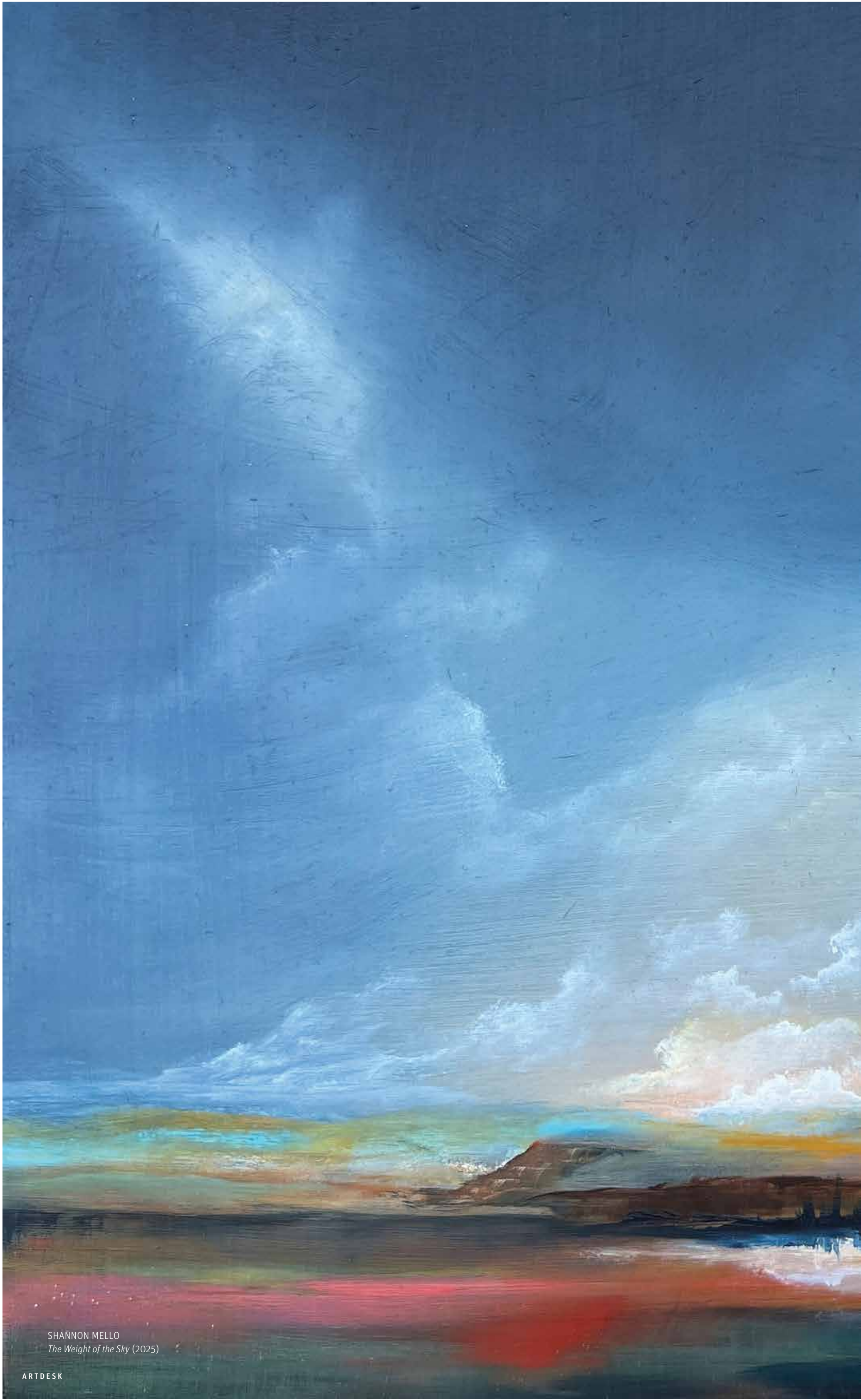


ARTDESK

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CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT | SUMMER 2026

CHAD MOUNT
Frequency and Perspective on view at Oklahoma
Contemporary Arts Center in Oklahoma City.



SHANNON MELLO
The Weight of the Sky (2025)

Going Up



IN APRIL, SHANNON MELLO’S solo exhibition *What I Pick Up Along the Way* covered the walls at Colorado Springs’ Auric Gallery with artificial stones. Using woodworking tools, Mello shaped and sanded two hundred plywood panels, then coated them in layers of paint, wax, and resin to create abstract encaustic forms inspired by the kind of river-smoothed rocks a child might collect from the ground. For her next work, Mello looked up.

Mello is a featured visual artist at Green Box Arts Festival, July 4-19, 2026, in Green Mountain Falls, Colorado. Her oil painting *Weight of the Sky* will be unveiled in a ribbon-cutting ceremony, and she will join José Antonio Arellano on July 5 for an ArtDesk Conversation about her work. The painting, inspired by the light beneath looming storm clouds, will remain on view at Green Box’s Lake Street Display through October.

“Colorado weather has a physical presence that I never experienced growing up in Michigan, storms here don’t just pass through, they take over,” Mello says in the festival program. “And when the light breaks at the horizon like that, right at the edge of something heavy, I have to paint it.”

Her upcoming exhibition at Santa Fe’s Divine West Gallery in September will feature what Colorado-based Mello calls “big sky” paintings, “kind of ethereal and atmospheric landscapes with an emphasis on the Southwest.” While these exhibitions seem to draw inspiration from opposite directions, Mello says she created pieces for both in the same time period and found surprising similarities.

“I would take a break from the river rock paintings and work on some landscapes here and there when I was kind of losing my mind,” she says. “I was really zooming in and noticing geological patterns, and it’s pretty interesting to notice how many of those patterns repeat themselves on a larger scale in our landscapes.”

Noticing nature, Mello finds it impossible to ignore people’s dramatic impact on these patterns. “For a long time, I’d strive to get away from where there was any human interaction or trace of human activity,” Mello says. “But you can make yourself crazy trying to find those places, and there comes a time where you kind of just have to make peace and say, ‘Okay, there’s a Coke can.’ There’s always going to be that interruption.”

In the spirit of “embracing the imperfections,” Mello will often purposefully incorporate traces of her own human activity in her attempts to re-create the natural world.

“I’ll go back and use linseed oil to create almost a drip effect, or I will wipe away a portion of the oil paint to kind of expose the under layers, just to distort it,” Mello says. “In some of my paintings, I’ll have just a line going through it, and that’s kind of reminiscent of when I’m trying to capture the perfect photo of the sky, for instance, and there’s a telephone pole in the way or a power line. I like to throw those in there as a way to recognize that, yes, they exist. Yes, it’s okay to coexist, because things can still be recognized as having beauty either way.” —JEREMY MARTIN

A Place in the Sun



Rendering of *Open House* (2026)



Morning Glory (2017)

BILLY JOE MILLER'S OPEN INVITATION IN GREEN MOUNTAIN FALLS.

“I’ve known in my mind for ages that when the scale and function of my public art meet my more organic pieces, that’s when my most powerful work will happen.”

EVERYONE DESERVES A sanctuary, according to the artist Billy Joe Miller.

For years, Miller has created work with the hope it will bring viewers closer to a state of reverence that he felt as a kid at church, just without the church.

“I grew up in conservative Christian churches, and while I experienced some extreme magic, I also experienced abuse,” Miller says. For at least the past two decades, church attendance in America has been in decline. In his own community, Miller watched with curiosity as people “sort of canceled church in a way,” he says.

“I think we as humans are missing out on this opportunity for more,” he says. “It’s not just coming together, but coming together in a really powerful, visceral space. I want to be a part of that. I think there’s so much opportunity there.”

In 2014, Miller began work on a public structure for Albuquerque’s International District, a diverse corner of the city once shaped by Historic Route 66. The piece, *Morning Glory*, is a steel-framed enclosure with shards of blue acrylic—reminiscent of stained

glass—that filter sunlight onto the gravel-covered ground.

“The person off the street who just had the hardest knocks could access that sanctuary space with no icons and just take in the color and light,” Miller says of *Morning Glory*. “I’ve seen it happen. I want to continue to be a part of that.”

The path to *Morning Glory* led Miller deep into Albuquerque’s community, where more than 130 residents drew, schemed, and dreamed up the local monument.

That process filtered directly into his large-scale installation *Ritha*, a fourteen-by-twenty-foot wreath made of natural materials collected from the high desert of New Mexico for 516 ARTS. The form came to him through extensive talks and meals with families from the International District. He was inspired by the simplicity of the wreath, which has been made and hung since ancient times and used by cultures all around the world.

In 2025, Miller visited Green Mountain Falls, Colorado, to scope out a site for a new installation, commissioned by Green Box Arts. During his visit, he lay on the floor of James Turrell’s *Green Mountain Falls Skyspace* and stared at the sky through a perfectly cut square in the ceiling.

“It was quite emotional. Like, I’m going to make something next to this?” Miller says, referring to *Skyspace*. “I really asked myself, ‘What can I do?’”

The word that came to mind regarding the Turrell work was “sterile,” he says, “but in the most positive sense. No one does sterility better than Turrell.”

What he could offer was something with the same sense of upward- and outward-facing reverence, but with a more natural feel.

He’d use wood to form a cruck frame—a curved timber system once used to build barns and gathering spaces—and fit it, once again, with blue acrylic panels. He’d keep the sides open to the surrounding environment.

The frame shape “very slightly points to the sacred,” he says, indicating an arch with his hands, “but it doesn’t hit you in the face.” He titled the installation *Open House*, an explicit invitation.

Miller toured three potential sites around town for *Open House*. He was shown two where water could be a component, and one a bit more tucked away, nestled against the Red Butte hillside.

He wept when he visited the third site. “I’ve known in my mind for ages that when the scale and function of my public art meet my more organic pieces, that’s when my most powerful work will happen,” he says. “Now that’s what’s happening.”

—PARKER YAMASAKI



Open House by Billy Joe Miller is a permanent installation that will be unveiled on July 5, 2026, during the Green Box Arts festival in Green Mountain Falls, Colorado.



Ritha (2016)

Necessities

Energy & Intention

Chad Mount brings a meditation on light and space to Oklahoma Contemporary.

USING PROJECTION MAPPING, laser light, generative visuals, and sound, *Frequency and Perspective* by Chad Mount creates dynamic spaces that shift with presence and perception.

The exhibition invites viewers into an immersive environment shaped by light, rhythm, and pattern. Rooted in both analog and digital processes, Mount's work draws from moments of quiet observation, meditation, and time spent in nature—experiences he describes as “micro-awe,” fleeting instances of inspiration that inform his practice. These patterns, echoed

across the natural world and cosmos, ground the installation in a sense of universal connection.

At its core, *Frequency and Perspective* offers a playful invitation to reconsider how we see and sense, gently disrupting the familiar to create space for stillness, awareness, and transformation. —PARIS BURRIS

Chad Mount: *Frequency and Perspective* will be on view through November 2, 2026, at Oklahoma Contemporary Arts Center in Oklahoma City, Oklahoma. ▶ oklahomacontemporary.org

SHAKESPEARE IN THE CITY OUTSIDE VOICES



COLIN KNAPP



COLIN KNAPP



SARAH ANTAL

▲ Clockwise from top left: Anique Clements and Carine Montbertrand in *All's Well That Ends Well* in Central Park; *All's Well That Ends Well* at Castle Clinton in the Battery; Briana Gibson Reeves, Nuah Ozryel, John Michalski, Ian Antal, and Anique Clements in *Henry IV* staged in Central Park.

