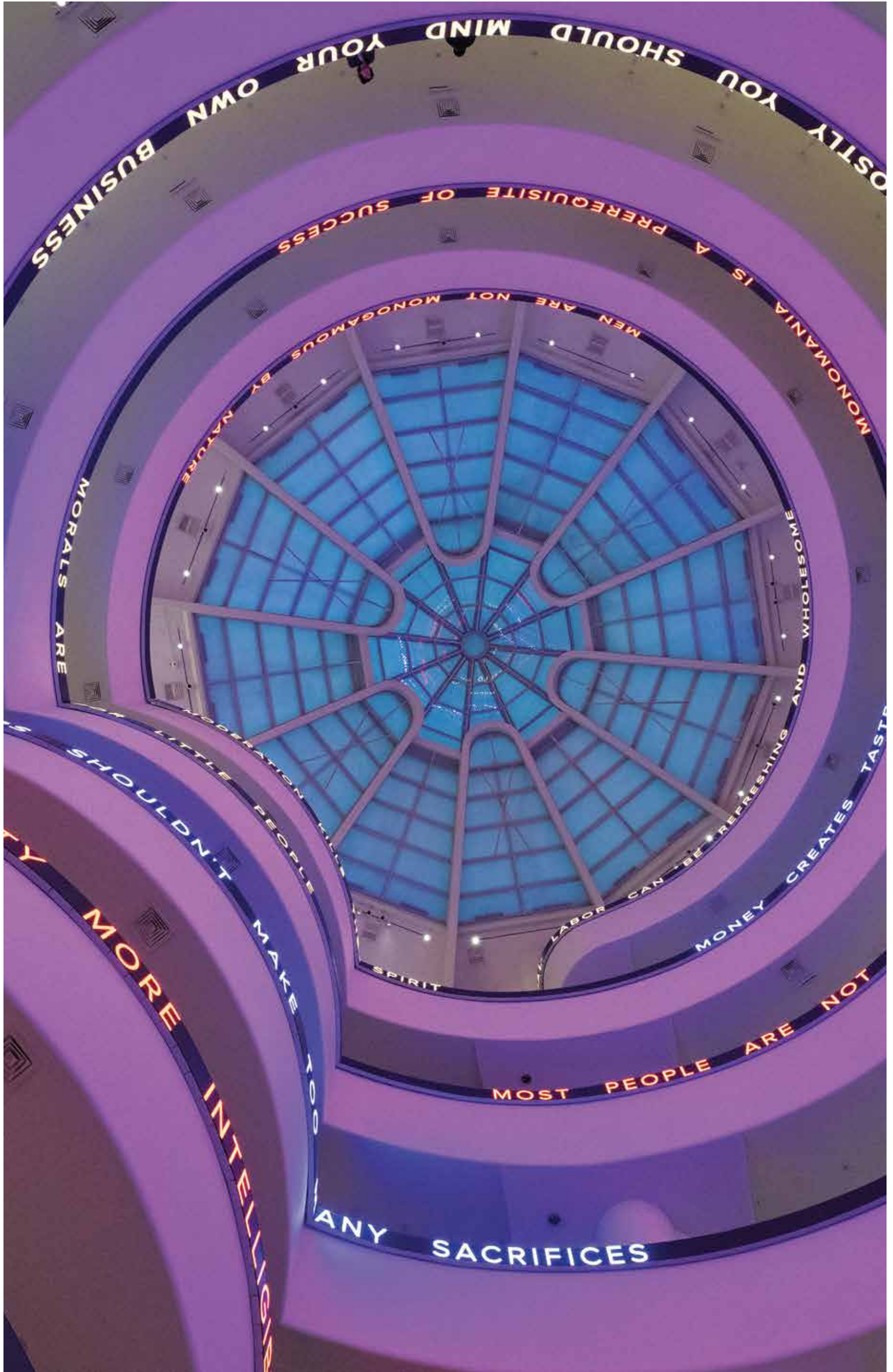
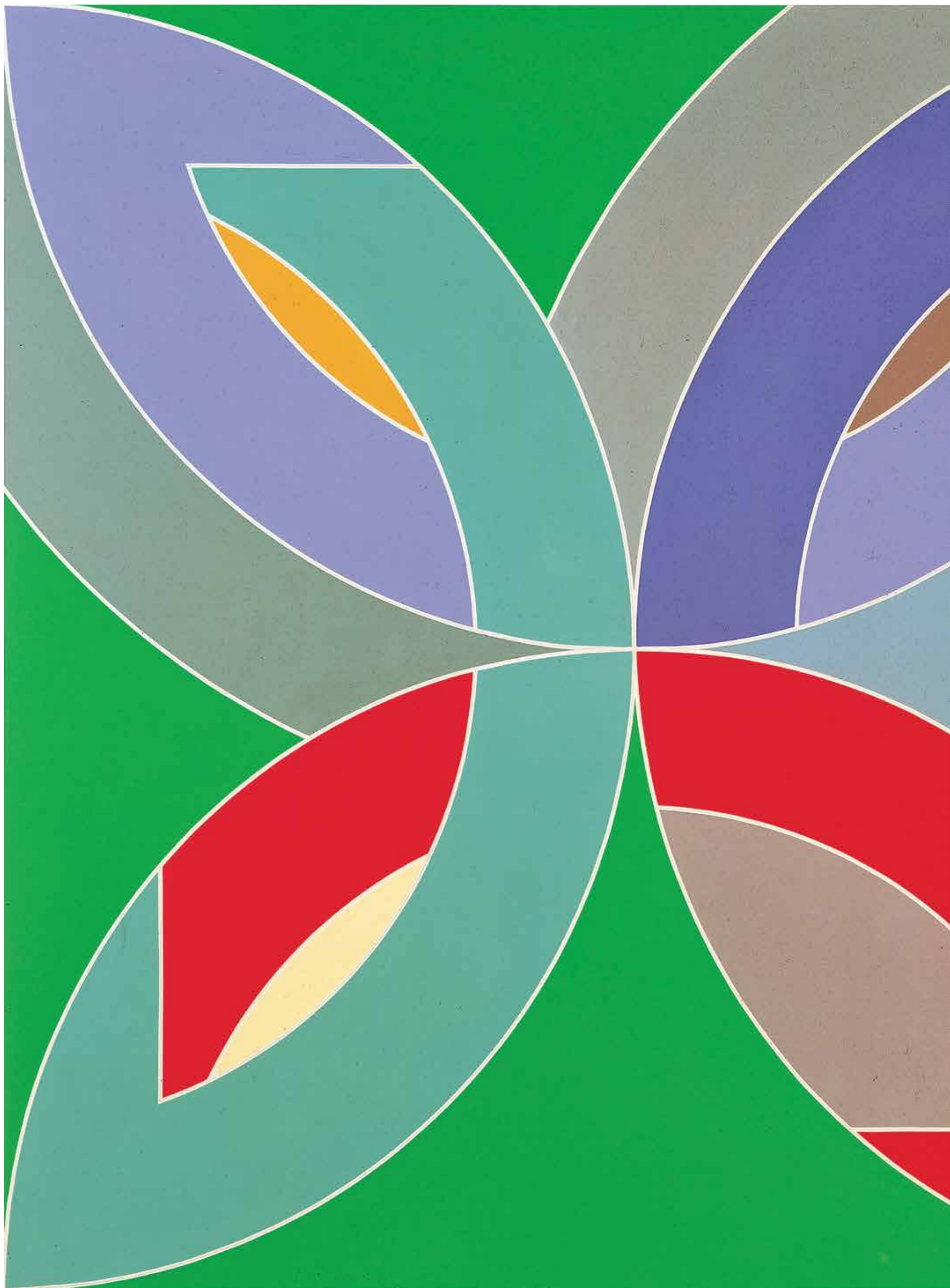


ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | SUMMER 2024





▲ FRANK STELLA
Lac Laronge III (1969)



CLIVE THOMPSON

Watch Party

Emily Nussbaum on America's Favorite Pastime

Television critic **Emily Nussbaum** is a small screen enthusiast. Her credits include inventing the iconic Approval Matrix at *New York* magazine and she was the TV critic for *The New Yorker*, where she chronicled the best of TV until 2020. She's written two books, most recently *Cue the Sun: The Invention of Reality TV*, released this summer. Also this summer, Nussbaum was a contributor to the ArtDesk Conversations at the Green Box Arts Festival in Green Mountain Falls, Colorado.

What is your perfect TV watching experience?

A cozy sofa, large flat screen, DVR, Diet Coke, popcorn, Junior Mints, and a teenage son with a lot of opinions. Alternatively: in bed, iPhone, earphones. Basically, I like to be comfortable watching a show that I had no idea was as good as it is.

When you recollect childhood TV watching, what comes to mind?

I once convinced my babysitter to let me stay up to watch the scandalous double feature of *Love Boat* and *Fantasy Island*.

What is the best thing about TV today? And the worst?

The best is that the TV landscape allows for much wilder ambition than in the past, broader variety, more diverse voices, themes, and visual styles that used to be completely beyond the scope for television—back when people thought of it as “the boob tube”

The worst is the terrifying collapse of the Hollywood economy and the post-streaming era, leaving talented creators gasping for opportunities.

What are you tired of seeing on TV?

Prestige-y dramas with hollow insides and historical series full of lazy modern slang—unless it's done as an intentional theatrical move, as on a fabulous show like *Dickinson* or *The Great*.

What do you miss seeing on TV?

The nasty wildness of 1970s television.

Who are some of your favorite TV characters?

Tony Soprano and Carrie Bradshaw, the two great antiheroes—perfect TV characters.

Off the top of my head—I could easily pick 1000 more: Geoffrey

Tennant and Ellen Fanshaw on *Slings & Arrows*, Philip and Elizabeth Jennings on *The Americans*, Amy Jellicoe on *Enlightened*, Dr. Peter Benton on *ER*, Tom Wambsgans on *Succession*, Taystee Jefferson on *Orange Is the New Black*, Liz Lemon on *30 Rock*, Charlie Kelly on *It's Always Sunny in Philadelphia*, Rogelio de la Vega on *Jane the Virgin*, and Kim Kelly on *Freaks and Geeks*.

Who are you most impressed by in the world of television? Who are your favorite TV actors, writers, directors?

Robert and Michelle King are the under-celebrated visionary auteurs behind two of the most ambitious modern TV shows, *The Good Fight* and *Evil*. Also, the many invisible writers that few people know about—television has always been a deeply collaborative medium.

