

ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | SPRING 2025



CLYFFORD STILL
PH-272 (1950)
The Clyfford Still Museum in Denver, Colorado





Rachel Mckinstry is the executive director of Triskelion Arts.

Magic Made

FOR TWENTY-FIVE YEARS Triskelion Arts (lovingly known as Trisk) has been a longtime incubator for productions of all sizes. Recently *ArtDesk*’s Dance Editor **Larry Keigwin** and Trisk’s Executive Director **Rachel Mckinstry** discussed the process of shepherding artists and their work from an idea to the first curtain call.

LARRY KEIGWIN: How long have you been the executive director of Triskelion Arts?

RACHEL MCKINSTRY: I took over in May 2019.

LK: And now you get to usher in the twenty-fifth anniversary. Why did [founder Abby Bender] establish Triskelion Arts, and how has the mission or vision evolved?

RM: It started as a single studio and a place for artists to be able to perform and rehearse very, you know, on a budget and more of a collective cooperative. And then they got a second rehearsal space. This was all on North 11th between Berry and Wythe in Williamsburg, [Brooklyn], and then as the neighborhood changed, they had to move to our current home, which kept the mission the same in terms of being a space for artists to make it happen, be in process. We like to say “studio to stage.”
Trisk has always been a place to do the entire artistic process, from being in the studio creating to being in technical rehearsal to producing and performing your own shows. That has remained at the foundation. How we’ve evolved is just how much we can support them. We’re not a commission-based organization. We support the artists with our time and energy and our other resources that we have.

LK: I love this idea of “studio to stage” but also with the impetus on artistic services and providing infrastructure for artists to thrive.

RM: We also have Stage Dive, which is an open-mic-style, non-curated free event for artists to come and just try out an idea in front of an audience with one or two lighting cues, and that gets recorded, and then they can use that for marketing or for an application.

LK: How do people find out about you, or how do you find out about other people?

RM: I do a lot of scouting, just making sure I am in the scene. And then there are several different ways that we go about ensuring that we have a lot of voices represented and the selection process doesn’t just come from me. We have a variation of invited, nomination, selection panels, and open applications that are in partnership with the selection panel, and then we also are very focused on continuing relationships with artists that we’ve started working with already so they can have more opportunity to grow. We also support guest curators.

LK: When you’re curating a season, can you describe what it is you’re looking for or what your eye is attracted to?

RM: I am looking for and partnering with folks that have an authentic voice and have a very personal story to tell.

LK: I imagine ambition plays a huge part. You’re this landing and launching pad for people who come to you with an ambition to be an artist and to make a living being an artist.

PHOTOGRAPHY BY ERIN BAIANO



Through the resources provided by Trisk, independent productions can become more affordable and accessible for dancers and choreographers. Artists are able to access such resources as rehearsal space, technique classes, and also administrative guidance for budgets, grants, marketing, theater components, contracts, and production planning.





FROM LEFT: Nicole von Arx, Gabe Katz, Cemiya Barber, and Kimiko Tanabe are dancers and choreographers from companies that have been fostered by the services that Triskelion Arts provides.

RM: Yeah, and moreover, I think the artists of New York City and the artists that we have the privilege of working with and partnering with, they just—they must do it. It is so a part of who they are.

LK: Right. It's not a task or an assignment in their life. It's a way of living, and it's a passion that drives that and innately makes them creative. What do you think are the larger issues in the landscape of being a dance maker in this country?

RM: It's financial. Everything is too expensive. And it's hard for artists to be able to make it. How do we figure out ways for artists to not go broke producing their show?

LK: So Trisk can make it possible for artists to have a sustainable life and don't need to juggle a thousand jobs.

RM: Yes.

LK: You've been in the ecosystem as a creator, an administrator, board

member. That's a very interesting perspective, and I imagine, a gift for you to help the artist.

RM: My relationship with Trisk is since 2005. I did my very first show at the old Triskelion Arts on North 11th, and I sat on the board, and now I'm in this position. So I have a long history with the organization, and it obviously holds a very special place in my heart.

LK: I just think what you're doing is so incredible, and it's so needed in the neighborhood where Triskelion Arts is. I almost wish that every neighborhood across the country could have a little Triskelion Arts that is shepherding artists, and it's not only emerging artists that you foster but artists who are always entering into the process no matter where they are in their creative life.

RM: I think that's so important to not be pigeonholed by age or by how many shows you've done or haven't done. We're not supporting the product—we're supporting the artist and the process. Art is so important, and particularly dance. It's so human. Everybody moves, so everybody understands movement.

Necessities



The Lightning Strike (2024)

Whale Tale

ALEX DA CORTE emerged on the art scene with elaborate videos and environments that mined pop culture for material and recontextualized it with brightly colored props, puppets, and masks. *The Whale* is the first museum show to focus on the artist's paintings, which are more subdued yet still radiate that energy of experimentation with the highbrow and lowbrow of everyday life. Some works are made with drugstore hair products, others with cloud-like neoprene stuffed and upholstered, all revealing another side of the artist's dreamlike layering of materials and cultural references. —ALLISON MEIER

The Whale will be on view at the Modern in Fort Worth, Texas, until September 7, 2025. ▶ themodern.org

A grizzly bear at the Oklahoma City Zoo.



ANDREA JOHNSON

WAYS TO GIVE CLOSE ENCOUNTERS

EVERYWHERE OKLAHOMA CITY Zoo volunteer Daniel Adams looks, he’s in awe. Big cats napping lazily on a warm rock. Giraffes nosing around to munch on twigs. A new zebra foal trotting and exploring her grassland habitat.

“The conservation efforts of the zoo are pretty incredible,” says Adams, the president of the Oklahoma Zoological Society, the fundraising organization for the zoo, and the chief operating officer of Kirkpatrick Bank. “Not only are the accredited zoos making a massive difference in keeping species from going extinct, they’re also putting so much work into efforts abroad—going to the native habitats for some of these animals and helping preserve those environments. That’s pretty rewarding, playing a small part in making those environments as sustainable as can be.”



Daniel Adams

Within the past year, the Oklahoma City Zoo once again secured world-class status with full Association of Zoos and Aquariums accreditation. It’s one of about 250 AZA-accredited facilities in the U.S. and twelve additional countries, and it also claims three out of about 300 board-certified zoological veterinary medicine

specialists in the world. To top it all off, the zoo announced a 2024–2034 master plan, described by executive director and CEO Dr. Dwight Lawson as “perhaps the most ambitious in the zoo’s 122-year history.”

Adams has served on the zoological society’s board since 2018, giving him a front-row seat as the zoo launched Expedition Africa in 2024. The twelve-acre expansion—the zoo’s largest ever—includes new habitats, building renovations, and space for more than sixty species native to the African continent.

When the board wrapped up its most recent retreat in the pachyderm building, the volunteers walked into the zoo and saw children in every direction enjoying the new exhibit. “You can walk right up and feed giraffes,” Adams says. “How can you not have compassion for animals when you see them up close?”

“Our zoo has the support to deliver high-quality exhibits and experiences, and it also allows us to keep our admissions costs down,” he says, referring to local taxes and donations. “I think we’re extremely fortunate to have the zoo we have for a city our size and to have it be so affordable for people.” —APRIL MARCISZEWSKI

There are many ways to volunteer at the Oklahoma City Zoo. ► okczoo.org/volunteer

FROM THE ARCHIVE WHEN IT RAINS...

IN MAY 1923, Oklahoma City Parks Department horticulturalist Ed Lycan organized rowboats to move zoo animals and valuable greenhouse plants to safety as the North Canadian River flooded its banks and the adjacent Wheeler Park Zoo by as much as two feet.

Fast-forward forty years: Oklahoma City oilman and philanthropist John E. Kirkpatrick approached funding local arts and culture nonprofits with a businessman’s acuity. The fledgling Oklahoma City Zoo needed long-range planning with a focus

on conservation—including animal habitats that mimicked natural environments.

In 1963, while Kirkpatrick was on a business trip, his wife, Eleanor Blake Kirkpatrick, a Friends of the Zoo member, nominated her absent husband to become president of the newly christened Oklahoma Zoological Society. During his first visit, the retired admiral drove by the zoo’s location three times before finding the grounds. Clearly, the facility needed rescuing. More importantly, the Kirkpatricks wanted Oklahoma City to represent the



best in animal care and education.

Fast-forward to a new generation: The Kirkpatricks’ daughter, Joan Kirkpatrick, played a key role to help build a premier animal hospital at the zoo.

Finally, in the present day: The Kirkpatricks’ grandson, Christian Keesee, has provided philanthropic support and leadership to advance the zoo’s conservation goals, resulting in a shift from animal welfare to animal wellbeing.

Over the course of a century, through long-term planning and strategy, the



FROM LEFT: **John** and **Eleanor Kirkpatrick** with an orangutan and **Lawrence Curtis**, longtime director of the Oklahoma City Zoo; Eleanor, holding a baby gorilla, and John Kirkpatrick accompanied by **Martha Jo Sturm**, who served sixteen years as executive director of the Oklahoma Zoological Society.