NEW YORK CLASSICAL Theatre's approach to live performance could be seen as non-traditional: There are no assigned seats or tickets, the audience follows the actors to different locations throughout each show, and New York parks serve as the primary backdrop for most performances. But according to Stephen Burdman, NY Classical's founding artistic director, this is actually much closer to how Shakespeare intended for an audience to experience his work.

It's a combination of environmental theater (dissolving the distinction between the audience's space and the actors' space) and promenade theater (when the audience follows actors from place to place) that Burdman has developed, known as panoramic theater. Here, there is no third or fourth wall; if you're watching, you are to some degree a part of the show, too. Burdman says this gives an immediacy to the work that the audience can respond to, and the 360-degree staging means there's no bad seat in the house.

This summer, NY Classical presents *The Tragedy of Julius Caesar* across three Manhattan parks through July 5, 2026. Using public spaces as a stage allows for more people—and dogs—to engage with literary works, whether they planned to attend or just happen upon it. "Anyone can show up at any point in the show and enjoy it," says Colin Knapp, NY Classical's director of development and communications.

Burdman founded NY Classical twenty-six years ago, and has since seen multiple generations of theater-goers attend its productions of classical plays, from *Hamlet* to a fifteen-minute version of *A Christmas Carol*. He's produced nearly forty shows for the company, and has earned the nickname the "Shakespeare surgeon" for his meticulous ability to modify hours-long scripts into abbreviated narratives that are better suited for a panoramic style.

Revisiting old works isn't just for nostalgia's sake. Burdman says the ideas and

questions raised by Shakespeare's work are for everyone, and *Julius Caesar*, one of his most civic-minded plays, presents timely themes ahead of the United States' 250th birthday. For this show, NY Classical collaborates with Civics Is Sexy, an organization facilitating civic education for the digital age. Every Thursday during the run it will lead pre-show conversations and activities in a program series called *Rome to Right Now*.

The only requirement for attending NY Classical Theatre is curiosity, and the payoff is easy to see when observing the audience, Burdman says. It creates an opportunity for New Yorkers of all ages, classes, and interests to intersect: "The rush-hour subway? It's our goal for our stage and our audience to look like that." —KELLY ROGERS

Outdoor performances of The Tragedy of Julius Caesar are free and open to the public through July 5, 2026. ▶ nycclassical.org

DOSSIER

Forty-five individuals have served as president of the United States. At *ArtDesk*, we believe three have risen to legendary status: George Washington, Thomas Jefferson, and Abraham Lincoln. Thus, it's the perfect time to celebrate our first president and the artists who—250 years later—still bring him into our hearts, imaginations, and everyday lives. —CHRISTIAN KEESEE



COVER MODEL ▲
George Washington has been endlessly impersonated. Famously on the cover of *George* magazine by Cindy Crawford in 1995 and in the musical *Hamilton*, in which Washington is a main character and mentor to Alexander Hamilton.



STORIED WORKSPACE ▲
George Washington's desk is housed in New York City Hall. Since its completion in 1815–1816, the Governor's Room has served as both a museum and a reception space, celebrating the civic history of New York and the nation. Among its most prized artifacts is a desk traditionally attributed to George Washington, believed to have been used during his time at New York's Federal Hall, which was the first U.S. Capitol building and the site of his presidential inauguration. Inscribed on its surface are the words, "George Washington's Table, 1789."



BIG YEAR ▲
The 250th anniversary of the United States on July 4, 2026, is officially called the Semiquincentennial. It marks 250 years since the signing of the Declaration of Independence in 1776. The term is derived from Latin: semi (half), quin (five), and centennial (one hundred year anniversary), representing half of 500. In July 1776, as commander-in-chief of the Continental Army, George Washington was in New York City preparing to defend against British forces. While the document was being signed in Philadelphia, Washington was leading the Revolutionary War effort. News traveled fast—he read the declaration to his troops on July 9, 1776.



IN MEMORIAM ▲
While a participant in America's original sin—the institution of slavery—George Washington owned more than three hundred slaves by the time of his death in 1799, yet he grew to harbor doubts about the institution and became the only major Founding Father to provide for the emancipation of his slaves in his will. The Slave Memorial at Mount Vernon was designed by students attending the architectural school at Howard University. It was dedicated and opened to the public in 1983.



UNFINISHED BUSINESS ▼
Portraits of George Washington are ubiquitous. Crystal Bridges Museum of American Art in Bentonville, Arkansas, holds several portraits of Washington, *The Athenaeum Portrait*, by Gilbert Stuart, is the famously unfinished oil painting that depicts Washington at age sixty-four and has been used on the U.S. one-dollar bill since 1869.



ICONIC SCENE ▲
German artist Emanuel Leutze painted *Washington Crossing the Delaware* in 1851, and the artwork became a sensation on both sides of the Atlantic. In 1776, General George Washington intended for his plan—to cross the river and conduct a surprise attack at Trenton on Christmas night—to boost morale and the American cause. Leutze hoped to inspire Germans with the American example when he painted the lifesize work seventy-five years later.



OUNCE OF BOUNCE
A favorite beverage of George Washington, the Cherry Bounce, is a cordial made from sour cherries, brandy, sugar, cinnamon, cloves, and nutmeg. Washington loved this concoction so much, that he packed a canteen of it for an excursion across the Allegheny Mountains in September 1784.



MONUMENTAL JOY ◀
The Washington Monument was designed by American architect Robert Mills in the 1830s, featuring a 555-foot Egyptian obelisk surrounded by a circular colonnade. Due to lack of funds and the Civil War, the design was simplified to just the obelisk, which was completed in 1884.

Questions? Comments?
DM me @christian.keese

TALK OF THE TOWN

ArtDesk Conversations, an interactive series where great thinkers and doers have come together for engaged dialogue since 2015, has a full slate of upcoming speakers.



Melissa Scaramucci, Carlos Barboza, Tony Thunder, and Denise Duong in conversation at the annual meeting of the American Civil Liberties Union in Oklahoma City.



MARILYN ARTUS
*Not Surprisingly, Her Ideas Would
 Have Made a Difference (2026)*

THE ART OF HANDCRAFTING CRAFT FORWARD

OUR COUNTRY HOLDS

a long history of loving, sharing, and relying on crafts—even pre-dating the Declaration of Independence.

Maybe it was a homemade thank-you card, a hand-carved Christmas ornament, or a knitted baby beanie, but whether you have thought about it or not, every one has crafted.

To mark the 250th birthday of the United States, the nonprofit arts organization Craft in America has unveiled *Handwork: Celebrating American Craft 2026*, a year-long, nationwide presentation of exhibitions and events at more than 250 American organizations, each showcasing the richness of craft across the nation.

Many know Craft in America through its acclaimed PBS docuseries of the same name, which debuted in 2007. But since its founding in 2004, this Los Angeles-based nonprofit has done much more to introduce

Americans to the craft world. “We’ve long fostered physical connection at our Craft in America Center in Los Angeles through exhibitions, education, and public programs,” says Craft in America’s co-executive director Robyn Hollingshead. “We felt the country’s 250th anniversary was the perfect moment to expand that reach and amplify craft across communities nationwide.”

Taking more than three years of planning to achieve its final form, *Handwork 2026* has slowly



Astrid Hilger Bennett

grown to heights even Craft in America couldn’t imagine. “From the beginning, the initiative was both ambitious and deeply collaborative,” says Ann Ruhr Pifer, also co-executive director of Craft in America, “but we didn’t realize just how expansive it would become. Early on, we hoped to engage thirty organizations across the country to host exhibitions and events. But there was such immediate resonance that today we’re working with more than three hundred cultural participants across all fifty states and Puerto Rico.”

One of those member galleries is nonprofit art space 108 Contemporary in Tulsa, Oklahoma. “We were among the first organizations to become partner, since our mission is dedicated to contemporary craft,” says Jen Boyd Martin, executive director of 108 Contemporary. “Our programming aligns with what Craft in America had

hoped partners would facilitate, so I provided a lot of input in the early stages to the *Handwork* committee.”

The nonprofit’s presentation, *FIBERWORKS 2026*, will focus on the dazzling styles and variations of fiber art, chosen from the talented local members of the Fiber Artists of Oklahoma guild. Juried by longtime fiber artist and weaver Astrid Hilger Bennett, the show will feature fiber-related artwork ranging from traditional to innovative. “America is in the process of rediscovering its connection to craft,” says Bennett. “Part of our role as artists is to share with the world the process of fiber art and also its capacity for storytelling and memory.” —RYAN STEADMAN

Handwork 2026 will result in an exhibition opening in November at the Renwick Gallery of the Smithsonian American Art Museum.
 ► americanart.si.edu

The **Green Box Arts Festival** in Green Mountain Falls, Colorado will run from July 4–July 19, 2026 will feature ArtDesk Conversations throughout the festival. Tickets and information can be found at ► greenboxarts.org

July 5, 12 p.m. at Church of the Wildwood | artists **Billy Joe Miller** and **Shannon Mello**, moderated by **Dr. José Antonio Arellano**, associate professor of English at the Air Force Academy.

July 10, 12 p.m. at Church of the Wildwood | author and naturalist **Ethan Tapper**, moderated by executive director of Kirkpatrick Foundation, **Kelley Barnes**

July 12, 12 p.m. at Bear Crossing | **Robert Meya**, artistic director of the Santa Fe Opera, moderated by ArtDesk publisher **Christian Keesee**

July 14, 12 p.m. at Church of the Wildwood | **Ryan Jolicoeur-Nye**, artistic director of the Oklahoma City Ballet, moderated by choreographer **Larry Keigwin**

The **Oklahoma Contemporary Art Reference Library** in Oklahoma City, Oklahoma will present ArtDesk Conversations in libraries across Oklahoma City. Tickets and information can be found at ► oklahomaccontemporary.org

July 19, 2 p.m. at Belle Isle Library | The Uniqueness of Light, featuring artists **Chad Mount**, **Andy Mattern**, librarian **Judith Matthews**, and additional guests.

October 18, 2 p.m. at the Ronald J. Norick Downtown Library | Dance in New Places with RACE dancers and choreographer **Hui Cha Poos**, moderated by **Larry Keigwin**

The BOOK REPORT

BY ALANA RUIZ DE LA PEÑA | PHOTOGRAPHY BY BAILEY WALKER

Feel the Floor: Restoring the Life and Legacy of Jazz Choreographer Buddy Bradley

Maureen Footer, \$36
Buddy Bradley didn’t just influence the way we move to music; he created the movement language still being spoken today. The visionary tap and jazz choreographer is resurrected in this book, which explores how his electric moves revolutionized dance in the 1920s and 1930s, as well as the fight to recognize his contributions to transatlantic culture.