Some off-the-cuff favorites: Norman Lear (*All in the Family*, *The Jeffersons*), Jenji Kohan (*Weeds*, *Orange Is the New Black*), Tina Fey (*30 Rock*), Alena Smith (*Dickinson*), Quinta Brunson (*Abbott Elementary*), Michaela Coel (*I May Destroy You*), and Eric Kripke (*The Boys*).

How much TV do you watch?

I don't write the TV column for *The New Yorker* anymore, so not as much as I used to. I try to keep up on anything that sounds good or interests me! I ask people online what's new and keep a list.

What would be the perfect TV series remake?

The Love Boat.

Why did you want to write your new book?

Right now, reality television is the most powerful and influential pop culture genre out there, lots of people despise it, loads more adore it, but it's

shaped our entire cultural landscape, for better or worse (and sadly, elected a president.) Even so, few people know much about its history, because the subject has been treated as trivia. This book is an attempt to trace that unexplored origin story, which starts back in 1947, in the era of *Candid Camera* and *Queen for a Day*, and ending with the rise of Bravo and *The Apprentice*.

I didn't actually watch a metric ton of reality TV to write the book, I mostly focused on interviews with more than 300 people who were in the kitchen when the soup got made—they have all kinds of wild stories.

What is the best part about being a TV critic? Does everyone want to talk to you about their TV viewing?

I'm fine with it. I just ask them what they like and try to get in touch with my inner algorithm. As a critic, I get to be a part of the conversation. Even though I'm now a staff writer and no longer the TV critic for *The New Yorker*, working on profiles and essays—I still have opinions.

▼ LEE FRIEDLANDER
 Washington, D.C. (1962)



© LEE FRIEDLANDER, COURTESY FRANKEL GALLERY, SAN FRANCISCO AND LUHRING AUGUSTINE, NEW YORK

Necessities

SUMMER 2024

EYE LINE

THIRTY-FIVE YEARS AFTER Jenny Holzer first took over the winding ramps of the Guggenheim Museum with flowing phrases like “You Are a Victim of the Rules You Live By” and “A Name Means a Lot Just By Itself,” she returns with *Light Line*, a new iteration of this installation of text and line. Now in twenty-first-century LED, the six-foot-tall scroll of words demonstrates how Holzer continues to push forward the possibilities of using language and technology in art while reflecting on how the 1989 edition was a monumental achievement of design. —ALLISON MEIER

Jenny Holzer: *Light Line* will be on view at the Guggenheim Museum in New York, New York through September 29, 2024. ▶ guggenheim.org

DOSSIER

Summer in the City
Questions? Comments?
DM me @christian.keesee



KYOTO ▼
Kyoto, Japan, is the host city for the annual month-long festival Gion Matsuri. The main event bringing visitors to Kyoto City in July is Yoiyama and the Yamahoko Junko, or First Float Procession. During Yoiyama, the streets in central Kyoto are closed, festival stalls line the streets, and everyone wears their summer kimono. You can enjoy Japanese street foods like takoyaki, yakisoba, shaved ice, and more.



SAN FRANCISCO ▶
San Francisco may be the best place to attend any kind of festival. It's pleasant—even in August, and its lax rules on nudity, streaking, and smoking make everything that much more fun. San Francisco Pride in June, Fillmore Jazz Festival in July, Sausalito Arts Festival over Labor Day weekend, and the Stern Grove Festival are all marvelous.

LONDON ▼
Royal Academy of Arts is in a majestic building, and the outdoor courtyard is the perfect place for a cup of iced tea (and people watching). The Main Galleries host an annual 'major hang' from an open submission process that receives thousands of entries each year, a selection of which are put on display and available to buy. Funds from the show support the RA's nonprofit activities, including the Royal Academy Schools.



SANTA FE ▲
Santa Fe Opera is a personal favorite with just the right mixture of classic warhorses and emerging new works. I suggest going for a week and taking in a different opera each night—and keeping daytimes free for hiking, nature, and summer reading.



CLEVELAND
To close out the summer, the Cleveland Orchestra retires to Cuyahoga Falls, Ohio, for the summer-long Blossom Music Festival. With performances on August 31–September 1, 2024, by Cirque Goes Broadway, this is one of the finest outdoor festivals for classical music. There's not a bad seat in the house—choose from a pavilion with nearly perfect acoustics or host a picnic on the scenic grounds.

CHICAGO ▶
Lollapalooza is one of the largest music festivals in the United States, this year hosting headlining acts like Hozier and emerging artists like Chappell Roan in historic Grant Park. The jewel of this sprawling city park is the Buckingham Fountain. It's one of the largest fountains in the world—and one of my favorite landmarks.



NEW YORK ▶
For the third summer in a row, Lincoln Center hosted the Summer for the City Festival. With hundreds of events bringing together thousands of artists, there is something for everyone. Most events are free—from TikTok dance lessons to performances by the Festival Orchestra of Lincoln Center—celebrating the diverse cultural offerings of New York.



HONOLULU ▼
Fashioning Aloha at the Honolulu Museum of Art lets guests delve into the evolution of aloha wear, from the 1930s to the present. Garments are paired with their textile motifs and source materials from the museum's collection, such as *kapa* (bark cloth), Japanese kimono, and a Chinese dragon robe. Also of note at HoMA, every summer, the famous Doris Duke Theatre features the Honolulu Surf Film Festival.

—CHRISTIAN KEESEE

EVAN BEASLEY



▲ Trent Riley, the new executive director of Oklahoma Contemporary

A New Chapter

LEADERSHIP
CHANGES AT
OKLAHOMA
CONTEMPORARY
ARTS CENTER

BEFORE BEING APPOINTED Oklahoma Contemporary Art Center's new executive director in May, Trent Riley spent years working in Oklahoma City cultural institutions, becoming passionate about them as places for learning to think creatively.

"Arts education set my life on the trajectory that it's gone on," he says. "It not only shaped me as a human being but helped shape my career. My grandfather was a museum professional, so it was early experiences and the exposure I had to arts education in a museum setting that sparked my interest."

Riley was previously Oklahoma Contemporary's chief development officer and held leadership roles at the National Cowboy & Western Heritage Museum, a place his grandfather was involved in creating. Working in financial and membership growth led Riley to understand how fundamental community was to a thriving cultural institution.

"For most of his life, he has had a sense of the role of public art institutions in the community," says Molly Tolbert, president of the board at Oklahoma Contemporary. She added that coming from an internal position within the organization, he also has a deep insight into how many people with diverse expertise are collaborating to achieve that role. "I think he really feels and participates in all of the ways that the different departments have to work together to support each other's missions. He's working really closely with each of those areas to make sure that they are speaking with each other and developing strategies for how to get our mission out in the community."

The same month Riley began his new role, a law signed by Oklahoma's Governor Kevin Stitt changed fine arts for the state's high school students from a requirement to an elective. Preceded by years of budget cuts for school arts programs, it is the

latest degradation of access to a creative education in the state. Riley wants his leadership to foster the kinds of arts experiences that inspired him so they are available to the next generation.

"Here in Oklahoma, we're in a very difficult position, as I think many places around the country are, as it relates to arts education," he says. "I think Oklahoma Contemporary's role in supplementing the work being done by our public education system to provide students and families with arts education access has never been more important."

He sees an opportunity in how Oklahoma Contemporary is uniquely positioned compared to a more traditional museum. The courses in its Studio School are complemented by performing arts and free admission to exhibitions that provoke thought on complex issues, such as a major retrospective on Hock E. Aye Vi Edgar. *Heap of Birds* planned to open in February that will examine the artist's longtime advocacy for social justice in Indigenous communities.

"Education is ingrained in most museums, but rarely do they have an entire portion of their campus dedicated to education," Riley says. "So we hope to keep expanding on our educational initiative, but more broadly, we're building community around arts education experiences, and that could be accessible via an exhibition, via performing arts, however we can get people engaged."

He noted that it's possible the next great artist may attend an exhibition or art class, yet it's more vital to him that Oklahoma Contemporary demonstrates why the arts are essential and makes them available to everyone without barriers to entry.

"We want to be a reflection of the audiences we serve," he says. "That means a diversity of exhibitions; that means educational programs that families and people of all backgrounds can participate in. Above all else, that also means providing everyone a space to just explore and create." —ALLISON MEIER

IN CONVERSATION WITH ANDREW KRIVAK

*The author and activist visited the
Green Box Arts Festival in Green Mountain Falls, Colorado*

THIS YEAR'S ARTDESK Conversation series at the Green Box Arts Festival featured six conversations, including one with author Andrew Krivak centered around his award-winning novel *The Bear*.

Even though Krivak set his endemic, post-apocalyptic allegory among the mountains of New Hampshire, the Green Box audience recognized similarities between Krivak's home mountain, Mount Monadnock, and the peaks of the Pike National Forest that surround the valley of Green Mountain Falls—Krivak's family hails

from nearby Pueblo, Colorado, after all.

As part of the Green Box Book Club, some festival goers read the novel in advance, and Krivak's lively presentation brought the characters to life with stories about how the book took shape and readings of some of the most stirring passages.

In addition to his writing, Krivak is a volunteer for the New Hampshire Department of Corrections and a visiting lecturer for creative writing classes at Harvard University.

—SCOTT LEVY



JEFF KEARNEY/ITDC PHOTOGRAPHY

ANNOUNCING

The Kirkpatrick Medal

IN THE NEARLY seven decades since Eleanor and John Kirkpatrick established Kirkpatrick Foundation in Oklahoma City, grant funding from the philanthropy has transformed the cultural landscape of central Oklahoma and points beyond. By focusing on initiatives in six areas—arts, culture, education, animal wellbeing, environmental conservation, and historic preservation—the foundation continues to meet the needs of its community.

To recognize outstanding contributions to its focus areas, Kirkpatrick Foundation will award the inaugural Kirkpatrick Medal to a select group of people who represent the ideals of the foundation, specifically those of co-founder Eleanor Kirkpatrick and her daughter Joan Kirkpatrick,

past chair. This prestigious award is an expansion of the Kirkpatrick Honor for Animal Wellbeing.

A committee comprising foundation trustees, community members, and foundation staff winnowed down an impressive list of nominees to this inaugural class, each one having demonstrated a lifetime of dedication to the giving focus of the foundation. Each medal awardee receives a \$2,500 honorarium, a medal designed by sculptor Eugene Daub, a citation, and a \$50,000 endowment gift at the Oklahoma City Community Foundation to the nonprofit of their choice. They will be celebrated on Monday, November 25, 2024, at Oklahoma Contemporary Art Center in Oklahoma City.

