures (ca. 1978) required heavy lifting to pour and cast concrete into molds of bricks. Mary Miss’ ambitious and intricate architectural construction *Perimeters/Pavilions/Decoys* (1977–78), featured an underground courtyard and three towers on the grounds of an expansive estate in New York and was built almost entirely by the artist and a pair of assistants. Nancy Holt’s *Sun Tunnels* (1973–76) required the artist to extend herself into the **arenas of engineering**, astrophysics, and computer technology to realize.

Featuring twelve American artists recognized for their sustained engagement with land art, *Groundswell* sheds new light on the vast number of land works by women whose careers ran parallel to their better-known male counterparts yet who have received less recognition and representation in museum presentations.

Groundswell: Women of Land Art is on view at the Nasher Sculpture Center through January 7, 2024.

► nashersculpturecenter.org

DOSSIER @CHRISTIAN.KEESEE



IN CHARACTER ▲
Through February 4, 2024, the Norton Museum of Art in West Palm Beach, Florida, will host the exhibition *Symbolic Messages in Chinese Animal Paintings*. Four scrolls from fifteenth through eighteenth-century China are on display and the exhibition explores the hidden meanings the artists tucked in to these animal paintings.



ART WEEK ▲
Hop on the art fair bandwagon and have a great time in Miami. If you're dropping by, come celebrate *ArtDesk's* tenth anniversary, we're having a party. DM for details (and an invitation.)



FAREWELL ▲
Congratulations to Larry Feinberg who has retired from his post as the executive director of the Santa Barbara Museum of Art after a successful fifteen-year term and more than thirty years of museum leadership. As a final gesture of his incredible abilities, Larry successfully completed a \$50 million capital campaign assuring this beloved institution will be enjoyed by the community for years to come.



PARTY PEOPLE ►
The Nutcracker at the New York City Ballet is the best example of George Balanchine and Tchaikovsky's enduring gift to ballet. City Ballet's rendition is the most classic, in my opinion. The magic tree and beautiful snow scene are holiday guideposts.



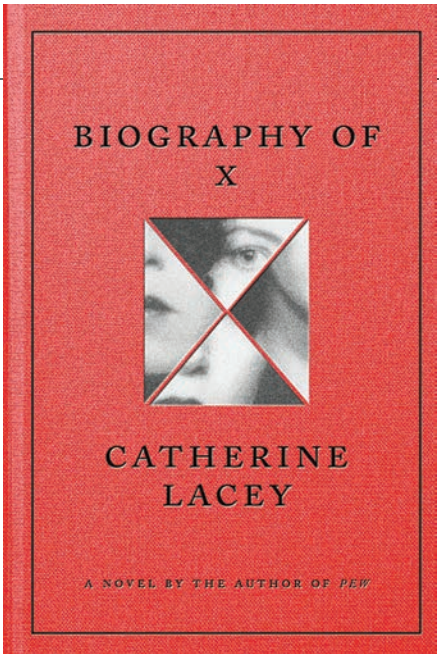
LOVE DOVE ◀
It's big news for philatelists when the United States Post Office unveils their stamp line up for the year. The 2024 stamps include tributes to Constance Baker Motley, the James Webb Space Telescope, and Saul Bellow. My favorite? The vibrant red Love stamp featuring a dove of peace delivering its message.



◀ SHUFFLED
The Toledo Museum of Art's exhibit *Expanding Horizons: The Evolving Character of a Nation* is a reinstallation of the museum's collection of American art. Artists from Kehinde Wiley to Frederic Remington share the same gallery walls.

NATURAL WONDER ▲
Annie Leibovitz once said, "When I say I want to photograph someone, what it really means is that I'd like to know them." Don't miss her exhibition at Crystal Bridges Museum of American Art through January 29, 2024. Strolling the trails on museum grounds and a stay at the 21c Museum Hotel make for an ideal weekend getaway to Arkansas.

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



Art In the Form of A Novel

BIOGRAPHY OF X
By Catherine Lacey
2023, Farrar, Straus & Giroux

IN THIS INVENTIVE novel, Catherine Lacey tells a compelling story about the investigative journey of C.M. Lucca, who writes a biography of her recently deceased wife named, "X," a performance and installation artist, writer, and musician with many identities. Lacey creates a dystopian vision of the United States in the second half of the twentieth century, focusing on the art scene of downtown New York City between 1970 and 1995 that is at once real and familiar. Using contemporary artwork in the novel's storytelling and design, she peels away layers of art in the text (cameos in the novel include Ed Ruscha and an entirely different sort of Art Basel) and sets off literary and artistic fireworks with photographs and other imagery. —SCOTT RC LEVY



By ELIZABETH EICKMAN

Arts Education for a Better Future

PICTURE THIS: A YELLOW school bus pulls up to a large, angular building that looks like it's ready for liftoff, its metal exterior changing colors as the sun moves across the sky. The bus doors open, and a gaggle of schoolchildren—maybe third or fourth graders—spill out onto the paved sidewalk before the building's entrance. The children are wiggly, noisy, bristling with excitement. They're here to learn about art, and they cannot wait.

"My favorite thing is watching the kids get off the bus," says Jamie Thompson, director of education at the aforementioned Oklahoma Contemporary Arts Center in Oklahoma City. "They aren't intimidated. They know from the point they walk in the door that they get to ask us questions, and we're here for them."

While nearly 90 percent of Americans agree that arts education is necessary, support for arts education, especially in communities that cannot afford it, has declined, says the American Academy of Arts and Sciences in its 2021 report *Art for Life's Sake: The Arts and Public Education*. "Faced with budget constraints and rising accountability pressures, policy-makers and administrators have to make difficult decisions about the availability of the arts in schools. As a result, access to arts education has declined."

That's where Thompson and those like her come in. They aren't replacing traditional art education in Oklahoma's K–12 schools, but they are making art education better, through class tours, youth art camps, professional development for art teachers, and more. Oklahoma Contemporary's new downtown headquarters opened in 2020, amid the height of the pandemic, before its leadership knew how important the arts would be to society's social and intellectual

reemergence. "I am amazed at how resilient our children are post-lockdown," Thompson says. "We are providing them opportunities in this building for continuing their growth as members of our society after losing, in some cases, a year of social and emotional growth in the classroom."

The arts help children develop motor, communication, and empathy skills. Art education reduces school absenteeism and increases academic performance.

"Engaging with art is essential to the human experience," write Brian Kisida and Daniel Bowen in a 2019 Brookings Institute commentary, *New Evidence of the Benefits of Art Education*. "Yet, while we recognize art's transformative impacts, its place in K–12 education has become increasingly tenuous."

Case in point, American students receive less arts education than they did thirty years ago. "This trend is primarily attributable to the expansion of standardized-test-based accountability, which has pressured schools to focus resources on tested subjects."

Among Oklahoma's nearly 700,000 K–12 public school students enrolled during the 2021–22 school year, almost 117,000—16.8 percent—attended schools with zero art classes, according to the Oklahoma Arts Education Data Project, a public-private collaboration designed to increase equity and participation in arts education.

That's too many.

Staffers at community art centers like Oklahoma Contemporary stand ready to fill in the gaps. Many of the exhibitions featured at the arts center, like 2021's *Ed Ruscha: OKLA*, which focused on the legendary artist's Oklahoma roots, cover many of the Oklahoma State Department of Education's academic standards not only in visual arts but social studies and

other subjects. Oklahoma Contemporary's professional development team will host fifty-six Oklahoma City Public Schools educators in February, just as it recently did with another group of art teachers from suburban Edmond. The Oklahoma City Museum of Art, the National Cowboy & Heritage Museum, and Tulsa's Philbrook Museum of Art are just a few of the Oklahoma art organizations offering free tours for school groups and professional development resources for educators.

The arts are integral to molding today's youth into tomorrow's leaders who are analytical, creative, and lifelong learners. Just ask Thompson, who says the arts education programming at Oklahoma Contemporary embraces fun, creativity, and failure (which fosters resiliency) in ways that resonate. "We end up with participants walking away having learned something, as opposed to just walking away."

For more information about Oklahoma Contemporary Arts Center's educational programming ► oklahomacontemporary.com

▼ Oklahoma Contemporary Arts Center hosts art programs for all ages. Studio classes allow participants to examine art forms such as ceramics, performing arts, fiber arts, and drawing. School group visits are available to all schools free of charge and include a guided tour and art-making experience. The center also offers camps where children can immerse themselves through a week of daily sessions.