Oklahoma City Zoo has become a national leader, meeting the highest standards set forth by the Association of Zoos and Aquariums. —DAVID HULL

ARTISTS-IN-RESIDENCE

THE CREATIVE EXPERIENCE



CLOCKWISE FROM TOP LEFT: Animator and artist Lynn Tomlinson; *Blueprint* by CoCo Ree Lemery; Lemery's Cypress Lamp; industrial designer CoCo Lemery; a still from Tomlinson's *Ten Degrees of Strange*; artist Claude Monet from a still from *Reverie de Giverny*, a 360-degree VR film by Tomlinson.

A NEW CLASS OF ARTISTS-IN-RESIDENCE BEGINS THIS SPRING AT GREEN BOX

SINCE 2019, ARTISTS have been invited for month-long residencies in Green Mountain Falls, Colorado, where, surrounded by nature, they can devote time to new projects. The year-round program from Green Box, the Colorado arts organization, embraces diverse disciplines, with this spring's edition featuring two artists, **Lynn Tomlinson** and **CoCo Ree Lemery**, who experiment with materials in unexpected ways.

Tomlinson, an animator, makes short films on evocative themes such as the last house on an island disappearing

into the sea and the life of the first circus elephant. These appear like living oil paintings, an effect that involves hours of delicately moving clay by hand on glass for each frame. At Towson University, where she is an associate professor in the Department of Electronic Media and Film, she regularly works with students on animated films for unconventional settings, including the dome of the college planetarium.

For her residency, Tomlinson plans to bring these ideas to a large-scale, panoramic, hemispheric

projection piece, taking inspiration from the writings of conservationist Rachel Carson, as well as observations of the cycles of nature and how people have engaged with and radically disrupted them.

"I am looking forward to spending time in the Colorado mountains in the early spring, when many natural cycles are at a starting point: buds swelling, earth heaving, snow melting, wildflower sprouts breaking through the soil," Tomlinson says. "I also imagine that the verticality of the mountain

landscape will influence the immersive feeling of the imagery I compose and animate while at Green Box."

Chicago-based designer Lemery is known for imaginative pieces with organic shapes that frequently involve materials like lamps reminiscent of gnarled branches made from lumber sourced from an old roof, and wood furniture with fluid textures formed from fallen ash.

She's planning to expand on her previous reimaginings of design objects, particularly lamps as an "immersive forest of light." Like Tomlinson, Lemery is an educator, currently as a visiting professor of industrial

design at Purdue University, and is anticipating how the community engagement that is at the heart of Green Box's residency program will inform this luminous work.

"What excites me most is the opportunity to engage with the community through workshops," Lemery says. "These sessions will allow me to share my deep passion for education and design with people of all ages, fostering creativity and collaboration. My hope is that the workshops become an integral part of the installation's development, allowing the community to actively contribute to its creation."

—ALLISON MEIER



Horse Play

The Horse Wellness Meadow in Green Mountain Falls, Colorado

DOSSIER

Springtime Museum Round- Up

Questions? Comments? DM me @christian.keesee

MILWAUKEE'S BEST

A stunning sight on the shores of Lake Michigan is the **Milwaukee Art Museum**. Designed by architectural legends Eero Saarinen, Santiago Calatrava, and David Kahler, this is an architectural marvel in the middle of the US. The museum itself

has a vibrant slate of programming and compelling exhibitions. On view now is *Farm to Frame*, an ongoing exhibition from the museum's collection of American art embracing Wisconsin's agricultural roots. ▶ milwaukeeartmuseum.org



WAY TO GO, OHIO ▼

The Akron Art Museum in Ohio has come a long way since opening in the basement of the public library in 1922. Today, exhibitions from near and far are hosted in its sleek, modern building downtown. Currently on view through August 10, 2025: *She Said, She Said: Contemporary Women Artists*, highlighting the contributions of contemporary women artists. ▶ akronartmuseum.org

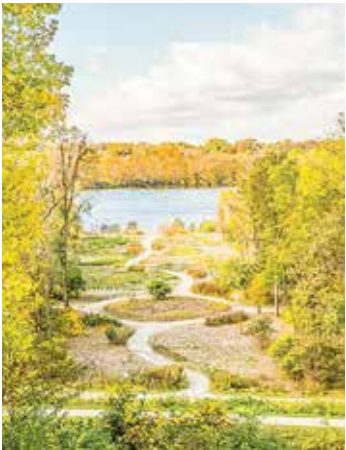
NATURE'S VALLEY ▲

Since opening in 2011, **Crystal Bridges Museum of American Art** has created a blockbuster arts destination in Northwest Arkansas. In the spirit of bringing cutting-edge art to this part of the country, Crystal Bridges mounts *KAWS: FAMILY*, a sweeping exhibition of works by the iconic artist through July 28, 2025. ▶ crystalbridges.org



FIELD OF DREAMS ▶

The campus of **Newfields** sits within a huge area of green spaces just north of downtown Indianapolis. Newfields encompasses the Indianapolis Art Museum, a botanical garden, the Oldfields estate, and the Virginia B. Fairbanks Art & Nature Park, where the plaque at the entry states, "Here marks the passage between art and nature, nature and art, for in reality, they are one." ▶ discovernewfields.org



HAWKEYE FOR ART ▲

Don't let the stark, concrete, Brutalist-style architecture of the **Des Moines Art Center** fool you; it really is a well-lit, expansive haven for modern and contemporary art. Admission is always free, and public programs abound for families and artists. Not to be missed is the John and Mary Pappajohn Sculpture Park, which features art giants like Ai Weiwei and Yayoi Kusama. ▶ dmac.org

UP AND AT 'EM ▼

After a period of renovation and construction, **The Joslyn** in Omaha has reopened with an additional 42,000 square feet. With exhibitions of contemporary artists and an impressive collection, the museum provides a vital resource for arts education in Nebraska. ▶ joslyn.org



▲ GOOD AS NEW

While it may be the sixth-oldest public art institution in the U. S., the **Buffalo AKG Museum** (formerly the Albright-Knox Art Gallery) is as vibrant as ever. Of note, in 2016, the modernist sculptor Marisol bequeathed her entire estate to the Buffalo AKG. On view now is *Hi-Vis*, celebrating the tenth anniversary of the museum's public art initiative. ▶ buffaloakg.org



FLOWER POWER ▼

The **Toledo Museum of Art** houses more than 30,000 artworks across a nearly forty-acre campus. The museum's collection spans centuries, and the programming is just as varied. In the spring, the Toledo will host *Rachel Ruysch: Nature into Art*, which showcases the work of the renowned female Dutch still-life painter from the late seventeenth and early eighteenth centuries. ▶ toledomuseum.org

—CHRISTIAN KEESEE

DESIGNATED FOR THIRTY-FIVE-PLUS acres in Green Mountain Falls, Colorado, **Green Mountain Falls Horse Wellness Meadow** will provide performance horses with a healing haven and professional care.

The meadow, supported by a Kirkpatrick Family Fund grant, is a partnership between Elite Equine CO and the Historic Green Mountain Falls Foundation, but the project was also born of community effort and support. Historically a "horse town," Green Mountain Falls community leaders and citizens, including the mayor, have

shown support for the meadow's humanitarian revision of the town's equestrian heritage.

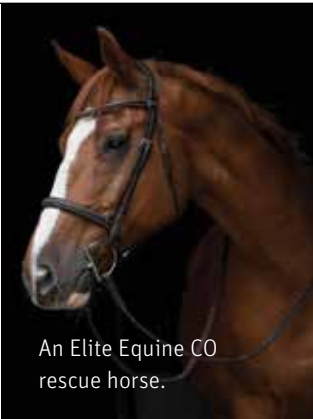
Jesse Stroope, of the Historic Green Mountain Falls Foundation, has been instrumental in the process of establishing a quality horse rehab center in the town. "I was very impressed when visiting Elite Equine by the cleanliness of the facility, the friendliness of the leadership, and volunteers," Stroope says. "I immediately knew that we had found our partner!"

The Colorado Springs-based Elite Equine is an all-volunteer organization with a deep roster

of qualified individuals specializing in a range of equine-specific rehabilitation and therapy skills. EEC's team particularly aims to provide rehabilitation, retraining, and rehoming for horses in danger of abuse, neglect, or slaughter. They plan to use the meadow for incoming rescue horses to detox, rest, and remember how to be horses.

While at the meadow, performance horses will have space to decompress and heal while receiving the care needed to transition to new careers and new homes. The facility will open in the spring.

—ANN MAGNER



An Elite Equine CO rescue horse.