—SUSAN GROSSMAN



Nan Sheets and Eleanor Kirkpatrick in 1949



ANIMAL WELLBEING

Harvey Payne, Wildlife Photographer

Images by wildlife and nature photographer **Harvey Payne** have appeared in many newspapers, magazines, books, and calendars including *The New York Times*, *National Geographic*, *The New Yorker*, and *America on My Mind*. Payne is a retired attorney and serves as municipal judge in Pawhuska, Hominy, and Barnsdall, Oklahoma.

More than one hundred of his photos are included in a permanent exhibit at the Smithsonian Institution in Washington, D.C.

Payne was crucial in the development of the Nature Conservancy's Joseph H. Williams Tall Grass Prairie Preserve in Pawhuska, Oklahoma, where he also served eighteen years as director. Currently he is the community relations coordinator for the preserve.



ARTS

Nan Sheets, Artist, Museum Director, and Arts Advocate (Posthumous award)

The Oklahoma City arts community might look quite different today had it not been for the late **Nannine Jane "Nan" Quick Sheets**. Artist, arts advocate, teacher, and museum director, Sheets held many titles and firsts throughout her life.

A pharmacist by education, she studied art in her free time, and after moving to Oklahoma City in 1916, began taking summer classes at the Broadmoor Academy of Fine Arts in Colorado Springs, Colorado.

Her Oklahoma City home, "the Elms" was a salon for visiting artists and later was converted to an art gallery, which today is JRB Art at the Elms in the historic Paseo Arts District. Sheets served as director of the Oklahoma Art Center of the Works Progress Administration which she later turned into a museum.



CULTURE

Bill Anoatubby, Governor of the Chickasaw Nation

Under his leadership, Governor **Bill Anoatubby** has worked to not only preserve but also share the Chickasaw culture, heritage, and language through artistic programs, learning opportunities, and a world-renowned cultural center in Ada, Oklahoma.

In his nearly four decades in office, Anoatubby has overseen the growth of the tribe, methodically constructing a diverse portfolio of businesses such as gaming, hospitality, tourism, banking, manufacturing, and chocolate. The income from these industries funds programs and services for Chickasaws that address aging, education, health care, and housing.

Anoatubby serves numerous civic and governmental organizations and is the recipient of countless awards for his dedication to not only his tribe and its heritage but to all Oklahomans. The Chickasaw Foundation funds nonprofit organizations in the state, ranging from the Ardmore Animal Clinic, Meals on Wheels of Norman, and the Rush Springs Volunteer Fire Department to the Oklahoma Literacy Coalition and Special Olympics Oklahoma.



EDUCATION

Angela McKenna Music Educator

Vocal music teacher **Angela McKenna** has devoted more than twenty years to helping her young students find their voices. Currently the choral director at

Classen School of Advanced Studies in northeast Oklahoma City, McKenna leads diverse vocal choirs and guides her students to national recognition.

During the last two years, she has placed more than two hundred students in All-Region and All-State Choirs. In 2023 McKenna's students swept all vocal spots for the All-State Jazz Ensemble.

She holds degrees in music education and educational leadership from the University of Central Oklahoma, as well as National Board Certification in education, the highest certification a teacher can earn. McKenna's innovative teaching methods include advocating for the special needs community.

In addition, McKenna directs more than one hundred students in musical theater at Studio J Performing Arts Center in Edmond. She was named Edmond Public School Teacher of the Year in 2012, and a finalist for the 2013 Oklahoma Teacher of the Year. She is a quarterfinalist for the 2025 GRAMMY Music Educator Award.



ENVIRONMENTAL CONSERVATION

Ed Brocksmith, Co-Founder, Save the Illinois River

Ed Brocksmith co-founded Save the Illinois River in the early 1980s. STIR is the only nonprofit created for the preservation of the upper and lower Illinois River. It seeks to protect Flint Creek, Barren Fork Creek, and Tenkiller Lake, as well as their tributaries.

The Tahlequah, Oklahoma resident and his fellow citizens formed STIR in response to a permit that allowed the discharge of treated sewage into the Illinois River watershed by neighboring Fayetteville, Arkansas. This action led to a United States Supreme Court decision in 1992, *Oklahoma v. EPA*, that set in motion water quality rules to protect Oklahoma rivers from interstate water pollution.

Since that time, Brocksmith and STIR have worked tirelessly through laws and ordinances to ensure the continued protection of the scenic river in northeast Oklahoma. STIR members monitor water quality issues and follow the Oklahoma Legislature, Oklahoma Scenic Rivers Commission, and other state and federal agencies.

He has years of experience as a professional communicator with Northeastern State University as director of media information services, as a radio news editor and director, and as bureau chief of Oklahoma's first statewide radio network. In 2000, Brocksmith was inducted to the Oklahoma Journalism Hall of Fame.



HISTORIC PRESERVATION Melvena Heisch, Retired, Deputy State Historic Preservation Officer, State Historic Preservation Office

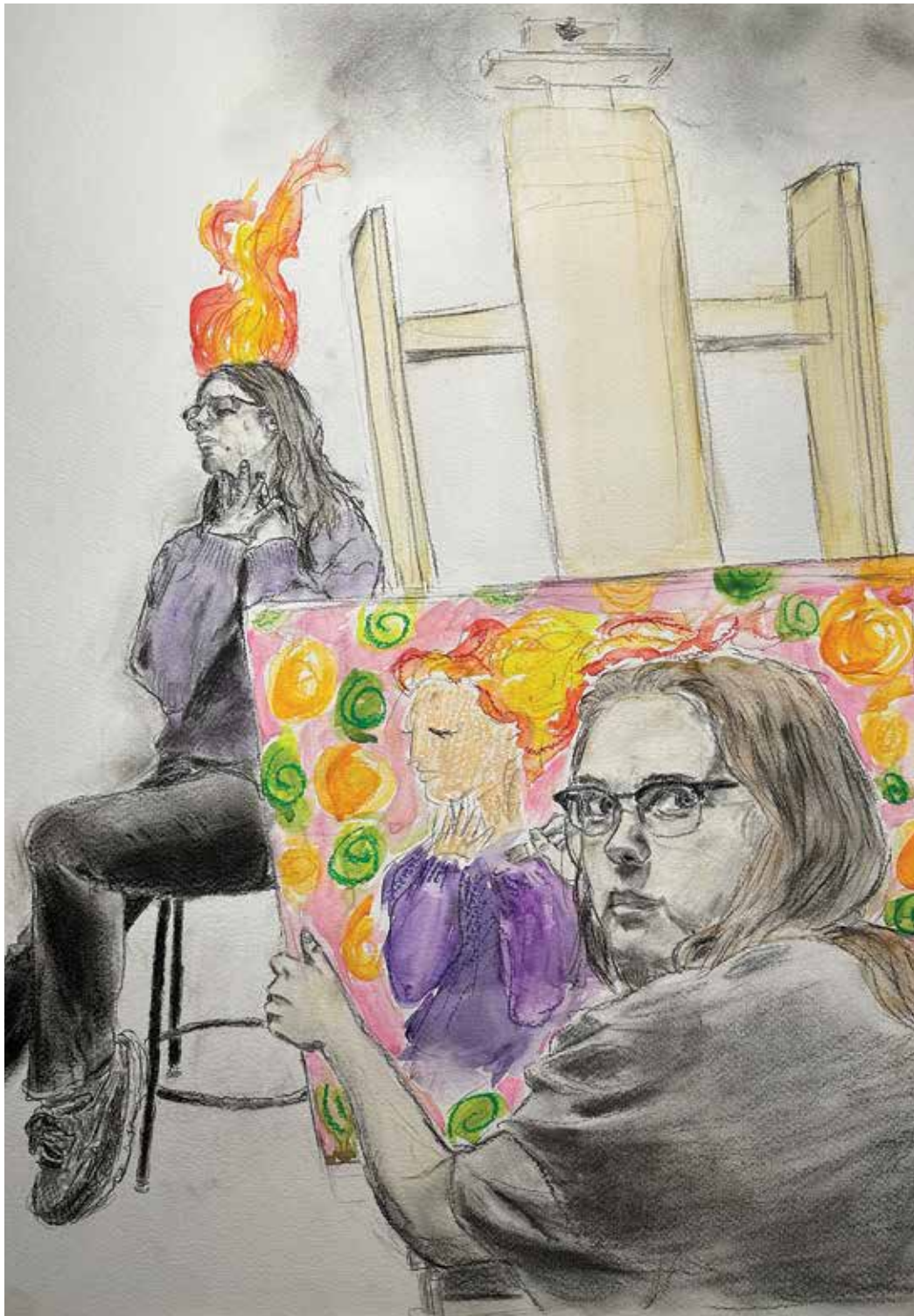
As the deputy state historic preservation officer, **Melvena Heisch** has spent nearly forty years leading efforts to protect the built and archaeological environment by balancing a federal-state-local preservation partnership.

In addition to the National Register of Historic Places program, Heisch and her team at the State Historic Preservation Office oversaw programs ranging from assisting local governments with rehabilitation tax credits to working with the Oklahoma Department of Agriculture to recognize families who have farmed or ranched on their properties for at least one hundred years.

Heisch, who retired in 2017, dedicated her career to preserving, conserving, and protecting historically significant buildings and landscapes in Oklahoma. From an experimental wheat field at Oklahoma State University to Route 66 to the revitalization of downtown Oklahoma City, the imprint of Heisch's work is evident across the state.

Heisch drafted the legislation that created the state's historic rehabilitation tax credit that led to the resurrection of the Skirvin Hotel, the majestic anchor of Broadway and Park avenues in downtown Oklahoma City. To celebrate the centennial of the 1889 land run, Heisch created an annual statewide historic preservation conference that continued under her guidance for nearly thirty years.

The selection committee for the 2024 Kirkpatrick Medal is comprised of Christian Keesee, Chairman; Nancy Anthony, Kelley Barnes, Joy Reed Belt, Bob Blackburn, Elizabeth Eickman, Mike Fuhr, Susan Grossman, and Louisa McCune.



MUSTANG HIGH SCHOOL YOUNG AT ART

MUSTANG PUBLIC SCHOOLS has made a major investment in arts education over the last few years, with their performing arts center opening in 2021. The state-of-the-art center serves both the schools and the community. Here we showcase the incredibly talented students of **Vanessa McIntire**, director of visual art at Mustang High School.

CLOCKWISE TOP LEFT: *Vicinity* by Alexis Bonjour; *Untitled* by Bunny Lane; *Romanticized Burning of Thy Self* by Zoe Hundley, all students at Mustang High School.



▲ Renderings of the new Oklahoma City Animal Shelter designed by HSEarchitects.