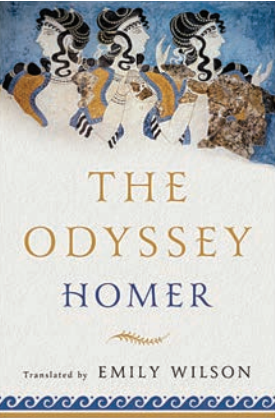


ORIGINS

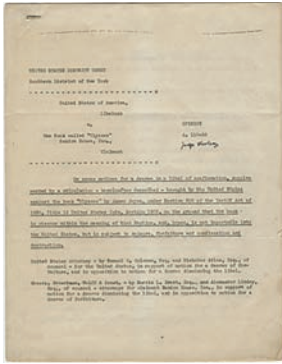
THE IMPORTANCE OF James Joyce



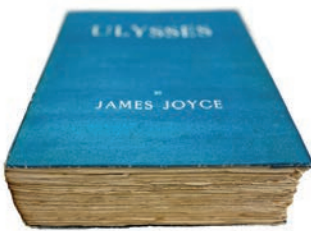
▲ SPENCER FINCH
Study for Ulysses (Brooklyn Bridge) (2014)



▲ INSPIRATION
Joyce’s 18 “episodes” mirror Homer’s 24 “books”



▲ THE CASE
The United States of America v. One Book Called “Ulysses,” Random House



▲ THE BLUE BOOK
Copy number 17 of *Ulysses*, signed by the author



▲ EMILY WILSON, PhD
The Penn classics professor is celebrated for her translations of *The Illiad* (2023) and *The Odyssey* (2018)

THE CONSTELLATION THAT IS James Joyce continues to dazzle. With certainty, we can say that the Irish novelist was the author of the most consequential novels of the twentieth century, his lasting influence on artists and authors around the world felt as much now as during his lifetime. Frustrating, creative, tenacious, and pushing all boundaries of the traditional novel, Mr. Joyce gained lasting renown that was celebrated then—and now—by academic journals, dedicated museums, and contemporary artists.

As a dabbler in Modern letters throughout my life—I’ve taken neither time nor patience to dive deep into a single genre, the demands of family and career taking precedence—I have always returned to Joyce as a figure that I wanted to know and understand. His first novel, *Portrait of the Artist as a Young Man* (1916), has lingered in my psyche since high school. I’m listening to it now on an audiobook, narrated by Joyce’s fellow Dubliner, actor Colin Farrell.

It was in the throes of my own life circumstance, in 2017, that I began connecting more fully with what might be Joyce’s most famous novel, *Ulysses*. Many intersections prompted this. I followed on Instagram an acquaintance from Texas now in the West Village, Susie Georges Lopez, who, it turned out, had spent the prior three decades establishing herself as a near-scholar on Joyce and his particularly complex *Finnegans Wake*. Her artwork and understanding re-inspired me.

Meanwhile, beautiful and brilliant Emily Wilson, PhD, was publishing her translation of Homer’s *The Odyssey* to great reviews. Joyce’s *Ulysses*—one day in the life of Leopold Bloom (June 16, 1904)—was patterned after Ithacan king Odysseus (Latin variant, Ulysses) and his ten-year journey home to wife Penelope on the heels of the Trojan War. Simultaneous to that, I was immersed in a grandfather-like-admiration into the wisdom and teaching of Joseph Campbell, beloved mythologist at Sarah Lawrence College for thirty-eight years, who was born in the year which *Ulysses* was set.

Campbell had written *The Skeleton’s Key to Finnegans Wake* (1944) early in his career. He, too, was lingering continuously on the legacy of Joyce. In listening to interview after interview with Campbell while on a treadmill at a local gym, I learned that he much preferred Carl Jung over Sigmund Freud, Jung another favorite of mine. Separately and suddenly, I discovered a deep, interstitial arrangement of figures all connected to the Irishman.

A few months into my little personal intellectual investigation—which continues today—I learned that Dr. Jung was maddeningly frustrated by Joyce’s *Ulysses* and even took to writing a review (1932) expressing his discontent with the novel. Then, one thing leading to another, Joyce and Jung became acquainted through the zeitgeist of 1930s Zurich. By 1934, Joyce brought his daughter Lucia to Jung for treatment, a condition ultimately deemed schizophrenia.

Fifteen years later, for his seventy-fifth birthday, Jung installed a stone cube near Bolligen Tower (his residence on the shore of Lake Zurich), inscribed on three sides and including a passage from Homer’s *Odyssey*: “He points the way to the gates of the sun and the land of dreams.” Joyce and Jung, I learned, were a mystical match in terms of the subconscious, cosmology, and lasting literary and artistic legacy. That they intermingled and informed one another deserves its own scrutiny, as one inspired the other.

Today, the most important artists honor Joyce in their artworks and exhibits. This summer, German artist Anselm Kiefer paid homage at White Cube in London with his show, *Finnegans Wake*. “Kiefer first read the Irish writer as a young man, devouring *Ulysses* (1922) and embarking on a slow and spiraling relationship with the later, more exacting, *Finnegans Wake*. It is a book of circles and echoes, more or less overt or secret; its riverine movement begins in the midst of things, and turns back on itself on the final page,” explains the gallery.

Currently on view at Garth Greenan in New York, *Tales Of Brave Ulysses: Al Loving, Howardena Pindell, Alan Shields, and Richard Van Buren* harks to our ancient protagonist. Five years ago, artist Spencer Finch, most known as the artist chosen for the National September 11 Museum and Memorial, exhibited his ultra-contemporary *Shield of Achilles* at the British Museum’s expansive look at the history of Troy, where famously Odysseus survived and Achilles died. Earlier, Finch equally embraced the Homeric hero with a series of works on paper called *Odysseus*.

Remarkable also and important to mention is the historic legacy of the Dubliner on contemporary inquiry and institutions. The *James Joyce Quarterly* (JJQ), founded by Thomas Staley in 1963 at the University of Tulsa (a few miles from the permanent archives of Woody Guthrie and Bob Dylan and 108 miles from me), is celebrating its sixtieth anniversary. Its new issue features an AI-generated cover made in Midjourney. Says co-editor Jeff Drouin: “I took the word ‘housefather’ from *Finnegans Wake*, which is quoted in an article by Elena Violaris, and entered it into Midjourney, resulting in this image. In the *Wake*, the character Humphrey Chimpden Earwicker (HCE) is a father archetype who is associated with the land geography of Ireland. We chose to use this image for the cover because the AI somehow grasped the geological affinity of the archetype.”

In 2022, during the centenary of *Ulysses* (the original blue book!), the Harry Ransom Center at the University of Texas at Austin—later legendarily led by Mr. Staley, one and same of Tulsa’s JJQ genesis—played a leading role in the global celebration of Bloomsday with its exhibition, *Women and The Making of Ulysses*. Of course, Cornell University in Ithaca, New York (the city named for our original hero’s Greek island home), houses its own substantial James Joyce collection and has invited Joyceans to symposia over the years.

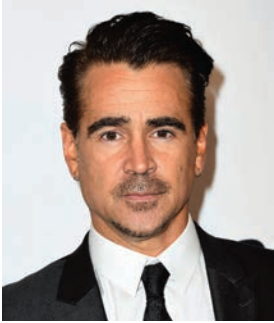
I could hardly say it all better than mastermind Jung could and did, so I won’t. As the brilliant Swiss psychiatrist wrote of Joyce in that now hundred-year-old essay: “Like every true prophet, the artist is the unwitting mouth-piece of the psychic secrets of his time, and is often as unconscious as a sleepwalker. He supposes that it is he who speaks, but the spirit of the age is his prompter, and whatever this spirit says is proved true by its effects.”

—LOUISA MCCUNE



James Joyce Quarterly

▲ THE UNIVERSITY OF TULSA
James Joyce Quarterly, celebrating sixty years in 2023



▲ THE DUBLINER
Actor Colin Farrell is the audiobook narrator for Joyce’s *Portrait of the Artist as A Young Man*



▲ THE MOST ANCIENT STORY OF ALL
The Sumerian tale of Gilgamesh is believed an ancestral work for *The Odyssey* and even the Bible and has contemporary relevancy.

► JAMES AUGUSTINE ALOYSIUS JOYCE
The modernist writer’s literary accomplishments ushered in a new era of letters and artworks which still inspire today. This portrait, by Camille Ruf, was taken in Zurich around 1918.





MARINE SERRE
Spring/Summer 2022 Collection
This dress is featured in the
exhibition *Women Dressing
Women* on view at the
Metropolitan Museum of Art
through March 3, 2024.