The BOOK REPORT

BY ALANA RUIZ DE LA PEÑA AND MANDA OVERTURF SHANK

Weegee: *Society of the Spectacle*

Clément Chéroux
American photographer Weegee essentially had two careers. For many years he was on the street, capturing the gritty scenes of New York—gruesome car crashes and criminals in handcuffs. Then he pivoted to Los Angeles nightlife and celebrities, using kaleidoscopes and distorted lenses to create distinct portraits of Marilyn Monroe and Salvador Dalí. *Society of the Spectacle* compiles his entire body of work, finding that the through line is his critique of the world-at-large.

Color and Culture: *Practice and Meaning from Antiquity to Abstraction*

John Gage
The use of color is a common mode of deciphering intent and meaning from old paintings. When art historian John Gage first wrote *Color and Culture* in 1998 as an in-depth and well-researched thesis on the science and use of color, it was presented as a textbook. Republished in November, this book becomes more of a coffee-table meditation on color and science—perhaps as Gage always intended it to be.

Elements: *Chaos, order and the five elemental forces*

Stephen Ellcock
Stephen Ellcock, a renowned image collector with an extensive online presence, shows how the elements have defined and redefined the components of Earth and the heavens. By comparing modern images with those of ancient and obscure origin, Ellcock shows how the ancient creation myths are shared between philosophers and astrologers and even modern artists, photographers, and scientists. *Elements* is the third title of Ellcock's that explores the natural world.

Digital Art: *1960s–Now*

Edited by Pita Arreola, Corinna Gardner, Melanie Lenz
Going decade by decade, from the 1960s to today, the book uses articles, interviews, and discussions from global artists, gallerists, museum curators, and collectors to discuss art histories and practices and the social, political, and technological contexts that surround the creation of digital art. From computer-generated works created on paper in the 1960s to the interactive installations, virtual reality, net art, and video games of today, *Digital Art* shows how digital art has become firmly rooted in our world.



The Tapestry

Erik Madigan Heck
Like so many of us, Erik Madigan Heck used the forced pause of the 2020 global pandemic to reflect on his work and career thus far. *The Tapestry* is the result of taking inventory and compiling his distinct photography and painting works the help of with forward-thinking London-based design firm APFEL. The result is a beautiful art book that is chock full of arresting photographs including, still lifes and magazine shoots.

The Artist's Sketchbook: *Inside the Creative Mind*

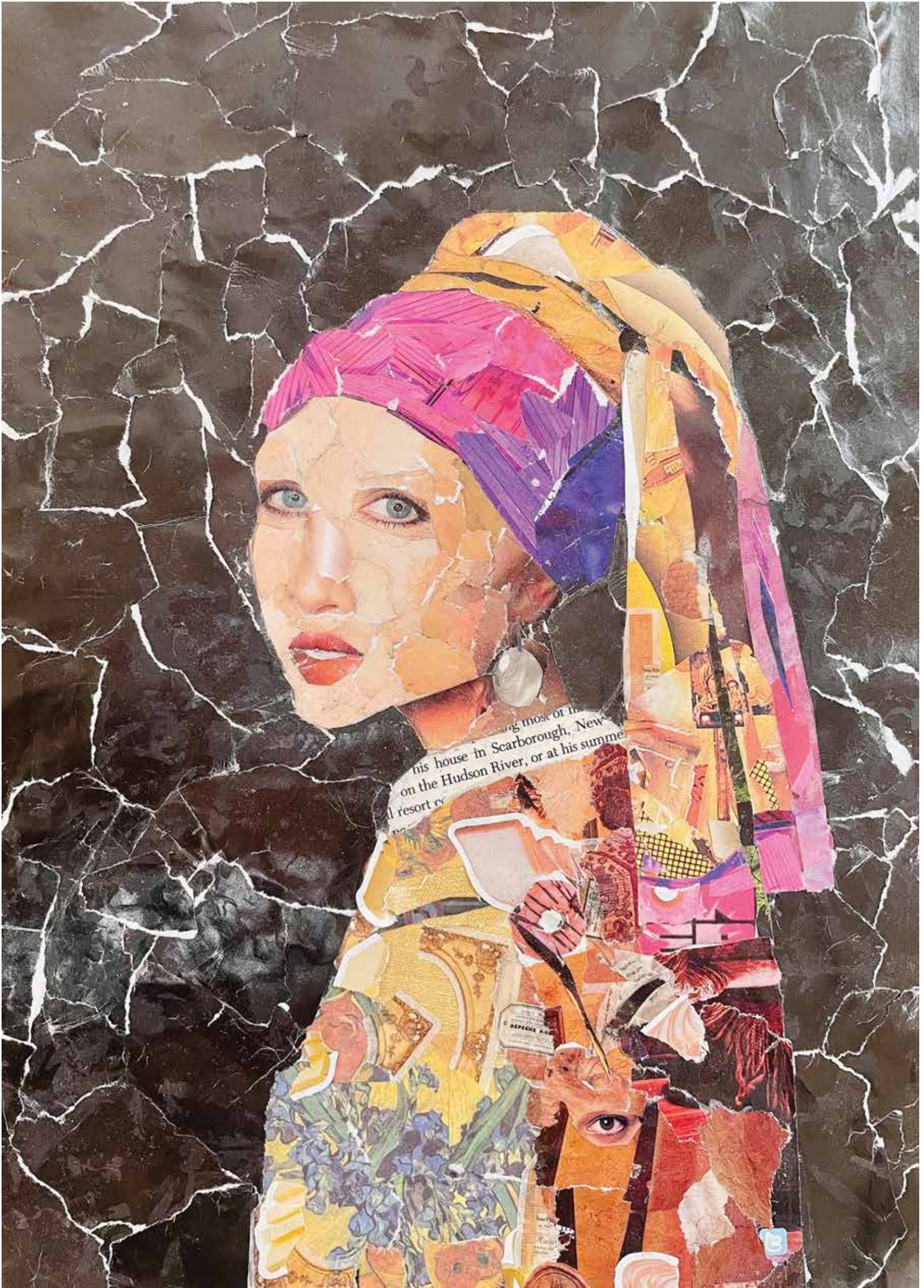
Jenny Gaschke
Using a selection from the Victoria and Albert Museum's collection, *The Artist's Sketchbook* highlights eighty historic and contemporary sketchbooks from artists such as Leonardo da Vinci, George Romney, John Constable, Beatrix Potter, and E. H. Shepard. By showing the differences in watercolor or pen and ink, or the experimentation of materials, the book reviews the vast difference in style and practice of all artists throughout the past 500 years.

Forbidden Territories: *100 Years of Surreal Landscapes*

Foreword by Simon Wallis, edited by Eleanor Clayton
The 1924 art movement that brought us melting clocks, fur-lined teacups, and tobacco pipes that aren't what they seem is turning one hundred years old. There are many books and exhibitions on deck to celebrate this precursor to modern art, and *Forbidden Territories* is the companion book to the beautiful and comprehensive exhibition at the Hepworth Wakefield in England.

MirrorMirror: *The Reflective Surface in Contemporary Art*

Michael Petry
For fourteenth-century painters and present-day contemporary artists alike, the mirror has served as an artist's subject and foil—sometimes in the literal sense. Including more than 150 artists, this book looks at the fascination with mirror images in art, from selfies to mirrors within artwork and mirrors as a medium. *MirrorMirror* is written by Michael Petry, director of the Museum of Contemporary Art in London whose past books like *Nature Morte* and *The Word Is Art* also examine distinct themes across art history.



Young at Art

The students of El Reno High School in El Reno, Oklahoma, explore the vibrant world of color through master copy collages. These Art 2 students creatively interpreted iconic artworks, such as the paintings *The Girl with the Pearl Earring* by Johannes Vermeer (shown above, created by Rebekkah Frazee) and Gustav Klimt's *The Kiss* (left, created by Sam West Burk IV), to enhance their understanding of color theory and composition. According to their teacher **Fatima Silva**, the students at El Reno High School use *ArtDesk* magazines for collaging, finding inspiration, and expanding their art vocabulary.

If your middle or high school would like to receive free issues of *ArtDesk* magazine, please contact us at editor@readartdesk.com.