Creature Comforts

Making plans for a new Oklahoma City animal shelter

THIS FALL THE MAPS 4 Oklahoma City Animal Shelter project is set to break ground on a new facility with the help of HSEarchitects, who designed the 70,000 square foot building from the ground up. The new shelter will be built in Oklahoma City at the same location as the existing shelter but will more than double the capacity to take in stray dogs and cats in the area.

“The priority of the new facility is to accommodate the overwhelming stray animal population in Oklahoma City and surrounding areas,” says HSEarchitects principal designer Todd Edmonds. This cannot be done with the size and inadequate structures of the current center. The new \$42 million building will have easily accessible areas for intake, adoption, and clinic space to better regulate the flow of traffic.

“This is a greatly needed facility and we are glad MAPS 4 can provide it debt free,” says David Todd, program manager for

Metropolitan Area Projects, the city’s sales-tax funded capital improvement program first launched in 1993. “We are pleased to be bringing final plans to the advisory board and city council soon so that we can start construction by the end of 2024.”

This new facility will not only give visitors and adopters a better experience, but it will also help bring to life the goal of reaching a ninety percent live release rate for animals who come into the shelter.

Design elements integrated into the new shelter will greatly improve the experience for animals, staff, volunteers, and guests with thoughtful implementations that reduce stress and the potential spread of disease. The shelter area will have larger living spaces with more natural light, while also providing more privacy by using materials that minimize the viewing space between kennels. Acoustic materials will curb the spread of noise throughout the living

spaces and help animals feel safer and more secure during their stay. The materials used in the new facility will be more durable, robust, and longer lasting, giving more life to the new building in hopes that it will facilitate more positive outcomes for stray animals for many years to come.

“The level of funding our voters and taxpayers have committed to this effort ensures that Oklahoma City’s new animal shelter will truly be state-of-the-art. We want a facility that will be humane for the animals and will present a welcoming and uplifting experience for patrons,” says David Holt, mayor of Oklahoma City. “Ultimately, we want to save animal lives and increase adoptions, and our new animal shelter promises to meet those needs.”—KAYCEE CHANCE

Follow the progress of the new animal shelter and other MAPS 4 projects at ▶ okc.gov



The BOOK REPORT

BY ALANA RUIZ DE LA PEÑA | PHOTOGRAPHY BY BAILEY WALKER

Museo Jumex: 10 Years

Contributors include Jeff Koons and David Chipperfield, \$100

Founded in 2013 by art collector Eugenio López Alonso, the heir to the Jumex fruit juice fortune, Museo Jumex helped cement Mexico City as an international center for contemporary art. *10 Years* recalls the first decade of incredible exhibitions mounted in the museum featuring global superstar artists like James Turrell, Gonzalo Lebrija, and Cy Twombly.

The Art Book for Children

Ferren Gipson, Amanda Renshaw, and Gilda Williams, \$30

Twenty years ago, Phaidon first published *The Art Book for Children*, a colorful, lively, and easy-to-read volume that looks just as good on a coffee table as it does in a nursery. This year welcomes an update to the now classic book for budding art historians. *The Art Book for Children* remains a perfect gift for a new parent or for the kiddo with many follow up questions after a trip to the museum.

Herb Lubalin: American Graphic Designer

Adrian Shaughnessy, \$95

Pioneering designer and art director Herb Lubalin gets his due in a sweeping monograph of his work in developing typefaces, advertising, and publication design. A feast for the eyes, this book spans a storied career and looks back at the quintessential style of 1970s design spearheaded by Lubalin.

David Hockney: Normandy Portraits

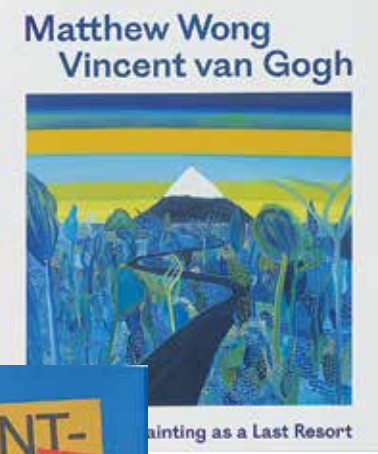
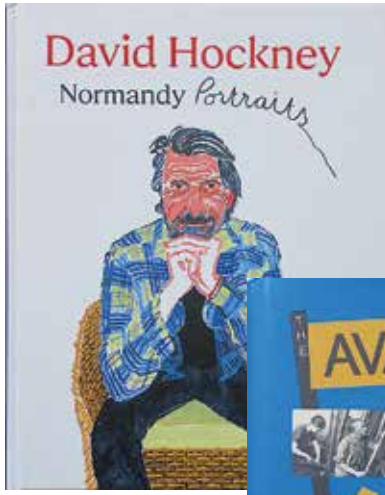
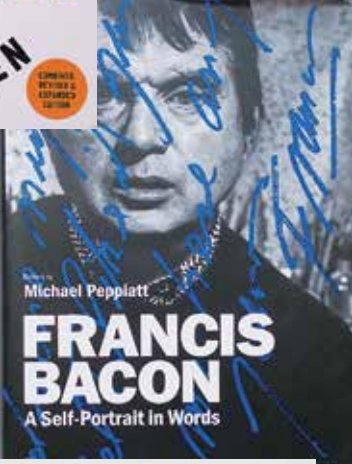
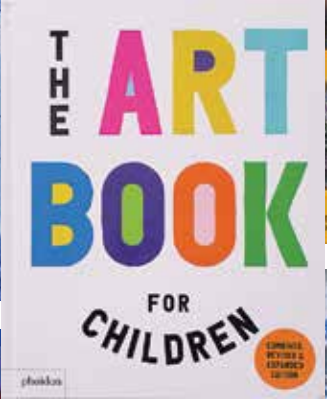
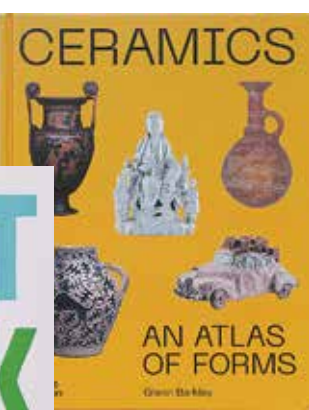
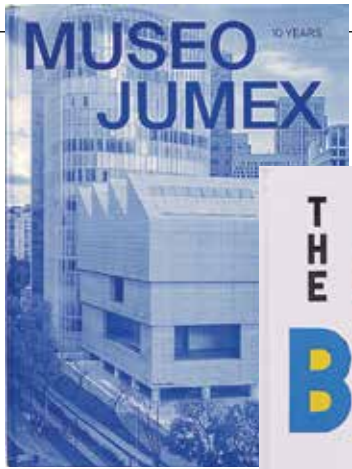
David Hockney \$30

David Hockney is one of the most important artists in contemporary art. These forty-eight acrylic on canvas portraits are a departure from the more recent landscapes drawn on his iPad. Self-portraits and odes to Hockney’s partner, Jean-Pierre Gonçalves de Lima, abound but one of the standout works is a notable cameo from fellow-Brit Harry Styles in a striped sweater, cross-legged in a rattan chair.

How to Collect Art

Introduction by Pamela J. Joyner, \$35

Art market expert Magnus Resch pulls back the curtain on collecting—and investing in—fine art. The novice and the expert can both benefit from Resch’s guidance for navigating art fairs, galleries, and auctions. The book is peppered with case studies and anecdotes from noted collectors such as Howard E. Rachofsky, Jeffrey Deitch, and a foreword by Pamela Joyner.



Ceramics: An Atlas of Forms

Glenn Barkley, \$65

Since the beginning of human civilization clay has served as a useful material to create vessels like cups and pots. Even in creating these vital tools, humans cannot resist expressing themselves in the process. *Ceramics* explores sculpture from wheel-thrown and hand-built forms through the centuries revealing how a simple bowl has the power to teach us so much about the past.

Francis Bacon: A Self-Portrait in Words

Michael Peppiatt, \$50

Known for his visceral figurative paintings in postwar art, Francis Bacon was a monumental figure in the mid-twentieth century art world. This book is a compilation of his letters and notes sometimes literally illustrating the artist’s innermost thoughts. A prolific letter-writer, with a distinct handwriting style, Bacon enjoyed using clever words and powerful phrasing to illicit a response from his recipients.

Matthew Wong - Vincent van Gogh: Painting as a Last Resort

Kenny Schachter, Joost van der Hoeven, and John Yau, \$40

Though he was born more than 130 years after Vincent Van Gogh, Matthew Wong felt a strong connection to the master of impressionism. Wong’s painting techniques and career arc are similar to that of Van Gogh, including his untimely death in 2019 at age thirty-five. Published in tandem with an exhibition of the same name at Van Gogh Museum in Amsterdam, this is a powerful volume that explores the painful yet enduring themes of self-doubt, isolation, and sadness.

The Avant-Gardists

Sjeng Scheijen, \$45

Artists Marc Chagall, Wassily Kandinsky, and Kazimir Malevich were instrumental in transforming their cities after the Russian Revolution. However, Stalin and the Bolsheviks were not thrilled with the group’s artistic expressions. As their influence on the western art world grew, they faced hunger, torture, and civil war in their home country. *The Avant-Gardists* is a rollicking history of the persistence of the Russian avant-garde.

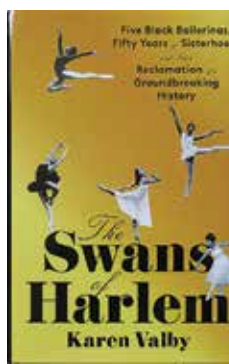
Magnum Magnum

Edited by Brigitte Lardinois, \$175

After World War II, early photography giants Henri Cartier-Bresson, Robert Capa, George Rodger, and David Seymour created Magnum Photos, a cooperative that chronicling events and making them available for licensing to a wide range of media, corporations, or nonprofit organizations. At more than 700 pages, *Magnum Magnum* is a compendium of the best of the best in contemporary photography.