◀ **WOMEN DRESSING WOMEN**

Metropolitan Museum of Art / New York, New York
“Most of my ideas come from trying to solve my own problems—problems just like yours,” designer Claire McCardell wrote in her 1956 book *What Shall I Wear?* “I like to be able to zip my own zippers, hook my own eyes.” McCardell is one of the more than seventy women’s wear designers of the twentieth and twenty-first centuries featured in this exhibition, including Elsa Schiaparelli, Marine Serre, Iris van Herpen, Rei Kawakubo, and Jeanne Lanvin. It further spotlights lesser-known makers in a field where, although women’s bodies often are the focus, it has been dominated by men. *Through March 3, 2024.* ▶ [metmuseum.org](#)

KERRY JAMES MARSHALL: Now and Forever

Washington National Cathedral / Washington, DC
In 2017, windows honoring Confederate generals were removed from the Washington National Cathedral. Now a permanent installation of new stained-glass windows by acclaimed artist Kerry James Marshall replaces them with images recognizing the history of the Civil Rights movement and the ongoing striving for equality and justice. Figures carrying signs asking for “Fairness” and “No Foul Play” are formed in vibrant glass, bringing a powerful dialogue between the past and present to this major place of faith in the nation’s capital. ▶ [cathedral.org](#)

WOVEN HISTORIES: Textiles and Modern Abstraction

Los Angeles County Museum of Art / Los Angeles, California
In the 1920s, Swiss artist Sophie Taeuber-Arp moved fluidly from textiles to canvas in creating striking works that balanced color and form. Yet, long before the introduction of loom technologies allowed modern artists like Taeuber-Arp to experiment with media, there was a connection between abstraction and textiles. Through more than 150 pieces, this traveling exhibition chronicles this unsung story in art, bringing together traditional basketry and knotting with contemporary work by artists like Sheila Hicks and Jeffrey Gibson. *Through January 21, 2024.* ▶ [lacma.org](#)

ILLINOISE

The Yard at Chicago Shakespeare Theater / Chicago, Illinois
In 2005, singer-songwriter Sufjan Stevens released *Illinois*, with twenty-two tracks all referencing the people and places of the Land of Lincoln. Now the critically acclaimed album is a full theatrical music event, adapted with a story by choreographer Justin Peck and playwright Jackie Sibbles Drury. After debuting last summer at Bard College’s Fisher Center in New York, *Illinois* the performance is presented in the state that inspired it, ready to immerse audiences in dance, music, and movement, together expressing the many layers of the American heartland. *January 28–February 18, 2024.* ▶ [chicagoshakes.com](#)

BONNARD’S WORLDS

Kimbell Art Museum / Fort Worth, Texas

In 2018, the Kimbell acquired its first work by Pierre Bonnard. The sweeping 1928 Mediterranean landscape has the artist’s signature richness of color that inspired later artists like Mark Rothko and also contributed to the shift from impressionism to modernism. This exhibition builds on that work to thoroughly investigate the French painter’s creative process in capturing public and private space, with seventy pieces brought together from private and public collections across the world. *Through January 28, 2024.* ▶ [kimbellart.org](#)

▼ **ANNI ALBERS: In Thread and On Paper**

Blanton Museum of Art / Austin, Texas
After joining the Bauhaus in 1922 and studying under artist Paul Klee, who encouraged his



students to think of drawing as “taking a line for a walk,” Anni Albers decided that she would, as she later put it, “take thread everywhere I can.” She expanded her weaving practice following her relocation to the United States to flee the rise of Nazism, becoming a teacher herself at Black Mountain College, with this show chronicling forty years of her exploration of abstraction as expressed through textiles. *February 11–June 30, 2024.* ▶ [blantonmuseum.org](#)

CAMILLE CLAUDEL

The Art Institute of Chicago / Chicago, Illinois
Camille Claudel’s expressive and sensual sculptures that drew inspiration from classical art have too often been overshadowed by her relationship with Auguste Rodin and the tragic end of her life in an asylum. This major exhibition gives the pioneering nineteenth-century artist—who created bold bronzes and marbles in an era when sculpture was a male realm—her due. Around sixty pieces offer a rare view into her skill at depicting the human form, as much of her work was destroyed by her own hand during times of personal anguish. *Through February 19, 2024.* ▶ [artice.edu](#)

◀ **PORFIRIO GUTIÉRREZ: Cosmos/Continuous Line**

The Chinati Foundation / Marfa, Texas
Weaving traditions are carried forward through Porfirio Gutiérrez’s art, which draws on traditional Zapotec designs from Teotitlán del Valle in Oaxaca, Mexico. Although Gutiérrez was born in Oaxaca, it was only years after moving to California that he returned to his heritage, now focusing on preserving this textile art knowledge while re-imagining its designs with patterns inspired by borders and migration. His work is on view as the latest installation in the luminous special exhibition space of the Chinati Foundation. *Through July 2024.* ▶ [chinati.org](#)

THE SKY’S THE LIMIT

National Museum of Women in the Arts / Washington, DC
After its first extensive renovation since it opened in 1987, the National Museum of Women in the Arts reopened this fall with this dramatic new exhibition as its centerpiece. *The Sky’s the Limit* features large-scale sculptures and installations, some on view for the first time, by artists such as Sonya Clark, Petah Coyne, Beatriz Milhazes, Cornelia Parker, Alison Saar, and Ursula von Rydingsvard. The exhibition showcases the newly expanded galleries as well as reinforces the museum’s mission to uplift the work of women artists. *Through February 25, 2024.* ▶ [nmwa.org](#)

CHARLES GAINES: 1992–2023

Institute of Contemporary Art, Miami / Miami, Florida

In fall 2022, Charles Gaines debuted a 110-foot-long installation on New York’s Governors Island that visitors could enter, with motor-operated steel chains churning over their heads. The rumbling noise evoked the history of American industry and the slavery on which it was built. Now the conceptual artist is the focus of this survey of the most recent years of his practice, demonstrating that although Gaines is in his late 70s, he continues to make thought-provoking and complex work on a monumental scale. *Through March 17, 2024.* ▶ [icamiami.org](#)

COLLIDOSCOPE: de la Torre Brothers Retro-Perspective

Philbrook Museum of Art / Tulsa, Oklahoma
Brothers Einar and Jamex de la Torre have studios in both Ensenada, Mexico, and San Diego, with the regular crossing of borders informing the collisions of influences in their collaborative work, which ranges from a lunar lander shaped like an Olmec head to depictions of futuristic battles of Aztec gods. After inaugurating The Cheech Marin Center for Chicano Art & Culture in Riverside, California, this touring show arrives in Tulsa with blown glass, lenticular prints, reimagined found objects, and more, all remixing pop culture with Mesoamerican



imagery. *February 7–April 28, 2024.* ▶ [philbrook.org](#)

MULTIPLE REALITIES: Experimental Art in the Eastern Bloc, 1960s–1980s

Walker Art Center / Minneapolis, Minnesota
While Geta Brătescu was developing an experimental practice that went against the strict dictates of realism in art under the repressive regimes of Romania, Sanja Iveković was examining beauty standards through feminist art in Yugoslavia. This moment for avant-garde art that emerged in Central Eastern Europe between the 1960s and 1980s is the focus of this sprawling survey of work by around one hundred artists. Much of it rarely has been on view in the United States, offering insights into how creativity flourished under oppressive systems. *Through March 10, 2024.* ▶ [walkerart.org](#)

MEMORIES & INSPIRATION: The Kerry and C. Betty Davis Collection of African American Art

OSU Museum of Art / Stillwater, Oklahoma
On modest middle-class salaries—Kerry worked for the postal service and Betty as a TV news producer—the Davises amassed an impressive collection of work by African American artists. Originally intended to decorate their home, the collection grew to be an important representation of artists that major institutions often have ignored. After a 2020 run at the Gilcrease Museum that was cut short by the pandemic, this touring show is back in Oklahoma at OSU, with pieces by Jacob Lawrence, Romare Bearden, Sam Gilliam, Alma Thomas, and more leading artists. *February 20–May 11, 2024.* ▶ [museum.okstate.edu](#)

OUT WEST: Gay and Lesbian Artists in the Southwest 1900-1969

New Mexico Museum of Art / Santa Fe, New Mexico
While numerous twentieth-century artists were drawn to the Southwest to paint its dramatic mountains and mesas, others stayed for the opportunity the area offered to be themselves. This included the arts communities of Taos and Santa Fe, which were more tolerant of LGBTQ+ people compared to many other places in the United States at the time. This exhibition uplifts this history that has long been overlooked through work by artists like Cady Wells, Marsden Hartley, and Russell Cheney to demonstrate their impact on Southwestern culture and beyond. *Through September 2, 2024.* ▶ [nmartmuseum.org](#)

▼ **RIRKRIT TIRAVANIJA: A LOT OF PEOPLE**

MoMA PS1 / New York, New York
All museum visits are structured by interactions, but in a Rirkrit Tiravanija show, those exchanges are playfully put on display. His art is a social experience, whether it’s joining strangers in games of ping pong or offering space for people to sit down together for a meal of curry. This retrospective includes reconstructions of participatory pieces from the 1980s and 1990s that the Thai artist has stated are a way to “bring people in,” as well as works on paper and photographs. *Through March 4, 2024.* ▶ [momaps1.org](#)





MEL WILLIS

RED RIDGE NATURE PRESERVE IN OKLAHOMA CITY

A PLACE TO PROTECT

AS WILL ROGERS SAID, “Buy land. They ain’t making any more of the stuff.” That’s why the acquisition of a 133-acre piece of undeveloped, wooded land in the middle of Oklahoma City, just twenty-seven blocks north of the Oklahoma State Capitol, was so critical. Would the thousands of trees and shrubs and thousands (or, millions?) of small living creatures be razed and displaced for apartment complexes? Could a new county jail go there? “We think not,” said Christian Keesee, president, Kirkpatrick Family Fund (and *ArtDesk* publisher).



