

Oklahoma Visual Arts Coalition

Art Focus

Oklahoma

Volume 29 No. 2 March/April 2014





OKLAHOMA • VISUAL
ARTS • COALITION

Art Focus
Oklahoma



from the editor

It's no coincidence that several stories in this issue of *Art Focus Oklahoma* highlight upcoming exhibitions that deal with weather and nature. In Oklahoma, the changing of seasons can be dramatic and conversations about the weather are not just small talk. The spring in particular is the perfect time for showcasing art that captures the beauty of it all.

Oklahoma City artist David Holland (p. 12) is somewhat of an amateur storm chaser, watching and photographing Oklahoma's spectacular thunderstorms, which he then translates to paintings. These kinds of storms can't be painted from a single photo, however. The colors and composition change rapidly, so each painting pulls from

multiple source images, capturing the full personality of a storm.

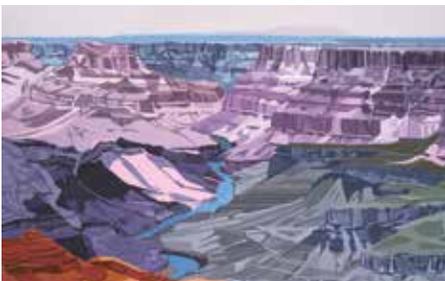
Similarly, Stillwater artist Liz Roth (p. 16) found that the majesty of the Grand Canyon could not be captured in a single photo frame. During her summer 2011 residency there, she was able to draw, paint and photograph on site, gathering abundant resources for her upcoming exhibition at Tulsa's Hardesty Arts Center.

For *The Garden Project* (p. 14), two artists have built a fantastical environment from common materials such as paper, discarded ornaments, and other found objects. Their installation prompts visitors to notice the beauty in nature, and considers how a mutually beneficial relationship between humans and nature can be achieved.

As gallery exhibitions across the state celebrate the coming of spring, the Oklahoma Visual Arts Coalition is preparing for our own busy season of art events. On March 7-8, join us for *Momentum OKC 2014* where three *Spotlight* artists debut their new projects (p. 20). In Tulsa, 13 artists will open their studio doors for the Tulsa Art Studio Tour held April 12-13 (p. 22). Additionally, our *Art 365* exhibition (p. 4) continues through May 10 in Oklahoma City, with a variety of ongoing events such as workshops and artist talks. View the full details on all of these programs at www.ovac-ok.org (with a brand new look starting April 1).

K Karper

Kelsey Karper
publications@ovac-ok.org



On the cover

Liz Roth, Stillwater, *Desert View*, Oil on canvas, 30" x 48". See page 16.

Oklahoma Visual Arts Coalition
730 W. Wilshire Blvd., Suite 104
Oklahoma City, OK 73116
ph: 405.879.2400 • e: director@ovac-ok.org
visit our website at: www.ovac-ok.org

Executive Director: Julia Kirt
director@ovac-ok.org

Editor: Kelsey Karper
publications@ovac-ok.org

Art Director: Anne Richardson
speccreative@gmail.com

Art Focus Oklahoma is a bimonthly publication of the Oklahoma Visual Arts Coalition dedicated to stimulating insight into and providing current information about the visual arts in Oklahoma.

Mission: Supporting Oklahoma's visual arts and artists and their power to enrich communities.

OVAC welcomes article submissions related to artists and art in Oklahoma. Call or email the editor for guidelines.

OVAC welcomes your comments. Letters addressed to *Art Focus Oklahoma* are considered for publication unless otherwise specified. Mail or email comments to the editor at the address above. Letters may be edited for clarity or space reasons. Anonymous letters will not be published. Please include a phone number.

OVAC Board of Directors July 2013 - June 2014:
Margo Shultes von Schlageter, MD (Treasurer),
Christian Trimble, Edmond; Eric Wright, El Reno;
Suzanne Mitchell, Renée Porter (Vice President),
Norman; Jennifer Barron, Susan Beaty (Secretary),
Bob Curtis, Gina Ellis, Hillary Farrell, Titi Nguyen
Fitzsimmons, MD, Michael Hoffner, Kristin Huffaker,
Stephen Kovash, Carl Shortt, Oklahoma City; Dean Wyatt,
Owasso; Joey Frisillo, Sand Springs; Jean Ann Fausser
(President), Susan Green, Janet Shipley Hawks, Tulsa.

The Oklahoma Visual Arts Coalition is solely responsible for the contents of *Art Focus Oklahoma*. However, the views expressed in articles do not necessarily reflect the opinions of the Board or OVAC staff.

Member Agency of Allied Arts and member of the Americans for the Arts.

© 2014, Oklahoma Visual Arts Coalition.
All rights reserved.

View the online archive at
www.ArtFocusOklahoma.org.

Support from:



GEORGE KAISER FAMILY FOUNDATION
Supporting organizations of Tulsa Community Foundation



profiles

- 4 **Art 365: Alexandra Knox**
Alexandra Knox, selected as one of five artists for OVAC's *Art 365* exhibition, explores and preserves her cultural heritage through food, installation and performance.
- 6 **J. Don Cook: History Through Photography**
A 25-year career in photojournalism provides the basis for a new, artistic exhibition at the Oklahoma State Capitol.
- 10 **Virginia Stroud: Painting Her Life Story**
Drawing on her Cherokee, Creek and Kiowa upbringing, Stroud's paintings portray cultural tales and daily traditions.

previews

- 12 **Between Nature and Chaos: David Holland**
Holland's *Portrait of a Thunderhead* exhibition captures the drama, beauty and personality of Oklahoma's iconic storms.
- 14 **The Garden Project: In Communion with Nature**
In an immersive paper installation, two Oklahoma City artists hope to illustrate how a mutually beneficial connection can be achieved between humans and nature.
- 16 **Chasm: The Art of the Grand Canyon by Liz Roth**
Having spent a summer as artist-in-residence at the Grand Canyon, Stillwater artist Liz Roth exhibits the resulting paintings, drawings and artifacts of the process.
- 18 **Innocence & Menace: Maria Velasco at Living Arts**
A multimedia, site-specific installation in Tulsa brings the viewer into a narrative tale from a child's perspective.
- 20 **In the Spotlight: A Pop-Culture Critique**
Selected for OVAC's *Momentum Spotlight* award, three young artists debut new projects that give a critical eye to American culture.
- 22 **Tulsa Art Studio Tour**
Featuring thirteen artists in nine studios, the Tour invites the public to get a behind-the-scenes look at how local art is made.

features

- 24 **Inside the Studio: EK Jeong – Incremental Progress & The Passage of Time**
Writer Sarah Hearn visits Jeong in her Weatherford studio, a place for experimentation, teaching, learning and collaboration.

OVAC News

- 26 **New & Renewing Members**
- 27 **OVAC News**

business of art

- 28 **Ask a Creativity Coach**
5 Steps to Win the Mental Game of Art

29 gallery guide

6



12



16



(p. 6) J. Don Cook, Oklahoma City, *The Masai Shaman*, Photography

(p. 12) David Holland, Oklahoma City, *The Heart of the Storm*, Oil on canvas, 18" x 24"

(p.16) Liz Roth, Stillwater, *Powell Point* (painting), Oil on canvas, 30" x 48"

Art 365: Alexandra Knox

by Kirsten Olds



Alexandra Knox, *Norman, Uproot*, Performance, Duration variable.

This is the last in a series of articles profiling artists selected for *Art 365* 2014, an Oklahoma Visual Arts Coalition program that supports five artists' innovative projects over the course of a year. For the essays on the four other *Art 365* artists, see the *Art Focus Oklahoma* archives at www.ArtFocusOklahoma.org. *Art 365* 2014 projects are nurtured in consultation

with guest curator Raechell Smith, Director of the H&R Block Artspace at the Kansas City Art Institute, and culminate in the *Art 365* exhibition, which continues through May 10, 2014, at [Artspace] at Untitled in Oklahoma City and then travels to the Arts & Humanities Council of Tulsa's Hardesty Arts Center, May 23 - August 9, 2014.

Norman-based artist Alexandra Knox, accompanied by her mother Luba, undertook a Ukrainian odyssey this past June and July, to explore their cultural roots and connect with distant family members. What she found was not exactly what she anticipated. While her relatives welcomed them with fresh-from-the-garden meals, home-baked bread, and celebratory vodka, she was cut off from fully participating because she didn't speak the language. Returning stateside from this trip that she had envisioned as a home-coming of sorts, "my psychological and cultural identities were shot afterwards," Knox explains.

Exodus, the title of her installation for *Art 365*, results from this experience. It explores her own sense of what it means to be among the nearly one million people of Ukrainian descent in the United States. The installation (as of this writing) involves three Plexiglas and particle board pillars, fabricated according to Knox's specifications by Rick Bewley at Art Fusion Studio in Oklahoma City. The pillars for some may evoke the biblical pillars of cloud and fire that guided the Israelites during their flight from Egypt, an allusion the artwork's title may encourage in some viewers. Minimal in

their construction, the pillars, which measure 1 foot-by-1 foot and range in height from 7 feet to 8 feet, each will hold one ingredient—flour, yeast, or salt—which are the essential ingredients for baking bread. At each pillar's base will rest a molding loaf of bread. Water—stained red, like blood or wine?—will mark the ingredients, tinging the installation with a disturbing undertone... what has happened here?

The configuration of the pillars and their spacing is deliberate, and represents, says Knox, the distance and geographic

relationship of three Ukrainian cities to one another: Kiev, Kaniv, and Tahancha. Within this context, the monoliths resemble buildings, approximating a cityscape and recreating a form of personal geography. Their locations have a family connection for Knox, which was epitomized in a treasured document from her late grandmother's personal effects. In it, her grandmother attests "I was born in Kiev Kaniv Tahancha" as she renounces her citizenship after becoming a naturalized American citizen.

English and Ukrainian will be heard from the pillars, with the artist's, her mother's, and her maternal aunt Vera's voices reading the same text. Knox plans for the audio to include her grandmother's statement of her origins, a cherished recipe for bread, and the distances between the three Ukrainian towns, revealing the different traces through which Knox has explored her heritage. The resulting installation—perhaps Babel-like in its differing voices and languages—may recreate an experience "akin to how my grandmother and cousins and uncles and aunts felt when they moved here," the artist explains. "I felt way more Ukrainian before I went to the Ukraine, and after I returned, I felt unsettled, disconnected. Instead of me digging deeper to feel connected again, I now share that feeling of disconnection—particularly the language barrier they must have felt after arriving in the U.S.—with the diasporic side of family."

Exodus. Bread and wine. Babel. While these recall biblical stories, from the expulsion of Israelites from Egypt to the origin of different languages, the religious undertones are not necessarily intentional, says Knox, although she welcomes viewers to draw their own references and conclusions from the work. Religious rituals structure the daily life of her Ukrainian relatives, and these references may pay tribute to their experiences. Moreover the larger themes invoked—about leaving one's homeland in search of another, about language barriers—are not solely the province of the Bible, but reflect the human experience more broadly. Indeed viewers' own experience of the installation, picking up hints of the various connections and attempting to piece them into a coherent narrative, mirrors Knox's own process of discovering her cultural roots. It is a process that we all can



(left) Art 365 curator Raechell Smith and artist Alexandra Knox discuss her Art 365 project during a studio visit. (right) *Black Bread*, Video Still

appreciate, and may prompt us to inquire about our own backgrounds, whether they are distant or closer to home.