The Frick Collection: The Historic Interiors of One East Seventieth Street

Xavier F. Salomon, \$65
The museum re-opened in 2025 after an extensive renovation, and this book chronicles the history of the 1914 residence of industrialist Henry Clay Frick. Newly commissioned photography offers a room-by-room tour that showcases each space’s evolution from a private residence to world-renowned museum.

The World According to Henri Matisse

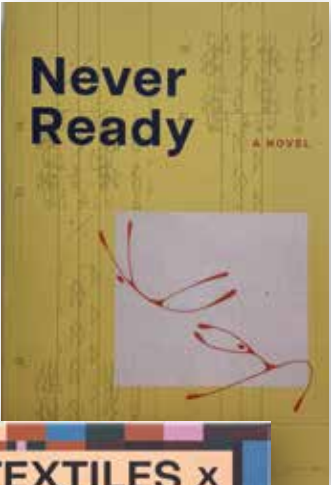
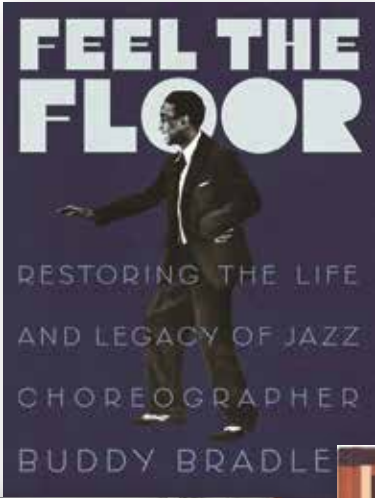
Louise Rogers Lalaurie, \$20
A little jewel box of a book, this anthology of quotations unites Matisse’s thoughts and artworks to construct a unique view of the world, as seen through the eyes of one of the most important artists of the twentieth century.

Passport Photo Service: An Unexpected Archive of Celebrity Portraits

Philip Sharkey, \$25
A never-before-published archive of three hundred celebrity portraits from London’s storied Passport Photo Service, where Muhammad Ali, Angelina Jolie, Errol Flynn, and many more legends of pop culture sat for their travel-document photographs. When the doors first opened in 1953, Dave Sharkey, a boxer turned photographer, offered a quicker turnaround than anyone else’s.

The Artist’s Roadmap: Practical Strategies for a Career in Art

Delphian, \$17
You won’t find any pictures in this pocket-size primer, but you will find practical guidance on how to navigate breaking into the art world. A follow-up to *Navigating the Art World: Professional Practice for the Early Career Artist*, this book tackles essential topics ranging from how necessary art school may be, how to take care of your mental health, going full-time as an artist, finding inspiration, and more.



Never Ready

Lucie André, \$18
Set in New York City in the 1990s, this coming-of-age novel follows a teenage protagonist, Henri, as she navigates family issues and works at a dance company during the AIDS crisis. André draws from her experience working for Paul Taylor Dance Company, which lost two of its nine male dancers to AIDS during her time at the company.

Textiles x Art: How Textiles Are Shaping Contemporary Art

Beck Jobson and Ramona Barry, \$50
Textile art has surged into the spotlight, shedding its long-standing association with domesticity and craft to take center stage in galleries, biennals, and critical discourse. This book explores the vibrant resurgence and the way artists across the globe are embracing traditional techniques like weaving, embroidery, quilting, and dyeing, while pushing them into bold new territories.

Landmarks: 2008–2025, the Public Art Program of the University of Texas at Austin

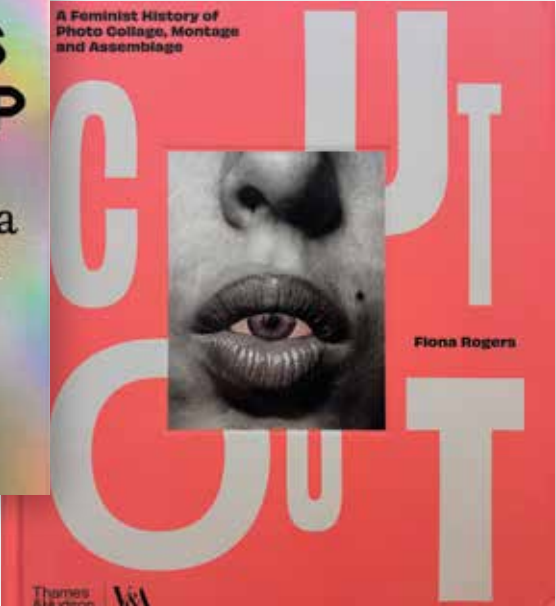
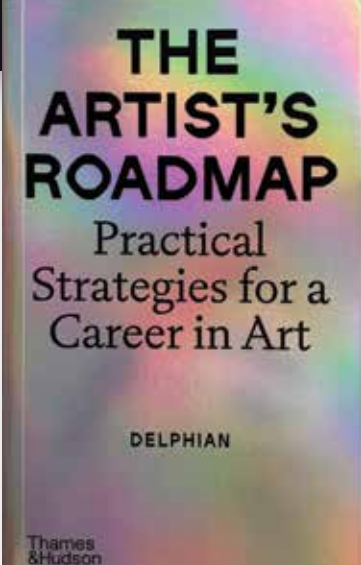
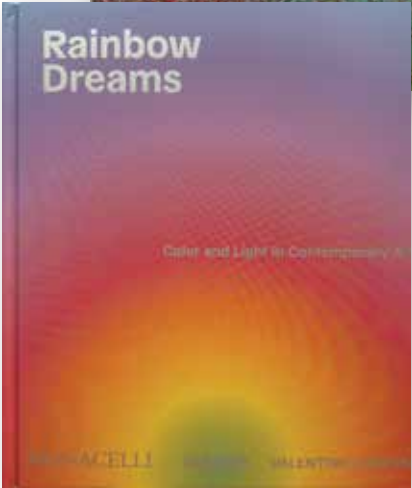
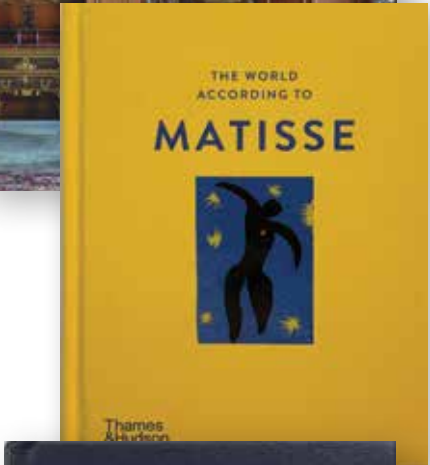
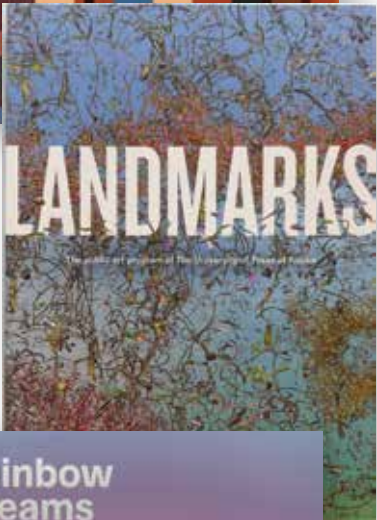
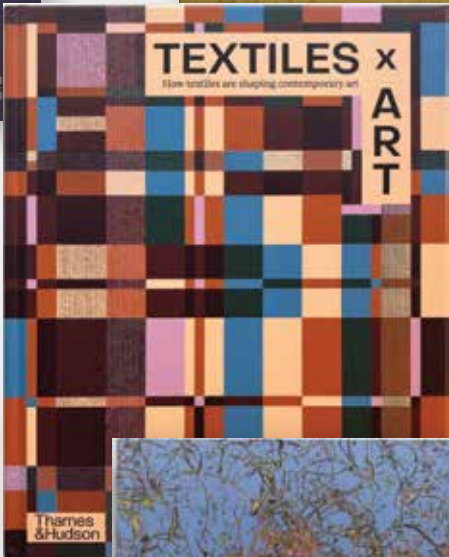
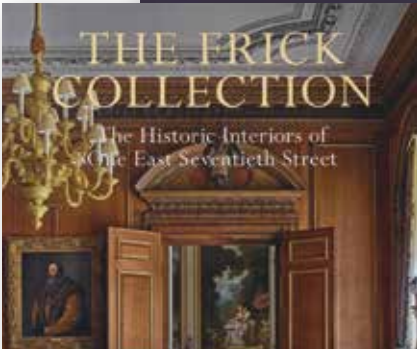
Edited by Andrée Bober, \$25
Public art has the capacity to resonate deeply, stimulate curiosity, and inspire the imagination in unexpected ways. The campus collection at the University of Texas at Austin is no exception. This updated handbook adds six recent acquisitions: works by Monika Bravo, Beth Campbell, Simone Leigh, Sarah Oppenheimer, Eamon Ore-Giron, and Jennifer Steinkamp. Each entry features color photography and an overview, and the guide includes a detailed fold-out map.

Rainbow Dreams: Color and Light in Contemporary Art

Edited by Olga Rei and Valentine Uhovski, \$40
Not to judge a book by its cover, but *Rainbow Dreams* is a technicolor dream for the coffee table. From Takashi Murakami’s multicolored floral motifs and Yayoi Kusama’s vibrant polka dots to Ugo Rondinone’s neon sculptures and Paola Pivi’s playful feathered bear sculptures, the two hundred featured artworks in this book offer a dizzying tour of the color spectrum.

Cut Out: A Feminist History of Photo Collage, Montage and Assemblage

Fiona Rogers, \$17
When artist Miriam Schapiro coined the term “femmage” in the 1970s, she wanted to define her work in which she combined needlework, quilting, paper, and painting into collage. By mixing what was considered “women’s work,” she brought these craft techniques to the forefront of fine art. *Cut Out* expands upon the intersection of feminism and collage, drawing on the vast archive of the Victoria and Albert Museum in London.