HAPPENINGS

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



exhibition setting like no other, where English Romanticism and contemporary art pop in equal measure. *Opening March 29, 2025.*
▶ britishart.yale.edu

DENISE DUONG AND GABRIEL FRIEDMAN: *We Have Arrived*
Military Park / Oklahoma City, Oklahoma
Unveiling alongside the fiftieth anniversary of the mass migration of Vietnamese refugees following the end of the Vietnam War, *We Have Arrived* by artists Denise Duong and Gabriel Friedman takes on the sculptural form of a small fishing boat. It is adorned with details recalling the stories of the hundreds of thousands of individuals who made that often harrowing journey, including many to Oklahoma City. Installed in the city’s Asian District in Military Park—itself home to a Vietnam War memorial—it honors the history and resilience of this vibrant local community. *To debut in spring 2025.*
▶ asiandistrictok.com

RALPH STEADMAN: *And Another Thing* ▲
OSU Museum of Art / Stillwater, Oklahoma
Even fans of legendary British illustrator Ralph Steadman might be surprised at the scope of his six-decade career presented in this touring show. While the most iconic use of his ink-splattered, frenetic style has been in his collaborations with Hunter S. Thompson, this survey encompasses his early transformations of Polaroids all the way to his recent work on extinct and endangered animals. And in his satirical cartooning, he spares none of his caustic style in responding to our current political moment. *Through May 10, 2025.* ▶ museum.okstate.edu

REOPENING OF THE YALE CENTER FOR BRITISH ART
Yale Center for British Art / New Haven, Connecticut
After a major conservation project on its striking Louis I. Kahn-designed home, the Yale Center for British Art reopens with a re-installation of its collection and two shows spotlighting solo artists: *J. M. W. Turner: Romance and Reality* and *Tracey Emin: I Loved You Until The Morning*. With its skylit, concrete-framed galleries, it’s an

LAUREN HALSEY: *sister dreamer*
South Central Los Angeles, California
Following architectural installations like her 2023 rooftop commission at the Metropolitan Museum of Art in New York that presented an Afrofuturist temple, artist Lauren Halsey is transforming a vacant lot in her South Central LA neighborhood. The sculpture park’s full name is *sister dreamer, lauren halsey’s architectural ode to the surge n splurge of south central los angeles*. The park will feature her distinctive remixing of forms inspired by ancient Egypt—such as sphinxes and columns—graffiti tags, and nods to local culture. Community programming is planned to be integral to the garden space. *Opening Spring 2025.* ▶ nomadicdivision.org

ALEX ISRAEL: *Heaven*
Aspen Art Museum / Aspen, Colorado
Alex Israel is giving the ski season at Aspen Mountain a Los Angeles overlay with a mélange of Hollywood artifice, celebrity nostalgia, and sunset hues. Lift tickets are adorned with text declaring “Your ticket to Heaven”—referencing a defunct 1980s LA pop culture store—while a site at the base of

a run is transformed into a shrine to famous people who have died in the Instagram age. Meanwhile, the Aspen Art Museum hosts a solo show where film-set objects like props and scenic backdrops further delve into the glamour and artifice of a city of dreams. *Through March 16, 2025.*
▶ aspenartmuseum.org

FROM THE VAULT: *The 80th Anniversary Exhibition*
Oklahoma City Museum of Art / Oklahoma City, Oklahoma
The federally funded gallery that emerged from efforts to establish an art scene in Oklahoma City’s earliest years became a private institution on May 18, 1925, evolving over the decades into what’s now the Oklahoma City Museum of Art. Eighty years on, the museum is marking the occasion by delving into its permanent collection, bringing together more than 150 works—many rarely or never on public display—to examine its history. Including contemporary artists like Preston Singletary, modern icons



like Georgia O’Keeffe and Alfred Stieglitz, and Old Masters like Rembrandt, *From the Vault* reflects an ever-expanding approach to sharing the arts with Oklahomans. *Through April 27, 2025.* ▶ okcmoa.com

HAEGUE YANG: *Lost Lands and Sunken Fields*
Nasher Sculpture Center / Dallas, Texas
South Korean artist Haegue Yang makes work that rewards curiosity, with the movement of

a visitor through a gallery subtly activating a sound of bells or a mixing of natural and synthetic materials, drawing attention to how the lines between these things have blurred. In this solo show, new work joins her earlier meditations on ritual and modernity, with traditional techniques, like kite making and weaving, giving her sculptural objects a sense of being part of a folklore created for the age of the anthropocene. *Through April 27, 2025.*
▶ nashersculpturecenter.org

ELIZABETH CATLETT: *A Black Revolutionary Artist* ▼
National Gallery of Art / Washington, DC
Using the techniques of modernism to advocate for Black empowerment, Elizabeth Catlett died in 2012 at ninety-six, following an expansive sixty-year career. Catlett made art she believed could inspire political change. This retrospective is a look into how her art and life were inextricable from her commitment to catalyzing radical change, whether on issues like the imprisonment of Angela Davis or the rights of Indigenous people in Mexico, the

country she adopted as her home. The title references her response to being denied entry to the US, her place of birth: “I have been, and am currently, and always hope to be, a Black Revolutionary Artist, and all that it implies!” *Through July 6, 2025.* ▶ nga.gov

LYNN HERSHMAN LEESON: *Of Humans, Cyborgs, and AI* ▼
Nevada Museum of Art / Reno, Nevada
Lynn Hershman Leeson has been examining





artificial intelligence in her art for decades before its current boom, so an exploration of her interest in the uncanny lines between human and cyborg is especially timely. A video art pioneer who makes her work through a feminist lens, she has grappled with how new technology manipulates, surveils, and re-creates us in all our imperfections. This show includes some of her most recent videos and “techno-female personas,” as she continues to bring her prescient eye to issues such as climate change and our sprawling digital footprints. *Through September 7, 2025.* ▶ [nevadaart.org](#)

DAZZLE OF DARKNESS

Boulder Museum of Contemporary Art / Boulder, Colorado
In a time of uncertainty, this group show at the Boulder Museum of Contemporary Art asks: How can art respond to rather than be swallowed by darkness? It features more than thirty artists, including Cannupa Hanska Luger, Tony Oursler, Swoon, and Toshiko Takaezu, who have engaged in diverse media spanning fiber optics, ceramics, street art, performance, photography, film, and sculpture. Together, they illuminate how moments of light and dark can merge. *Through May 5, 2025.* ▶ [bmoca.org](#)

ALICE COLTRANE, MONUMENT ETERNAL

Hammer Museum / Los Angeles, California
Composer and musician Alice Coltrane traversed jazz, collaborations with her husband John, and meditative spiritual music that reached for the divine in the wake of his untimely death. This exhibition joins material from her archive, like sheet music and unreleased recordings, with contemporary work by leading artists such as Leslie Hewitt, Rashid Johnson, Cauleen Smith, and Martine Syms. It’s organized alongside the Year of Alice, an initiative with the John & Alice Coltrane Home that is giving her legacy of cosmic, ecstatic sound its due. *Through May 4, 2025.* ▶ [hammer.ucla.edu](#)

PAINTED WITH SILK: The Art of Early American Embroidery

Detroit Institute of Arts / Detroit, Michigan
Although long overlooked as a domestic craft, the meticulous embroidery created by American girls from the seventeenth to nineteenth centuries as part of their education is reevaluated here as fine art. Specifically, their “diplomas” are highlighted, for which, with delicate detail

and expressive color, they demonstrated their needlework mastery. The fragile, remarkable works on view include allegorical and biblical scenes, depictions of mourning, and vivid responses to literature like *Moby-Dick*. *Through June 15, 2025.* ▶ [dia.org](#)

CHRISTINE SUN KIM: All Day All Night

Whitney Museum of American Art / New York, New York
As Christine Sun Kim stated of this exhibition’s title, “When you sign All Day All Night, you almost make a circle in the air.” This first major survey for the artist—jointly organized by the Whitney Museum of American Art and the Walker Art Center—brings together her multifaceted work, which expresses the experience of being born deaf in a hearing world. Using diverse techniques like data visualization, drawing, and musical notation, Kim invites viewers to consider how we communicate and the marginalization that can take place when everyone is expected to use language in one way. *Through July 6, 2025.* ▶ [whitney.org](#)

GERTRUDE ABERCROMBIE: The Whole World Is a Mystery ▲

Carnegie Museum of Art / Pittsburgh, Pennsylvania
Nicknamed the “jazz witch” of Chicago for her involvement in the city’s music scene, Gertrude Abercrombie, who died in 1977, is getting an overdue retrospective. Populating the forlorn landscapes of her paintings with uncanny self-portraits, cats, and luminous moons, Abercrombie created a dense and highly personal visual symbolism inspired by her dreams. After decades in obscurity, these captivating works will finally get a reappraisal within the history of mid-century American surrealism. *Through June 1, 2025.* ▶ [carnegieart.org](#)

JOE OVERSTREET: Taking Flight ▼

The Menil Collection / Houston, Texas
Joe Overstreet made buoyantly colored abstract paintings that pointedly diverged from traditional Western influences. He evoked everything from mandalas and



Islamic design to the doors enslaved people passed through on their forced transatlantic journeys. He frequently removed his canvases from their stretchers and suspended them from the ceiling or created angular shapes from a wall. Centering on his *Flight Pattern* series, this exhibition highlights how he made paintings appear to soar while imbuing their bold forms with an activist spirit. *Through July 13, 2025.* ▶ [menil.org](#)