This Art 365 project follows from Knox's sustained body of work focused on her cultural heritage and the resonance of food. Currently an instructor of art at East Central University in Ada, she received her M.F.A. from the University of Oklahoma. A video in her thesis work, *Black Bread*, offers two split channels: on top, a close-up of the artist's face and below that, her hands, captured in the act of repeatedly slicing a loaf of black bread, a peasant staple of Ukrainian cuisine. Tears flow as the artist considers her grandmother's childhood experience during the Holodomor, the great famine induced by Stalin in 1932-33, when millions of ethnic Ukrainians starved to death. The split screen reinforces a disturbing irony, where Ukraine's long-held and celebrated status as Europe's (and the former Soviet Union's) agricultural "bread basket" collides head-on with the atrocious realities of the famine. In performances such as *A Refusal to Forget* and *Uproot*, beets have figured prominently, their scarlet juices evoking bloody pasts.

Some of the artist's fondest family memories are sensory ones, inspired by the smell of borscht or by peeling carrots and potatoes, recalling times in the kitchen with her grandmother, mother, and aunts. Because she doesn't speak Ukrainian, food enabled her to connect to her heritage, and she has made a number of her grandmother's recipes. In much of her work, food transcends language, offering a means of community-building, a social facet encouraged by other artists such as Rirkrit Tiravanija and Tom Marioni.

Yet in *Exodus*, the artist explores the other side of this search for her heritage. It allows Knox to identify with her family members *outside* of the Ukraine, to probe what it means to be part of the Ukrainian diaspora. In this respect it recalls Marina Abramovic and Ulay's 1979 performance, *Communist Body/ Fascist Body*, a midnight birthday party of sorts. Caviar and champagne were served to guests from two tables, with one representing Fascist Germany, where Ulay was born, and the other, Communist Yugoslavia, where Abramovic was born. Knox acknowledges Abramovic as an inspiration, citing the power of her minimal performances and the precision of their execution. In Knox's installation, the ingredients are there, but the food itself is inaccessible—behind Plexiglas—and spoiling.

But all is not lost: Knox bears her grandmother's name, Nadia, as her middle name in an enduring link to her heritage. Moreover she brings into the future her grandmother's Ukrainian recipes and her own personal memories; these, perhaps, are the building blocks of starting over, as so many of the diaspora have done before her. ■

Kirsten Olds is Assistant Professor of Art History at the University of Tulsa, with an expertise in American and European modern and contemporary art. She has also curated and juried exhibitions of contemporary art, including Unscripted Play, which runs through March 9 at the Arts and Humanities Council of Tulsa's Hardesty Arts Center.

J. DON COOK: History Through Photography

by Heide Brandes



Photograph by Oklahoma City artist J. Don Cook

When Oklahoma photographer J. Don Cook's photo exhibit opens March 24th at the Oklahoma State Capitol, visitors will be treated to a 25-year visual history of journalism and art.

Cook, who is now an artist, writer and sculptor, has been nominated three times for a Pulitzer Prize, one from *National Geographic*. A longtime news photojournalist, Cook's 25-year career has been documented through hard news and artistic news photography. His exhibit will showcase long-forgotten shots that he has touched up with hand-tinted flair.

"It's surprising how this came about," Cook said. "I think some people saw some

photographs I put on Facebook, and I was contacted to do this show. I did news photography and freelance photography for 25 years, so I have a lot of boxes of work."

Although Cook is now focusing on a new direction in painting, sculpting and writing, his photography still touches fans and collectors alike.

He published a body of work in a University of Oklahoma Press book, *Shooting from the Hip*, which won a Western Heritage Award as the best photography book of 2011. In the 1970s, Cook was honored as one of the top nine photojournalists in America, and his photos have been published by *Newsweek*, *BusinessWeek* and *National Geographic*.

Cook's photography can be found in major private and public collections around the country, including Frito-Lay, Kodak, Inc. Hyatt Regency, and the Oklahoma City Museum of Art.

Although the majority of the exhibit will feature shots from Cook's journalism career, he said visitors shouldn't expect photojournalism, per se.

"It's a mixture between work I did as a photojournalist and some I did artistically," he said. "The show won't include any shots from the book. You're going to see a diversity. My life is eclectic, and my work is everything from Pulitzer Prize-nominated photos to spot news to art photography."



The wide variety of influence on Cook's body of work comes from journeys through Oklahoma and America. In some shots, Route 66 is a theme. In another, a lone horse grazes near a battered old barn.

"Long ago, I did a story about Route 66 and the Oklahoma migration west, and I have a photo of a motel on Route 66 in the form of teepees," he said. "That shot was part of the published story, but I hand tinted it. In another series called *Yard Cars*, I hand tinted those images as well. It takes the news shots to a different level."

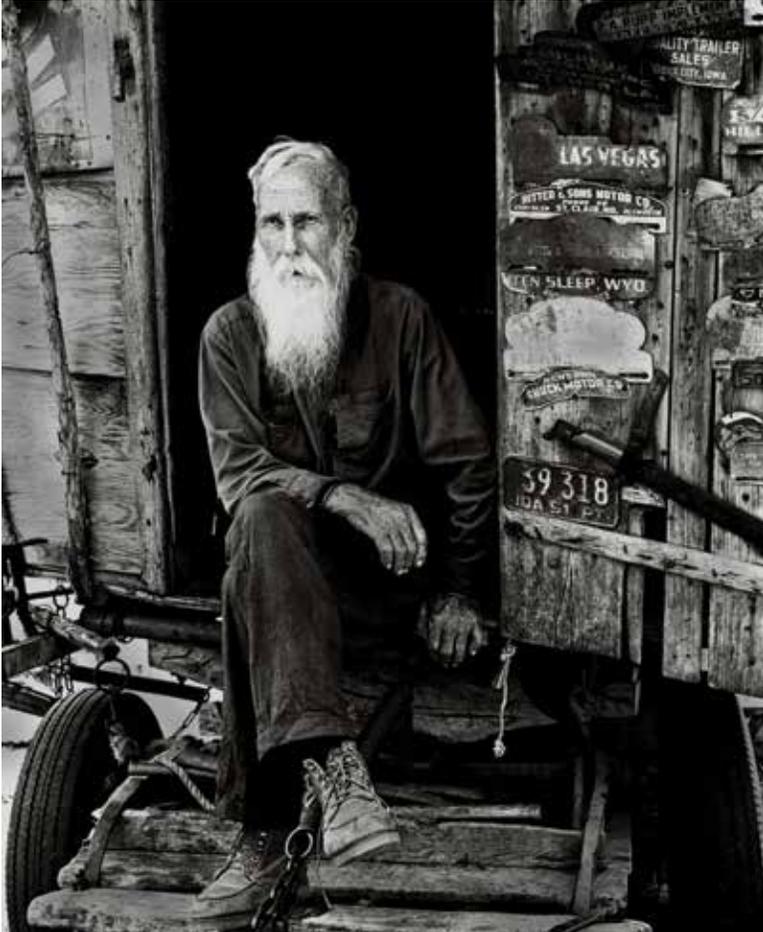
Cook is a self-taught artist. When he was 20, he applied for the photojournalist position at the

(continued to p.8)



(top) *The White Horse*, Photography. (bottom) *Barker and Sieg*, Photography.

(continued from p.7)



(left) *Wagon Traveler*, Photography. (right) *A Winter's Day*, Photography.

Ada Evening News with little knowledge of cameras or reporting. The skill seemed born into him, and he became one of the most successful photographers in the state. He was later employed by *The Daily Oklahoman* as Director of Photography. During his 11-year tenure, Cook earned three Pulitzer nominations and seven Oklahoma Photographer of the Year awards.

These days, Cook is flexing his creative muscle in other ways. He admits that photography has taken a back seat to his new pursuits of sculpting, jewelry-making, art and, mostly, writing. He has published a Southern Gothic novel called *The Witcher*, and is working on a second. He also publishes short stories and poetry.

"I don't like to say I'm a writer. My principle career has been as a photographer," he said. "I have this body of work that lots of people haven't seen yet."

The Oklahoma Arts Council will host a reception for Cook at the Capitol, from 4 to 6 p.m. on Tuesday, April 8 at the Capitol galleries, located on the first floor, surrounding the rotunda.

Cook's exhibit will remain on display through May 18, 2014. ■

Heide Brandes is an Oklahoma City freelance writer with more than 15 years of award-winning experience as a writer, editor and public relations professional. She writes for a variety of regional and national magazines and enjoys travel, medieval recreation, caving, outdoor exploration and fried oysters.

Heide is also a professional bellydancer and bellydance instructor in Oklahoma City and kind of a quirky chick.



AFFECTING POSITIVE AND LASTING CHANGE THROUGH THE ARTS AND PLACEMAKING
BETTER BLOCK NORMAN: 4.11.14 - 4.13.14 // SPACE NORMAN: 4.11.14 - 5.10.14
FEATURING: ART EXHIBITS & INSTALLATIONS | POP-UP SHOPS | WORKSHOPS | PERFORMANCES & MORE
FOR MORE INFORMATION, VISIT: STARTNORMAN.COM



UNIVERSITY OF CENTRAL OKLAHOMA
College of Fine Arts and Design

UCO ART DEPARTMENT

The UCO Department of Art's mission is to provide transformative educational experiences that promote artistic vision by offering programs that help students learn the skills and acquire the knowledge for professional careers and leadership in Art Education, Art History and Studio Arts. As a UCO Art major, students will define their vision for the future and cultivate their focus on a contemporary world:

- Strengthen visual and conceptual components of art
- Creation of portfolio to gain greater insight into the theories and techniques necessary for advanced study
- Imaginative problem-solving, self-reflective evaluation and critical thinking
- Concentrations in ceramics, jewelry/metalsmithing, sculpture, painting, photography and drawing



For information: (405) 974-5201
email: kjones@uco.edu

Department of Art
University of Central Oklahoma
100 N. University Dr. • Edmond, OK 73034

www.uco.edu/cfad/academics/art

VIRGINIA STROUD: Painting Her Life Story

by Heide Brandes



(left) Virginia Stroud, Tahlequah, *Little Help*, Gouache, 7.25" x 9.5". (right) *Friends on the Path*, Gouache, 7.5" x 9.5"

Virginia Stroud leaves her body to paint.

If you ask her how many hours it takes to finish a painting, she'll tell you she's not a plumber. She doesn't charge or work by the hour. She works by how long the "spirit of creativity" that takes over her soul tells her to work. She works however long it takes for the story to be told.

Recalling her painting of four Native American ladies gathering chokecherries, she remembers dropping her young children off at school and returning to a bare canvas.

"I remember looking at the clock when I was done, and it took eight hours to do this painting," she said. "I was living in Colorado, and I was discovering the history of the Navajos and the Utes in the Four Corners area, and they made chokecherry jelly."

Of Cherokee and Creek descent, Stroud is deeply connected to the Native American way of life, and her artwork weaves Native American breath into stories of her own life. While in Colorado, she gathered the tart chokecherries in bags side by side with her guests. Native American women have gathered those scarlet balls of bitterness for generations in much the same way Stroud was gathering them.

"It takes three handles of plastic bags to make eight small jars of jelly," said Stroud. "It's a long process. When I paint, I think back about how the scene came to be, what my feelings were, the laughter of the women, the atmosphere of the day. Women did this a long time ago, and they still do, and before I knew it, the painting was finished."

When Stroud paints, she paints her life. She lives in the spirit of the painting, letting her soul swirl with the colors. She feels the bodies in the brushes, she breathes the color and paints. Stroud lets her mind fly free as it relives the scenes in each painting she is now famous for.

She does not paint when she has a problem.

And one of America's foremost Native American women artists has a problem now. She has a very big, very personal and very sad problem, and she won't paint it.