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HAPPENINGS

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



OPENING OF THE DAVID GEFFEN GALLERIES

Los Angeles County Museum of Art / Los Angeles, California

Over two decades, LACMA has undergone an ambitious revamp. Additions like Michael Heizer’s *Levitated Mass* boulder and Chris Burden’s *Urban Light* street lamps have made the largest museum in the western U.S. a landmark. This new expansion caps off that growth with a massive, free-form concrete building by architect Peter Zumthor. In its 10,000 square feet, more than 2,500 works from the permanent collection are planned to be on view. And in a radical break from museum tradition, the inaugural installation organizes them not by time or culture, but by oceanic regions. *Ongoing.* ▶ [lacma.org](#)

THE LIGHT THAT SHINES THROUGH THE UNIVERSE ▶

High Line / New York, New York

One of the Bamiyan Buddhas destroyed by the Taliban in 2001 is resurrected this spring in the form of a towering sandstone sculpture by Tuan Andrew Nguyen. In his practice, the Vietnamese artist engages with the aftermath of war and how to recover from trauma. This is not a replica of the lost sculpture, carved into a mountain in the sixth-century when it was a Buddhist religious site on the Silk Road, but a reimagining. Its outstretched hands are forged from melted artillery shells collected in Afghanistan. Reincarnated from a violent act of iconoclasm, it is a powerful statement of resilience. *Through fall 2027.* ▶ [thehighline.org](#)

HOMECOMING

MASS MoCA / North Adams, Massachusetts

What if we treated the flourishing of a tree like a sporting event? Artist Amanda Lovelee is expanding on her previous pep rallies for the planet and pennant flags made to cheer on common weeds with this outdoor exhibition. Two “trees-in-residence” are the stars of the celebratory programming staged at the museum’s bleachers. This project engages with deeper ideas of how plants are migrating due to climate change, and how we can welcome them to ensure that our local biodiversity continues to thrive. *Ongoing.* ▶ [massmoca.org](#)

BETHANY COLLINS: *The Deluge* ▶

MCA Denver / Denver, Colorado

In her conceptual art which encourages deep thinking about memory and history, Bethany Collins has transfigured the granite dust from a removed Confederate monument into rosettes based on a Black church in her Alabama hometown and slowed down an 1858 abolitionist version of the national anthem until it sounds like crashing waves. This solo show presents a constellation of her powerful work, with the lodestar being her transcription of Herman Melville’s *Moby-Dick*. Rewriting it by hand in iron gall ink, a material known for its exceptional permanence and corrosive properties, she creates a totemic version of this expansive work of American literature, haunted by its inevitable decay. *Through July 5, 2026.* ▶ [mcadenver.org](#)

WHERE I LEARNED TO LOOK: *Art from the Yard*

Colorado Springs Fine Arts Center at Colorado College / Colorado Springs, Colorado

The yard is a place that is both private and public at once, and the platform it offers for personal expression has allowed artists to display work far from the gallery walls. This touring exhibition elevates the undersung role of the yard in American contemporary art. Pieces include loans from the Painted Screen Society, which preserves the decorated window screens of Baltimore; documentation of artist David Driskell’s bottle trees, a long tradition in African American yards; and curator Josh T Franco’s re-creation of a Texas family’s shrine to the Virgin of Guadalupe. *Through July 25, 2026.* ▶ [fac.coloradocollege.edu](#)

AND I SAW NEW HEAVENS AND A NEW EARTH: *The Partnership, Art, and Activism of Claude Cahun and Marcel Moore*

Contemporary Art Museum St. Louis / St. Louis, Missouri

Most of the work of Claude Cahun and Marcel Moore was thought destroyed until it was found in wooden chests hidden away. The gender-non-conforming photographers, whose relationship was entwined with their work, had defied the Nazis on occupied Jersey, sneaking notes into the pockets of soldiers to sow uncertainty about the morality of the war. Their home was raided, and they were sentenced to death, saved only by the war’s end. Now their timely resistance against authoritarianism is finally in the limelight with this rare exhibition of their art, ranging from domestic portraits to striking Surrealist photomontages. *Through August 9, 2026.* ▶ [camstl.org](#)



JACOB’S PILLOW DANCE FESTIVAL

Jacob’s Pillow / Becket, Massachusetts

The longest-running and largest international dance festival in the U.S. returns with a packed summer of performances, workshops, and special events. More than ten weeks in the atmospheric Berkshire Hills, companies from around the world will take to the indoor and outdoor stages, from the San Francisco Ballet, making its first visit since 1956, to the Akram Khan Company, presenting its final touring production, inspired by Indian classical dance. Programming will mark the hundredth year of the Martha Graham Dance Company, the oldest American dance company, including landmark works like Graham’s collaborations with sculptor Isamu Noguchi and a new piece based on an incomplete project she started with Leonard Bernstein. *Through August 30, 2026.* ▶ [jacobspillow.org](#)

ERNESTO NETO: *SunForceOceanLife* ▶

Museum of Fine Arts, Houston / Houston, Texas

A spiraling crochet installation filled with plastic balls invites adventurous visitors to ascend twelve feet through its winding path. This enormous soft sculpture by Brazilian artist Ernesto Neto had its debut in 2021. It returns to the MFA Houston, where it was specifically designed to suspend from the Cullinan Hall, designed by legendary modernist Ludwig Mies van der Rohe. The vivid colors of the handwoven cords in reds, oranges, yellows, and greens were informed by the natural cycles of the sun and ocean. *Through September 7, 2026.* ▶ [mfah.org](#)

THE SENSE OF BEAUTY: *Six Centuries of Painting from Museo de Arte de Ponce*

Oklahoma City Museum of Art / Oklahoma City, Oklahoma

After sustaining structural damage in a January 2020 earthquake, Puerto Rico’s Museo de Arte de Ponce has sent its greatest treasures on tour while it undergoes restoration. A centerpiece is Frederic, Lord Leighton’s *Flaming June* (1895), depicting a sleeping woman draped in diaphanous orange, a luminous star of the museum’s renowned Pre-Raphaelite painting collection. Joining it are works from across six centuries by European, Puerto Rican, and North American artists, including Gustave Courbet, Francisco de Goya, Peter Paul Rubens, and John Singer Sargent. *Through September 20, 2026.* ▶ [okcmoa.com](#)





DANCING THE REVOLUTION: From Dancehall to Reggaetón ▶

Museum of Contemporary Art Chicago / Chicago, Illinois

On the heels of Bad Bunny’s performance of the most-watched Super Bowl halftime show of all time, the MCA Chicago is honoring the cultural impact of reggaetón and dancehall. The exhibition examines through sculpture, painting, installations, photographs, and video how the two musical genres rooted in Caribbean traditions have had a global influence while maintaining a spirit of political protest. Bad Bunny himself even appears on the plastic chairs popular in Puerto Rico through their revamp by artist Edra Soto, alongside works by more than forty artists. *Through September 20, 2026.*

▶ mcachicago.org

HUJAR:Contact ▶

Morgan Library & Museum / New York, New York

The Morgan’s archive of thousands of contact sheets from photographer Peter Hujar chronicles his career between the mid-1950s and his death in 1987 from AIDS-related complications. Black-and-white portraits of fellow artists, writers, and others in the New York cultural scene frequently frame them in repose, offering the viewer a close connection to figures like Candy Darling, Fran Lebowitz,

Susan Sontag, and Joe Brainard. Seeing the series of images from these sessions, marked with his editing annotations, reveals his process of working with his subjects to capture a moment in time. *Through October 25, 2026.*

▶ themorgan.org

ADRIÁN VILLAR ROJAS: First Gods, Lost Animals

Aspen Art Museum / Aspen, Colorado



Adrián Villar Rojas is turning two museum floors into a cave, layering traces of rituals and geological activity. The Argentine artist works between the organic and inorganic, with earth and auto parts mingling with tree branches and industrial scraps. Here among the accumulation is a bronze triceratops skull, with one horn morphing into a rendering of a prehistoric female figurine found in a French cave. This merging of the human past and the animal past asks us to consider how we view our history, and if other species should be recognized in our cultural foundations. *Through April 11, 2027.*

▶ aspenartmuseum.org

SKY HOPINKA: Red Metal Dust ◀

Barnes Foundation / Philadelphia, Pennsylvania

Filmmaker and artist Sky Hopinka is having a prolific year. Having released his vérité-style documentary *Powwow People* in 2025 on the community of this dance gathering, he brings that expressive and often dreamlike perspective on contemporary Indigenous life to multimedia shows at the National Gallery in Washington, D.C. (through December 6, 2026), and the Cleveland Art Museum (opening on August 11). In Philadelphia, his installation of site-specific work is timed with the 250th anniversary of the Declaration of Independence, with

the installation of photographic landscapes meditating on Indigenous homelands placed in the context of this history. *Through January 18, 2027.* ▶ barnesfoundation.org

KEITH HARING IN 3D

Crystal Bridges Museum of American Art / Bentonville, Arkansas

Although best remembered for his flat, playful drawings of motifs like barking dogs and radiant babies, Keith Haring regularly worked with sculptural objects. Skateboards, clothing, masks, even a Buick car were augmented with his illustrations in black lines. This is billed as the first exhibition to concentrate on Haring’s three-dimensional work, showing there’s still much to uncover in the artist’s brief yet monumental career. Its opening coincides with a major expansion at Crystal Bridges designed by Safdie Architects, adding 114,000 square feet to the museum that will include new galleries, outdoor space, studios, and more. *Through January 25, 2027.* ▶ crystalbridges.org

A NATION OF ARTISTS

Philadelphia Museum of Art & Pennsylvania Academy of the Fine Arts / Philadelphia, Pennsylvania

Of all the exhibitions commemorating the country’s semiquincentennial, this might be the biggest, featuring more than 1,000 works across two institutions. At the Philadelphia Museum of Art, its recently renovated American galleries host a chronology of the country’s diverse art, from face jugs by enslaved potters to the modernism of Mark Rothko. At PAFA, the exhibition marks the reopening of its Historic Landmark Building, one of the oldest museums in the U.S. It features luminaries of American art from the nineteenth to twenty-first centuries, including Thomas Eakins, Winslow Homer, Georgia O’Keeffe, and Charles Willson Peale. *Through July 5, 2027 & September 5, 2027.*



Subscribe to *ArtDesk* for free.

Quick Trip

In only three hundred miles, travelers can find hidden gems, standout art, and pop-culture landmarks in **Tulsa**, Oklahoma, to **Bentonville**, Arkansas, and **Kansas City**, Missouri. Whether a long weekend or a day-trip, there's something for everyone.



Tulsa, OK

- 1. Philbrook Museum of Art
- 2. Gathering Place
- 3. Greenwood Rising
- 4. Tulsa Arts District
- 5. Living Arts
- 6. Tulsa Artist Fellowship Flagship
- 7. Tulsa Artists' Coalition
- 8. 108 Contemporary
- 9. Bob Dylan Center
- 10. Woody Guthrie Center
- 11. The Church Studio