These questions and more percolated over the last many months—and decades—since the “Edwards’ Estate” became unoccupied in the mid-1990s. In the end, Kirkpatrick Family Fund and Kirkpatrick Foundation partnered to put forth a successful bid to acquire, and save, the property.

Purchased from the Commissioners of the Land Office on August 31, 2023, the 133 acres will become Red Ridge Nature Preserve, a new nonprofit currently under formation. Its mission will be to be

preserve and protect the land’s delicate ecosystem and historic structures—the centerpiece, a 1934 historic Mediterranean-style residence that eventually was known as the Red Ridge Museum of Art. Designed by architect Harold Gimeno for Mr. and Mrs. R.J. Edwards, the museum exhibited artists Andrew Wyeth, Peter Hurd, Doel Reed, and even the West Coast Watercolor Society. In fact, an original watercolor rendering of the house, by Gimeno, still exists.

The full Red Ridge program plan—indeed,

the place is the program—is in its earliest stages. Preliminary plans involve a renovation of Red Ridge manor and the other two houses, Windy Hill and Preacher’s Wall. Ultimately, the land will serve as a place of rest, rejuvenation, and contemplation for the benefit of Oklahoma City residents, visitors, and wildlife. ✕ —LOUISA MCCUNE

For more information about Red Ridge Nature Preserve in Oklahoma City ▶ redridgeokc.org

The ArtDesk 100

Our favorite creators, thinkers, and voices—who give the best of themselves—comprise the **2024 ArtDesk 100**. Our honorees **evangelize for a better world** in a way that transcends their own success.

BY ALEXANDRA BOZEMAN AND RYAN STEADMAN



RICK T. WILKING/GETTY IMAGES

Agnes Gund
PHILANTHROPIST
Justice Reform
Gund established the Art for Justice Fund, a grant-making organization that uses art sales and art exhibitions as a way to support the end of mass incarceration.

Ai Weiwei
ARTIST
Human Rights
Ai uses his art to draw attention to the plight of the displaced who’ve fled conflicts and are seeking asylum.

Alan and Christina MacDonald
PHILANTHROPIST
Arts Advocacy
Since 2016, the MacDonalds’ Further On Artist-in-Residence (FOAIR) program, has brought numerous artists from around the world to the Hamptons.

Alice Walton ▲
PHILANTHROPIST
Arts Education
Walton’s contributions to the arts have played a substantial role in fostering a deeper understanding and engagement with American art and culture.

Alex Katz
ARTIST
Arts Advocacy
Through the Alex Katz Foundation, more than 700 pieces from mid-career or up-and-coming artists have been purchased and donated—plus millions of dollars—to various art museums.

Ahmir Thompson
MUSICIAN
Arts Advocacy
Widely known as Questlove of the acclaimed band The Roots, Thompson supports emerging artists, preserves music history, and advances social causes.

Andy and Christine Hall
PHILANTHROPIST
Arts Education
The Hall Art Foundation opens shows at their museums in Vermont and Germany. The foundation funds the Alexander W. Dreyfoos School of the Arts, a magnet high school.

Andrew Gori and Ambre Kelly
PHILANTHROPISTS
Arts Advocacy
Founders of the SPRING/BREAK Art Show, Gori and Kelly have allowed young, talented artists and galleries to show their work in an art fair setting since 2012.

Angelina Jolie
ACTOR
Human Rights
As a former UNHCR Goodwill Ambassador, Jolie visited many refugee camps, using her platform to raise awareness for those affected by humanitarian crises. She also promotes inclusivity and diversity in the fashion industry.

Barbara Kruger
ARTIST
Human Rights
Through her art, collaborative projects, and as a teacher, Kruger has brought to light issues surrounding social justice, identity, race, gender, housing rights, and more.

Ben Cameron
PHILANTHROPIST
Arts Education
Retired president of the Jerome Foundation, Cameron is a passionate advocate for performance and organizational stability. He oversaw a grant program

aimed at various arts organizations and artist-in-residency programs.

Bernard Lumpkin
EDUCATOR
Arts Education
As an art patron and educator, Lumpkin promotes artists of African descent via his Lumpkin-Boccuzzi Family Collection, which became the subject of a 2019 book and exhibition *Young, Gifted and Black: A New Generation of Artists*.

Beth Rudin DeWoody ▼
PHILANTHROPIST
Inclusivity in Art
DeWoody’s philanthropic efforts are aimed at fostering creativity and diversity within the art world and advocating for new and diverse artistic voices.

Beyoncé Knowles-Carter and Sean Carter (Jay-Z)
MUSICIANS
Justice Reform
The Carters are prominent advocates for criminal justice reform, raising awareness and supporting initiatives aimed at addressing issues within the justice system.

Bill Anoatubby
GOVERNOR
Arts Advocacy
As governor of the Chickasaw Nation, Anoatubby’s support for the arts encompasses a wide range of programs, initiatives, and financial support aimed at promoting and preserving Oklahoma’s cultural heritage.



SYLVAIN GABOURY/GETTY IMAGES

Bono
MUSICIAN
Global Health
Paul David Hewson (otherwise known as Bono, the lead singer of U2) has been an activist for social justice for decades, particularly on the issues of extreme poverty and HIV/AIDS in Africa.

Candice Hopkins
CURATOR
Arts Advocacy
As a curator of Carcross/Tagish First Nation heritage, Hopkins is a major proponent of Indigenous art in her curated shows and as executive director of the Forge Project, a collection of contemporary Indigenous art.

Carlton Douglas Ridenhour (Chuck D)
MUSICIAN
Justice Reform
Chuck D has been actively involved with various initiatives and platforms that support social justice causes.

Cheech Marin
ACTOR
Arts Advocacy
Marin’s commitment to Chicano art culminated in him establishing The Cheech Marin Center for Chicano Art and Culture.

Chris Bogia and Evan Garza
ARTIST AND CURATOR
Inclusivity in Art
Bogia and Garza’s nonprofit, the Fire Island Artist Residency (FIAR), brings lesbian, gay, bisexual, transgender, non-binary, intersex, and queer-identifying emerging visual artists to Fire Island.

Chrissie Hynde
MUSICIAN
Animal Wellbeing
Lead singer of The Pretenders, Hynde’s passionate and vocal efforts involve raising awareness about the mistreatment of animals in various industries and advocating for their kind treatment.



Dolly Parton

MUSICIAN

Literacy

As a conquering hero of country music—she holds a Guinness World Record for having the most singles on the country charts—Dolly Parton is also unmatched at giving back. In 1998, she launched her Dollywood Foundation in Sevier County, Tennessee, to promote literacy and, in the process, lowered the county’s dropout rate from 35 percent to just 6 percent! Then, less than a decade later, she introduced her Imagination Library, which now distributes more than two million books a month to children worldwide. Dolly’s generosity hasn’t been limited to education: Parton has also donated crucial funding to wildlife conservation, wildfire relief, and Covid-19 vaccine development over the years.



Kehinde Wiley

ARTIST

Inclusivity in Art

Although he's most famous for painting Barack Obama's presidential portrait in 2018, the Nigerian-American artist Kehinde Wiley has been crafting his internationally renowned paintings and sculptures for decades. Wiley addresses the imbalance of power Black people face by centering them within his meticulously painted portraits, which reference styles and motifs from the museum-certified tradition of European history paintings. Wiley has also been a passionate advocate for supporting people in front of the canvas. In 2019, he founded the non-profit multidisciplinary artist-in-residence program Black Rock Senegal, a West African residency program that supports young African-American artists and has helped put Dakar, Senegal, on the map as a must-visit contemporary art destination.

Dan and Kathryn Mikesell PHILANTHROPISTS

Arts Advocacy

Since 2008, the Mikesells have hosted more than 500 artists from nearly fifty countries at their Fountainhead Residency in Miami.

Danni Gee

DANCER

Arts Education

Gee is the programming director for The Joyce Theater, programming performances for world-renowned artist and dance companies.

Darren Walker

PHILANTHROPIST

Inclusivity in Art

Walker is a leading figure in the social change movement, serving on boards and aiding charities in cultural philanthropy, city recovery, affordable housing, and civic engagement.

David Holt ▶

MAYOR

Public Art

Holt has dedicated his mayoral tenure to transforming Oklahoma

City, recently named the number one city in the US for public art, into a world-class cultural hub.

David Salle

ARTIST

Arts Advocacy

Salle has championed and discovered artists of all ages through his curating practice. The art star has also passed down his wisdom to countless artists via his 2016 book, *How to See: Looking, Talking, and Thinking About Art*.

David Leventhal

DANCER

Art Therapy

Leventhal is a founding teacher and program director of Dance for PD, a Mark Morris Dance Group program offering dance classes



designed for individuals with Parkinson's disease.

Debi Wisch

FILMMAKER

Higher Education

Wisch produced the documentaries: *The Price of Everything* (2018) and *The Art of Making It* (2021). The Wisch Family Foundation gives to numerous causes relating to higher education, human services, and the arts.