The Orphan

Stroud was born March 13, 1951 in Madera, California. She grew up in California, but after the death of her mother at age 11, she moved to an orphanage. At age 14, she met her "adoptive" mother, a Kiowa woman who served on the board of the children's home.

"She looked so familiar to me. Our eyes locked and I heard a voice in my mind that said, 'That's my mother,'" said Stroud. "She heard the same voice that said, 'That's my girl.' I think we come back in soul groups, and we always bump into each other. Our souls find each other in every life."

Stroud found her new family and moved to Oklahoma, where she graduated from Muskogee Central High School in 1969. She attended Bacone Junior College and the University of Oklahoma, majoring in elementary education and art.

In the 30 years that followed, Stroud has established herself as one of the top contemporary Native American artists in the U.S. She favors the early traditional style of painting, in which the facial features are left out and attention is given to character clothing and roles.

She paints what she knows. When she had babies, her paintings focused on Native American motherhood and the daily traditions of raising children.

"My paintings have not changed, only my life has. I'm a storyteller, and I don't know a lot, but I know my life," said Stroud. "We all have

the same experiences. When I lost my real mother, I was 11. In my paintings, it's always spring and mamas always love their babies. I create a world I wish I had.

"I paint for my people. Art is a way for our culture to survive. I am a storyteller that shares with others the oldest of Indian traditions," she said.

While Virginia is of Creek and Cherokee descent, she categorizes her art as more relevant to the plains tribes and her Kiowa upbringing.

When The Painting Stops

In May 1970, Stroud became the youngest Native American artist to receive first place at the 25th Annual American Indian Artists Exhibition at Philbrook Art Center in Tulsa. She went on to earn the Heritage Award at the Five Civilized Tribes Museum in Muskogee, a first place award at the 30th American Indian National Exhibition at the Philbrook Art Center, and the title of artist-in-residence for the city of Norman.

In 1978, her pictographic work *Enemy Treasures* won the award for graphics at the Heard Museum, and in 1982 was selected Artist of the Year by the Indian Arts and Crafts Association. A collection of her artwork was included in the Smithsonian's archives of living artists and the Fred Jones, Jr. Museum of Art at the University of Oklahoma.

You've probably seen her art without realizing it, as her work has graced covers of magazines like *Southwest Art*, *Oklahoma Today* and international magazines. She has also illustrated four books.

Her most poignant accomplishment was a painting commissioned by University of Oklahoma president David Boren for the new Peggy and Charles Stephenson Cancer Center. The request was especially poignant as Stroud's daughter was among those fighting against cancer.

"We found out my daughter had brain cancer right before she turned 40," Stroud said. "She started treatment a week before her 40th birthday. That experience made me have a lot of empathy for what patients go

through, but also for the caregivers. I never had to deal with that, and now I see and feel different. You get a real appreciation for life when you know you can get one phone call and your whole life can change."

Stroud created an 11-foot-by-25-foot mural called *Help is On the Way* for the new cancer treatment center. The painting shows wise women riding down a stream on horseback, their medicine pouches prominent around the neck. The "little people" are hiding in the grass and watching them travel, and to Stroud, the painting says that magic and miracles are always about.

"It was a very powerful painting for me," she said. "I was able to give back."

The painting became even more powerful when Stroud stopped painting. She doesn't paint when she's upset. She doesn't paint when she has tough times to work through.

When her daughter said she was going to stop treatment for her brain cancer, Stroud put the brushes down.

"I didn't paint for a month," she said. A phone call changed that. One day in January, a reporter called and asked for an interview. "My daughter decided to start treatment again, but it was such an emotional time, that I didn't paint. But after that phone call, I stretched the canvas and started again."

The painting, *The Navigators*, shows three Seminole men standing in boats navigating the thick, treacherous Florida swamps. To Stroud, the message is one of finding spirits that "navigate" one back to the art and to life.

In March 2014, Stroud was scheduled to exhibit at The Oklahoma State Capitol, an invitation that was one of her most honored, she said. However, after starting her new painting, the news got worse. Her daughter's treatment wasn't working. Hospice was called. The exhibition was canceled.

"The painting says 'Help is

coming,' and it showed me the way," Stroud said of her new painting at the cancer center.

With her new challenge, Stroud may stop painting again. With her spirit, however, art may also show her the way back. ■

Heide Brandes is an Oklahoma City freelance writer with more than 15 years of award-winning experience as a writer, editor and public relations professional. She writes for a variety of regional and national magazines and enjoys travel, medieval recreation, caving, outdoor exploration and fried oysters.

Heide is also a professional bellydancer and bellydance instructor in Oklahoma City and kind of a quirky chick.

Good Advice, Gouache, 7.5" x 9.5"



BETWEEN NATURE AND CHAOS: David Holland

by Lucie Smoker



David Holland, Oklahoma City, *The Blessing*, Oil on canvas, 30" x 40"

With crackling thunder and a stiff 60 mph gale, a power-storm blows into Oklahoma and artist David Holland rushes outside. Atop a small rise with a 360-degree view of the horizon, he takes in the energy, shapes and textures of prismatic darkness and terrible light. Using all five senses plus a camera, he captures that storm.

Now technically we can't see energy or photograph suspense, but Holland can paint them. His *Portrait of a Thunderhead* exhibit at the Leslie Powell Gallery in Lawton encompasses the full storm experience in obsessive detail. Using oil paints on canvas, he somehow manages to convey the action and ominous beauty of the storm.

"I want people to see a cloud in the same way that a person before civilization would," said Holland. "The storm is uncontrollable, random and individual. It changes so incredibly quickly, but if you're looking at it, you can't see it happening. Look away, look back and it has changed."

Holland flashes a series of photos and then translates that entire sequence into one painted image. His process begins with studying every inch of the storm, digitally punching up the light and punching it down again to bring out the textures of the clouds. For large canvases, he creates a grid of pencil drawings, first roughing out the

darkest darks and brightest whites. The unexpected element is his artistic vision, that elusive ability to paint what he felt inside the storm.

Layering oil paints with semi-transparent glazes, Holland creates a final painting that seems three-dimensional, changing. The layers create depth, but it is his colors that portray the clouds' foreboding.

"When mixing the colors I put myself back in that place when I was experiencing the storm. Color has been a path to discovery for me. If you try to depict it as gray and white, it doesn't look right."

He starts with cadmium yellows, reds, and titanium white, then mixes up an array of color drama with a little gray, but more blues, purples and oranges. Holland says that in the process of recreating thunderclouds, the colors develop a certain roundness. That fuels “a sense of witnessing the storm with the same excitement I had when I saw it.”

David Holland was born in Lawton but grew up on the move with a military dad. He returned to Oklahoma in 1977, a senior in high school. He studied art at Oklahoma City University under Jack Davis and Brunel Faris.

“Growing up, I saw the fine line that humanity walks between nature and chaos. Weather is something we have no control over, yet is so necessary for our existence,” said Holland. “The storms bring life-giving water.”

Holland’s respect for them transcends the paintings. Every brushstroke conveys power and movement, but also personality, a gestural quality unique to each storm.

“People in Oklahoma take them for granted, but people from other places comment on how unusual our skies are,” he said. “I see the storms as iconic to our state.”

Holland’s iconic paintings are worth a road trip to Lawton. The opening reception is March 8 from 7 to 9 p.m. at the Leslie Powell Gallery, 620 SW D Avenue in Lawton. The gallery is open Monday through Friday from noon to 4 p.m. and Saturday viewings are available by appointment at 580-695-4481. You might have to take an afternoon off work or play hooky from school. Blame me for considering this exhibit an investment in your personal safety.

When the next big storm blows in, you’ll remember *Portrait of a Thunderbead’s* awful beauty, and you’ll rush inside.

More information on David Holland is at www.davidhollandartist.com. ■

Lucie Smoker is an Oklahoma mom and suspense author whose first novel, Distortion, recently broke into the Kindle Top 20 Murder Mysteries. Its sequel is in the works. Her “In a Shard of the Bedroom Mirror” will be featured in the upcoming Veils, Halos and Shackles: International Poets on the Abuse and Oppression of Women. More at luciesmoker.wordpress.com



(top) *Distance Lends Enchantment*, Oil on panel, 8" x 10"

(bottom) *The Blue Storm*, Oil on panel, 15" x 19"



The Garden Project: In Communion with Nature

by Erin Schalk

From English country gardens that brim over with kaleidoscopic flowers, to the pristinely manicured, asymmetrical balance of Japanese landscaping, gardens have come to symbolize nature's potential for abundant pulchritude. Artists Adrienne Wright and Lisa McIlroy have taken similar inspiration from the natural world and placed it within an unconventional context. Their *Garden Project*, which they collectively describe as combining "the beauty of nature with the creativity of man," is a large-scale installation which brings constructed foliage into an interior gallery space.

The Garden Project is a synthesis of both artists' distinct abilities and similar visions. While McIlroy is an abstract painter and Wright a landscape designer, both women desired to create an installation. Wright envisioned arrangements of plants within a gallery setting while McIlroy imagined abstract forms constructed from paper and inert objects. Ultimately they fused their individual talents and concepts into one idea: to create an indoor garden of sculpted paper and other commonplace materials.

Sufficient capital was critical for a collective enterprise of such magnitude. McIlroy and Wright won funding through October's Paseo FEAST grant as well as exhibition space at JRB Art at the Elms in Oklahoma City. Heartened by their good fortune both artists concluded, "The universe obviously wants *The Garden Project* to happen!"

This interior landscape installation will be custom-designed to three rooms within JRB Gallery. Wright and McIlroy's man-made vegetation enables viewers to feel immersed in an extraordinarily whimsical world which projects off of the walls into their space. Both artists innovatively use chicken wire, *papier mâché*, wood and foam to create the structural foundation of their garden. The overall result is an interplay of line, subtle color and texture which enhances the overall visual splendor. The majority of the garden's paper leaf shapes vary between subdued whites, while a few petal edges are punctuated with black lines. Lanterns and plastic Christmas ornaments are covered in tactile materials including

feathers and Reindeer moss adding delicate accents of violet and green.

"We will have berms where shrubs and trees and flowers will be 'blooming' sculpturally, with walking paths and a sitting area for guests of our garden. Our end goal is to make the garden feel like a garden...like our viewers can feel like they are walking through a garden not just looking at it, but also experiencing it," commented McIlroy.

While *The Garden Project* effectively captures the spirit of a conventional garden's natural beauty, their visions for

fabricated garden could then be moved around in the community to demonstrate how art and landscape contribute to quality of life."

The Garden Project installation will be located at JRB Art at The Elms in Oklahoma City, opening on March 7th as part of the First Friday Gallery Walk in the Paseo Arts District. The installation will remain available to view throughout the month of March. For more information, please visit *The Garden Project* blog at thegardenproject2014.tumblr.com or the gallery website at www.jrbartgallery.com. ■

Erin Schalk is a painting graduate student and freelance art writer living in Dallas, Texas. She may be reached at elschalk@gmail.com.

Ideally *The Garden Project* will illustrate how a mutually beneficial connection may be achieved between humans and nature.

the project's future are more extensive. Both artists are concerned with promoting greater environmental sustainability. As an example, their garden of found objects and ordinary materials is not only cost-effective but also promotes the necessity of recycling. In addition to creating an ephemeral art installation within a gallery, they envisage applying the project's concept to a variety of situations within a wider public sphere. Ideally *The Garden Project* will illustrate how a mutually beneficial connection may be achieved between humans and nature.