Locus Grove, OK

- 12. Rural Oklahoma Museum of Poetry

Bentonville, AR

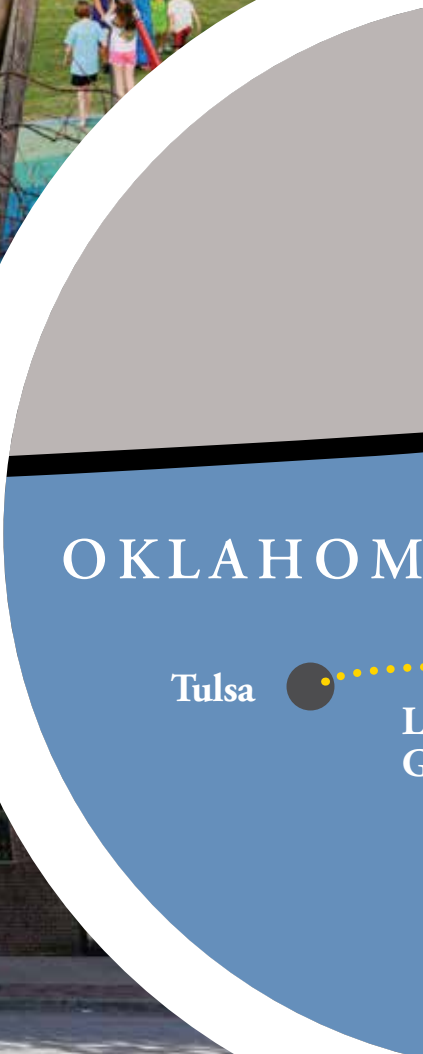
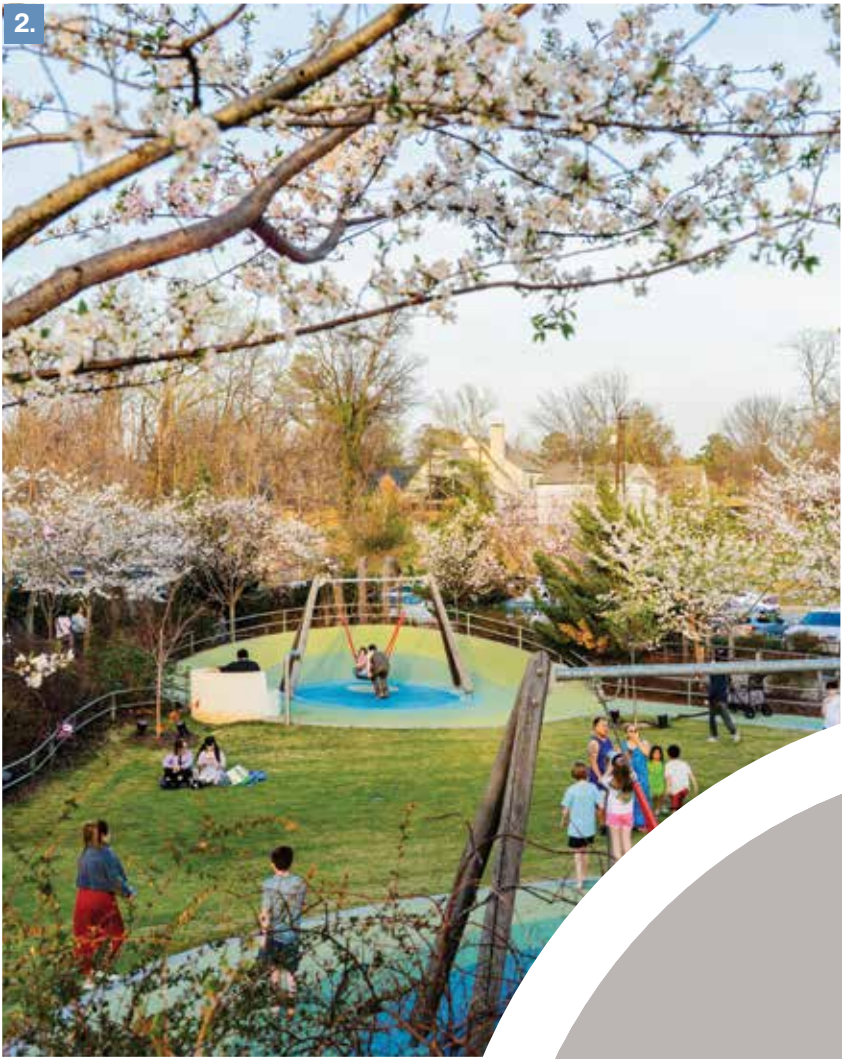
- 13. Museum of Native American History
- 14. Art on the Square
- 15. Ledger
- 16. The Art Studio at Amazeum
- 17. Crystal Bridges Museum of American Art
- 18. The Peel Museum & Botanical Garden

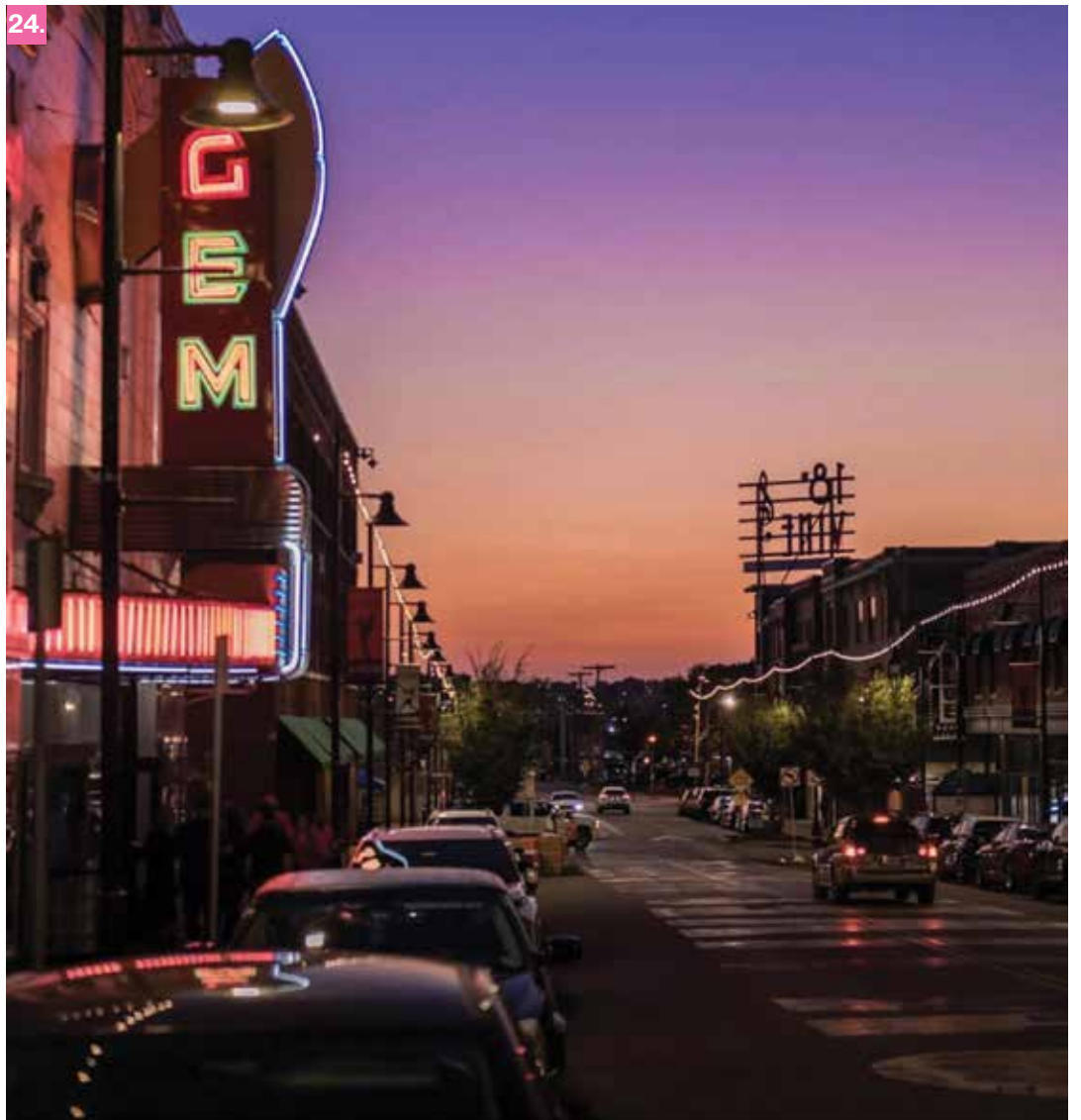
Joplin, MO

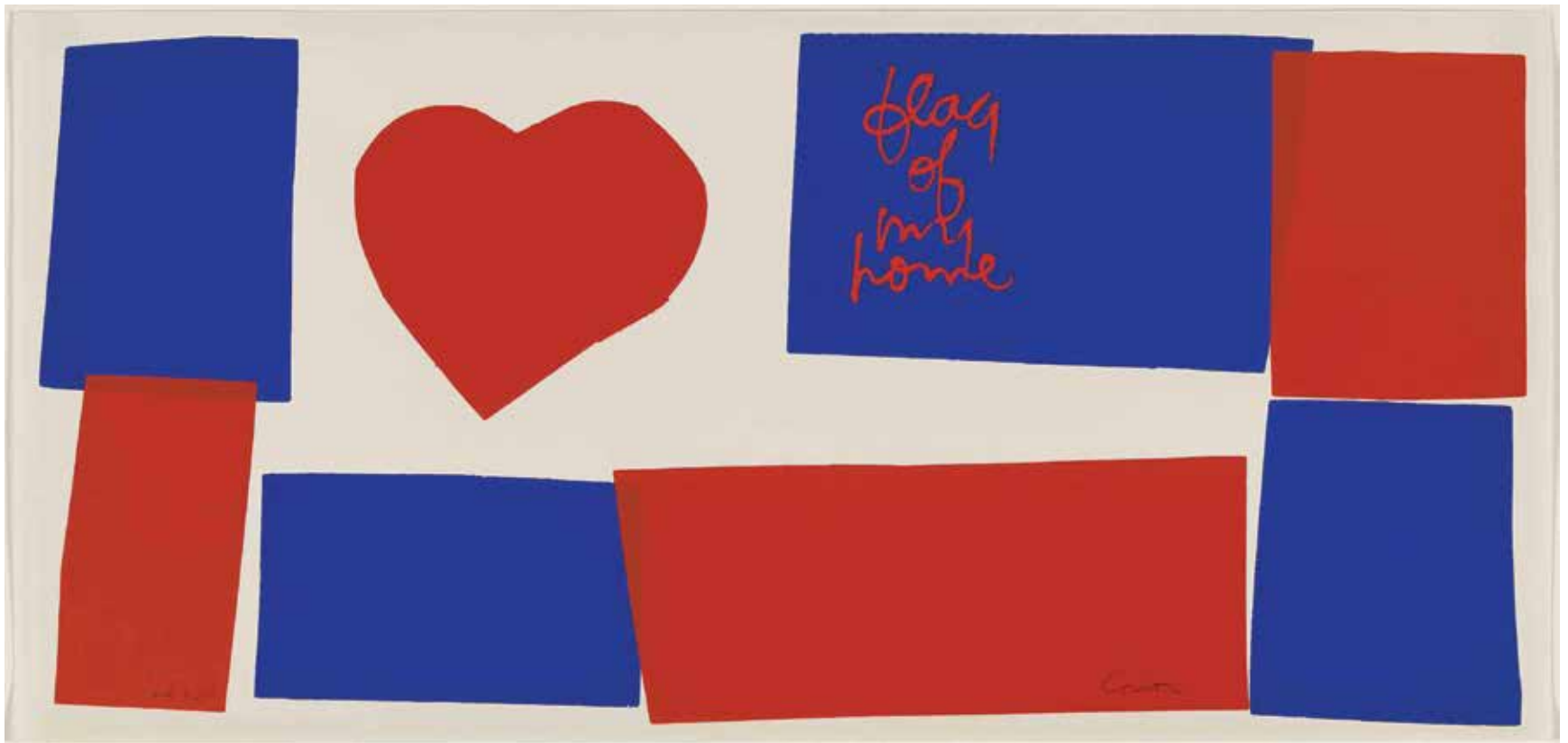
- 19. Grand Falls
- 20. World's Largest Small Appliance Museum
- 21. Precious Moments Chapel