Deborah Willis

ARTIST

Historic Preservation

As an advocate for African-American history and culture, Willis was a leading advocate for a new National Museum of African-American History and Culture.

Diana Taylor

PHILANTHROPIST

Public Health

Taylor is a dedicated public servant who advocates for various social and health causes, such as women's health and wellness.



Eduardo Vilaro ▶

CHOREOGRAPHER

Arts Education

Vilaro is the artistic director and CEO of Ballet Hispánico, where he works to elevate and diversify the American dance landscape.

Eleanor Kirkpatrick

PHILANTHROPIST

Arts Education

The late Kirkpatrick was pivotal in the development of arts and culture in Oklahoma City. Kirkpatrick Foundation, which she co-founded, continues to benefit all areas of life in her home state. (The foundation publishes this magazine.)

Elton John

MUSICIAN

Global Health

The Elton John AIDS Foundation offers education, support, treatment programs, and more to people living with or at risk of HIV.

Emily Simoness

EDUCATOR

Arts Education

Simoness is the founder of SPACE on Ryder Farm, an esteemed cross-disciplinary artist residency in Upstate New York, supporting more than 1,500 artists.

Faith Ringgold

ARTIST

Inclusivity in Art

Ringgold has had a significant impact on contemporary art, highlighting issues of racial inequality.

Gary Steuer ▶

PHILANTHROPIST

Arts Education

Steuer advocates for the advancement of innovation, community, quality of life, and the arts in Denver, Colorado.

Gina Gibney

CHOREOGRAPHER

Arts Education

Leonardo DiCaprio

ACTOR

Environmental Conservation

As the star of hit Hollywood films like *Titanic*, *What's Eating Gilbert Grape*, and *Killers of the Flower Moon*, actor and producer Leonardo DiCaprio has accrued many millions of dollars over the years yet has consistently given back to a variety of causes. He has donated relief to too many humanitarian and ecological disasters to list here and even started his non-profit organization, The Leonardo DiCaprio Foundation, to promote global environmental awareness. He has also advocated for and donated funds to causes like literacy, poverty, and more. Yet, somehow, he has also found the time to amass a world-class art collection while leveraging his celebrity to help artists, art institutions, and social causes. Whether donating time and funds to his local LA County Museum (LACMA) or throwing a massive charity auction in St. Tropez, *The Wolf of Wall Street* star has consistently expressed his love and admiration for fine art.

CARLO ALLEGRI/REUTERS/REDUX



SCHIFFER-FUCHS/JULSTEIN BILD VIA GETTY IMAGES



Isabel Allende

WRITER

Human Rights

Chilean author, journalist, and playwright Isabel Angélica Allende Llonca has been labeled “the world’s most widely read Spanish-language author” with best-selling novels like *The House of the Spirits* and *City of the Beasts*, to name a few. Sadly, after Augusto Pinochet’s militant rise to power in Chile in 1973, Allende worked to arrange safe passage for many vocal opponents of the regime. She fled to Venezuela, where she worked for the newspaper *El Nacional* while she wrote, eventually moving to America. In 1996, she founded the Isabel Allende Foundation in honor of her daughter, Paula Frias, who passed away from complications of the disease porphyria, as a way to invest in the power of women and girls by helping to secure their reproductive rights, economic independence, and freedom from violence. For her tireless advocacy, she was awarded the Presidential Medal of Freedom by Barack Obama in 2014.

Through her dance company Gibney Dance, Gibney has established programs that promote artistic development, provide resources, and advocate for social change through the arts.

Gregory Muir

CURATOR

Inclusivity in Art

As the Tate’s Director of Collection, International Art, Muir is considered one of London’s “most influential art personalities” and has been a tireless proponent of inclusivity in art.

Gus Solomons Jr.

DANCER

Arts Education

The late Solomons is known for his influential role in dance education, sharing his expertise and

knowledge with aspiring dancers and choreographers.

Hank Willis Thomas

ARTIST

Justice Reform

Thomas co-founded For Freedoms, an influential artist collective that uses art to begin conversations on pressing social and political issues.

Helen Molesworth

CURATOR

Inclusivity in Art

Molesworth, a curator and writer, has focused on women, people of color, and queer artists throughout her illustrious career. Her new book, *Open Questions: Thirty Years of Writing about Art*, inspires a new generation of young art writers.

Herb Alpert

MUSICIAN

Arts Education

The Herb Alpert Foundation supports various causes in the fields of arts education and promoting compassion through the arts.

Jacques D’Amboise

DANCER

Arts Education

KNIGHT FOUNDATION



Jerry Saltz

WRITER

Arts Journalism

Using his platform and influence to advocate for artists, Saltz promotes the fair treatment and recognition of artists at all stages of their careers.

Jody Gottfried Arnhold

DANCER

Dance Education

Arnhold established the Arnhold Institute for Dance Education Research to support dance in education, with a focus on providing resources.

John Moore

WRITER

Arts Advocacy

Moore created and manages the Denver Actors Fund, which provides support and financial assistance to actors and other members of the performing arts community.

John Rohrbach

CURATOR

Historic Preservation

Rohrbach has contributed significantly to the understanding

and preservation of nineteenth and twentieth-century American photography.

John Waters

FILMMAKER

Arts Accessibility

Waters’ films and artwork has left an indelible mark on art and culture. Recently, he donated his art collection to his hometown museum, the Baltimore Museum of Art.

Jorge Pérez

PHILANTHROPIST

Arts Accessibility

Pérez’s donation of \$40 million to the Pérez Art Museum Miami enabled it to expand its programs, acquisitions, and community outreach efforts.

José Andrés

CHEF

Disaster Relief

Employing food as a means of relief, activism, and support through his World Central Kitchen, Andrés has been instrumental in feeding communities affected by disasters.