Wright explained, "We also see the initial installation as a sort of prototype for future use outside. The idea is that pieces of *The Garden Project* could be fabricated from weather resistant, outdoor materials. This

(opposite) Lisa McIlroy and Adrienne Wright, *The Garden Project* (installation view), Mixed media

CHASM: The Art of the Grand Canyon by Liz Roth

by Barbara L. Eikner



Liz Roth, *Stillwater, Powell Point* (painting), Oil on canvas, 30" x 48"

Chasm is defined as *a deep cleft or crack in the earth's surface*. Artist Liz Roth has expanded the definition of the word "chasm" with her strokes of oil and energy to include *'a thing of grace, color, elegance and beauty.'*

Chasm the upcoming exhibition at the Arts & Humanities Council of Tulsa's Hardesty Arts Center will showcase more than twenty of Roth's paintings and drawings from the Grand Canyon in Arizona, where she was the artist-in-residence during the summer of 2011.

Since the early 1800s there have been a number of expeditions, both private and government funded, which brought scientists, engineers, photographers, artists, geologists and just curious seekers to this region. Once the Grand Canyon was designated as a tourist destination, millions of peoples from around the world have come to witness, study and document this natural phenomena.

Roth has always had a love for geology and

the earth sciences. This is reflected in her works and is the primary focus of the love for the Grand Canyon. Roth's goal is to ensure that visitors *see* the Grand Canyon, not just view it.

Roth states, "My original purpose was to comment on tourism, and how the advent of inexpensive, point-and-shoot digital cameras results both in pleasurable images, and (avoidable) visual overload. In virtually all tourist locations, most people replace the pleasurable and time-consuming activity of looking, with the instantaneous and usually thoughtless experience of rapidly snapping photographs. I've noticed many people click their cameras without even consulting the camera's viewfinder. I wanted to slow down the pace of seeing, and encourage people to re-experience the pleasures of sustained looking.

"I picked a well-trafficked spot, so that I could ensure contact with visitors. I had many

great conversations with visitors, who, more often than not, would exclaim 'Gee, I never would have noticed that unless you were drawing it and told me about it.' What I discovered during that residency was that it's not just the performance of photography at a tourist location that is problematic – rather the greater problem for the careful observer is the unexpected inability of photography to really convey a panoramic experience. These oil paintings of the canyon are based on my sketches, drawings, and photographs. I would not have been able to create them from my photographs alone: I needed to be in the place physically observing and drawing in order to create these paintings. I intend these paintings to convey a sense of place and space that photography cannot."

Roth's painting *Desert View* (cover) gives the eye a sense of a cool and airy environment, not one of a hot, arid and barren land. The blues and lavenders give the sense of a

creation by the hand of a master artist not of an event created by a catastrophic geological event. The river flows through the clefts and chasms in a peaceful rhythm with no end. In the bottom left of the canvas the desert colors of orange and red peeps its head but does not dominate the pleasurable feeling from the overall image. The sky and the mountain that rises to it is only a small space.

Monument Creek appears to have naturally formed altars of rock rising up to the sky to pay homage to the master of the universe. Each cleft/chasm has steps that lead to the top of the unseen majesty. Again we see a sky that is only a small and insignificant part of the overall canvas. This acknowledges the massiveness of the Grand Canyon.

Roth started her collegiate education at Smith College, majoring in Russian Government and has traveled and worked in Moscow, Russia. It was a course in printmaking and sculpture in San Francisco, California at a time in her life where she was searching and seeking that led Roth to the world of art. And as they say, the rest is history. Roth went on to receive an MFA from the University of Wisconsin at Madison. She has completed a number of residencies, including UCross in Wyoming, Playa in Oregon, and the Grand Canyon, which made this exhibition possible. Roth's work is part of national and international collections.

Professionally, Roth is an Associate Professor at Oklahoma State University, teaching Drawing, Painting and 2D Design.

Chasm will open at the Hardesty Arts Center, 101 E Archer Street, Tulsa, on March 14 and continue through May 3, 2014. In addition to the Grand Canyon paintings, the exhibition will also include sketchbooks, drawings and geological working materials in the Main Gallery. This event is free and open to the public.

For more about Liz Roth and her works visit www.lizroth.com. ■

Barbara L. Eikner is an author, event planner, speaker, writer and owner of Trabar & Associates. You can reach Barbara at Trabar@windstream.net.



(top) *Monument Creek*, Oil on canvas, 30" x 48"

(bottom) Stillwater artist Liz Roth working on site at the Grand Canyon during her summer 2011 artist residency.

Innocence & Menace: Maria Velasco at Living Arts

by Mary Kathryn Moeller



Maria Velasco, Lawrence, KS, *A Very Long Night*, 2013, Installation view (photo by Matthew Gonzales)

Began as illustrations for her brother's 2011 published book of poetry, Maria Velasco's *A Very Long Night* explores the enigmatic and intersecting landscapes of play and fear. After the initial collaboration, Velasco remained intrigued by recurring characters and sought to expand the narrative to include movement in space and time. What has resulted is a site-specific layering of hand-drawn images and video which capture the spirited world of children and the menacing way adults can threaten that environment.

An Associate Professor of Art at the University of Kansas, Velasco's installation presents a non-linear storyline in which the specter of child abuse is at once present and absent. An adult perpetrator roams her graphite drawings, disrupting the whimsical scenes of play between two children. The outcome of this interaction, however, is far from clear. Rather, the viewer must investigate the variety of roles played throughout the story to draw their own conclusions. "It is a work with many levels," Velasco notes. "How those levels work against each other creates, at first, a sense of naïveté and fun but also the sense that something is not quite right." Though viewers may enter the work via the children's drawings, Velasco hopes they will stay to see that there is darkness within the work as well.

As in the two previous exhibitions of *A Very Long Night* (in Argentina and Kansas), Velasco makes the work anew in her presentation at Living Arts. "It is an intense installation which involves the drawing of a full-size home, complete with a kitchen, bathtub, and living room, in graphite directly onto the walls," she stated. These domestic scenes serve as the background for her use of large-scale digital prints of figures and silhouettes. Adjacent to these tableaux is projected the animation of child-like drawings which Velasco continues to develop as the project evolves in each subsequent installation. Her desire to present *A Very Long Night* at Living Arts is an effort to continually push the project. In this way, each exhibition of the work serves as a rite of passage for Velasco as she aims to present material that, though not autobiographical, embodies her direct presence.

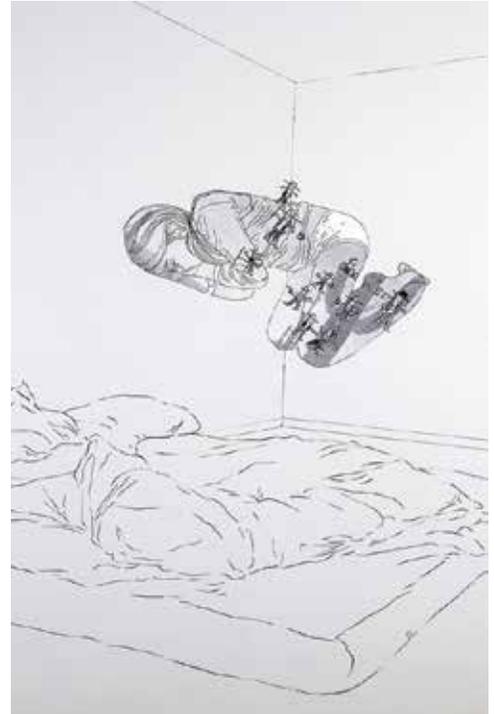
She has also expanded the project by participating with counselors and psychologists in a workshop for aspiring therapists. The goal of the workshop was for attendees to develop confidence in utilizing tools, such as the intermingling of text and drawings, as a way to open lines of communication with and avenues of expression for their patients. Though Velasco feels that she is not qualified to work directly with survivors of abuse, she appreciated being part of a team that was

ultimately aimed at helping those who have experienced such trauma.

The experience of developing the workshop, combined with her own research, has allowed Velasco to create levels of tension in her layering of drawings, prints, and video. Her intensive installation process produces a quirky yet sinister landscape. Viewers navigate this terrain and its disturbing narrative, the conclusion of which ultimately rests in their hands. Velasco's expansive installation embodies all of the whimsy of a child's world including the monsters, real and perceived, that lie within.

A Very Long Night is on view at Living Arts until March 27. Living Arts is located at 307 East M.B. Brady St. in Tulsa and can be reached at 918-585-1234 or online at livingarts.org. For more information about Maria Velasco, visit mariavelascostudio.com. ■

Mary Kathryn Moeller is currently pursuing her Master's in art history at Oklahoma State University where she works as a Graduate Research Assistant for the OSU Museum of Art. She is available at mkmoe77@gmail.com.



Jessica loves to dance, but her family can't afford to buy ballet shoes. Lucky for Jessica, her ballet school is a nonprofit.



The school posts a project on power2give.org to raise money to buy dance shoes.



You make a donation to help fund the project, and the dance school receives the money to provide shoes for less fortunate students.



It's that easy. **You have the power to make a real difference.**

power2give.org empowers you to give directly to local arts and cultural projects that move you.

Simply choose your favorite projects and help bring them to life.

For more information please visit: www.power2give.org/centraloklahoma.

power2give is brought to central Oklahoma by Allied Arts.

Enriching Our Communities Through Advancement of the Arts.

(405) 278-8944 • www.AlliedArtsOKC.com • @AlliedArtsOKC



IN THE SPOTLIGHT: A Pop-Culture Critique

by Krystle Brewer



(right) *Momentum Spotlight* artist Eli Casiano painting in his studio. (left) A single side of Eli Casiano's sculptural painting for *Momentum Spotlight*. For his project, Casiano is creating a geometric, painted sculpture which will emit sound.

Twice a year, the Oklahoma Visual Arts Coalition (OVAC) organizes and supports a juried exhibition exclusively for artists ages thirty and under with the mission to support Oklahoma's young emerging artists. This year *Momentum* in Oklahoma City has the equality-focused curator Nathan Lee, founder of Inclusion in Art. Through an application process, Samantha Dillehay was selected as Emerging Curator. In this role, Dillehay has the opportunity to work alongside and be mentored by Lee. In addition to the general selection process, the curators work together to select three *Spotlight* artists who are awarded a stipend of \$2,000 and curatorial assistance to complete their projects.

On the difficult task of selecting the work of only three artists, Lee said that the artists that he and Dillehay chose "are diverse in their vision. Sound installation, experimental work that strays from traditional painting, and sculpture are creative expressions that are growing in Oklahoma and already embraced nationally. I believe more opportunities need to be created for these types of artists."

Katy Seals: Honky Tonk Ennui

Recently a close witness to two young marriages gone amiss, *Spotlight* artist Katy Seals combines her experience as an outsider looking in with her roots in rural Texas and Oklahoma to create

an installation of "dirty laundry." Noting that divorce can span from devastatingly painful to liberatingly hopeful, Seals' sculpture combines country music lyrics and the intimacy of women's undergarments to make public the emotions of a separating couple.

Honky Tonk Ennui consists of two freestanding T-posts reaching seven feet high connected by laundry lines. Hanging from clothespins on these lines are twenty over-sized feminine undergarments, as large as three-feet-by-five-feet, creating an overwhelming scale to insinuate the impact of divorce. Each of the garments is fabricated from translucent delicate materials adorned with lace. These garments of muted and soft tones create a canvas for the violent embroidery of country song lyrics in a salient red thread. With lyrics from predominantly noted female country singers from the 1960s and '70s, such as Tammy Wynette and Patsy Cline, Seals incorporates the harsh truth of divorce on the intimate objects of undergarments by which the private workings of a marriage become public to passersby.