Kansas City, MO

- 22. Belger Arts Center
- 23. Leedy-Voulkos Art Center
- 24. American Jazz Museum
- 25. National Museum of Toys and Miniatures
- 26. Nerman Museum of Contemporary Art







JASPER JOHNS
Flags II [trial proof] (1967–1970)

The American Flag

R E I M A G I N E D

BY ALLISON C. MEIER

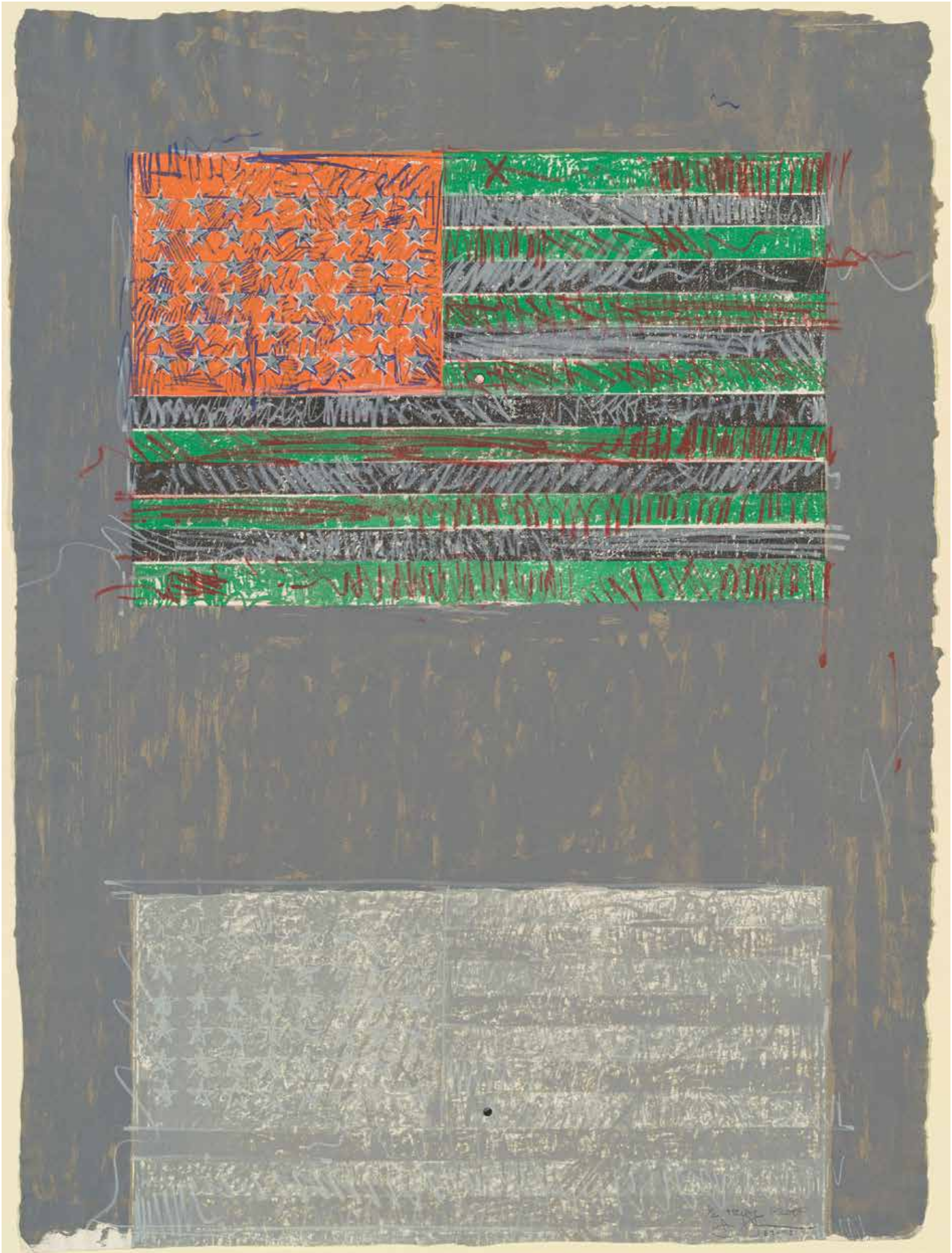
JASPER JOHNS HAS painted the stars and stripes of the American flag since the 1950s, abstracting them from one of the world's most familiar symbols through their repetition. He stated that, in its ubiquity, the national emblem was something “seen and not looked at, not examined.” During the Vietnam War, he created *Flags* with Universal Limited Art Editions. The print depicts two

American flags: one sickly green, black, and orange, with a small white dot in the center, above a grayscale version with a small black dot. Staring at the white dot and then looking at the black dot below reveals a red, white, and blue after-image, turning this embodiment of patriotism into a fleeting ghost.

“Across generations of American art, artists have approached the flag as a powerful visual motif, shaped by their own lived experiences as well as the broader social and cultural contexts in which they were

working,” says E. Carmen Ramos, chief curatorial and conservation officer at the National Gallery of Art in Washington, D.C. “In doing so, their work traces how this iconic image has served as a through line during periods of national transformation, cultural change, and technological progress.”

Through December 6, 2026, the National Gallery is presenting *American Icon: The US Flag in Art*, coinciding with the 250th anniversary of the signing of the Declaration of Independence and



JASPER JOHNS
Flags II [trial proof] (1967–1970)

featuring around thirty pieces from the late 1800s to the present day. A trial proof of Johns’s haunting flag print is displayed among works by Gordon Parks, Childe Hassam, Dorothea Lange, and Faith Ringgold, expressing both pride and protest across shifting political tides. In 2021, the museum acquired Ringgold’s visceral *The American People Series #18: The Flag Is Bleeding* (1967), one of her many works that engaged with the flag’s potency. Created amid racial violence during the civil rights movement, the painting

questions whether the American flag can ever truly be a banner of peace. More recently, the Oklahoma-born artist Ed Ruscha painted *Our Flag* (2017), depicting the American flag in tatters against a murky sky. Others have created alternative versions that, like Johns’s optical illusion, challenge the solidity of this icon. In 2021, Austin-based artists Adrian Aguilera and Betelhem Makonnen installed the washed-out *untitled (a flag for John Lewis or a green screen placeholder for an America that is yet to*

be) at Tulsa’s Philbrook Museum of Art in honor of the late congressman’s fight for justice. David Hammons’ *Untitled* (1990) flies outside the new Studio Museum in Harlem, merging its form with the colors of the Pan-African flag to claim a place for marginalized people in the freedom it symbolizes. Now, as the United States becomes increasingly fragmented, artists continue to grapple with what values “Old Glory” represents—and whether the flag can ever stand for a country indivisible rather than divided. ✕

Oklahoma's Data Center Reckoning

GOOGLE AND
OTHER COMPANIES
WANT TO WIRE
THE HEARTLAND.
THE PEOPLE WHO
LIVE THERE HAVE
QUESTIONS.

THE ROAD TO GOOGLE in Oklahoma slips off U.S. Highway 412 without much notice, a two-lane turn into the green sprawl of Mayes County, about forty-five miles northeast of Tulsa. The drive there from central Oklahoma unfurls through fields and low hills, past fading barns and signs that read variations of Jesus Saves. This is the country of Will Rogers and part of the Cherokee Nation—land that carries its history quietly. For miles, there is little to suggest anything unusual. Then, near the entrance to the MidAmerica

Industrial Park, smokestacks rise above the trees at the Grand River Energy Center, overlooking the Neosho River, which moves wide and fast. Farther in, past crumbling World War II-era ammunition plants and rusting barbed wire, the landscape changes. A vast, windowless building stretches across the horizon, wrapped in fresh security fencing, its pipes and ducts coiled around it.

This is Google's second-largest data center in the world. And here, in a quiet corner of Oklahoma, a fight over energy, water, land, and power is taking shape—one that foreshadows a broader reckoning across the state and the nation.

In MidAmerica's Welcome Center, Sherry Alexander, director of business development and communications, acknowledges that the Google

By
BEN FENWICK

Photographs by
ZACH LUCERO

facility across the street can look forbidding.

“It’s massive, and it looks like a prison,” she says, then points to the vast building. “This is the best way we know how to explain this—that it is the cloud. Everything that you’re doing on your little phone and all your pictures and all your stuff that you send to the cloud, that’s where it’s going.”

Hard Drives All the Way Down

The saying goes that the cloud is another word for somebody else’s hard drive. Hyperscale facilities store and process information from across the web in enormous warehouses of servers, stacked row upon row. Google’s Pryor hyperscale facility spans more than 1.4 million square feet, roughly the size of 8.5 Sam’s Clubs, and extends underground.

All those servers require power—hundreds of megawatts. And they generate immense heat. Google cools its Pryor facility with water drawn from the Neosho River. According to an investigation by *The Frontier*, water utility records show the center uses about 1.1 billion gallons a year—roughly 3 million gallons a day. About 253 million gallons are returned to the river after treatment. Approximately three-fourths of the water is lost to evaporation.

On an average day, that’s manageable. The Neosho typically flows past MidAmerica at several billion gallons per day but can drop to roughly 65–200 million gallons per day during low-flow conditions, according to the U.S. Geological Survey. Under those conditions, Google would consume around 4.6 percent of the water flowing past—and approximately three-quarters of it would steam into the sky.

MidAmerica’s infrastructure, built for wartime

munitions production, can handle this kind of tenant. David Stewart, chief administrative officer of MidAmerica Industrial Park, says the park is well positioned.

“We’re fortunate to have plenty of water, plenty of power here with [the Grand River Dam Authority] in a very robust and durable infrastructure system within the park,” he says.

Small towns facing their first data center proposal may not have that, he says.

“These projects are years in the making, and to approach a rural community with all of these demands at once, it just seems overwhelming at times, I think, for councils and city administrators to handle because it just touches a lot of different aspects of the community,” he says.

But a change to state law has sent data center developers looking far beyond purpose-built industrial parks—and into those small towns that may not be ready for them.



Caption

“MONEY IS THE ROOT OF ALL EVIL. THERE’S OTHER WAYS TO GROW SAND SPRINGS.”

God and Money

Shouts, jeers, and catcalls met Kate Franko, Google’s public affairs senior manager, at the Charles Page High School cafeteria in Sand Springs, Oklahoma, on January 20, 2026, during a special city council meeting on Google’s proposed data center. Part of a two-year \$9 billion investment in Oklahoma announced by Google in August 2025, Project Spring—developed by the Dallas-based digital infrastructure development firm White Rose Partners—would occupy 827 acres of farmland along Highway 97.

Franko faced the crowd and made her pitch: “I truly believe—and part of the reason I do this job—is that I really think that data centers are a golden ticket for communities across America.”

She said Sand Springs, Osage County, Sand Springs Public Schools, and Tulsa Tech would receive millions of dollars per year. Superintendent Sherry Durkee said the district’s building fund would get at least \$1.1 million annually.

Not everyone was buying it. Candace Slaten, whose property sits about two hundred feet from the proposed site, addressed the council in sharp religious tones.

“I ask you to remember that one day we will all stand in front of the judgment seat. Will you be known for protecting the least of these and hear the words, ‘Well done, my good and faithful servant,’ or will you choose a different path out of a love for money and hear, ‘I know you not, depart from me?’”