KATHRYN SCOTT OSLER/GETTY IMAGES



Yoko Ono

ARTIST

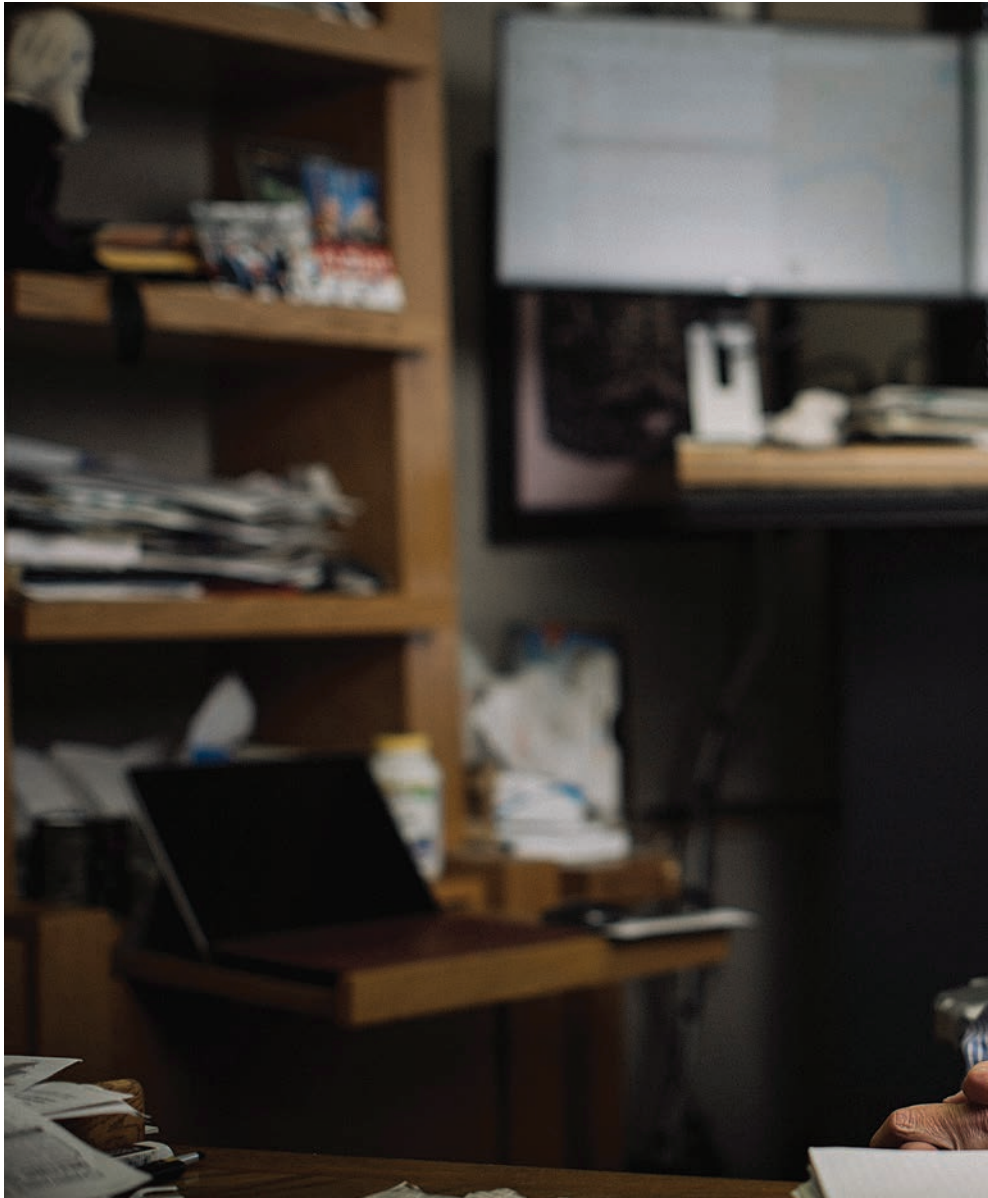
Human Rights

Since the 1960s, artist and musician Yoko Ono has famously worked as a peace and human rights activist, with her and late husband John Lennon’s 1969 protest “Bed-In for Peace” gaining worldwide notoriety. Today, she still fights for numerous causes, from gay rights to feminism, and gives annually to more than thirty global charities. As one might expect, she also donates crucial funding to artists and musicians, helping them further their craft and gain notoriety. In 2002, she created the LennonOno Grant for Peace, an award of \$50,000 in prize money given to artists in conflict regions. Artists Zvi Goldstein, an Israeli, and Khalil Rabah, a Palestinian, received the inaugural awards. More recently, she co-founded The Coda Collection, a streaming service featuring hard-to-find music documentaries and concert films.



BETTMANN/GETTY IMAGES

SHANE BEVEL/FOR THE WASHINGTON POST VIA GETTY IMAGES



Judith A. Rubin
WRITER

Art Therapy
Rubin’s work has been instrumental in promoting the use of art as a means of expression and healing in therapeutic settings.

Justine Ludwig
CURATOR

Public Art
At Creative Time, Ludwig organizes and commissions artists to create innovative public installations, performances, and exhibitions.

Kalup Linzy ▲
ARTIST

Arts Advocacy
In 2021 Linzy founded the Queen Rose Art House, an artist residency located in Tulsa, Oklahoma, that supports and nurtures emerging talents.

Katy Hessel
HISTORIAN

Historic Preservation
As an art historian, writer, and curator, Hessel has been a staunch supporter of women in art through her podcast, *The Great Women Artists*, and her acclaimed book, *The Story of Art without Men*.

Kelly Crow
JOURNALIST

Arts Journalism
Crow is an art market reporter for *The Wall Street Journal*, where she provides crucial and extensive cov-

erage on auctions, art investment, and the broader art industry.

Kim and Jon Shirley
PHILANTHROPIST

Arts Accessibility
In early 2023, the Shirleys donated their \$200-million collection of Alexander Calder sculptures and publications—along with an additional \$10 million—to the Seattle Art Museum.

Komal Shah
PHILANTHROPIST

Arts Advocacy
Through her Shah Garg Collection, Indian-born philanthropist Shah has promoted women artists, leading to a book and exhibition, *Making Their Mark: Art by Women in the Shah Garg Collection*.

Lin-Manuel Miranda
ARTIST

Disaster Relief
Miranda has taken on fundraising efforts and initiatives that provide aid and resources to Puerto Rico’s recovery and growth.

Linda Shelton ▼
DANCER

Arts Advocacy
Since 1993, Linda Shelton has been the executive director and trustee of The Joyce Theater Foundation. Shelton also currently sits on the board of Dance/USA and is a Tony Awards nominator.



Mark Bradford
ARTIST

Arts Advocacy
Bradford founded his nonprofit art campus, Art + Practice, in the Leimert Park neighborhood of South LA to support the local needs of transition-age foster youth and children experiencing displacement.

Mary Margaret Holt
DANCER

Dance Education
Holt was inducted into the Oklahoma Higher Education Hall of Fame for her dedication to the fields of fine art and education.

Michael Kaiser
EXECUTIVE DIRECTOR

Arts Advocacy
Kaiser helmed the John F. Kennedy Center for the Performing Arts and now, leads the DeVos Institute. He is known for his strategic leadership, specifically in rescuing struggling arts institutions.

Mickalene Thomas
ARTIST

Human Rights
Known for her groundbreaking vision of Black queer identity, Thomas is an advocate for equal rights. Each year, she mentors the recipient of a scholarship in her name at Yale University.

Mikhail Baryshnikov
DANCER

Dance Education
The Baryshnikov Arts Center, founded in 2005, hosts performances, residencies, and workshops while contributing to the development of artistic practices.

Nan Goldin
ARTIST

Addiction and Recovery

Goldin founded the group P.A.I.N. (Prescription Addiction Intervention Now) in 2017 to push for changes in policies related to opioid medications.

Nancy Nasher
PHILANTHROPIST

Arts Accessibility
Nasher has continued her family’s commitment to cultural enrichment and art accessibility through her philanthropic initiatives supporting the arts and community development.

Nick Cave
MUSICIAN

Social Justice
Cave is primarily known as the Australian baritone fronting the rock band Nick Cave and the Bad Seeds. He also helps scores of people navigate their music—and lives—with his advice column, *The Red Hand Files*.

Pamela Joyner
PHILANTHROPIST

Inclusivity in Art
Considered an “activist collector,” Joyner has focused on collecting and promoting the work of African-American artists, particularly those from the Post-War period.

Patrick Stewart
ACTOR

Animal Wellbeing
Stewart has actively promoted the adoption and rescue of pit bulls through the organization Wags and Walks aiming to combat negative stereotypes about the breed.

Ravi Rajan
EDUCATOR

Higher Education
While working at the California Institute of the Arts, Rajan has helped under-represented

artists receive financial help, paid internships, and employment after graduation.

Rick Lowe
ARTIST

Arts Advocacy
Lowe is known for *Project Row Houses* in Houston, Texas, which revitalized a neighborhood by turning neglected row houses into vibrant spaces for art, education, and community engagement.

RJ Mitte
ACTOR

Inclusivity in Art
Mitte is a member of the union’s Performers with Disabilities Committee. He’s also an ambassador for United Cerebral Palsy and Shriners Hospitals for Children and has voiced his support for initiatives that restore and strengthen border communities.

Robert Storr
CURATOR

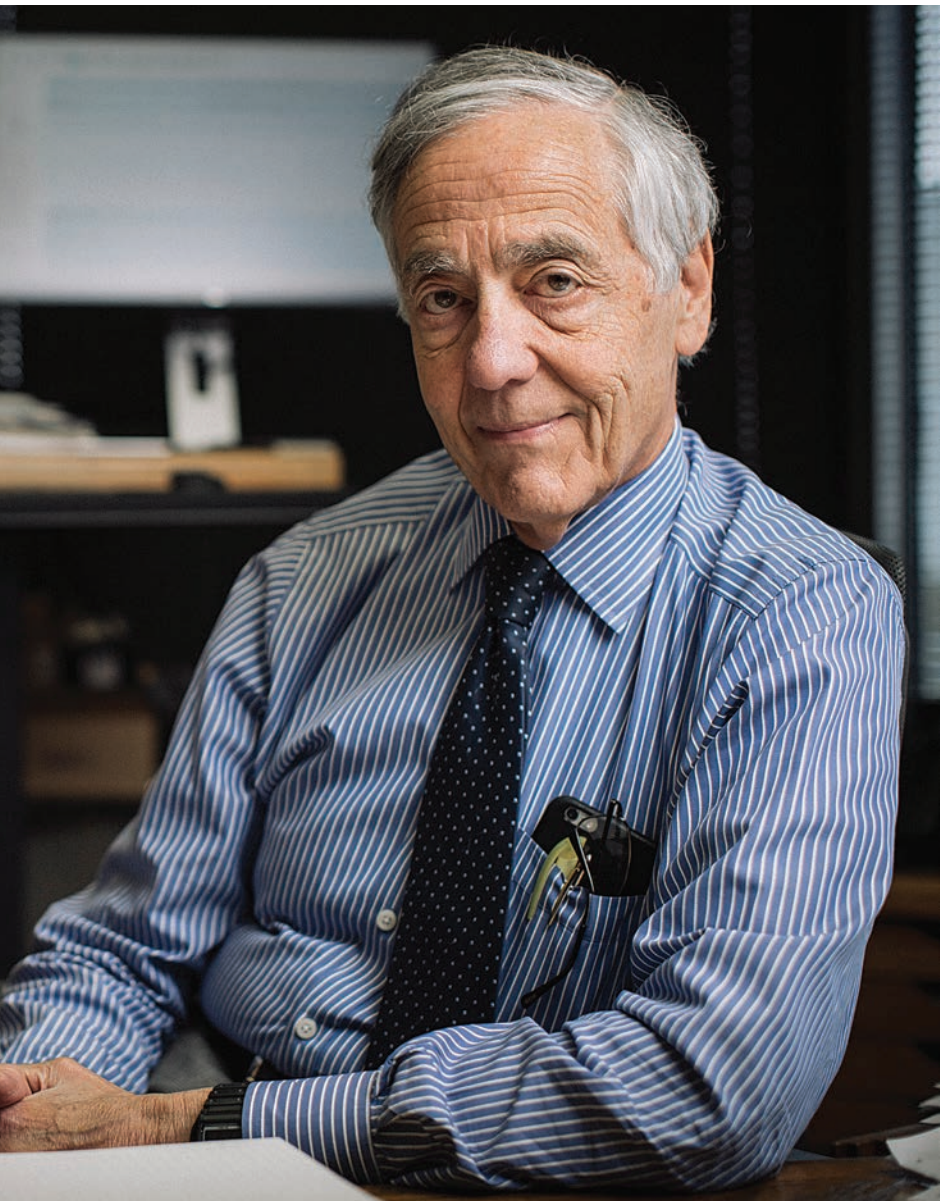
Arts Advocacy
A lifelong advocate for artists, Storr has worked as a teacher, critic, curator, and even the Dean of Yale’s MFA program. In 2023, he donated his archive to the Center for Curatorial Studies at Bard College.