This work speaks not only to the accurate stereotype of Oklahoma's high divorce rate, but also to the assumptions surrounding rural living and hanging laundry out to dry. By using these constructed ideas of Oklahoma in conjunction with popular lyrics, Seals engages with both

popular culture and personal turmoil. Seals' states, "Embracing who I am and focusing on my cultural identity and my identity in society, I can embrace my roots as an artist. You don't have to live in New York or Los Angeles to be an artist anymore."

Elliott Robbins: Constructed Ephemera

Influenced by Japanese toy sculptors and creature designers, Elliott Robbins brings to life a character from his previous work to discuss people of color and the gap in representation of these people in illustration and animation. In the same vein as Kara Walker's *Negress*, Robbins' protagonist has exaggerated "Africanized" features blended with Mickey Mouse's enlarged bulbous feet and joint-less knees.

For Robbins' work *Constructed Ephemera*, he has created three sculptures approximately three feet in height in which he brings his protagonist from his drawings to a three-dimensional world where he interacts in new, untested ways. The work is carved from foam and covered with an epoxy-like material creating a brightly colored finish similar to the work of Jeff Koons.

While the work fits within the conceptual world of fantasy as they act in unworlly ways, such as the character coming out of a robot head, the objects are not intended to be toys in the traditional sense. Robbins said, "In these



(above & right) For her *Momentum Spotlight* project, artist Katy Seals is constructing large-scale women's underwear as part of an immersive installation.

(below) Elliott Robbins, Midwest City, *Anxiety in a Foreign Land*, Watercolored Lithograph, 22" x 30".



'toys' I am attempting to recontextualize objects that would be thought of as a commodity inside of the fine art gallery setting. The term toy here is a misnomer. I am not interested in producing play objects." However, they function, "in the same way that simple pieces of plastic take on a symbolism and history all their own." By using fantasy and cartoon characters, he uses the shiny toy-ness of his work to playfully and satirically criticize the lack of people of color in the protagonist role in American illustration.

Eli Casiano: End-in-itself

Questioning ideas of hedonism and consumption, Eli Casiano analyzes the ways in which society perpetuates pleasure through advertisements, film, television programming, and other avenues. As these mediums force their viewers to absorb ideas of sexuality, wealth, and self-improvement, the work of Casiano functions to refute this imposition.

In Casiano's work *End-in-Itself*, he constructs a cube structure spanning five feet in all directions. Each of the four viewable panels are comprised of unstretched canvas with painted imagery pulled from the mediums mentioned above, but with a focus on Disney characters that are reconfigured in a collage-like manner. From within the structure a soundtrack is played that was created by the artist through the incorporation of sounds from movies,

television shows, and other man-made sounds. Because of the track's construction from a compilation of different sounds, it functions in a similar way to the visual component of the work.

Through the combination and repurposing of the imagery that surrounds us, the work makes blatant the ridiculousness of the content we are expected to consume for pleasure while simultaneously reaching the idealized standards put forth. Casiano said, "The paintings reflect my own absorption and resistance to this impaired vision by becoming metaphors for bodily transformation, depravity, and sexual aspirations."

As the curators point out in their show statement, a vein of pop culture tied these artists together in a way that creates a symbiotic dialogue on society's expectation of the consumer. "From media images in Eli's paintings, to country song lyrics in Katy's installation, to toy and action-figure-like references in Elliott's figurative endeavors... it was all there," said Samantha Dillehay. "The *Spotlight* work that we selected seems to call to attention a sense of counter-culture or outsider art: Andy Warhol's factory meets Banksy's street

art in Oklahoma. There is a very interesting disregard for that notion of 'high art' that is happening."

These works will be highlighted amongst a juried group exhibition opening March 7th and 8th from 8 pm to midnight at the Farmer's Public Market, 311 S. Klein in Oklahoma City. Tickets to the opening weekend are \$10 in advance or \$15 at the door. Gallery hours continue with free admission March 9th and 10th from 2-7 pm and the *Spotlight* artists will give brief talks about their work on March 10th at 6 pm.

Visit www.MomentumOklahoma.org for more information. ■

Krystle Brewer is an artist, curator, and writer who is currently pursuing a master's in art history at Oklahoma State University. She can be found at www.krystlebrewer.com

Tulsa Art Studio Tour

by Janice McCormick



(left) University of Tulsa MFA student John Bryant in his studio at the Zarrow Center. (middle) A painting-in-process in the studio of P.S. Gordon. (right) Taryn Singleton, also a TU MFA student, in her Zarrow Center studio.

Featuring well-established artists as well as emerging artists, the Oklahoma Visual Arts Coalition's Tulsa Art Studio Tour offers the public a glimpse of the wide range of art being created in Tulsa. It is a golden opportunity to gain insight into the creative process and to ask questions about the various media. A few artists will provide demonstrations.

P. S. Gordon is a nationally known artist whose portraiture and still-life in oil are highly realistic. He describes his recent paintings as ones where "the personal and eccentric have asserted themselves anew in a subtle and beautiful bloom of fresh inspiration." Regarding the significance of the art studio tour, he emails, "It's a very different way to see art, public gallery vs. private gallery, and everybody loves to see where you make your work." Gordon sells his art out of his Tulsa home by appointment.

Describing what the public will experience in his studio, he writes, "They will get to see my studio and my salon/showroom/gallery of my work, which is on the second floor. This is unfortunately not a wheelchair

accessible environment, the house is multi levels. A French home built in 1940, the downstairs is like the best Upper East Side apartment I never had, but saw when in New York. I have an interesting house, with interesting objects and my work. I have a small private collection of art in my bedroom but for the most part all one will see in my house is my work, new and old.

Although Gordon has returned to Oklahoma, his artwork is still represented in New York City's Fischbach Gallery where he has been showing since the early 1980s. You can find out more about P.S. Gordon at his website: www.psgordon.com.

Five University of Tulsa graduate art students will have their work on display. Four of them right there in their studios on the third floor of the Henry Zarrow Center for Art and Education. They are Kyle Blair, John Bryant, Taryn Singleton and Libby Williams. Megan Curtis, who works on the TU campus, will hang her paintings in the Graphic Design Lab.

John Bryant will have his silk screening equipment up and running, creating small

prints that he will be giving away. You will find not only Bryant's prints, but also his dioramas, photographs of these dioramas and even some of his "fake community outreach installation." Bryant's website is www.johnbryantart.org.

Taryn Singleton creates mixed media painting and collage work. She sews patterned papers (for some of the papers she hand-prints the patterns herself) and does embroidery on her paintings, thus creating complex, abstract imagery with a strong tactile quality.

Libby Williams' abstract landscapes in paint and in charcoal grace the walls of her studio. Many of her landscapes combine *plein air* which relies on direct observation and studio painting which draws upon her imagination. The results are colorful abstractions which are intimate in size. Check out her website at www.libbywilliamsart.com or visit the nearby Tulsa Artists' Coalition gallery where she has a solo show *Abstraction Through Landscape*, April 4th through 26th.

Of her paintings, Megan Curtis says, "My work is based on biblical narratives and children's fairytales, with a focus on the women



TU MFA Student Megan Curtis with a selection of her work



(above) Libby Williams, *Owen Park (Porch View)*, Oil on canvas, 13" x 16"

(right) Artwork by TU MFA student John Bryant.



in these stories." The images "are familiar yet unsettling. Feminism, trauma, religion, sin, and loss of innocence are strong themes within my work. My figures are portrayed as both innocent and sensual at the same time; I want to examine the inherent corruption in the desire for purity." Her website is www.megandawn.com.

The art tour not only takes a bit of the mystery out of the artistic process, but also provides much needed role models for budding artists.

These artists are only some of the participants in this year's Tulsa Art Studio Tour.

Visit www.TulsaArtStudioTour.org for more information. ■

Janice McCormick is an art reviewer who has been writing about art in Tulsa and Oklahoma since 1990. Currently she teaches philosophy part-time at Tulsa Community College. She can be reached at artreview@olp.net.

TULSA ART STUDIO TOUR
APRIL 12-13, 2014
NOON - 5 PM

TICKETS

\$5 in advance, \$10 at the studio door

FEATURED ARTISTS

- Rachel Ann Dennis, Letterpress
 - Samantha Extance, Jewelry
 - P.S. Gordon, Painting
 - Jose Antonio Pantoja Hernandez, Painting
 - Laurie Keeley, Furniture
 - Derek Penix, Painting
 - Jim Polan, Painting
 - Chuck Tomlins, Mixed media
- University of Tulsa MFA Studios at the Zarrow Center:
- Kyle Blair, Illustration
 - John Bryant, Printmaking
 - Megan Curtis, Painting
 - Taryn Singleton, Painting
 - Libby Williams, Painting

PREVIEW EXHIBITION

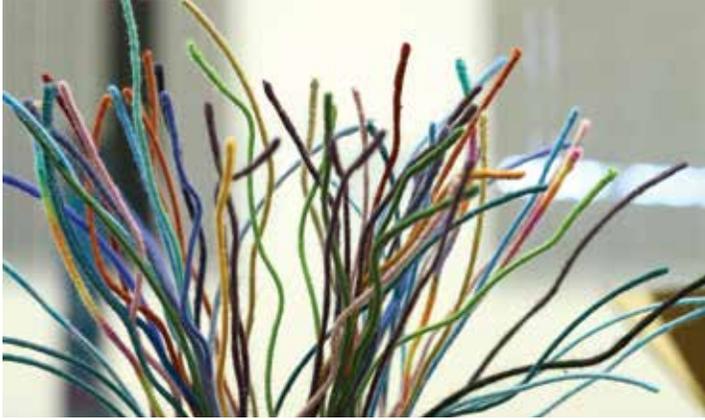
Get a preview of the art and artists you'll see on the Tour during this preview exhibition.

Circle Cinema Gallery
10 S. Lewis Ave, Tulsa
Through April 2

www.TulsaArtStudioTour.org

INSIDE THE STUDIO: EK Jeong - Incremental Progress & The Passage of Time

by Sarah Hearn



Fiber wrapped wires (left) and felted leaf forms (right) in the Weatherford studio of EK Jeong.

EK Jeong is a Korean-born fiber and installation artist living in Weatherford, OK. She teaches full time at Southwestern Oklahoma State University (SWOSU). Jeong received her PhD in Fine Art from Texas Tech University in 2010. The artist exhibits her work nationally and internationally and has lived in Oklahoma since 2005. Recently she created a site-specific installation in Quebec at Moon Rain Center for Textile Arts in in the Outaouais.

Our conversation took place the unseasonably warm afternoon of December 30. Having never visited SWOSU's campus before this day, Jeong generously guided me by phone to the proper entrance of the Visual Art building. When I rounded the corner to the front, I saw the artist. She donned a large smile and a handmade necklace she made from leftover felt pieces. She was flanked by a colorful, abstract stained glass entryway. As we entered the façade of the building, she informed me that this was originally the university library, but has since become the art department.

We took the elevator up a couple of floors and into a hall. She stated, "It is just this hallways length between my classroom, office and studio. It's all right here." She motioned towards a series of her felted leaf forms hanging delicately along the hallway wall outside of the studio's entrance. As we entered the studio, I noticed the full, but orderly structure of the room. She mentioned that she shares the space with graduate students and the occasional tapestry class.

There is a table covered with small, brightly colored eight inch square paintings. The wall behind them is filled with a huge seven-foot-by-fourteen-foot woven tapestry, *Sun on Earth*. In the center of the room, there is a large loom, a table with woven sample swatches and a vase full of small squiggly forms reminiscent of a sea creature. The other side of the room houses components of installation pieces and works in progress stacked against the far wall. We sat down and began our interview.

Sarah Hearn: So EK, to start us off, can you talk a little bit about what inspires you to make art?