BELIEVERS: Artists and the Shakers

Institute of Contemporary Art / Boston / Boston, Massachusetts
Two hundred fifty years after the Shakers arrived in the English colonies of North America, the Protestant sect that favored simplicity, pacifism, and equality has left its most visible mark in design, particularly its plain yet elegant furniture. Less recognized is the Shakers’ influence on contemporary art, with Believers returning to a moment in 1996 when ten artists were invited to live, create, and also worship in the last active Shaker community. It features work by these artists, such as Wolfgang Tillmans and Nari Ward, as well as newer art responding to this utopian vision of spirituality. *Through August 3, 2025.* ▶ [icaboston.org](#)

MONSTROUS BEAUTY: A Feminist Revision of Chinoiserie

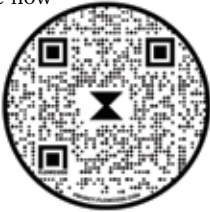
Metropolitan Museum of Art / New York, New York
Dating to the seventeenth century, when Europeans appropriated East Asian aesthetics for exoticized design, chinoiserie has a complex history. This includes porcelain that regularly depicted female figures through racial stereotypes. Bringing together around 200 objects ranging from the 1600s to contemporary installations—and concentrating on the fragile material of porcelain—*Monstrous Beauty* sheds new light on this enduring style by centering Asian and Asian American women artists. *March 25–August 17, 2025.* ▶ [metmuseum.org](#)

KENT MONKMAN: History Is Painted by the Victors

Denver Art Museum / Denver, Colorado
Cree artist Kent Monkman subverts the history paintings popular in European academic art—where mythology, biblical scenes, and moments in history were portrayed at a colossal scale—and instead gives that monumentality to the lives of Indigenous people. Although he’s better known in Canada, his home country, recent exhibitions like his huge 2019 diptych that was installed in the entrance hall of the Metropolitan Museum of Art in New York have brought him to greater attention. This is his first major American museum solo show, with more than forty large-scale paintings—including the Met pieces—immersing viewers in a fantastic world haunted by the trauma of colonization. *April 20–August 17, 2025.* ▶ [denverartmuseum.org](#)

WAFAA BILAL: Indulge Me

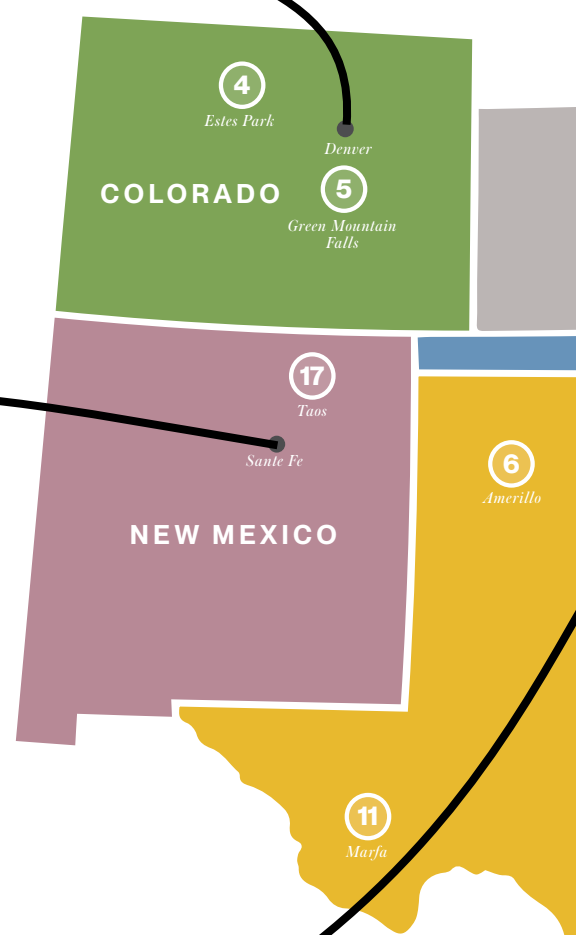
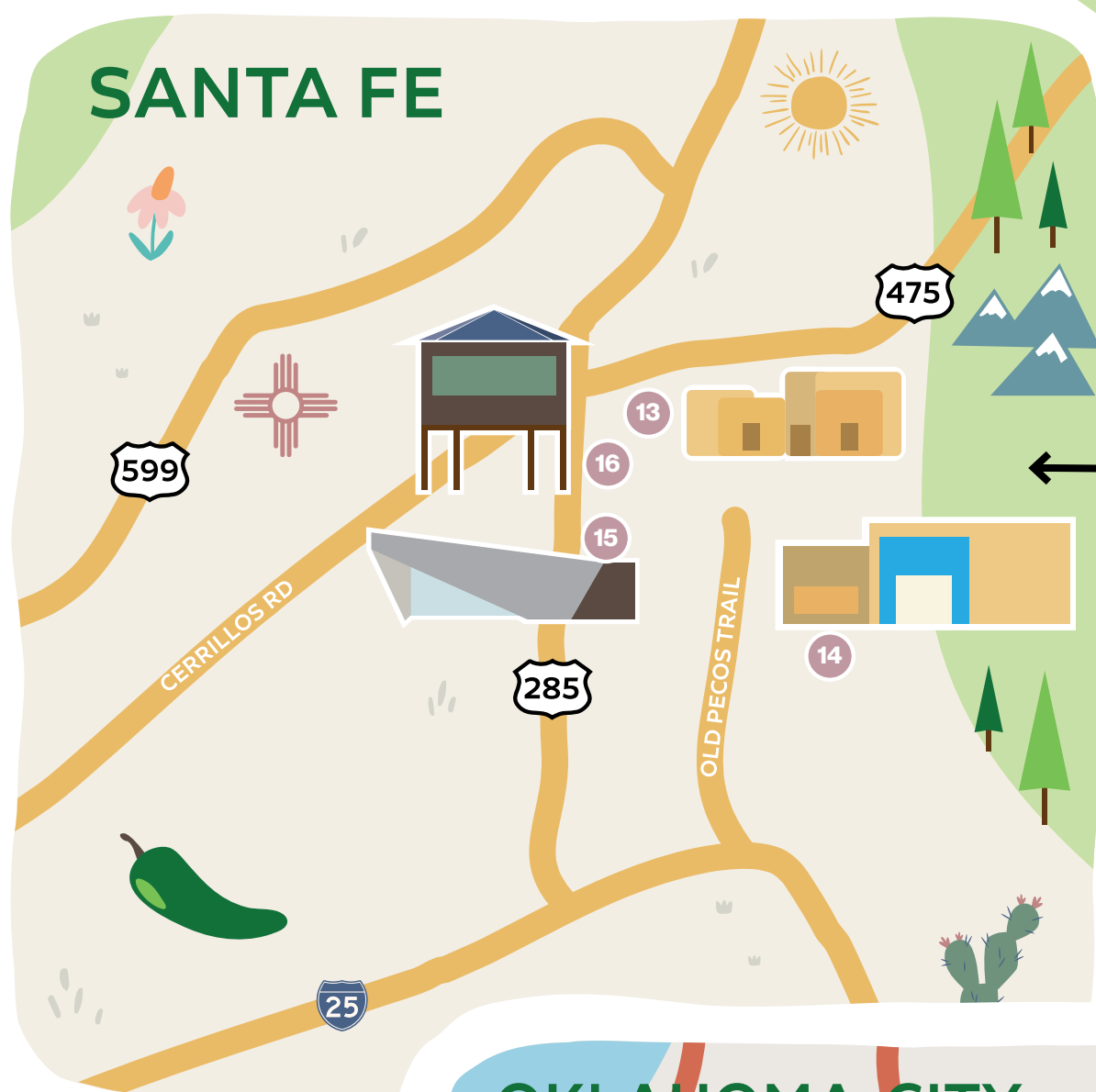
Museum of Contemporary Art Chicago / Chicago, Illinois
In 2007, in the wake of the violence and racism against Iraqis following 9/11, Wafaa Bilal spent a month alone, with his life broadcast 24/7 online. Visitors could choose to chat with him or shoot him with a paintball gun. In another public endurance project, he had a camera surgically implanted on the back of his head and transmitted images online. These charged works, as well as new commissions, are featured in this first major survey of the artist’s practice, using performance and online interaction to reckon with privacy, technology, agency, and the tensions between Iraq, where he was born, and the United States, where he now lives. *Through October 19, 2025.* ▶ [mcchicago.org](#)