Swans Song

On April 30, 2024, **Christian Keese**, the Brett Weston Archive, and *ArtDesk* co-hosted a book release party with Austin-based author **Karen Valby** and her newest book, *The Swans of Harlem*, a beautiful account of the incredible career that **Lydia Abarca**, **Gayle McKinney-Griffith**, **Sheila Rohan**, **Karlya Shelton**, and **Marcia Sells** had with The Dance Theatre of Harlem. While the Swans had a storied career dancing for dignitaries, icons like Josephine Baker and Stevie Wonder, and at the White House, there is virtually no record of their accomplishments—until now.



tional design shows that diversified its collections. Through more than one hundred objects ranging from furniture to ceramics, this exhibition highlights how designers in Argentina, Brazil, Chile, Colombia, Mexico, and Venezuela used local materials to craft inventive pieces for modern life. *Through November 10, 2024.* ▶ momab.org

OSGEMEOS: *Endless Story* ◀

Hirshhorn Museum and Sculpture Garden / Washington, DC

Twin street artists Gustavo and Otavio Pandolfo—known collectively as OSGEMEOS—have adorned walls around the world with distinctive long-limbed yellow figures, from their hometown of São Paulo to a piece spanning six industrial silos in Vancouver. Now they're receiving their first major US museum survey with a sprawling assembly of around 1,000 works and objects. These will take visitors to their beginnings in Brazil, where they were influenced by 1980s hip-hop and local folklore, all the way to the present, where their painted characters are global sensations. *September 29, 2024–August 3, 2025.* ▶ si.edu

IN THE HOUSE OF THE TREMBLING EYE: *an exhibition staged by Allison Katz* ▶

Aspen Art Museum / Aspen, Colorado

Painter Allison Katz works across a range of styles, from trompe l'oeils of open elevators to still lifes of cabbages, all playing with the idea of an artist's signature aesthetic and transforming her work to respond to a specific time and place. This has manifested as Murano glass octopuses gleaming on a canvas at the 2022 Venice Biennale and motifs of the American West in surreal paintings earlier this year at LA's

artists. The initiative coincides with an overall reexamination of how Indigenous people are represented in museum spaces that have been shaped by colonial perspectives. The series of shows includes solo presentations like Dyani White Hawk joining her art with Lakota objects from the collections and group exhibitions engaging with themes such as the buffalo and relationships with home. *Through February 16, 2025.* ▶ artbma.org

GUADALUPE MARAVILLA: *Mariposa Relámpago*

The Contemporary Austin / Austin, Texas

Guadalupe Maravilla elevates cast-off objects into elaborate sculptures imagined as tools and spaces for healing, a response to his own



experiences with illness and immigration. *Mariposa Relámpago* is his largest piece yet in his Disease Throwers sculptural series. He turned a whole school bus into a dazzling assemblage of chandeliers, gongs, and imagery related to Maya cosmology and contemporary medicine. This Austin stop on its ongoing journey will include several sound ceremonies, some led by Maravilla and others by sound healers, to sonically immerse visitors in the work. *Through November 3, 2024.* ▶ thecontemporaryaustin.org

JASON RHOADES: *DRIVE*

Hauser & Wirth / Los Angeles, California

Hauser & Wirth is devoting a year of rotating exhibitions in its downtown Los Angeles space to the late artist Jason Rhoades, for whom the city's car culture was a regular subject and muse. This included convincing a museum to go in with him on buying a car for a 1996 exhibition, a vehicle he later traded in for a Ferrari. This summer, Hauser & Wirth will showcase work related to racing life on the speedways, while in the fall, it will examine how he created thoughtful works on paper in addition to his large-scale provocative installations. *Through January 14, 2025.* ▶ hauserwirth.com

FREEDOM MONUMENT SCULPTURE PARK

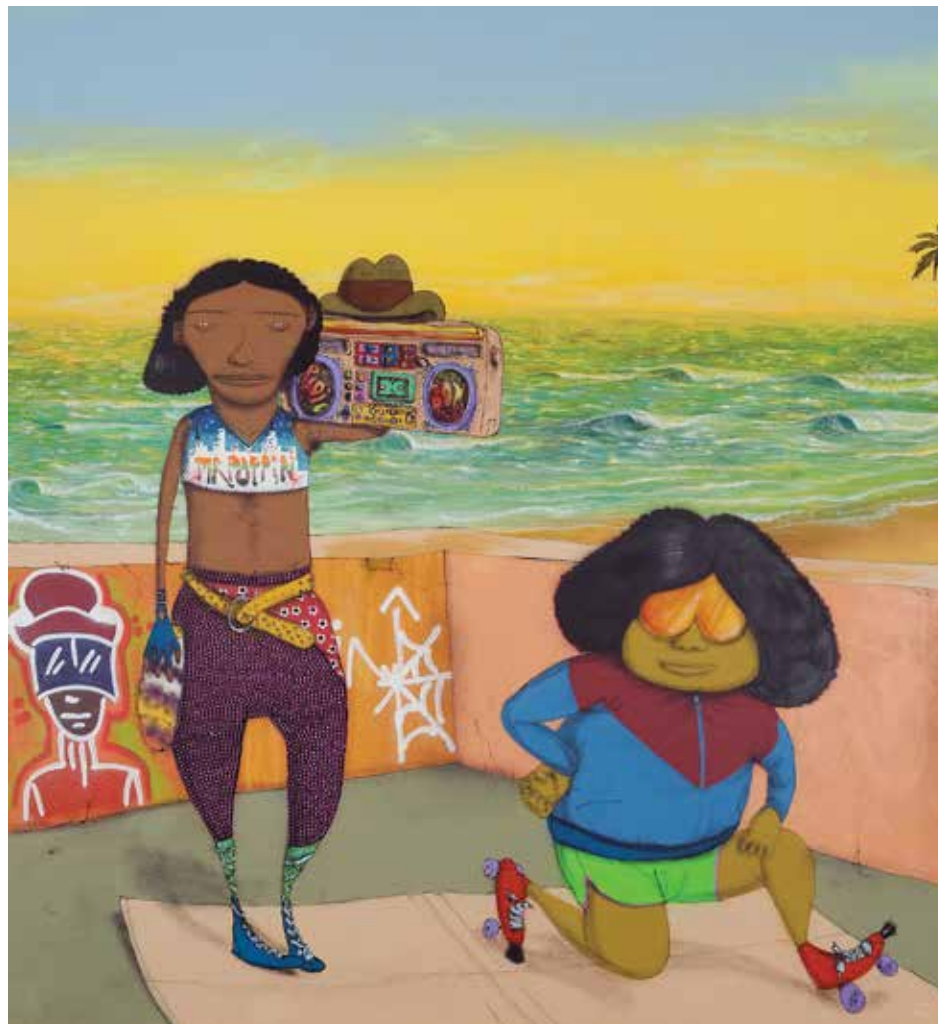
Montgomery, Alabama

Opened in March, the Freedom Monument Sculpture Park was created by the Equal Justice Initiative to fill a void: a permanent site to remember the millions who were enslaved in the United States. The art installed on the banks of the Alabama River includes pieces that meditate on how America is rooted in this past, such as a huge hand by Eva Oertli and Beat Huber that has a tree bursting from its center, and consider this history's influence on the present, like a colossal Hank Willis Thomas piece with one arm wielding a police baton being held back by another. *Ongoing.* ▶ legacysites.eji.org

FRIENDS OF THE ORPHAN SIGNS

Albuquerque, New Mexico

If your summer road trips take you on old Route 66 through Albuquerque, keep an eye on the historic signs. Friends of the Orphan Signs started in 2010 as a public art project that revitalizes disused totems of roadside culture, like signs for once bustling motels and diners. The works range from poetry interventions to more elaborate installations, such as a two-sided neon piece with a woman holding a sun on one side and pouring water onto a landscape on the other, a work now planned to be part of the city's new West Central Route 66 Visitor Center opening this year. *Ongoing.* ▶ orphansigns.org



EDGES OF AILEY ◀

Whitney Museum of American Art / New York, New York

When Alvin Ailey established the Alvin Ailey American Dance Theater in 1958, Black culture and storytelling were largely marginalized in American ballet. Yet he uplifted this heritage that he described as "sometimes sorrowful, sometimes jubilant, but always hopeful" into high art. This first major museum show on the late dancer and choreographer joins a multimedia exhibition with a robust program of performances, featuring work from his modern dance company that continues to perform his thought-provoking work. *Through February 9, 2025.* ▶ whitney.org

EDITH HEAD: *Hollywood's Costume Designer*

Oklahoma City Museum of Art / Oklahoma City, Oklahoma

Edith Head once stated, "What a costume designer does is a cross between magic and camouflage." This retrospective shows through more than seventy examples of her work how she defined the look of Hollywood's Golden Age from the 1930s to the 1960s, transforming through fashion stars like Audrey Hepburn, Grace Kelly, and Ginger Rogers. Sketches and films related to her influential career join the costumes to illuminate her process, while an accompanying film series invites viewers to witness how her work came alive on screen. *Through September 29, 2024.* ▶ okcmoa.com

ROSE B. SIMPSON: *Strata*

Cleveland Museum of Art / Cleveland, Ohio

With work in this year's Whitney Biennial, an installation this summer in New York's Madison Square Park, and a survey of generations of her ceramicist Pueblo family at the Norton

in Palm Beach, Rose B. Simpson is having an extraordinary year for her art made in a humble adobe studio in New Mexico. For the Cleveland Museum of Art, she reaches for even greater heights, filling the luminous atrium with two 25-foot-tall clay figures detailed with metalwork and with surfaces evoking eroded rock. *Through April 13, 2025.* ▶ clevelandart.org