EK Jeong: Honestly, I am simply inspired by my everyday environment. When I walk from the studio to the parking lot, it sometimes takes me a long time to get to the car because I see something in nature I have never seen before. It may be a seed pod, or a foggy sky, or a tree I haven't noticed previously. These simple things are worth calling attention to in the world.

I also think my students inspire me. I know that if I am going to stand in front of them and teach them, it is in my best interest as well as theirs for me to be creating artwork on a consistent basis. I believe in teaching by modeling a healthy art practice of my own.

My fellow artists are also inspirational. Some are friends I have known for years, others I met more recently, but their work and ideas are inspiration in navigating my own practice.

SH: If there was one thing you could impart to viewers experiencing your work, what would it to be?

EK: I would hope they get a sense of playfulness

from my work and experience the simple but intentional use of negative and positive space. See these (she motions to large vertical boards intricately wrapped in fine yarn making large stripes of color leaning against the wall). These are living things. There is no glue, just wires wrapped repetitively by hand. Balance, color and composition are there too, but the time spent making the art and the handmade nature of the work are important.

SH: Can you summarize your creative practice?

EK: I originally began making art with different materials and techniques. My training began before I entered college in Korea. In that society, we do 3-5 years of training before college. It is very competitive and you decide what you will major in well before you attend college. I did very traditional drawing, watercolor, oil painting, acrylic techniques, used design materials, etc. When I entered college, I did fiber arts. Then I went to graduate school for sculpture, but it was really installation, mixed media – it was an open-ended contemporary art practice. That is where I picked up all different things.

When people would ask or try to label what I do they would say "EK, what are you? Are you a landscape painter? What is your theme?" I would answer, "I don't have those. I look for materials and techniques that can best approach whatever I am inspired by, rather than deciding on a medium first."

SH: So the materials are constantly informing the direction of the work?

EK: Yes, constantly.



(left) EK Jeong, Weatherford, *Untitled*, Outdoor textile art installation at the Moon Rain Centre for Textile Arts in the Outaouais, Canada. (center) EK Jeong's studio at Southwestern Oklahoma State University in Weatherford. (right) Jeong with fiber-wrapped boards in her studio.

SH: *In thinking about all the work you have made over the years, is there one project or piece you feel has been the most significant of your career?*

EK: It's hard to pick one or two, but for me, these little wrapped wires are really important. I have known about this technique forever and had used it on and off, but last summer when I was in Canada for a textile installation, I had the opportunity to use these outside, among living grasses. Site-specific installation is interesting - you take what supplies you think you will need and respond to an environment in a short, concentrated amount of time. It is intense. I was there for two weeks and wanted to do something that interacted with the landscape, but didn't want to damage it. I planted these little wrapped wires in the environment. That kind of experience is really important. However, the artwork itself is only part of that importance; the time, space and experience of when and where it was created are of equal weight.

SH: *Describe a typical day in the studio for you.*

EK: I don't have the luxury of coming in here and staying an entire day. But what I do in this space is play with things. I don't have sketches that connect the dots exactly, because the process itself changes the work. I work in increments - between classes, a little here, a little there. It is all by hand, no machines are involved. My work is always evolving in the process of making it. I think that is what I enjoy, the process itself.

SH: *What do you feel is your unique contribution to the local art community?*

EK: When I arrived here in 2005, I worked to

establish a visiting artist program. This brought artists from all over the world here and provided the local community with more quality art programs open to everyone. We incorporated workshop elements. This led to the tapestry project, which was a collaboration with people of the town. (She points to the large wall-size tapestry *Sun on Earth*.)

That is the loom we used to create the piece. The exhibition traveled in Oklahoma and Texas. The lecture I give related to the project is more about the weavers who are no longer amateurs. They joined me to talk about the work. They are now professional tapestry artists. I think that is really important to me because it created more arts educators in town. Those people actually teach and share with other community members as well as our students here.

SH: *Was there a pivotal moment in your life when you decided to pursue a career as an artist? If so, can you describe this?*

EK: I have always thought it was my calling to be an artist, but now looking back, there were some important moments of validation that encouraged me to believe I could become an artist. For example, in high school, there was a national art competition and a watercolor competition. I entered both and placed first and third. Those experiences helped me gain the courage to pursue a career as an artist. In Korea, you decide very early what your career will be and work towards it long before college.

SH: *So, was teaching always part of the equation for you?*

EK: I think I always had the desire to teach. Teaching for me is so much more than regurgitating what I read from books. It is more important that I demonstrate my practice as an artist. My practice and my teaching feed each other. They are not a separate thing. If they become separate, it would be difficult to handle.

SH: *Is there any advice you would give to a young artist starting his/her career?*

EK: I think that's a really tricky thing. How honest should I be? When I finished my MFA program, I did some adjunct teaching. At that time, I had an artist/professor friend who was a very honest and hardworking person. She said "EK, are you sure you want to apply for a full professor position? Do you know what you are getting yourself into?" I said, "Sure." She said, "No you don't. Other people complain about one full-time job. You will have a minimum of two. You are going to be a full time artist, but at the same time have teaching and demanding professional situations. You are going to have to sacrifice something."

So I hope the young artists who choose this direction know that this is a very demanding career, not something they can just do when they feel like it. We all begin with big ambition, but no one is coming after you if you don't make your artwork. People just assume that you do something. Both jobs need you 9-5. You have to be very smart about time and juggling responsibilities.

I think that some sort of support group, or working group, may be a good idea for many

(continued to p. 26)

(continued from p. 25)

artists. Sometimes sharing a studio space, or meeting periodically with artist peers offer a positive influence. Accountability is important. For me personally, I say yes to things, even when I know I don't have the time. I say yes and then I make the time.

SH: *What are you working on currently?*

EK: I am creating more of these wrapped wires. These are the pieces from Canada. They had it installed during the summer for 8 weeks and they held up surprisingly well. I used wool, which handled the weather well. Now, I want to see what else I can do with them. Maybe I can make it into a sculptural piece that could be in a gallery somewhere inside.

I am still working on the leaf series (she points the direction of the hall where the large but delicate felted leaf shapes reside). Actually, they have inspired me to look into another direction in tapestry. So now I am trying to make a relief piece of a tapestry and see what I can weave, stitch, sew or felt together. Layering on top of the weaving with felt. I will try it. It could fail. Who knows?

I am also working on a new book about the tapestry artists Archie

Brennan and Susan Martin Maffei. They are the artists I remember from my undergraduate fiber textbooks. This inspirational, humble duo currently lives in New York. They will visit SWOSU for an exhibition, workshop and lecture next year. The book project will be the first of its kind focusing on the history of their artwork and careers.

SH: *Is there something you aspire to that you have yet to achieve?*

EK: Yes, there is. I want to collaborate more. When I began the tapestry project, I thought it to be the biggest project I could possibly make. However, when I was writing my dissertation, I realized it was the pilot project for making a bigger one. I was writing one day and it just came out. What I want to do is a large scale weaving project in a different town or city. I don't necessarily have to be there all the time, but I would like to go and share our experience and guide the project, or go see what they are up to. I enjoy sharing what is achieved collectively. ■

Sarah Hearn is an artist living in Oklahoma City.

Christoph's Fine Framing

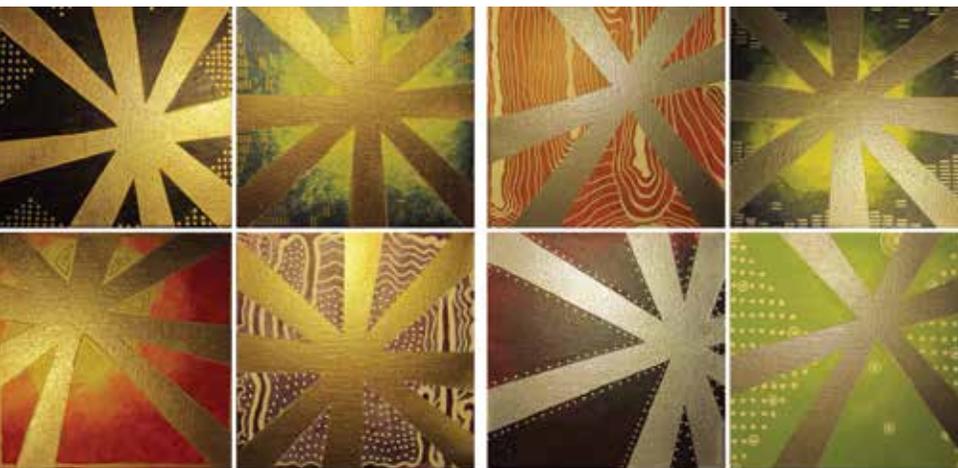
*You have a passion for your art,
I have a passion for framing it!*

- Professional picture framing services at rates about half of what a frame shop will charge.
- I have over 15 years experience as a professional picture framer.
- I offer my services by appointment at your convenience: I come to you. I also pick up, deliver, and hang all art I frame.

Call or text 405 569-8452, or email hollrah1@gmail.com for information, or to set an appointment.

Thank you to our new and renewing members from November and December 2013

Elaine Armstrong	Lisa Chronister and	Graceful Arts Gallery	Judy Laine	Diane and Ellen Moershel	Leigh Victoria
Marilyn Artus	Aaron Mooney	and Studios	Leann Leach	Molly O'Connor	Standingbear
Lori Bacigalupi and	Karen L. Collier and John	Almira Grammer	Bobby Lee	George Oswald	Danelle Sullivan
James Young	Calabro	Steven Gruenau	Mark Lewis	Christie Owen	Cindy Swanson
Joy Reed Belt, JRB Art	Janey Carns Crain	Aaron Hauck	Monika Linehan	Leah Pappan	Andrew and Mary
at The Elms	Bob Curtis	Bob and Janet Hawks	Anna Lipscomb	Bryon Perdue	Tevington
Doris J. Bewley	Bryan Dahlvang	Edwin Helm	Mindy LittleCook	Jeff Perriman	Anna Thomas
Elyse Bogart	Carla DeNoya	Lori Beth Henderson	Jean Longo	Andrew Phelan	Kristin Threadgill
Brenda Bradford	Dorothy Dinsmoor	Shelly Henry	Jan Maddox	Cacky Poarch	Joyce Ulstrup
Patricia R Bradley	Joni Dyer	A. Nigh Herndon	Zubia Manaf	Ponca City Arts Center	Burneta Venosdel
Rebecca Brienen	Carol Ellifrit	Dana L Hines	Cynthia Marcoux	Lauren Ross	Paul Walsh
Elizabeth Brown	Erica Eppler	Janis Hudson	Leslie Martin	Liz Roth	Mo Wassell
John Bruce	Ashley Farrier	F. Bradley Jessop	Donna Matles	Gayla Salvati	Janie Wester
Kelly Campbell	Robert A. French	Kalee Jones W.	Glenda Maxey	Ann Saxton	Tom Wester
Denise Caudill	Joey and Al Frisillo	Myra Block Kaiser	Beatriz Mayorca	Barbara S. Scott	Angela Williams
Sarah Clough Chambers	Amanda Gathright	Laura Kent	Paul Mays	Stephen Smith	Jennifer Woods
and Kelley Chambers	Diane Glenn and	Vaunda Knapp	Kenny McCage	Rob Smith	Joanne Woodward
Klem Chandler	Jerry Stickle	Lauren Kubier	Anita J Midgley	Laurie Spencer	Tom Young, Philbrook
		Nicholas Kyle	Earl & Marie Miller		Museum of Art



(left) Sarah Day-Short, *Stellar Companions*, Acrylic, spray paint, paint pen on canvas, each 6" X 6". Day-Short received an OVAC Professional Basics Grant to frame artwork for several upcoming exhibitions. (right) Art 365 artists Bryan Cook & Romy Owens (L & R) with executive director Julia Kirt, Art 365 patron preview host Cara Barnes, and guest curator Raechell Smith.