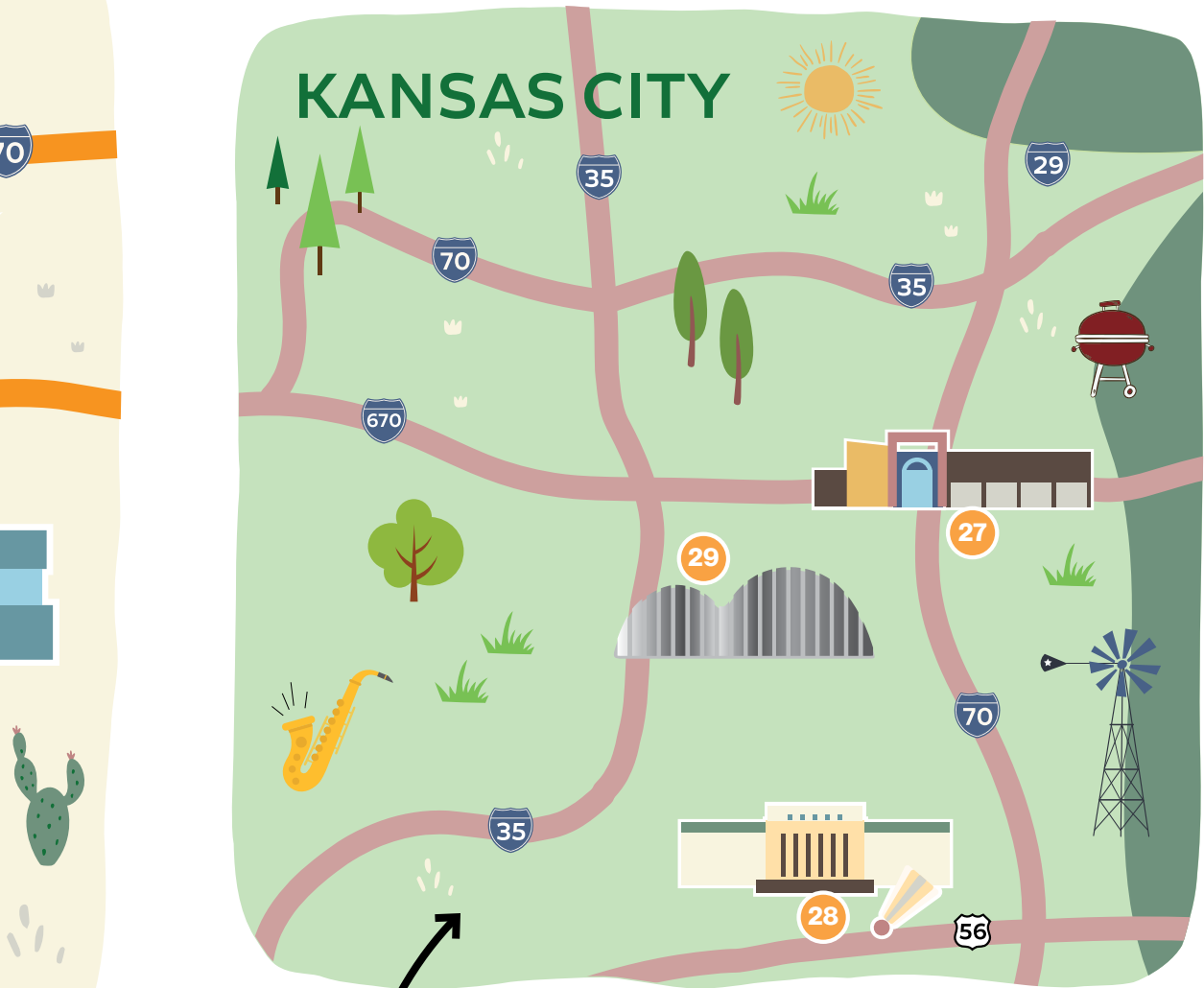


On The Road

BY JEZY GRAY

ROAD TRIP ANYONE? Save your airline miles for another time. This spring, load up the car and head out on the open road. From the Land of Enchantment to the Paris of the Plains you can experience a handful of James Turrell's hallmark Skyspaces, hike the Rocky Mountains, legally deface a Cadillac, visit ancient ruins, and so much more.





1. Denver Art Museum
2. Museum of Outdoor Arts
3. Clyfford Still Museum
4. Frozen Dead Guy Days
5. Green Mountain Falls Skyspace
6. Cadillac Ranch
7. The Texas Theater
8. Nasher Sculpture Center
9. Perot Museum of Nature and Science
10. The Blanton Museum of Art
11. The Chinati Foundation
12. The Rothko Chapel
13. Georgia O'Keeffe Museum
14. Museum of International Folk Art
15. SITE SANTA FE
16. The Railyard
17. The Harwood Museum of Art
18. Oklahoma Contemporary
19. ARTSPACE at Untitled
20. The Paseo
21. Bob Dylan Center
22. The Gathering Place
23. The Philbrook
24. Spiro Archaelogical Center
25. Crystal Bridges Museum of American Art
26. The Momentary
27. Negro Leagues Baseball Museum
28. Nelson Atkins Museum of Arts
29. Crossroads Arts District



K I N E T I C E N E R G Y

BY RYAN STEADMAN

IF HUMANS NOW fully design their environments, shouldn't they make them thrilling? This is a question no one ruminates on more than Patrick Shearn, who, through his art studio known as Poetic Kinetics, designs, fabricates, and installs mind-bending public artworks that transform how audiences engage with their surroundings.

Shearn first honed his skills in the film industry, creating visual effects for such Tinseltown classics as *Jurassic Park*, *Fight Club*, and *Interview with a Vampire*, before venturing into public art in 2005. However, it was his marionette show at the 2008 Beijing Olympics that truly kicked off Poetic Kinetics. Ever since, his lauded art installations, which incorporate cutting-edge technology and scientific principles to mimic organic movement, have been placed across the globe, including at the Coachella Valley Music and Arts Festival, Electric Daisy Carnival, and even Burning Man.

Now, in a classic twist seemingly drawn from his old Hollywood stomping grounds, Shearn returns to his hometown of Colorado Springs and then ten miles west to Green Mountain Falls, Colorado, to present a new version of his most beloved artwork at the Green Box Festival, on view from June 27 to July 12, 2025.

"There is certainly something satisfying about coming home and creating something dramatic," Shearn says wryly. The artist's new piece will be the latest incarnation of his well-known and much-loved *Skynet Art Series*, but he was careful not to give away too many details. "I am inspired to complement, rather than compete with, the site," he says, "and I have designed a playful, ranging shape that is intimate at times and exceedingly kinetic at others."

The artwork will be approximately 6,000 square feet and, during the festival, can be found smack dab in the center of town, even spanning part of Gazebo Lake. "Green Box has a history of art installations and pieces that deal with light or the natural world," says Julie Maguire, an adviser at Green Box, the Colorado-based nonprofit arts organization in charge of the festival. "The *Skynet* series is ... a reaction to the location, so Green Mountain Falls feels like the perfect place to inspire a truly unique *Skynet*." The official unveiling of his installation will be on June 27, 2025, the opening day of the Green Box Arts Festival.

Shearn's installation will be the culmination of a loving return to where he was born and raised, preceded by his first-ever gallery exhibition, which opened this past November at the Galleries



Skygazing, a 2024 aerial art installation at Burning Man festival in Nevada's Black Rock Desert.



TROY B. THOMPSON PHOTOGRAPHY

Flora in Flight (2024) at the New England Botanic Garden in Boylston, Massachusetts.



Creative director of Poetic Kinetics, Patrick Shearn in front of *Liquid Shard* (2016) in Los Angeles, California.

PHIL SANCHEZ



Dream Waves (2019) in Lisbon, Portugal

of Contemporary Art at the University of Colorado, Colorado Springs. The exhibition runs through March 15, 2025.

“With Patrick ... we had to reconsider notions of scale,” says Joy Armstrong, the director and curator at GOCA, about re-creating Shearn’s nature-oriented work inside a white-walled gallery. “[Shearn’s indoor sculptures] are diminutive in comparison to his massive outdoor works, and we also lack the dynamism of nature in our static gallery, making it necessary to think about creating a similar sense of movement

and activation without the benefit of wind, natural light, or animal presence ... but it was fun to develop a quintessential Poetic Kinetics experience using a modified vocabulary.”

Wherever his work appears, one thing is clear: Green Mountain Falls’ awe-inspiring environment has been a massive influence on Shearn’s work over the years. “Patrick’s work embodies the sense of limitlessness evoked by our [town’s] unbroken blue skies, dramatic mountain ranges, powerful summer storms, never-ending prairies, and drifting snow,” Armstrong says.

“His imagination was cultivated here and continues to be nurtured in connection to community, nature, and possibility.”

And even though he’ll surely face new challenges with this monumental artwork, it helps that Shearn is so familiar with the locale. “The valley surrounding the lake channels the wind pretty consistently, so I am designing the installation to take advantage of the wind to create as much dynamic choreography in the artwork as possible,” Shearn says. “I also couldn’t resist engaging the lake as a mirror [to] play with reflections over the water.” ❧

Lights Out

Migratory bird advocates shine a spotlight (just kidding) on the issue of light pollution.

BY MANDA OVERTURF SHANK

ON THE NIGHT of October 13, 2024—during peak bird migration in Oklahoma—an estimated 74.1 million birds flew over the state, heading south for the winter. This information comes from BirdCast, a collaboration between Colorado State University, the Cornell Lab of Ornithology, and the University of Massachusetts Amherst that provides real-time forecasts and data on bird migration.