Cheers greeted her statement. Charley Pearson, fire chief for the Rock Volunteer Fire Department, which turned down a \$250,000 donation from Google, was blunt and also biblical.

“Money is the root of all evil. There’s other ways to grow Sand Springs.”

As the meeting wore on for more than two hours, Franko fielded questions on noise, chemicals, and water. No chemicals would leach out of the facility. No poisonous vapors would spew from the center. Noise would be, at worst, the level of a normal office building.

“We have operated in Pryor with great success for a very long time,” she said. “I urge you to drive around the public roads there and listen to the campus there or see it.”

Members of the crowd frequently interrupted Franko, prompting Mayor James Spoon to chastise them.

“This is not being very productive when you keep yelling stuff out,” Spoon told them. “She’s trying to answer the question, and you’re just yelling, and people can’t hear. Please listen. If you’re going to ask a question, please listen.”

The meeting was bruising for Google and the council. Following the drubbing, *Frontier* investigative reporter Clifton Adcock approached Franko for comment.

“I don’t do interviews,” she said.

Fallout

On February 3, the Sand Springs City Council voted 6–1 to rezone the property, over the objections of outspoken residents who packed the meeting. The lone dissenter was Councilman Beau Wilson.

Kyle Schmidt, with the Protect Sand Springs Alliance, says the problem isn’t data centers per se—it’s how this one was handled.

“The city broke several state laws when they annexed this property six miles outside the city limits to try and build an industrial park, essentially right in the middle of homes and ranches,” he says. “And they kept the secret while they were doing it so that nobody could catch ’em doing it.”

Schmidt and the alliance have launched a recall effort against the entire city council. Slaten and others have filed a lawsuit in district court challenging the annexation. Both efforts are ongoing. Google has not yet purchased the land.

City Manager Mike Carter dismisses the lawsuit as meritless.

“We believe [the data center] is fully going forward,” he says. As for the recall: “[In] my personal opinion, recalls should be saved for times when you have corruption or something like that. That’s not the allegation here.”

Sand Springs is not alone. As many as eighteen data centers have been proposed across the state, but resistance is mounting. Project Atlas, a Beale Infrastructure proposal in Coweta, was withdrawn after the planning commission voted to deny rezoning. A proposed facility in Lawton had its lease canceled in December 2025. A Gamma Resources project near Yukon has been repeatedly delayed due to community outcry. In March, the Tulsa City Council unanimously passed a nine-month moratorium on new data center developments, though the proposed \$800 million Project Anthem in East Tulsa will move forward, although with Phase 2 paused.

Unintended Consequences

The influx of data centers into small towns traces directly to a change in state law. According to Alexander, Google arrived in Pryor in 2007 and availed itself of a voter-approved manufacturing incentive—a five-year ad valorem tax abatement, renewed each time a company upgraded its equipment. Google, which swaps out servers every three years, Alexander says, was able to renew the abatement continuously while the state footed the bill.

“It about broke the state,” Alexander says. So in 2021, the legislature passed Senate Bill 609, removing data centers from the manufacturing incentive. Google’s existing facilities were grandfathered, Alexander notes, but new projects would have to find another way.

And they have. Data center developers now seek out rural land bordering cities, promising millions to small school systems and local governments. The communities, Alexander says, are struggling to cope.

“The communities are having trouble keeping up with the water that’s needed and the power that’s needed,” she says. “The infrastructure seems to be what the problem is.”

In Sand Springs, as in towns across Oklahoma, the question isn’t whether the cloud is coming. It’s who gets to decide where it lands—and what it costs the people already there. **X**

Preview



Clever Exchange

A collection of artworks that look nothing alike can have everything in common. At least, that's a central theme of an exhibition coming to Oklahoma Contemporary Arts Center in September. *Clever, Quick, Magnetic: The Art of Witty Banter* raises the question: Can a work of art possess something akin to a personality?

Curated by artist David Salle, whose work is featured alongside that of more than a dozen other artists, the exhibition explores how paintings can feel connected despite appearing visually distinct.

It invites viewers to consider whether art can seem alive and the relationships between intention and style, and offers a new way to look at these works through consideration of how they may share underlying characteristics beneath the surface. —PARIS BURRIS

Clever, Quick, Magnetic: The Art of Witty Banter will be on view September 3, 2026, through January 11, 2027, at Oklahoma Contemporary Arts Center in Oklahoma City.

ROBERT WRIGHT

FEATURED ARTISTS Marina Adams | Ross Bleckner | Joe Bradley | Cecily Brown | John Currin | Verne Dawson | Carroll Dunham | Chantel Joffe | Tamo Jugeli | Alex Katz | Rosa Loy | Bennett Miller | Albert Oehlen | Walter Price | Neo Rauch | Sterling Ruby | David Salle | Julian Schnabel | Dana Schutz | Arlene Shechet | Amy Sillman | Josh Smith | Gary Stephan | Spencer Sweeney | Henry Taylor | Charline von Heyl | James Welling | Stanley Whitney | Nicole Wittenberg | Rose Wylie

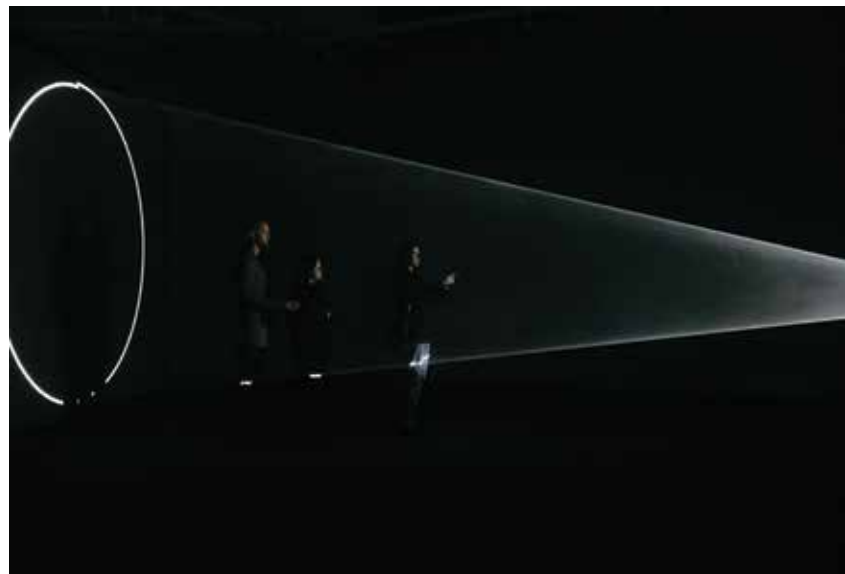
RSVP

SOCIALIZING IS AN ART FORM, TOO

The Right Light

Anthony McCall: Solid Light opening reception was held on March 12, 2026, at Oklahoma Contemporary Arts Center. The immersive installation, presented in collaboration with Tate Modern in London, invites visitors to literally step into the light to activate the works in real time. Guests enjoyed a member preview of the exhibition, cocktails, light bites, an ArtDesk Conversation with artist Anthony McCall, curator Gregor Muir, and curator Lauren Buckley from Tate Modern. *Solid Light* will be on view through July 27, 2026. ▶ **Oklahoma City**

Photography by Madi Rae Jones



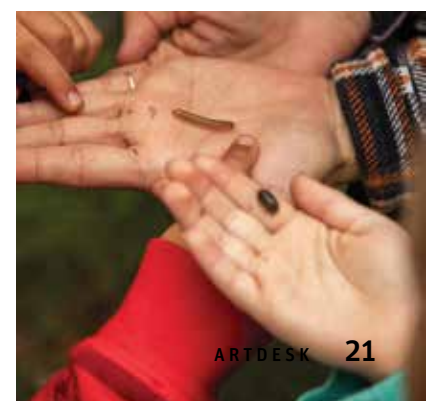
Tree Time

April showers brought May flowers and multiple events celebrating Arbor Day. At Red Ridge Nature Preserve, dozens gathered to plant trees, aiding in the protection and preservation of the plants and wildlife within the habitat. At Park House, guests painted birdhouses, learned about Oklahoma's native trees and the wildlife that live in them,

and took a walk through the sculpture *Cloud City* by Tomás Saraceno. Mollie Spencer Farm hosted a nature walk and tree talk with the Oklahoma Department of Forestry, and guests visited farm animals in the petting farm and the new aviary. Oklahoma Contemporary Arts Center visitors built and painted birdhouses at the Campbell Art Park. ▶ **Oklahoma City**



Photography by Susan Grossman, Ashley Sunderland, and Eye of Redd Photography



Stomp, Clap, and Snap

A community-driven celebration of the love of dance at Cocktails for Calderón helped benefit the annual **Calderon Dance Festival**. The evening featured diverse performances from dance students at the Classen School of Advanced Studies and was hosted at Park House by **Christian Keesee** and **Larry Keigwin**. This year's festival, a day of free classes and performances in downtown Oklahoma City, was held on May 16, 2026. ▶ **Oklahoma City**



Photography by Ashley Sunderland



Founding Friends

Founders Day at **Oklahoma Contemporary Arts Center** was held on March 26, 2026, celebrating OCAC's mission and the artists, volunteers, and educators who help to make the arts accessible to everyone in the community. This annual event included a reception, live music, and remarks along with opportunities to support exhibits, education programs, and free public access to the arts. Honorees included G. Patrick Riley, Chickasaw Nation governor Bill Anoatubby, Randy Marks, Leslie and J. Clifford Hudson, and the E. L. and Thelma Gaylord Foundation. ▶ **Oklahoma City**



FOUNDERS DAY HONOREES, FROM LEFT: G. Patrick Riley, Chickasaw Nation governor Bill Anoatubby, Randy Marks, Leslie and J. Clifford Hudson, and Christy Gaylord Everest and Louise Gaylord Bennett for the E. L. and Thelma Gaylord Foundation. Photography by Madi Rae Jones.



Contributors



BEN FENWICK is an award-winning investigative reporter who has written for the *New York Times*, *Reuters*, *Oklahoma Watch*, and more. In 2001, Fenwick was awarded a fellowship to cover the aftermath of the 9/11 attacks. As a war correspondent, Fenwick reported from the civil wars in Guatemala and Bosnia, and embedded with troops in Afghanistan and Iraq. Fenwick is a lifelong Oklahoman.



JEREMY MARTIN is an award-winning arts and entertainment writer in Oklahoma City. His work has appeared in *Oklahoma Today*, *Oklahoma Gazette*, *Streetlight*, *Austin Chronicle*, *San Antonio Current*, and *GOOD* magazine. He's also the less-funny half of comedy and filmmaking duo the Martin Duprass. Their most recent film, *Awkward Gawker*, is streaming now at themartinduprass.com.



ALLISON C. MEIER is an Oklahoma-born, Brooklyn-based writer who specializes in visual culture and overlooked history. She moonlights as a cemetery tour guide in New York City burial grounds and is the author of *Grave* (2023). Her forthcoming books reflect her wide-ranging curiosity for our world: *An Opinionated Guide to New York Architecture* (2026), *Concrete New York* (2026), and *Woody Guthrie's Dust Bowl Ballads* (2026).