Expect big change when OVAC launches a new website in April. Moving us into the modern user-driven era, artist members will be able to manage their own OVAC Artist Gallery profiles. If you're a member artist, we hope you load your images and text soon (call or email Kerry Azzarello if you need help office@ovac-ok.org or 405-879-2400). For visitors, you'll be able to search up-to-date images with lots more tags and great visuals. Also new, OVAC will share artist opportunities on the website with more categories and real-time updates. Check www.ovac-ok.org after April 1 and let us know what you think.

We want to be sure you are aware of several proposals that could impact the arts during this legislative session at the time of publication. First, Gov. Fallin's budget proposal calls for the consolidation of the Oklahoma Arts Council with the Oklahoma Department of Tourism. The consolidation of the Oklahoma Arts Council would negatively impact OVAC's direct funding and training. This magazine is supported in part by the Oklahoma Arts Council. You can give feedback about this proposal to the Governor's office at 405-521-2342.

Secondly, three arts-related bills impact the arts. HB2850 would permanently eliminate all funding for the Oklahoma Arts Council, which would negatively affect OVAC

and many other arts and community programs. Next, HB3296 would extend the moratorium on Oklahoma Art in Public Places through 2017, essentially ending the state's public art program. Finally the Oklahoma Film Enhancement Rebate Program extension, HB2580 and SB1721, seem to be finding support in the legislature to extend the life of this program for the next 10 years. Look on our blog for more information under "Public Policy" tag: ovac.blogspot.com.

OVAC will be posting a new wish list for upcoming projects and needs on the new power2give.org site. Hosted by Allied Arts in central Oklahoma, this site helps individuals give directly to local arts and cultural projects that move them. People choose favorite projects and help bring them to life Visit: www.power2give.org/go/o/1241 to see OVAC's projects.

Investing in a variety of artists' projects, OVAC awarded 6 grants totaling \$4,714 for the following projects in January. A Creative Projects Grants will support Norman artist Heather Clark Hilliard's exhibition called *Fettered Unfettered, New Work* at Oklahoma City University's Hulsey Gallery in fall 2014. Ada printmaker Katy Seals will attend the Frogman's Print & Paper Workshop with help from an Education Grant. She plans to share these new skills with her students

and incorporate them in her artwork. Norman sculptor Alexandra Knox received an Education Grant to participate in the Keen Foundry Invitational Symposium in Texas. She also took a student to learn from the experience. Norman artist Jason Cytacki received a Creative Projects Grant to create new three-dimensional work for an exhibit at the Science Museum of Oklahoma, experimenting with media and scale beyond his past work.

With a Professional Basics Grant, Stillwater artist Casey Pankey will purchase a new camera to ensure quality documentation of her artwork. Oklahoma City Artist Sarah Day-Short will frame works for several upcoming exhibitions, including a FRINGE exhibition, using funds from her Professional Basics Grant. OVAC's next artist grant deadline is April 15.

Each year, the Oklahoma Visual Arts Coalition gives two awards of \$5,000 and two \$500 Student Awards of Excellence each to individual artists. These awards are intended to reward qualified artists with outstanding vision and are chosen by a guest curator from applications submitted by the artists. Submit by the 2014 deadline April 1. See www.ovac.submittable.com for the full guidelines. ■

ASK A CREATIVITY COACH: 5 STEPS TO WIN THE MENTAL GAME OF ART

by Romney Nesbitt

Dear Romney,

My painting times are hit and miss and when I start a new piece I feel completely frozen with fear. My mind races and I can feel a knot forming in my gut. What's going on?

—Insecure

Dear Insecure,

Beginning something new can be intimidating, especially if it's been a while since your last piece. Art-making is a mental game that can be full of fear or promise. Your fear based thoughts are probably full of the *what ifs?*: What if this won't be good enough? What if I can't paint as well as I used to? What if this won't sell? The *what ifs?* are common fears for creative people—especially when creative time is sporadic or limited. When you paint on a regular basis you may not feel as much pressure to perform perfectly because you know you can come back tomorrow and try again, but when your painting times are irregular, you may feel pressured to “pull something out of the hat” every time you paint. That inner pressure is showing up in your mind and gut.

Here are five steps to win the mental game of art:

Set a goal to paint a few hours per week to keep you in the habit of creating. Even a couple of hours a week will ease the pressure to perform and give your creativity time to percolate.

Begin each painting session with a moment of silence. Close your eyes and take five or six deep breaths. Inhale for five full seconds and exhale for five full seconds. This breathing exercise will take about a minute. The extra oxygen will help you focus and calm your insides.

Before you begin, recall past career successes. Remember the feeling of when you sold a piece at an art opening or when your piece won a prize in a competition? These good thoughts will reset your thinking from negative outcomes to positive outcomes.

What is your intention? What do you want to accomplish with this piece? Are you trying to learn a new technique? Are you painting a commission piece? Is this piece a gift? Knowing why you're painting a particular piece gives the process purpose.

Set a timer for twenty minutes. No matter how nervous you feel, do not leave your work space until the timer sounds. Twenty minutes is enough time to get your creative flow moving and the fun of art-making will take over. ■

Romney Nesbitt is a Creativity Coach and author of Secrets From a Creativity Coach (available at amazon.com). She welcomes your questions and suggestions for this column. Book her to speak to your group through OVAC's ARTiculate Speakers Bureau. Contact her at romneynesbitt@gmail.com.



The First Friday Gallery Walk takes place on the first Friday of every month, rain or shine, from 6-10pm. Paseo galleries host lively opening receptions featuring new artwork, live music, and refreshments. The Gallery Walk is free to attend and open to the public. Join us for an unforgettable art experience.

The Historic Paseo Arts District stretches from N.W. 28th and Walker to N.W. 30th and Dewey, and is the oldest arts district in Oklahoma City. The Paseo is home to 20 galleries and working studios, all within walking distance, and occupied by more than 75 artists. Intermingled with the galleries are a variety of unique gift and clothing shops, an event center and restaurants.

For more information, call 405.525.2688 or visit thepaseo.com.



Join Creativity Coach Romney Nesbitt at the Oklahoma Visual Arts Coalition's upcoming Artist Survival Kit workshop.

Living the Creative Life

Saturday, April 12, 10 am-1 pm

Zarrow Center for Arts & Education, 124 E. Brady St, Tulsa

Skill Level: All levels.

Cost: \$15 for OVAC Members, \$20 for non-members.

Register by April 9 for \$5 off!

BONUS: Receive a ticket to the Tulsa Art Studio Tour with your registration!

This workshop will help you determine what opportunities are right for you and your artwork. You'll also gain tips for making the most of your studio time and overcoming creative blocks.

Registration and more information available at www.ArtistSurvivalKit.org or 405-879-2400.

Gallery Listings & Exhibition Schedule

Ada

24 Works on Paper
Through March 14
59th Annual Faculty Exhibit
March 24-April 9
59th Annual Student Exhibit
April 14-30
The Pogue Gallery
Hallie Brown Ford Fine Arts Center
900 Centennial Plaza
(580) 559-5353 ecok.edu

Alva

Contemporary Views: Modern and Abstract Art
Through March 25
24 Works on Paper
April 4-April 25
Opening April 4, 6-8 pm
Graceful Arts Gallery and Studios
523 Barnes St.
(580) 327-ARTS
gracefulartscenter.org

Ardmore

Al Bostick & Lola Jenkins
Through March 1
Annual All Schools Exhibit
March 11-May 3
The Goddard Center
401 First Avenue SW
(580) 226-0909
goddardcenter.org

Bartlesville

Bauhaus twenty-21: An Ongoing Legacy – Photographs by Gordon Watkinson
Through May 4
Price Tower Arts Center
510 Dewey Ave.
(918) 336-4949 pricetower.org

Duncan

Western Installation: Jason Cytacki
March 21-May 23
Opening March 21, 6 pm
Chisholm Trail Heritage Center
1000 Chisholm Trail Pkwy
(580) 252-6692
ontbechisholmtrail.com

Lawton

David Holland: Portrait of a Thunderbeard
Opening March 8, 7-9 pm
The Leslie Powell Foundation and Gallery
620 D Avenue
(580) 357-9526 lpgallery.org

Norman

Healing Studio
March 7-29
Reception March 14, 6-9 pm
Youth Talent
April 4-May 24
Reception April 11 & May 9, 6-9 pm
Firehouse Art Center
444 South Flood
(405) 329-4523
normanfirehouse.com

On Assignment: The Photojournalism of Horace Bristol
Through March 16
Allan Houser Drawings: The Centennial Exhibition
March 8-May 18
Our People, Our Land, Our Images
April 4-May 25
Fred Jones Jr. Museum of Art
555 Elm Ave.
(405) 325-4938 ou.edu/fjjma

Selfie & Buddha Tuesdays
Closing March 14, 6-10 pm
Mainsite Contemporary Art Gallery
122 East Main
(405) 360-1162
normanarts.org

Oklahoma City

Sarah Atlee
Opening April 4, 6-10 pm
aka gallery
3001 Paseo
(405) 606-2522
akagallery.net

Art 365
Closing May 10, 2-4 pm
[ArtSpace] at Untitled
1 NE 3rd St.
(405) 815-9995
artspaceuntitled.org

Your Arts Desire
Through March 2
KB Kueteman & Steve Webber
March 7-30
Opening March 7, 6-10 pm
Contemporary Art Gallery
2928 Paseo
(405) 601-7474
contemporaryartgalleryokc.com

The Garden Project
March 7-29
Opening March 7, 6-10 pm
Kate Rivers & Karen Hayes Thumann
April 4-26
Opening April 4, 6-10 pm
JRB Art at the Elms
2810 North Walker
(405) 528-6336
jrbartgallery.com

Walter Ufer: Rise, Fall, Resurrection
Through May 11
Making Change
Through June 30
National Cowboy & Western Heritage Museum
1700 NE 63rd
(405) 478-2250
nationalcowboymuseum.org

Chuck Webster
Through May 16
Oklahoma Contemporary Arts Center
3000 General Pershing Blvd.
(405) 951-0000
oklabomacontemporary.org

North Gallery:
Marvin Lee
Through March 16
J. Don Cook
March 24-May 18
East Gallery:
Skip Hill
Through March 23
Governor's Gallery:
Skip Thompson
Through March 30
Janice Wright
April 7-June 1
Oklahoma State Capitol Galleries
2300 N. Lincoln Blvd
(405) 521-2931 arts.ok.gov

Come on Down: Lisa Hoke
Through April 13
Ansel Adams: An American Perspective
March 15-June 1
Brett Weston: Land, Sea and Sky
March 15-June 1
Oklahoma City Museum of Art
415 Couch Drive
(405) 236-3100 okcmoa.com

smART Show
April 4-30
Paseo Art Space
3022 Paseo
(405) 525-2688 thepaseo.com

Brandice Guerra: Wunderkammer
Pete Froslic & Catbleen
Faubert: Totemic Taxonomies
March 15-September 15
Opening March 15, 6-9 pm
The Satellite Galleries at Science Museum Oklahoma
2100 NE 52nd St
(405) 602-6664
sciencemuseumok.org

Ponca City

Elementary-Middle School Students Exhibit
March 2-30
Opening March 2, 2-4 pm
Membership Show
April 6-27
Opening April 6, 2-4 pm
Ponca City Art Center
819 East Central
(580) 765-9746
poncacityartcenter.com