The birds—representing dozens of species like the painted bunting, Nashville warbler, and purple martin—flew south by southwest on that Sunday evening, averaging speeds of twenty-nine miles per hour and altitudes of 1,400 feet. They began their journey about forty-five minutes after sunset, with the greatest number in flight two to three hours later.

For many birds, Oklahoma serves as a rest stop

along the Central Flyway, one of four North American bird migration routes as designated by the U.S. Fish and Wildlife Service. More than 50 percent of North America's migratory waterfowl use the Central Flyway, bounded in the north by Canada, Alaska, and Siberia and in the south by Mexico and Central America.

“One of the things that people don't realize is that most birds migrate at night, so they rely on the moon and the stars,” says Inger Giuffrida, executive director of WildCare Oklahoma, one of the largest wildlife rehabilitation and conservation education centers in the United States. Last year, the nonprofit admitted and treated nearly 8,500 injured, ill, or orphaned wild animals. “Bright lights from cities mimic the rising or setting sun, leading birds off their migratory paths into hazardous urban environments.”



A Dark Canvas

BY ALLISON C. MEIER

While the night sky has been an inspiration for countless artists across centuries, few have understood the value and precarity of its natural light as much as James Turrell. The California artist has cut oculi into viewing rooms in his *Skyspace* series and spent decades transforming the cinder cone of an extinct volcano in Arizona into an observatory experienced with the naked eye. In 1989 he told the *Los Angeles Times*, “Even though light pollution isn’t high on the list of ecology problems, I think it has an enormous impact because it warps our perception of the universe we feel ourselves a part of.”

The issue of artificial light invading the night has only increased since then, with recent research stating that more than 80 percent of the planet lives below skies that are light-polluted. In response, some contemporary artists are drawing attention to the growing scarcity of dark skies. The World At Night, a project founded in 2007 by photographers Babak Tafreshi and Mike Simmons, unites night-sky photographers around the world in supporting dark sky places. Others are visualizing what we miss when we never experience natural darkness, such as French photographer Thierry Cohen, who composes urban scenes showing the dazzling stars that could be witnessed without light pollution.

The night sky in the Black Canyon of the Gunnison National Park in Colorado. The park was certified as an International Dark Sky Park in 2015.

And that’s the problem. Humans are encroaching on bird habitats and disrupting migratory routes and navigational instruments that scientists say are hardwired in their brains. A 2022 report released by the North American Bird Conservation Initiative stated that at least seventy bird species have lost over half their population in the past fifty years. According to Dark Sky International, a worldwide network of advocates working to protect the night sky, light pollution is deadly to many living creatures, including amphibians, birds, mammals, insects, and plants. Last August, research conducted by the American Bird Conservancy, Fordham University, NYC Bird Alliance, and Stony Brook University estimated that over one billion birds are killed every year in the United States due to building collisions and the disorienting effect of artificial light. “Bird populations across the globe are in

steep decline,” says study co-author Dustin Partridge, of NYC Bird Alliance. “If we don’t address artificial light and glass, we’ll continue to lose over a billion birds in the US annually.” Light pollution results from big things like downtown skylines and football stadiums but also small things like your front porch light. A common critique of environmental conservation is the cost, but turning off unneeded lights saves money. “I think people are resistant to the idea that small changes can make a big difference,” says Giuffrida. “The best hope for birds is what we choose to do as individuals, because we can’t necessarily rely on the consistency of political leadership to do the right thing.” Nonetheless, Giuffrida and others are working to find a political solution. The Oklahoma Animal Coalition is collaborating with lawmakers to introduce a resolution

in the Oklahoma Legislature calling for municipalities, institutions, businesses, and residents to turn off their lights during spring migration, March 1–June 15, and fall migration, August 15–November 30. By turning off lights from 11 p.m. to 6 a.m. on front porches, inside buildings, in parking lots, and in sports venues—or by using shielded light fixtures and motion sensors when exterior illumination is needed—birds can safely pass through Oklahoma on their way to summer breeding grounds or winter homes, says Giuffrida. In the end, everything on Earth is connected, and if humanity does not reverse course on environmental issues such as light pollution, climate change, and mass extinction, then our collective future may be unnavigable, Giuffrida says. “We’re writing our own demise by the choices we’re making today.” ✕



RSVP

Honoring the Best

On November 25, 2024, a black-tie dinner at Oklahoma Contemporary Art Center honored the inaugural class of Kirkpatrick Medal awardees. Inspired by Kirkpatrick Foundation co-founder **Eleanor Kirkpatrick** and her daughter **Joan Kirkpatrick**, the Kirkpatrick Medal recognizes select individuals who have dedicated their lives to the arts, culture, education, animal wellbeing, environmental conservation, or historic preservation. This year's awardees included, respectively: artist, arts advocate, teacher, and museum director **Nan Sheets** (posthumously); Governor **Bill Anoatubby** of the Chickasaw Nation; music educator **Angela McKenna**; wildlife photographer **Harvey Payne**; **Ed Brocksmit**, co-founder of Save the Illinois River; and **Melvena Heisch**, deputy state historic preservation officer (retired). ▶ **Oklahoma City**



FROM TOP LEFT TO RIGHT: Master of ceremonies for the evening, **Morgan Simon**; Oklahoma State Representative **Cyndi Munson** and **Colin Walke**; singer **Julius Moore** is a soloist in choir at the Classen School of Advanced Studies at Northeast High School; **Amanda Kirkpatrick Lawler** and **Travis Lawler**; **Hui Cha Poos** and **Scott Reed**; **Becky** and **David McCubbin**; **Donna "Dancing Star" Courtney** led the invocation; **Blake** and **Katie Keesee**; **Polly Nichols** and **Annie Bohanan**; the honorees with Kirkpatrick Foundation Chairman **Christian Keesee** (left); **Sarah** and **Ray Rivera**.



A Holiday Cabaret

Supporters of Oklahoma Contemporary Arts Center met on December 10, 2024, for an evening with **Kristin Chenoweth**. About 250 guests enjoyed listening to Chenoweth's extensive vocal repertoire, from the *Wicked* hit "Popular" to holiday songs. The event raised \$300,000 to support Oklahoma Contemporary Arts Center's educational programs as well as Chenoweth's Broadway Bootcamp, an annual camp for Broadway-hopeful eighth-twelfth grade students held in Broken Arrow, Oklahoma. ▶ **Oklahoma City**



CLOCKWISE FROM TOP: **Kristen Chenoweth** and pianist **Mary-Mitchell Campbell**; **Corey Riddles** and **Drew Williamson**; **John** and **Janet Hudson**, **Christine** and **Scott Lambert**; **Lori Burson**, **Mims** and **Tiffany Talton**; **Miram Campos**, **Jessica Martinez Brooks**; **Aimee Harlow**, **Jill Williams**, **Susan Davis Jordan**; **Jo Light**, **Zac Dean-Duty**, **Melissa Scaramucci**, **Ian Duty-Dean**; **Mark** and **Julie Beffort**



Haus Made

Sleigh the Haus Down on December 14, 2024, set the holiday vibes at Oklahoma Contemporary Arts Center. The winter party transformed Oklahoma Contemporary into a wintry neon nirvana where guests enjoyed holiday craft cocktails and had an opportunity to build their own set of antlers with local artist BC Summers. Those attending danced and pranced the night away with music featuring Haus Lab DJs Ricfloat, Mvrcusjay, Aeyvo b2b Faelien, and Poppaglitich. ▶ **Oklahoma City, Oklahoma**





Art Mart

Art Basel Miami made its annual return on December 6–8, 2024, for its three-day celebration of remarkable artists across the globe. More than seventy thousand visitors flocked to this prestigious event, with around two thousand artists from five continents presenting modern and contemporary artworks. Divided into sectors, Art Basel Miami features dedicated gallery space for emerging talents and twentieth-century masters alike, as well as a platform for large-scale projects. Along with Art Basel, many of Miami's other renowned museums, private collections, galleries, and other cultural institutions will offer special exhibits during this internationally recognized event. ► **Miami**