CRAFTING MODERNITY: *Design in Latin America, 1940–1980* ▶

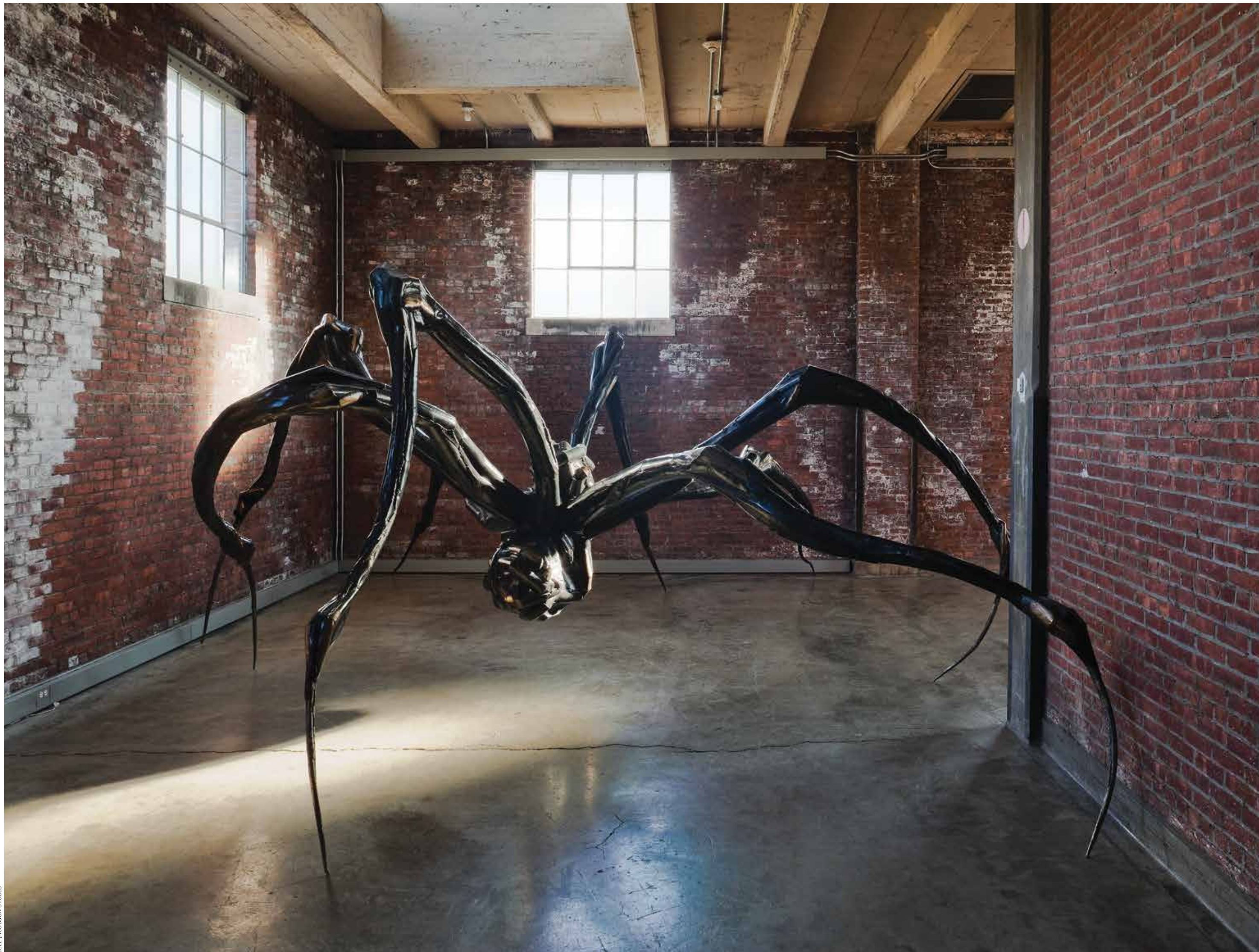
Museum of Modern Art / New York, New York

Although modernism's influence on European design has been widely explored, the Latin American impact of this streamlined merging of function and form has been more overlooked. However, MoMA has been spotlighting this period for decades, including in 1940s interna-



◀ WADSWORTH JARRELL

Detail of Revolutionary (Angela Davis) (1972)



BILL JACOBSON STUDIO

CLOCKWISE FROM LEFT: LOUISE BOURGEOIS, *Crouching Spider* (2003); ROBERT SMITHSON, *Map of Broken Glass (Atlantis)*, (1969); Installation view of DONALD JUDD, *Untitled* (1976). These artworks are on view at Dia Beacon in Beacon, New York. All photographs courtesy of Dia Art Foundation.



FLORIAN HOLZHEER



BILL JACOBSON STUDIO

BOLD MOVES AND BIG ART

DIA AT 50

By Laurie Gwen Shapiro



BILL JACOBSON

Dia Beacon in Beacon, New York

WITH ITS GOLDEN Jubilee in 2024, the Dia Art Foundation will commemorate five decades of revolutionizing contemporary art.

Conceived in 1974 by visionary art dealer Heiner Friedrich, his future wife Fariha Friedrich (then Philippa de Menil), and art historian Helen Winkler, Dia emerged as a powerhouse of modern art, driven by an audacious vision and the initial generous financial backing from the de Menil family, already famous art patrons in Houston. You can't do things on a giant scale without money, and Philippa de Menil, the youngest daughter of Schlumberger executive John de Menil and his wife Dominique, provided the essential financial support. (Winkler came into the picture as she was previously employed by Fariha's parents.)

Dia's go-big-or-go-home philosophy over the years is exemplified by Walter De Maria's mile-wide *The Lightning Field*, which features 400 stainless steel poles across the New Mexico desert. Dia has championed groundbreaking artists such as Donald Judd, Dan Flavin, and Andy Warhol—but it was not until the 2000s that more women and people of color were included. Dia's impressive portfolio includes

Robert Smithson's iconic *Spiral Jetty* in Utah, the extensive installations in Marfa, Texas, spearheaded by Donald Judd, and other monumental works that continue to captivate art enthusiasts worldwide.

In 1979, Heiner Friedrich and his wife Fariha refocused their art goals and fully embraced Sufism, converting a firehouse into a mosque. Today, Fariha Friedrich is the spiritual guide and sheikha of the Nur Ashki Jerrahi Sufi Order in Manhattan. Friedrich poured \$35 million of her heiress money into Dia before the stock market downturn in 1984. Then things got ugly! In 1985, the New York Attorney General investigated Dia's financial practices, forcing Friedrich to resign.

The founders' patronage of big-name artists was Medici-like, but not everyone appreciated it. Coosje van Bruggen, art critic and wife of artists Claes Oldenburg once commented, "Holding a lot of the work of one artist becomes a power play. You create freedom for the artist, but the artist can become a prisoner." The founders wanted Oldenburg to become part of Dia, but he said no. Richard Serra also resisted Dia's largesse, saying, "I didn't want to be an employee of anybody. And I

wasn't comfortable with the attitude of Dia über Alles."

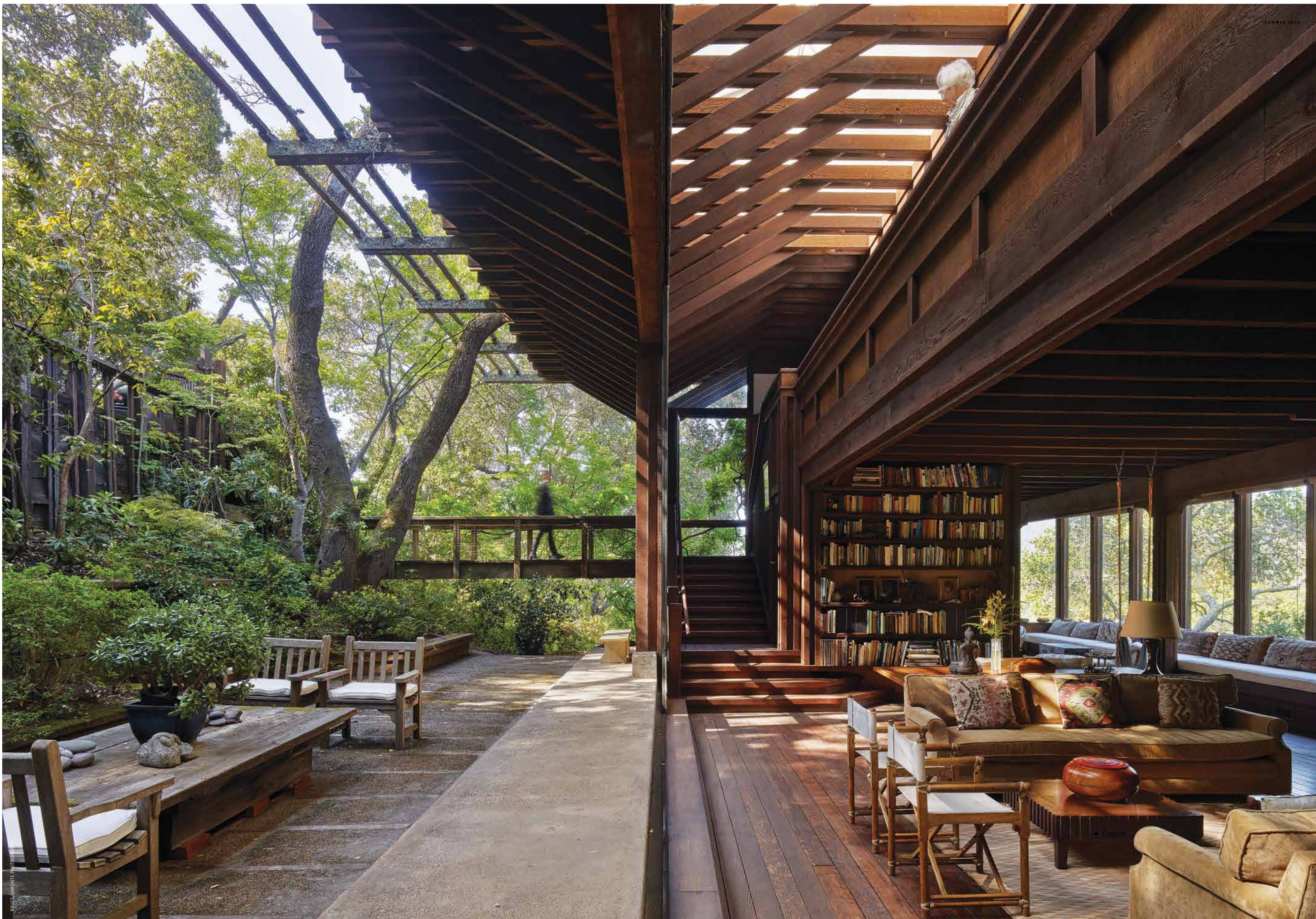
In the early 1980s, the oil industry downturn forced Dia to take out a \$3.8 million loan from Citibank, secured by 140,000 of Fariha's shares. Despite these challenges, Dia still maintained approximately 700 works in storage. During this period, more than 250 Warhol works were offered to the Andy Warhol Museum, and Cy Twombly's paintings were sold to the de Menils in Houston.

In 1999, Michael Govan, then-director of Dia Art Foundation, noticed an abandoned Nabisco box factory in Beacon, New York, fifty-nine miles north of Manhattan. The foundation purchased the building from International Paper Company for \$2 million, with its faded Nabisco sign, beautiful light, and hardwood maple floors. Thanks to a \$30 million donation from Leonard Riggio, then chairman of Barnes & Noble and Dia, the factory became Dia:Beacon, Riggio Galleries in May 2003. A \$15 million endowment from the Lannan Foundation also helped Dia double its collection. In a nearly 300,000-square-foot historic printing factory, Dia:Beacon occupies 240,000 square feet of gallery space on the eastern bank of the Hudson River.

Dia:Beacon attracted 40,000 visitors in its first months and received critical acclaim, helped along by a \$2.7 million state and local investment. Celebrated works like Richard Serra's *Torqued Ellipses*, Andy Warhol's *Shadows*, Donald Judd's *Untitled* plywood boxes, and Louise Bourgeois's *Spider* are uniquely displayed in expansive, light-filled spaces.

From the 1960s to today, Dia Beacon (they dropped the colon) has become a major attraction with its modernist and minimalist art in a twentieth-century industrial space featuring skylights and broad wall spans. Dia maintains a strong New York presence, hosting artists like Robert Whitman and Joan Jonas in the 1970s and 1980s. It has recently embraced digital platforms and new media, reopening Dia Chelsea in 2020.