Roberta Smith
WRITER

Arts Journalism
Smith’s *New York Times* reviews and essays have helped shape public understanding of visual art, making her a respected figure in art criticism.

Sally Hybl
PHILANTHROPIST

Arts Advocacy
Hybl has been instrumental in advocating for philanthropic endeavors that benefit cultural



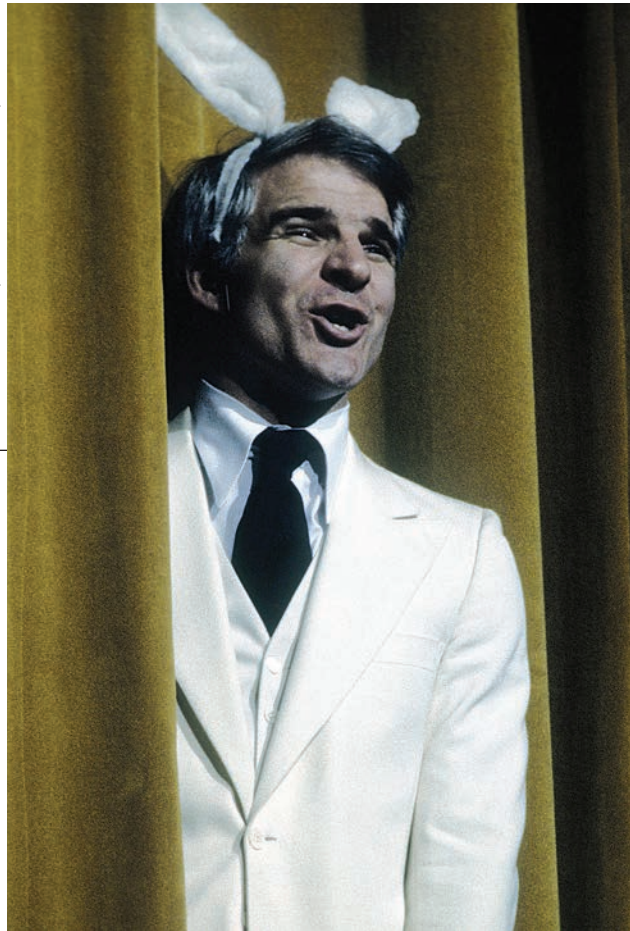
George Kaiser

PHILANTHROPIST

Arts Advocacy

One of the 500 wealthiest people in the world, Oklahoma native George Kaiser has relentlessly given back to his community, exemplified by his signing of the Bill Gates Giving Pledge, a commitment that he would give half his wealth to charity. Since then, Kaiser has widely distributed funding across his home state, expanding areas such as economic growth, early childhood education, and—of course—the arts. In his hometown of Tulsa, Kaiser’s funding was instrumental in opening the Woody Guthrie Center in 2013 and acquiring Bob Dylan’s 6,000-piece archive in 2016, which led to the creation of the Bob Dylan Center in 2022. In 2015, his George Kaiser Family Foundation (GKFF) established the Tulsa Artist Fellowship, which assists contemporary artists and arts workers living in and joining Tulsa’s growing and thriving arts community.

LARRY HUIJST/MICHAEL OCHS ARCHIVES/GETTY IMAGES



Steve Martin

ACTOR

Arts Advocacy

You’ll be hard-pressed to find anyone in Hollywood who has advocated for art and artists more than Steve Martin. Most people know the *Only Murders In the Building* star is an ardent art collector, but few know about the other ways he’s supported his passions over the years. In 2005, the funnyman generously donated \$1 million to the American art collection at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. Then, after falling in love with Aboriginal art, Martin co-launched a fund to support Australian Indigenous artists called the National Endowment for Indigenous Visual Arts (NEIVA). The program helps build a sustainable, worldwide market for Indigenous artists while offering them a dedicated network for youth education and career mentoring.

Not to be forgotten is Martin’s lifelong love of the banjo, which led him to conceive the aptly named Steve Martin Prize for Excellence in Banjo and Bluegrass Music. Funded by the Steve Martin Charitable Foundation, the \$50,000 award recognizes outstanding accomplishments with the five-string banjo or in bluegrass music. Aside from the cash prize, each winner receives a bronze sculpture of a hand holding a tiny banjo, created by one of Martin’s favorite artists, Eric Fischl. ✕

The 2024 ArtDesk 100 Committee: Alana Ruiz de la Peña, Christian Keesee, Jeremiah Matthew Davis, Larry Keigwin, Louisa McCune, and Scott RC Levy



enrichment and education in the Pikes Peak region.

Sarah Arison

PRODUCER

Arts Advocacy

President of the Arison Arts Foundation, Arison supports emerging artists and art institutions. She also produces film projects on niche areas of the arts.

Stephen Kroll Reidy

PHILANTHROPIST

Arts Advocacy

As a longtime board member of the New York City Ballet and other dance companies, Reidy has supported productions that bring innovative voices to dance for more tha thirty years.

Susan Jaffe

DANCER

Dance Education

Through her experience in the dance world, Jaffe has become a mentor for aspiring dancers and has contributed significantly to dance education.

Swizz Beatz and Alicia Keys

MUSICIANS

Arts Advocacy

Aside from this power couple’s St(Art)ups grant initiative, providing \$5,000 to artist exhibitions worldwide, Beatz and Keys also launched

No Commission, an art fair where artists keep 100 percent of their money from sales.

Thelma Golden

ARTIST

Inclusivity in Art

Through her leadership and innovative curation, Golden has contributed more than anyone to the recognition of Black artists in contemporary art.

Tina Perry and Ric Whitney

PHILANTHROPISTS

Inclusivity in Art

Perry and Whitney are active on the boards of various arts and educational institutions, and are advocates for social justice causes.

Tracey Emin

ARTIST

Arts Advocacy

As a cancer survivor, Emin has supported initiatives fighting the disease. In 2023 she founded the free, eighteen-month learning residency in Margate, United Kingdom.

Yemi Mobolade

MAYOR

Arts Advocacy

Before becoming the first black mayor of Colorado Springs, Mobolade founded nonprofits the Wild Goose Meeting House and COSILoveYou.

DIMITRIOS KAMBOURIS/GETTY IMAGES





ArtSociety



Cultural Diplomacy

On October 22, 2023, the **Foundation for Art and Preservation in Embassies (FAPE)** held its annual donor dinner at the residence of the British Ambassador, **Dame Karen Pierce DCMG** in Washington DC. Art stars **Don Gummer**, **Joel Shapiro**, and **Jeff Koons** were among the dinner guests. After a welcoming toast by Ambassador Pierce, editioned prints by photographer **Diana Walker** were presented. For thirty-seven years, FAPE has provided permanent works of American art for US embassies and consulates worldwide, contributing to the US Department of State's mission of cultural diplomacy. Above, clockwise: Shapiro, FAPE chairman **Jo Carole Lauder**, Gummer, and FAPE director **Jennifer Duncan**; FAPE president **Eden Rafshoon**; **Robert Storr** and **Craig Hartman**; **Alice Tisch**, **Gabrielle Bacon**, **Claudia Overstrom**, **Helen Comfort**, and **Carol Mack**; artist **Odili Donald Odita** and Supreme Court Justice **Stephen Breyer**; **Kevin Anderson**; photographer **Diana Walker**; and Ambassador Pierce and Justice Breyer. ▶ **Washington D.C.**





A Park House Welcome

ArtDesk publisher **Christian Keesee** and dance editor **Larry Keigwin** welcomed visitors who traveled to Open House Weekend at Oklahoma Contemporary with a drinks-and-dinner party at the couple's historic house and gardens, known as **Park House**. The newly formed Park House Foundation will collaborate with Oklahoma Contemporary, the Nichols Hills Parks Foundation, and other like-minded charitable organizations. Attendees of the evening event included board president of Oklahoma Contemporary, **Molly Tolbert** and her husband, **Miles** (upper left); **Ann Yoakam**; artist **Jason Willaford** and his wife, gallerist **Ree**, with Keesee and Keigwin (above right); **Kate Richard** and **Christian Kanady** (left); **Grant** and **Alexandra Willoughby**; and sculptor **Sean Slemon** and cultural planner **Amy Kaufman**. ▶ **Oklahoma City, Oklahoma**