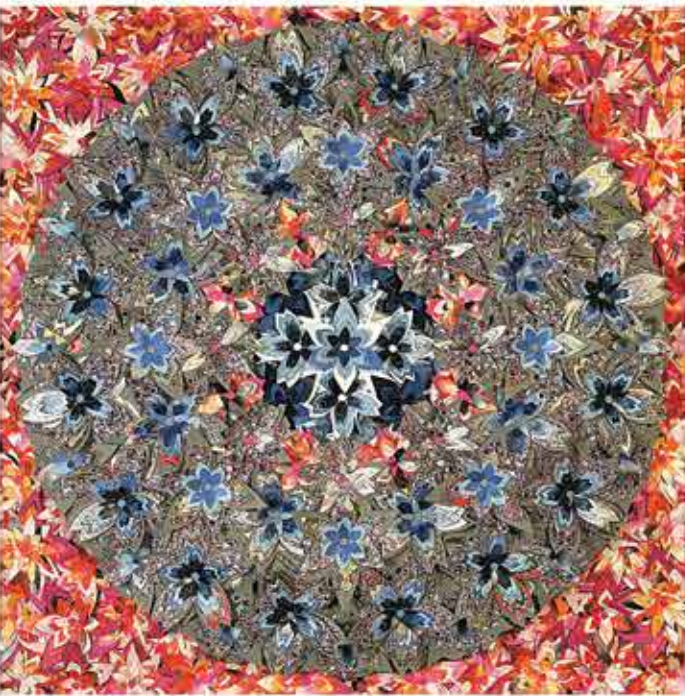


Mountain Time

On Friday, December 13, 2024, friends and supporters of Green Box joined the staff and board for a year-end celebration and sneak peek of 2025 programming at the beautiful and historic Colorado Springs Pioneers Museum, located in the original 1903 El Paso County Courthouse. Attendees were also able to enjoy one of the museum's newest exhibits, *50% of the Story: Women Expressing Creativity*, dedicated to the women artists and creatives in the Pikes Peak region. ▶ **Colorado Springs**



ABOUT THE INSIDE COVERS



COMMISSIONED BY THE Oklahoma City Community Foundation, Farooq Karim's *Now My Heart Is Full Blossom* transformed pages of *ArtDesk* magazine into a new, brilliantly colored artwork. Karim, whose paper works turn “broken pieces” to beauty, said the piece was born in a context of coping with disappointment. Although Karim finds inspiration in such things as sci-fi, nature, and even stairs, the artist’s practice is especially inspired by stories of friendships and how they bring light into dark times. He designates his primary muse, however, as his wife, the original “Blossom.” Karim’s work will be on view at The Gaylord Pickens Museum in Oklahoma City through April 26, 2025.

Contributors



ERIN BAIANO is a New York City-based photographer specializing in dance. She is the house photographer for New York City Ballet and the Juilliard School. She loves animals and nature and has recently started running, albeit slowly. Baiano has recently photographed her favorite animal—polar bears—in Hudson Bay, Manitoba. She resides in Hamilton Heights in Manhattan with her husband and two rescue cats.



JEZY J. GRAY is an editor and arts journalist based in Colorado. In addition to running the culture desk at *Boulder Weekly*, you’ll find Gray’s byline in outlets like *Paste*, *PopMatters*, *Colorado Public Radio*, and elsewhere. Additional credits include a small principal cast role opposite Robert De Niro in the 2023 Martin Scorsese film, *Killers of the Flower Moon*. He holds a master of arts in English from the University of North Texas.



MANDA OVERTURF SHANK is the animal wellbeing program officer for the Kirkpatrick Foundation. For over a decade, Overturf-Shank has co-authored publications, managed public events and conferences, and performed deep-dive analytical research to bring attention to troubling issues facing animals in the state and country. She currently lives in Edmond with her husband, Nathan, and children, Hannah and Amos.

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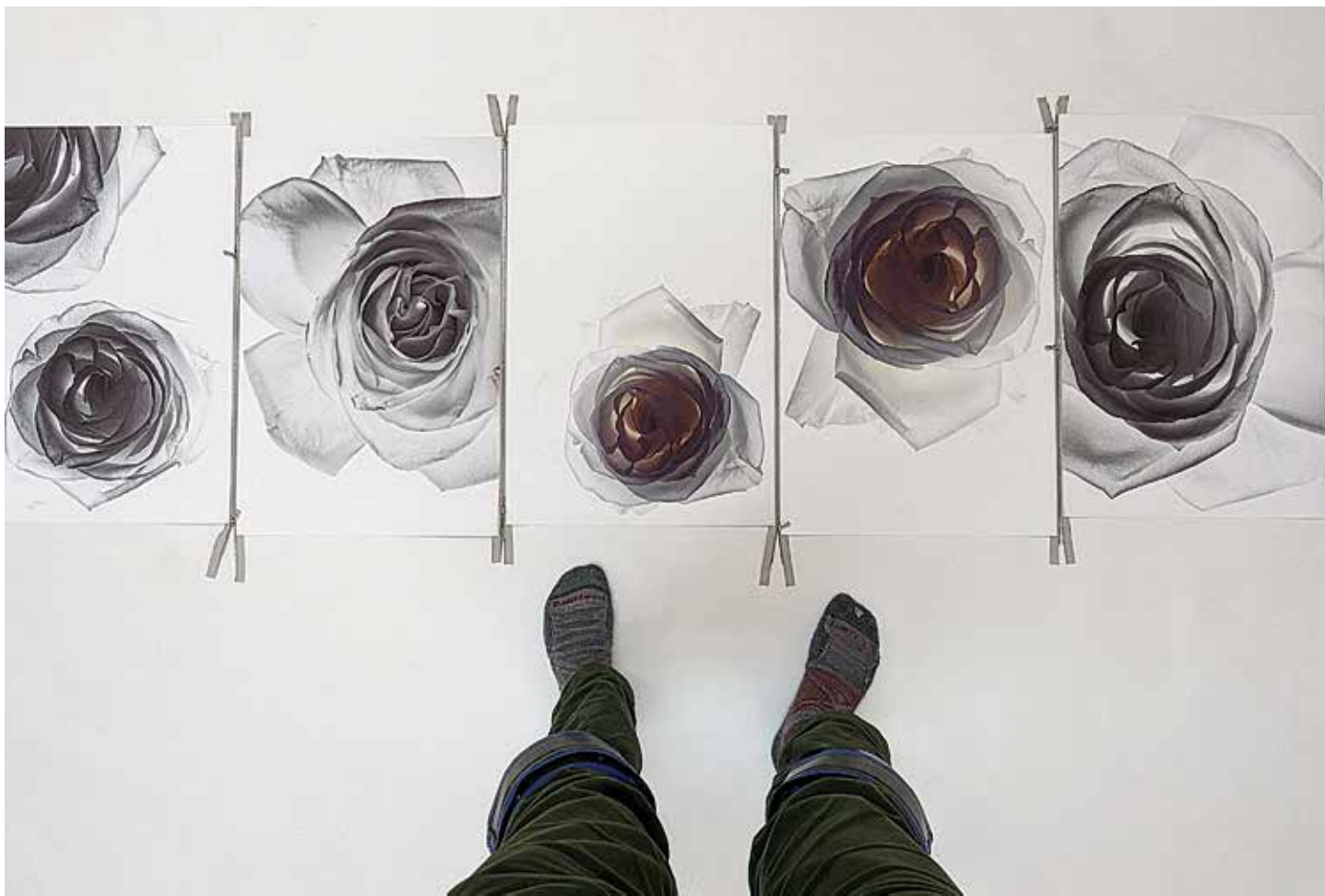
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This issue is dedicated to those who bravely demonstrate kindness. We honor President Jimmy Carter, who championed human rights and service, and the Right Reverend Mariann Edgar Budde who pled for compassion and mercy from our country's leaders at the inaugural prayer service on January 21, 2025.

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.

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Out of Office

IT CAN BE down the street or across the globe; connecting with people with different history builds optimism and is a myth buster. Curiosity is hard to sustain as we grow up and lean into routine. It’s a muscle to keep active like any fitness regimen, yet the closing of the mind goes undiagnosed and is hard to combat without curiosity.

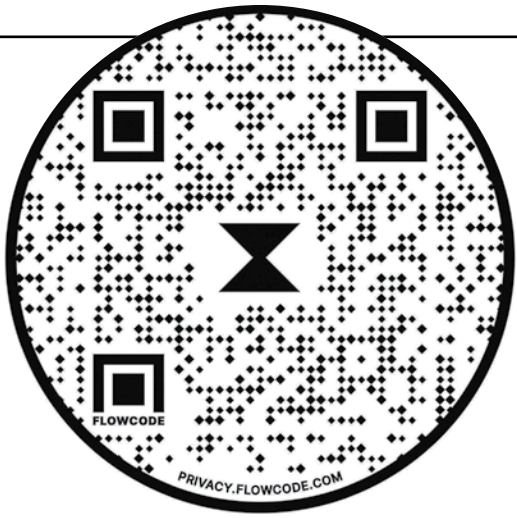
For any artist, if we are behind a desk, we are behind in our work. My “desk” is most productive when I’m on the floor of my studio working on a project, or my head is outside a car window, trying to find the smallest of detail—that is always there—it’s simply my job to see it. —PAUL SOLBERG

Paul Solberg is a photographer in New York. Known for his haunting, layered portraits and distinct floral imaging, Solberg’s work has been exhibited and published far and wide.



FROM TOP: Fluxus Series production at Solberg’s Manhattan studio (2022); Rural children outside of Xi’An, China (2008); and Solberg’s Manhattan studio (2025). Photography by Paul Solberg.





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