Dinner Theatre

The American Ballet Theatre Studio Company performed March 13, 2026, at the Ent Center for the Arts in Colorado Springs. Christian Keesee and Larry Keigwin hosted a post-show celebratory dinner at Cowboy Star for the dancers and supporters of Green Box. ▶ **Colorado Springs**



Photography by Allison Daniell



A R T D E S K

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DEDICATION

After sixteen years of volunteer service, we celebrated Rebecca McCubbin's retirement from Kirkpatrick Foundation's Board of Trustees at December's annual meeting.

Becky contributed to the foundation's meaningful investments at the Oklahoma City Zoo and Oklahoma Contemporary Arts Center. When additional resources for animal well being were bequeathed to the foundation from Joan Kirkpatrick, Becky helped to guide the foundation's strategy and investments.

Thank you, Becky for your encouragement, commitment, and support.

OUR MISSION

ArtDesk is a free, quarterly print and online publication devoted to contemporary arts, performance, and thought. We inform by focusing on regional and national events, exhibitions, and education, promoting creative literacy and art appreciation.



CONTACT US

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



To the Max

Renowned theater producer and Kirkpatrick Foundation board president Max Weitzenhoffer was honored at The Best Invitation in Town, hosted by Oklahoma City Repertory Theater on May 9, 2026. The event featured performances from students of the University of Oklahoma's Weitzenhoffer School of Musical Theatre—the only school of musical theater in the nation—as well as a preview of OKC Rep's next season. ▶ **Oklahoma City**



Caption

PHOTO CREDIT

IN A MID-MISSION interview with CBS News, astronaut and United States Navy captain Victor Glover was asked if he had a message for Easter on April 5, 2026. While he had not prepared a speech, what he shared was poignant and notable. “You guys are talking to us because we’re in a spaceship really far from Earth, but you’re on a spaceship called Earth that was created to give us a place to live in the universe, in the cosmos. I think maybe the distance we are from you makes you think what we’re doing is special, but we’re the same distance from you. And I’m trying to tell you, just trust me, you are special. In all of this emptiness, this is a whole bunch of nothing, this thing we call the universe. You have this oasis, this beautiful place that we get to exist together. I think as we go into Easter Sunday, thinking about, you know, all the cultures all around the world, whether you celebrate it or not, whether you believe in God or not, this is an opportunity for us to remember where we are, who we are, and that we are the same thing and that we got to get through this together.”





18th Annual Green Box Arts Festival

JULY 4–19, 2026 | GREEN MOUNTAIN FALLS, COLORADO

Daily Festival Schedule

7.04 Water Lantern Design Studio 9AM–8PM • Studio 2 4th of July Parade 10AM • From Joyland to end of Gazebo Lake Community Performance Hour 11AM–12PM • Lakeview Terrace Hot Dog Lunch 12–1PM • Farm Stand 4th of July Pie Contest 1–2PM • Farm Stand Opera Cowgirls 2–3PM • Lakeview Terrace 4th of July Block Party 5–9pm • Farm Stand Water Lantern Launch 9–9:30pm • Gazebo Lake	7.05 Keith Haring Fitness Court Training 9–11AM The Unexpected: A Literary Journey 10:30–11AM • Earth Benches ArtDesk Conversation: Visual Art 12–1PM • Church in the Wildwood Visual Art Unveilings 1–3PM The Unexpected: A Literary Journey 2:30–3PM • Earth Benches Healing Sound Journey 3:30–4:15PM • Skyspace Healing Sound Journey 4:45–5:30PM • Skyspace Mont Alto Motion Picture Orchestra: The General 7–8:30PM • Sallie Bush	7.07 Leave No Trace & Naturalist Hike 9AM–12PM • Pool Park The Poetry of Motion: Kinetic Earrings 9AM–4PM • Studio 2 Fabric Paper, Prints& Paint with Barbara Diamond 10AM–4PM • Studio 4 The Unexpected: A Literary Journey 10:30–11AM • Earth Benches Guided Art Walk 11AM–12:30PM • Farm Stand Guerrilla Cinematography with Mari Moxley 1–3PM • Studio 3 The Unexpected: A Literary Journey 2:30–3PM • Earth Benches Focus On Art 4–5PM • Whispering Pine Headphone Yoga 5:30–6:30PM • Farm Stand Silent Disco Party 7:30–9PM • Farm Stand	7.08 Yoga 9–10AM • Bear Crossing The Poetry of Motion: Kinetic Earrings 9AM–4PM • Studio 2 ArtVillage 10AM–1PM • Studio 3 Indigo Dyeing with Blue Hands Art 10AM–1PM • Studio 4 Keith Haring Fitness Court Training 10AM–12PM The Unexpected: A Literary Journey 10:30–11AM • Earth Benches Guided Art Walk 11AM–12:30PM • Farm Stand The Unexpected: A Literary Journey 2:30–3PM • Earth Benches An Evening of Western Swing & Cowboy Poetry 6–7:30PM • Lakeview Terrace Amphitheatre	7.09 Yoga 9–10AM • Bear Crossing Grasp: A Multi-Pronged Approach to Stone Setting 9AM–4PM • Studio 2 ArtVillage 10AM–1PM • Studio 3 Painterly Paints, Pastels & Inks with Barbara Diamond 10AM–4PM • Studio 4 The Unexpected: A Literary Journey 10:30–11AM • Earth Benches Guided Art Walk 11AM–12:30PM • Farm Stand The Unexpected: A Literary Journey 2:30–3PM • Earth Benches Zumba 3–4PM • Farm Stand Focus On Art 4–5PM • Whispering Pine Oklahoma City Ballet Exclusive Green Box Member Preview 7–8PM • Sallie Bush	7.10 Yoga 9–10AM • Bear Crossing Grasp: A Multi-Pronged Approach to Stone Setting 9AM–4PM • Studio 2 The Unexpected: A Literary Journey 10:30–11AM • Earth Benches ArtDesk Conversation: Ethan Tapper 12–1PM • Church in the Wildwood The Unexpected: A Literary Journey 2:30–3PM • Earth Benches ArtVillage 5–7PM • Studio 3 Oklahoma City Ballet 7–8PM • Sallie Bush	7.11 Green Box & Beyond Bike Tour 8AM–12PM • Wines of Colorado Yoga 9–10AM • Earth Benches Birdwatching Hike 9–10AM • Farm Stand Birdwatching Talk with Joe LaFleur 10–11AM • Studio 4 ArtVillage 10AM–2PM • Studio 3 Patron Party 11AM–1PM • Bear Crossing The Unexpected: A Literary Journey 2:30–3PM • Earth Benches Ikebana Workshop with Heidi Almosara 3–5PM • Studio 4 The Unexpected: A Literary Journey 4:30–5PM • Earth Benches ArtVillage 5–7PM • Studio 3 ICONS in Concert 5–6PM • Lakeview Terrace Amphitheatre Oklahoma City Ballet 7–8PM • Sallie Bush
7.12 Yoga 9–10AM • Bear Crossing The Unexpected: A Literary Journey 10:30–11AM • Earth Benches ArtVillage 10AM–1PM • Studio 3 Guided Art Walk 11AM–12:30PM • Farm Stand ArtDesk Conversation: Santa Fe Opera 12–1PM • Church in the Wildwood Oklahoma City Ballet 2–3PM • Sallie Bush Healing Sound Journey 3:30–4:15PM • Skyspace The Unexpected: A Literary Journey 4:30–5PM • Earth Benches Healing Sound Journey 4:45–5:30PM • Skyspace Pre-Opera Tailgate Picnic 5–7PM • Pool Park Santa Fe Opera's <i>La Bohème</i> 7–9:30PM • Sallie Bush	7.14 Get to Know Red Butte Hike 9–10:30AM • Farm Stand Guided Art Walk 11AM–12:30PM • Farm Stand ArtDesk Conversation: Oklahoma City Ballet 12–1PM • Church in the Wildwood Dance Master Class with Oklahoma City Ballet 1:30–2:30PM • Sallie Bush Vanilla Extract Making Class with Lisa Huizenga & Dani Hains 3–5PM • Church in the Wildwood Focus On Art 4–5PM • Whispering Pine Quarteto Nuevo 7–8:15PM • Sallie Bush Astronomy & S'mores 9–11PM • Horse Wellness Meadow	7.15 Yoga 9–10AM • Bear Crossing ArtVillage 10AM–1PM • Studio 3 Guided Art Walk 11AM–12:30PM • Farm Stand Santa Fe Opera's <i>La Bohème</i> 1–3:30PM • Sallie Bush Art Talk with Dr. José Antonio Arellano 4–5PM • Studio 4 Mikah Meyer: Parks Unknown 7–8:15PM • Sallie Bush	7.16 Yoga 9–10AM • Bear Crossing Chicken Pot Pie Class with Lisa Huizenga 10AM–12PM • Church in the Wildwood Cyanotype Workshop with Maryanna Adelman 10AM–1PM • Studio 4 ArtVillage 10AM–1PM • Studio 3 The Unexpected: A Literary Journey 10:30–11AM • Earth Benches Guided Art Walk 11AM–12:30PM • Farm Stand The Unexpected: A Literary Journey 2:30–3PM • Earth Benches Zumba 3–4PM • Farm Stand Focus On Art 4–5PM • Whispering Pine Oklahoma City Ballet 7–8PM • Sallie Bush Moonlit Mt. Dewey Hike 8PM • Pool Park	7.17 Yoga 9–10AM • Bear Crossing The Unexpected: A Literary Journey 10:30–11AM • Earth Benches Freestyle Ikebana Workshop with Heidi Almosara 10:30AM–12:30PM • Studio 4 Hand Pies Class with Lisa Huizenga 10:30AM–12:30PM • Sallie Bush Guided Art Walk 11AM–12:30PM • Farm Stand The Unexpected: A Literary Journey 2:30–3PM • Earth Benches ArtVillage 5–7PM • Studio 3 Oklahoma City Ballet 7–8PM • Sallie Bush	7.18 Yoga 9–10AM • Bear Crossing Birdwatching Hike 9–10AM • Farm Stand Birdwatching Talk with Joe LaFleur 10–11AM • Studio 4 ArtVillage 10AM–2PM • Studio 3 The Unexpected: A Literary Journey 10:30–11AM • Earth Benches Winnie the Pooh 11AM–12PM • Mountain Road Corner Oklahoma City Ballet 2–3PM • Sallie Bush Botanically Dyed Silk Scarves 2–5PM • Studio 4 The Unexpected: A Literary Journey 4:30–5PM • Earth Benches ArtVillage 5–7PM • Studio 3 Oklahoma City Ballet 7–8PM • Sallie Bush	7.19 Yoga 9–10AM • Bear Crossing ArtVillage 10AM–1PM • Studio 3 The Unexpected: A Literary Journey 10:30–11AM • Earth Benches Guided Art Walk 11AM–12:30PM • Farm Stand Oklahoma City Ballet 2–3PM • Sallie Bush The Unexpected: A Literary Journey 4:30–5PM • Earth Benches Closing Day Block Party featuring Amis Du Teche 6–9PM • Farm Stand