As Dia celebrates its fiftieth anniversary, it continues to push contemporary art boundaries under director Jessica Morgan and chair Nathalie de Gunzburg. This milestone marks Dia's enduring legacy and its commitment to pioneering new frontiers in the art world. Here's to another half-century of bold moves and big art. 🍷



The Barbour Residence, designed by American School architect John Marsh Davis

Outer Space

THE OKLAHOMA ROOTS OF A NEW AMERICAN
ARCHITECTURE AT **OKLAHOMA CONTEMPORARY**

BY ALLISON MEIER

BUILT INTO A hill in Kentfield, California, the Barbour House seems like it's emerging from the land rather than being built on it. The home welcomes the outdoors in, with a wood-frame exterior and large windows looking out at the surrounding oak trees. Designed in 1965 by the Oklahoma-born John Marsh Davis, the Barbour House is one of the many striking statements made by Oklahoma-educated

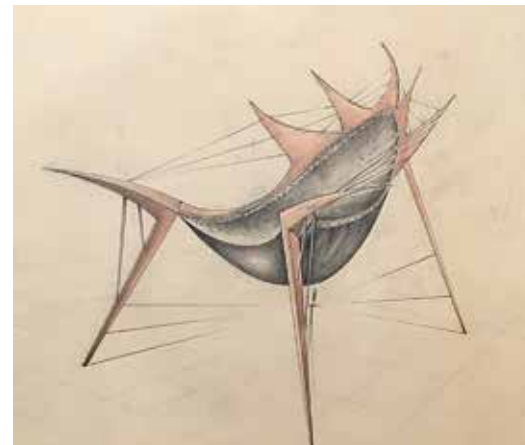
architects—particularly under the radical thinker Bruce Goff—who later moved to California to make their mark on postwar design.

Davis' renderings of the Barbour House are among the archival drawings, photographs, and other material in *Outré West: The American School of Architecture from Oklahoma to California* at Oklahoma Contemporary Arts Center. The

exhibition illuminates how students of what's now known as the American School of Architecture were influenced by everything from nature to Native American culture in work that thoughtfully shifted away from or rethought the European modernism that was dominating other schools in the country.

The two faculty members at the center of the formation

of the American School at the University of Oklahoma were Goff and fellow architect Herb Greene. The Kansas-born, Tulsa-raised Goff was inspired by his mentor Frank Lloyd Wright to connect architecture to nature in both setting and form, such as his 1955 Bavinger House that spiraled up from the ground in Norman, Oklahoma, with stone walls holding floors lofted with cables, and his 1980s Pavilion for Japanese



Art at the Los Angeles County Museum of Art that has luminous fiberglass panels and horn-like extrusions that evoke the bones discovered in the adjacent tar pits. The New York-born Greene left his studies in Syracuse for OU following his learning about Goff's work and, after graduating in 1953, returned to teach between 1956 and 1962. His best-known work in the state is the 1961 Prairie Chicken House in Norman. Built as his personal home, it gets its name from the way its sculptural assemblage of cedar boards and other natural materials seems to swoop over the landscape.

"One of the most astonishing features of these architects is their sheer earnestness," says Marco Piscitelli, a lecturer in architecture and interior design at OU who is part of the *Outré West* curatorial team. "California was not only a site of experimentation; it allowed these practices to, in some ways, continue a tradition of humanistic optimism in design, which has much to teach us today."

The exhibition's guest curators also include Angela M. Person, an associate professor of architecture at OU, and Stephanie Z. Pilat, a professor of architecture at OU. Both Person and Pilat lead OU's American School Project that is

examining this period of architecture, with more than one hundred items from OU Libraries showcased in *Outré West*.

"Unlike students trained in International style curricula, these architects believed in designing for specific sites and climates, using local materials and labor, and being resourceful," Pilat says. "They believed in drawing inspiration from the place and client."

They include Arthur Dyson, who was advised by Frank Lloyd Wright to seek out Goff for an apprenticeship and later designed visionary residences like the 1986 Lencioni Residence in Sanger, California, with an undulating roof resembling ocean waves. Canadian architect Donald MacDonald was motivated by a photograph of Goff's work in a magazine to study at OU, and after he opened a practice in San Francisco, he created bridges such as the East Span of the San Francisco-Oakland Bay Bridge along with numerous houses with an expressive freedom that he first fostered in Oklahoma. Before his innovative organic architecture became synonymous with Big Sur, George Kaye "Mickey" Muennig was likewise inspired by studying at OU to make work that harmonized form and materials with the California coastline.

Lastly, Violeta Autumnn, who was born in Peru, learned how to respond to a landscape through design under Goff at OU before partnering with Davis to establish the firm Davis-Autumnn & Associates.

"Not many women studied architecture in the 1940s and 1950s, and Violeta Autumnn broke the mold," Person says. "One of my favorite pieces in the exhibition is a scale model of her Cliff House. The model was constructed by OU students for the exhibition, and it shows how Autumnn embedded the home on a dramatic hillside overlooking the bay in Sausalito, California."

Indeed, *Look* magazine in 1965 anointed it an "extraordinary home on an impossible site," a description that would fit many of the works highlighted in *Outré West*. Although they all established distinctive practices, these architects shared a belief in reimagining American architecture far from its traditional conventions. As Goff himself once stated of this new school of design, "We preach no dogma." ✕

Outré West: The American School of Architecture from Oklahoma to California, will be on view through January 27, 2025, at Oklahoma Contemporary Arts Center in Oklahoma City, Oklahoma.

OPPOSITE PAGE FROM TOP: Lencioni Residence (1985); Fresno Betsuin Buddhist Temple (2022), both by **Arthur Dyson**.

THIS PAGE, CLOCKWISE FROM TOP LEFT: **Herb Greene**, Prairie House, 1961; **Bruce Goff** with Students, ca. 1950;

Donald MacDonald, East Span of the San Francisco-Oakland Bay Bridge; **Violeta Autumnn**, Chair Study

IN MOTION

A WORLD OF DANCE AT GREEN BOX ARTS FESTIVAL

BY JEZY J. GRAY

When Green Box Arts Director Scott Levy sat down with co-founding board member and choreographer Larry Keigwin to discuss the dance component of the sixteenth annual festival in Colorado's Green Mountain Falls, the pair decided it was time to do something new. ■ "We thought how wonderful it would be to offer more of a variety during the festival," Levy says. "So we started to think about what different styles of dance we might want to incorporate—particularly in areas we've never presented, or haven't presented in a long time." ■ The result, **A World of Dance: A Variety of Rhythms**, a genre-scrambling program representing five different companies and styles from tap to modern, flamenco to Kathak, and points in between. ■ "I hope audiences walked away with the idea of dance as a universal language," Levy says. "There is so much individuality based on culture. It's one, but it's many. I think it resulted in a very powerful experience."



▲ FROM LEFT: Jesús Muñoz Flamenco, GALLIM, Barkha Patel, Ephrat 'Bounce' Asherie



Barkha Patel

The dance practice of Barkha Patel lives on the fine edge of the old ways and the new. Articulating traditional North Indian Kathak performance in a bold contemporary voice, the New York City-based performer, choreographer, and educator says it's a marriage born of motion across the map.

"I'm taking what has been passed down to me and imagining it as a creator and artist based in the diaspora," she says. "So while the movements are all still very deeply Kathak, there are choices I make that don't often look like Kathak, but they are often informed by my upbringing in the West."

Jesús Muñoz Flamenco

For Jesús Muñoz, it's hard to separate himself from the artform he's dedicated the last two decades of his life to exploring. The forty-two-year-old flamenco dancer, educator, and artistic director says it has less to do with a distinct set of artistic practices and more with a vision for a better future.

"It's more than a performance—flamenco is a way of life," Muñoz says. "Good artists practicing their art changes the world, and it changes mindsets. If I didn't think I could save the world by dancing flamenco, I wouldn't do it."

Marrying the folkloric tradition of southern Spain with Latin, jazz, and hip-hop expressions, Muñoz brought his flamenco fusion to the Green Box Arts Festival for a soul-stirring evening of dance.

"If they've never seen flamenco or they've never seen us perform, I see a lot of people have involuntary

emotions: They laugh and cry," Muñoz says.

Michela Marino Lerman

It was an episode of *Sesame Street* that set Michela Marino Lerman on the path of tap dancing. Cast on the beloved PBS children's show at age six for a segment with celebrated tap dancer and actor Gregory Hines, it was a pivotal moment for a kid who was just beginning to discover her love for the percussive dance form.

"It really felt like fate had just exploded in my life. I wanted to meet this guy, and I wanted to tap dance—and I just so happened to be in this *Sesame Street* segment about Gregory and tap dancing," she recalls. "That really kind of catapulted me."

Since dubbed a "prodigy" by the *New York Times*, the Hoofer and FloBert Awards-winning tap dancer took the stage at Green Box Arts Festival as a duo with her partner Russell Hall.

"Tap lives at this nexus between a dance form and a music form. I just really try to break down that wall," she says. "This doesn't have to be two separate things. It can be one thing, and it can be beautiful."

GALLIM

Focusing on its three self-described pillars of art-making, education, and community building, the vision of Brooklyn-based modern dance company GALLIM is to help make way for a world "where creativity, movement, and art is accessible, valued, and serving its ancient role of communicating the experience of our times."

In addition to its School of Move-

ment, including professional dance training, intensives, and experiences, the organization founded in 2007 by choreographer Andrea Miller also operates a residency program for early-career movement artists from marginalized communities.

The company performed Miller's *Bruce* at Green Box Arts Festival. "With six dancers, there's variety not just in the style of the dance itself [at the festival], but in the presentation of the dance," says Levy.

Ephrat "Bounce" Asherie

Her training may be in ballet and modern dance, but it was the South Bronx street art of breaking and the house music of the New York club scene that brought the practice of Ephrat "Bounce" Asherie where it is today.

"As a kid, hip-hop, jazz, and then house music opened my ears and mind to the profound vastness of music and dance from the African Diaspora," Asherie says. "I have been beyond fortunate to learn a multitude of culturally reflective dances from elders—both in NYC's breaking and underground club scenes—for over two decades now."