Mornings with Friends at the Mollie Spencer Farm

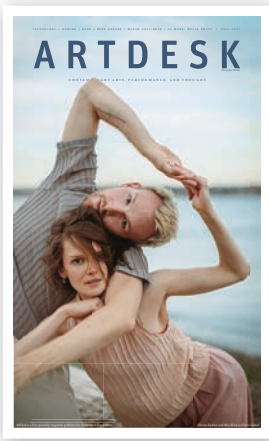
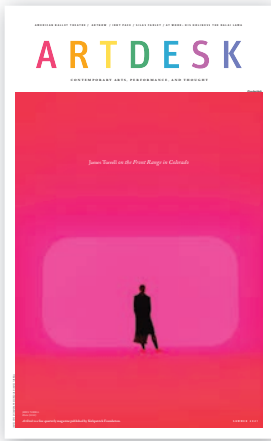
Fall and winter garden prep was the topic during the September 23, 2023, edition of the Morning Conversation Series at the **Mollie Spencer Farm in Yukon, Oklahoma**. Featuring three short presentations and discussions, the illuminating “mini conversations” at the historic homestead established in 1894 focused on composting, fall vegetable gardening, and getting outdoor spaces ready for the colder months. Speakers included **Amanda Scofield**, board member of the Oklahoma Compost and Sustainability Association, Canadian County Master Gardener **Carolyn Balson**, and **Brian Dougherty**, licensed landscape architect and former director of Parks and Public Spaces at the Oklahoma City Community Foundation. ▶ **Yukon, Oklahoma**



EASY.
SUBSCRIBE.
ARTDESK.



Receive four print issues for twenty-five dollars per year. Please visit subscribeartdesk.com (or scan this QR code).





Historic Paseo at the Skirvin

Held in the Grand Ballroom at the historic Skirvin Hilton Hotel in downtown Oklahoma City on November 16, 2023, the Paseo Arts Awards honored local artists and supporters who have made major impacts in creative capacities across the state. The seventeenth annual awards dinner, ceremony, and silent auction raises funds for the **Paseo Arts Association**, supporting year-round arts programming like First Friday, plus special events like the Paseo Arts Festival in May, the SPACE artist-in-residence program and more. Recipients included Kirkpatrick Foundation executive director **Louisa McCune** (ArtDesk's editor), who received the Lifetime Achievement Award, and (above) **Deborah Senner, Rick and Tracey Bewley, McCune, Ebony Iman Dallas, and Rick Lippert.** ▶ **Oklahoma City, Oklahoma**

ARTDESK X 10 YEARS



A Toast to Ten

In a world of digital publications, print still has its place. *ArtDesk* marked its tenth anniversary this year with two events, a forthcoming dinner at Art Week Miami and **ArtDesk: 10 Years**, an exhibition at Oklahoma Contemporary exploring its message of community engagement in contemporary arts, performance, and thought. Featuring all thirty-three cover images and some interior spreads from years past, the exhibition opened with a reception on October 19, 2023. *ArtDesk* publishes four times a year, printing 82,000 copies of each issue, mailing to all fifty states, and distributing through newspapers in Texas, Oklahoma, New Mexico, and Colorado. ▶ **Oklahoma City, Oklahoma**



Contributors



ELIZABETH EICKMAN is director of Kirkpatrick Family Fund and a leading arts advocate in the United States. A Nebraska native, she is the recipient of the Oklahoma Governor's Arts Award and has been recognized as one of the leading philanthropists in a seven-state region. In addition to serving on many boards and organizations, Eickman is an advisory trustee to Kirkpatrick Foundation and Oklahoma Contemporary Arts Center.



RYAN STEADMAN has written for the *New York Observer*, *artforum.com*, *Cultured*, and more. As a curator, he has organized exhibitions at the Fralin Museum of Art at the University of Virginia, Sotheby's S|2 gallery in New York, and various commercial galleries. He has been exhibiting his own paintings nationally and abroad, for more than twenty years.



LEIGH ARNOLD is associate curator of the Nasher Sculpture Center. In 2022, Arnold curated *Lynda Benglis*, featuring new and recent work by the artist, and *Matthew Ronay: The Crack, the Swell, an Earth*. Arnold's exhibition *Groundswell: Women of Land Art*, on women artists active in the land art movement, opened in September. She received her doctoral degree from the University of Texas at Dallas in 2016, where she wrote on Robert Smithson's unfinished projects in Texas.

ARTDESK

Publisher..... Christian Keesee
Editor in Chief..... Louisa McCune
Dance Editor..... Larry Keigwin
Managing Editor..... Alana Ruiz de la Peña
Art Director..... Steven Walker

DESIGN, EDITORIAL, AND CIRCULATION ASSISTANCE

Alexandra Bozeman, Jezy Gray, Susan Grossman, Jennifer Krupoff,
Christopher Lee, Ann Magner, Manda Overturf Shank,
Joshua Pettijohn, and Jerry Wagner

KIRKPATRICK FOUNDATION BOARD OF TRUSTEES

CHRISTIAN KEESEE, *Chairman*
JOY REED BELT, ROBERT CLEMENTS, DAVID GRIFFIN, AIMEE
HARLOW, HENRY HOOD, REBECCA McCUBBIN, GEORGE RECORDS,
GLENN TANENBAUM, MAX WEITZENHOFFER, *and*
ELIZABETH EICKMAN (ADVISOR)
LOUISA McCUNE, *Executive Director*

ARTDESK TYPOGRAPHY

.Austin | UNIT OT | Caslon | Heldane | Neue Montreal

IN APPRECIATION

*Kim and Jon Shirley for their contribution of artwork and endowment
to the Seattle Art Museum*
✂
*Jeremiah Matthew Davis, for his eight years of service at
Oklahoma Contemporary Art Center, 2016–2023*

ON THE COVER: ANDY WARHOL, *Dolly Parton* (1985) Polacolor ER, 4 1/4 x 3 3/8 inches. From 1970 to 1987, Warhol took many Polaroids. These snaps were used as references for his commissioned portraits, paintings, drawings, and prints. Parton's forty-ninth studio album, *Rockstar*, was released on November 17, 2023.

Image and Artwork © 2023 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York



ABOUT THE PUBLISHER

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

CONTACT US

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 2024. 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](https://www.instagram.com/readartdesk). **Please be kind to animals and support local art.**



BEING THERE

“My desk is usually a big messy paper Masala along with books, art, photographs, cameras, and various plants. As much as I try to create open space, I somehow intuitively find everything.” —PAIGE POWELL

Paige Powell moved from Oregon to New York in the early 1980s and became a close confidante of Andy Warhol at **Interview** magazine, starting out in advertising sales and eventually becoming associate publisher. A friend of Keith Haring and Jean-Michel Basquiat, Powell was assigned by Koyoichi Tsuzuki, the editor of **Brutus** and **Popeye** magazines, to cover New York from 1982–1988. Today, she continues her work as a photographer, art advisor, and animal rights activist in Oregon.

► ED RUSCHA *Self* (1967), The Museum of Modern Art, New York; *Hey with Curled Edge* (1964), The Museum of Modern Art, New York; *News from News, Mews, Pews, Brews, Stews & Dues* (1970), The Museum of Modern Art, New York; *Actual Size* (1962), Los Angeles County Museum of Art; *Large Trademark with Eight Spotlights* (1962), courtesy of Whitney Museum of American Art, New York; *Los Angeles County Museum of Art on Fire* (1965–68), Hirshhorn Museum and Sculpture Garden, Washington, DC. All works © 2023 Ed Ruscha.

These works are currently on view as part of *ED RUSCHA/NOW THEN* at The Museum of Modern Art in New York through January 13, 2024.

PETER BUTLER



ROBERT GERHARDT



PETER BUTLER



MUSEUM ASSOCIATES/LACMA



WHITNEY MUSEUM OF AMERICAN ART / SCALA / ART RESOURCE, NY



PAUL RUSCHA



SEND

YOUR IDEAS.

YOUR FEEDBACK.

YOUR QUESTIONS.

editor@readartdesk.com

CALENDAR

Through January 13, 2024

January 25–27, 2024

February 22–July 22, 2024

February 29–March 9, 2024

Through April 1, 2024

April 9–14, 2024

June 10–28, 2024

July 1–14, 2024

Through August 2024

Year-Round

Eva Schlegel: *Multiple Voices*

Under the Radar: *Queens of Sheba*

Home1947: *Sharmeen Obaid-Chinoy*

Vietgone

*Descendants of the Black 1000: Flight from
Oklahoma Black Towns to Canada*

Adventure Outside The Box to New York City

Green Box Day Camps for K–8th Grade

Sixteenth Annual Green Box Arts Festival

Eduardo Sarabia: *Green Vines*

Green Box Public Art Collection, including James
Turrell's *Green Mountain Falls Skyspace*