Shawnee

Voices: A Sculptural Book
Through March 23
Mabee-Gerrer Museum of Art
1900 West Macarthur
(405) 878-5300 mgmoa.org

Stillwater

Across the Divide
Through March 21
Senior Studio Capstone Exhibition
March 24-April 4
Opening & Artist Talk
March 27, 5-7 pm
Graphic Design Senior Portfolio Exhibition
April 9-18
Opening April 13, 2-4 pm
Annual Juried Student Exhibition
April 21-May 9
Opening & Awards April 27, 2-4 pm
Gardiner Gallery
108 Bartlett Center for the Visual Arts
(405) 744-4143
museum.okstate.edu

Sharing a Journey
Through May 24
Postal Plaza Gallery
Oklahoma State University Museum of Art
(405) 744-2780
museum.okstate.edu

Tulsa

Jennifer Angus and Bob Sober
Through March 23
108 Contemporary
Member's Exhibition
April 4-20
108 Contemporary
108 E Brady
(918) 895-6302
108contemporary.org

Folio Editions: Art in the Service of Science
Through March 23
Focus on Favorites: Masterworks from the Gilcrease Collection
Opening March 16
Form and Line: Allan Houser's Sculpture & Drawings
Through June 29
Gilcrease Museum
1400 Gilcrease Road
(918) 596-2700
gilcrease.utulsa.edu

Unscripted Play
Through March 9
Art in Mosaic
March 14-May 3
Chasm: Liz Roth
March 14-May 3
Hardesty Arts Center
101 E Archer St
(918) 584-3333
abbatulsa.org

Imagin8 Tulsa Girls Art School
Through March 2
Painted Faces
March 7-April 13
Henry Zarrow Center for Art and Education
124 E Brady St
(918) 631-4400
gilcrease.utulsa.edu/Explore/Zarrow

Vernal Beauty
March 22-April 22
Opening & Demos
March 22, 10-5
Lovetts Gallery
6528 E 51st St
(918) 664-4732
lovettsgallery.com

In a Glorious Light
Through March 16
Unexpected
Through May 11

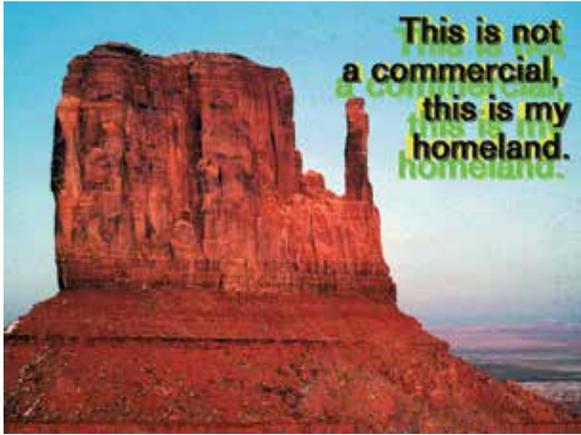
Opening Abstraction
Through June 29
Identity & Inspiration
Through June 29
Allan Houser
April 4-July 27
Beauty Within
March 23-September 7
Philbrook Downtown
116 East Brady Street
(918) 749-7941 philbrook.org

Georges Rouault
Through April 20
Ronan & Erwan Bouroullec-Album
March 2-May 11
The Philbrook Museum of Art
2727 South Rockford Rd
(918) 749-7941 philbrook.org

Western Doughty & Brooke Golightly
March 7-29
Abstraction Through Landscape Painting by Libby Williams
April 4-26
Tulsa Artists Coalition Gallery
9 East Brady
(918) 592-0041
tacgallery.org

Thoughts on a Winter Journey
Through March 2
Dwelling Spaces: Linda Stille
March 6-27
Diversity in Art
April 1-28
Tulsa Performing Arts Center Gallery
Third and Cincinnati
(918) 596-2368
tulsapac.com

Hulleah J. Tsinhnahjinnie (Seminole/Muscogee/Diné), Davis, CA, *This is not a Commercial, this is my homeland*, 1998, Platinum lambda print, 33" x 28" at the Fred Jones Jr Museum of Art in Norman, April 4-May 25.



Upper School Show
March 3-April 2
US Senior Show
April 7-29
Reception April 24
Holliman Gallery
Holland Hall
5666 East 81st Street
(918) 481-1111
hollandball.org

Very Long Night: Maria Velasco
Through March 27
Dual Wielding: Leticia Bajuyo
March 7-April 24
Convergence: Colby Parsons
April 4-24
Living Arts
307 E. Brady
(918) 585-1234 livingarts.org

Become a member of the Oklahoma Visual Arts Coalition. Join today to begin enjoying the benefits of membership, including a subscription to Art Focus Oklahoma.

MEMBER FORM

PATRON - \$250

- Listing of self or business on signage at events
- Invitation for two people to private reception with visiting curators
- \$210 of this membership is tax deductible.
- All of below

FELLOW - \$125

- Acknowledgement in the Resource Guide and Art Focus Oklahoma
- Copy of each OVAC exhibition catalog
- \$85 of this membership is tax deductible.
- All of below

FAMILY - \$60

- Same benefits as Individual level for two people in household

INDIVIDUAL - \$40

- Subscription to Art Focus Oklahoma
- Monthly e-newsletter of visual art events statewide (sample)
- Receive all OVAC mailings
- Listing in Annual Resource Guide and Member Directory
- Copy of Annual Resource Guide and Member Directory
- Access to "Members Only" area on OVAC website
- Invitation to Annual Meeting
- Plus, artists receive:
 - Inclusion in online Virtual Gallery
 - Monthly e-newsletter of opportunities for artists (sample)
 - Artist entry fees waived for OVAC sponsored exhibitions
 - Up to 50% discount on Artist Survival Kit workshops
 - Associate Membership in Fractured Atlas, with access to services such as insurance, online courses and other special offers.

STUDENT - \$20

- Valid student ID required. Same benefits as Individual level.

Patron Fellow Family Individual Student

Name _____

Street Address _____

City, State, Zip _____

Email _____

Website _____

Phone _____

Credit card # _____

Exp. Date _____

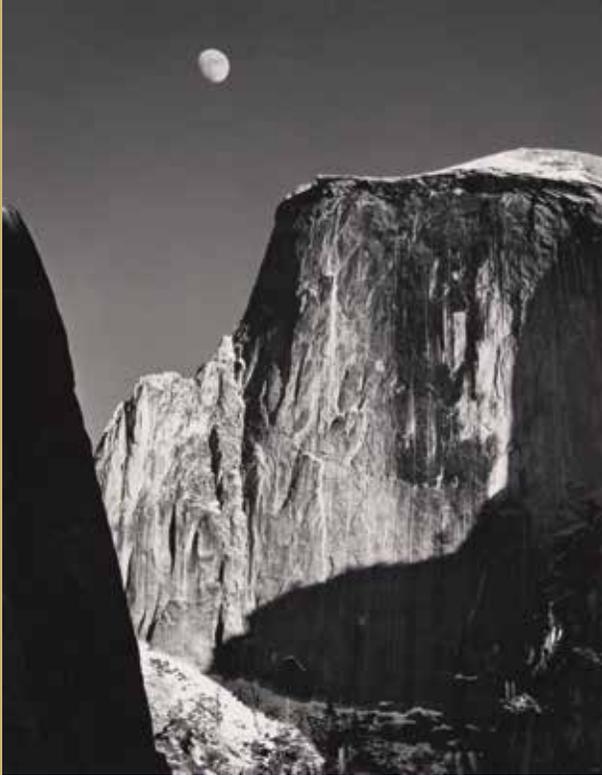
Are you an artist? Y N Medium? _____

Would you like to be included in the Membership Directory? Y N

Would you like us to share your information for other arts-related events? Y N

Comments: _____

Detach and mail form along with payment to:
OVAC, 730 W. Wilshire Blvd, Suite 104, Oklahoma City, OK 73116
Or join online at www.ovac-ok.org



Ansel Adams

An American Perspective

Organized by the Museum of Photographic Arts, San Diego

Ansel Adams (American, 1902-1984), *Moon and Half Dome, Yosemite National Park*, 1960.
Gelatin silver print. Collection of the Museum of Photographic Arts.
Gift in honor of Polly Cone and John Neyensch, 2005.004.001,
©2014 The Ansel Adams Publishing Rights Trust

MARCH 15 - JUNE 1, 2014



Brett Weston

Land, Sea, and Sky

RECENT GIFTS FROM THE CHRISTIAN KEESEE COLLECTION

Brett Weston (American, 1911-1993), *Dead Leaf*, Hawaii, ca. 1985.
Gelatin silver print. Oklahoma City Museum of Art.
Gift from the Christian Keesee Collection, 2010.079, ©The Brett Weston Archive

OKC OKLAHOMA CITY
MOA MUSEUM
OF ART

DONALD W. REYNOLDS VISUAL ARTS CENTER

415 COUCH DRIVE | OKLAHOMA CITY, OK | (405) 236-3100 | www.okcmoa.com

Annual Subscriptions to *Art Focus Oklahoma* are free with OVAC membership.

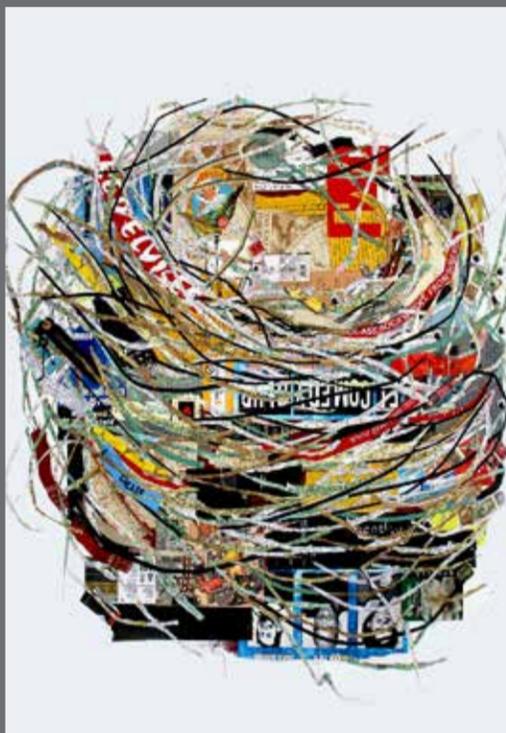
- Mar 7-8: Momentum OKC
- Mar 8: ASK - Business of Art 102, OKC
- Apr 1: OVAC Fellowships & Student Awards of Excellence Deadline
- Apr 12: ASK - Living the Creative Life, Tulsa
- Apr 12-13: Tulsa Art Studio Tour
- Apr 15: OVAC Grants for Artists Deadline
- Apr 17: ASK - What Works/What Doesn't?, OKC
- Apr 30: OVAC Summer Internship Application Deadline

Visit www.ovac-ok.org for more complete listings.

730 W. Wilshire Blvd, Suite 104
Oklahoma City, OK 73116

The Oklahoma Visual Arts Coalition supports Oklahoma's visual arts and artists and their power to enrich communities.

Visit www.ovac-ok.org to learn more.



MARCH

ADRIENNE WRIGHT
LISA MCILROY
BERNADETTE TORRES

Opening Reception:
FRIDAY, MARCH 7
6 - 10 P.M.

APRIL

KAREN THUMAN
KATE RIVERS

Opening Reception:
FRIDAY, APRIL 4
6 - 10 P.M.

Gallery Hours:
Mon - Sat 10 am - 6 pm
Sun 1 pm - 5 pm



2810 North Walker
Phone: 405.528.6336
www.jrbartgallery.com

JRB ART AT THE ELMS