A 2016 Bessie Award winner for Innovative Achievement in Dance, Asherie has racked up a number of other high honors including the *Dance Magazine* Inaugural Harkness Promise Award and the Jacob's Pillow Fellowship at the Tilles Center for the Performing Arts at Long Island University, along with appearances on MTV, Comedy Central, Carnegie Hall, and Madison Square Garden. ✕

◀ Michela Marino Lerman



Signing Time

This summer, Christian Keese, the Brett Weston Archive and *ArtDesk* hosted a signing with art historian and author Michael Diaz-Griffith and his book *The New Antiquarians: At Home with Young Collectors*, newly published by Phaidon. *Antiquarians* is a look inside the homes of contemporary antique collectors across the country. Guests enjoyed a champagne toast, lively conversation, and tunes by pianist Konrad Paszkudzki on the Upper East Side of Manhattan. Photography by Christaan Felber. ▶ **New York**



CLOCKWISE FROM TOP LEFT: Peter Brotherton, Christopher Mason, and Michael Diaz-Griffith; Fritz Vidanes; Sandra Botnen; Becky McCubbin; David McCubbin and Larry Keigwin; Konrad Paszkudzki; Anne Yoakam, and Giulio Dalvit; Torey McCall, Leigh Peterson, and Younghee Wait; Emily Pappas and Stephanie Stokes; Kalli Frampton.



Luxe Living

Luxe Affair: A Stylish Benefit for Oklahoma Contemporary Arts Center is the inaugural fundraiser of what will be a biennial event. Guests enjoyed live drawings and a balloon "snow globe," DJs KORA WAVES and Yuchiboy hyped up partygoers on two dance floors, and delicious bites were provided by Cafe Contemporary and Bún Box. Studio School instructor Jenny Elton drew live fashion illustrations of attendees. Local band TWIGGS and dancers from the University of Oklahoma performed in the Te Ata Theater. Benefitting the educational programs of the art center, patrons were encouraged to wear "creative cocktail" attire. Photography by Stephanie Montelongo. ▶ **Oklahoma City**



CLOCKWISE FROM LEFT: Buble Pop's set up on the north lawn of Oklahoma Contemporary; Ryan McGuire, Madeline Bowen, and Joe and Abby White; Seth Lewis (middle) and event co-chairs Erik Salazar and Christopher Lloyd; Cynthia Unterkircher and Stephanie Grant; DJ Yuchiboy spinning tracks for attendees on the outdoor dance floor; dancers from the University of Oklahoma performing; Jessica Ward and Roger Herrera; Morgan Simon and Kayleigh Adams.



City in Bloom

The **Nichols Hills Garden Tour** kicked off with a patron party on May 31, 2024. The party included an appearance by home and garden expert **Chris Olsen** whose work has been featured in *Better Homes and Gardens* and *Southern Living*. The tour is an annual fundraiser that benefits the thirty-six parks throughout Nichols Hills. This year, **Tomás Saraceno's** experiential sculpture, *Cloud City*, was installed on the grounds of Park House, one of the five homes on the day-long tour, making it a highlight of the tour. Photographs by Shevaun Williams and Associates. ▶ **Oklahoma City**



CLOCKWISE FROM TOP LEFT: **Charlie Holland** and **Christian Keesee**; **Cory and David LeNorman**; patron party guests climbed Tomás Saraceno's *Cloud City*, installed on the grounds of Park House; **Luke and Diana Pittman**; **Chris Olsen** spoke to the patrons of the Nichols Hills Garden Tour about his work in landscape architecture; **Rochelle and Alex Gray**; **Andee Miller** and **Megan Carroll**; **Gerald and Jane Gamble**; **Michael Bolin**, **Peter Hoffman**, and **Olsen**.



FRANK STELLA
(1936 – 2024)



When the Foundation for Art and Preservation in Embassies commissioned the artist Frank Stella to create a work for the new U.S. Embassy in Hanoi, Vietnam in 2022, I felt honored to collaborate with him and his studio. Thanks to Agnes Gund, a FAPE board member, we were thrilled to be working with Frank. He was making some spectacular work.

The sculpture he created for FAPE, *Hanoi Star*, is dazzling. It consists of two conjoined, multi-pointed stars made of aluminum and stands more than twenty feet tall. Frank said about the work, “the stacked stars represent a cascade of light, with the hope of continuing peace.” It was the last public project he completed.

Before the sculpture is eventually shipped to Hanoi for permanent installation (currently slated for 2030), *Hanoi Star* will be displayed in the Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art, in New York, where it will remain on display through May 2025. It will stand as a testament to one of our country's most distinguished artists who helped shape the course of American art history.



Hanoi Star (2022)



INSIDE COVERS:
FRANK STELLA, *Lac Lorange III* (1969)

By Jennifer Duncan
Executive Director, Foundation for Art
and Preservation in Embassies

New York Minute

In the spring, Green Box executive director Scott Levy hosted a rollicking tour of the greatest city in the world. Donors and friends of the Colorado-based arts organization took in a Broadway show, museum tours, and more. ▶ **New York**





It's time to make a change.

In this new Kirkpatrick Foundation report, we present the most urgent animal-welfare issue in Oklahoma today: the widespread use of gestation crates for pregnant pigs in Oklahoma swine production. Throughout *A Way Forward: Ending the Extreme Confinement of Pregnant Pigs in Industrial Farm Animal Production in Oklahoma*, we address the terrible and unnecessary immobilization of approximately 450,000 pregnant pigs in Oklahoma's concentrated animal feeding operations (CAFOs).

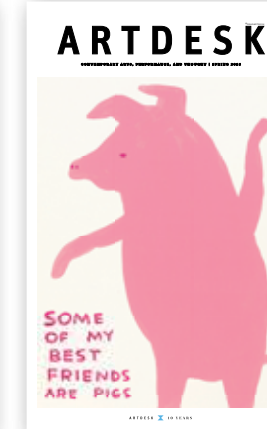
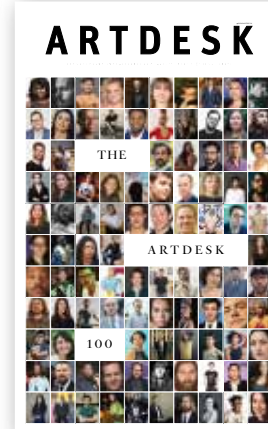
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ON THE COVER: Installation view, *Jenny Holzer: Light Line*, on view through September 29, 2024, Solomon R. Guggenheim Museum, New York. © 2024 Jenny Holzer, Artists Rights Society, New York. Photograph by Ariel Ione Williams © Solomon R. Guggenheim Foundation, New York

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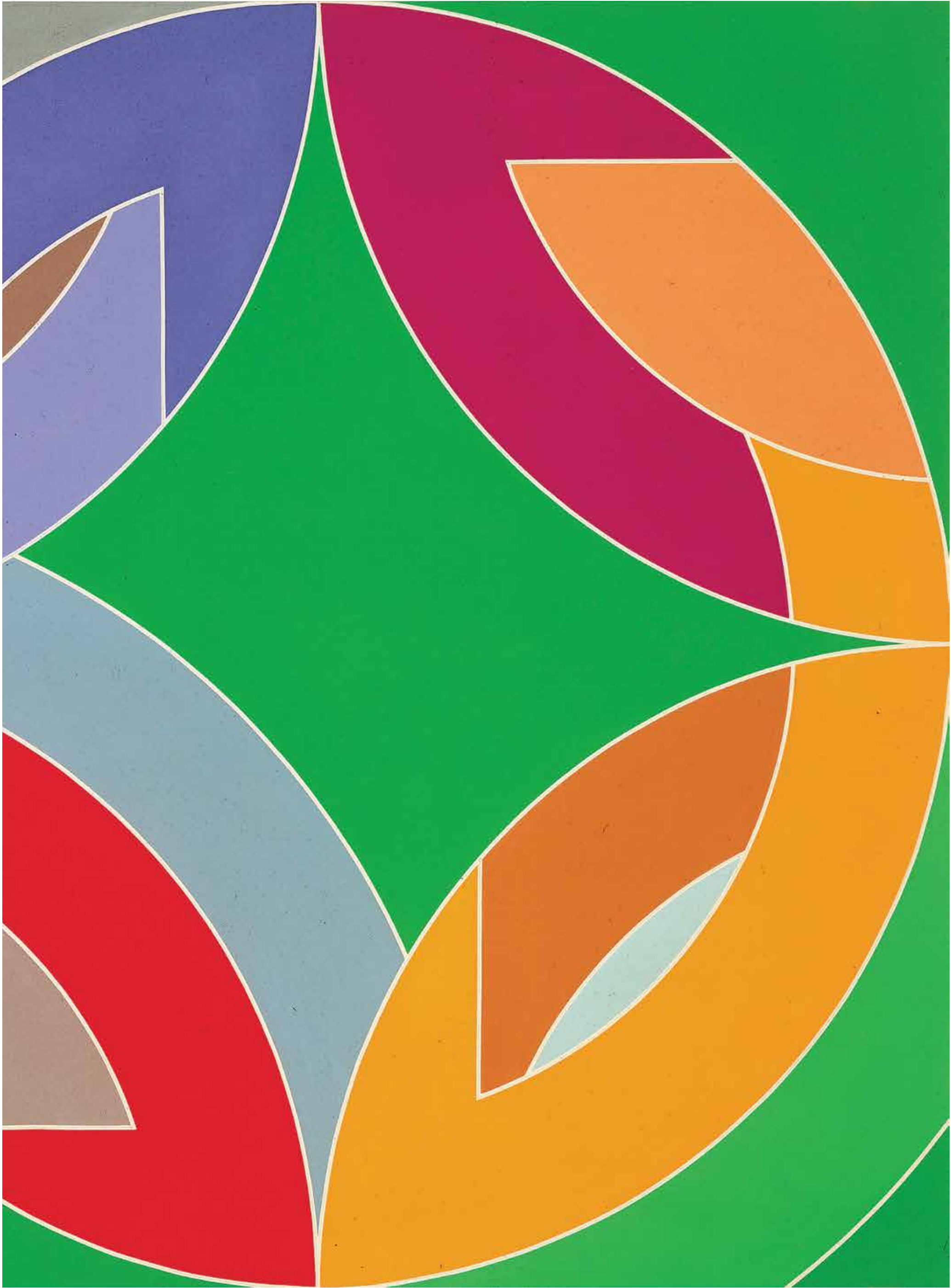
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Photograph by Bebe Neuwirth

BACKSTAGE RESPITE

Aside from just being the place where we put on our costumes, make up our faces, and pin our wigs, the dressing room is a space for other necessities in the creative process. It's where we mentally and emotionally prepare to perform, and recover from that performance. Where we meditate on how to improve our work. Sometimes it's where we get notes from the director or choreographer, or visit with friends. For me, it's a deeply personal space where I can also safely rest my bones and my psyche. (And I always, whenever possible, paint its walls lavender.). — BEBE NEUWIRTH





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