



CONCEPT/OK

ART IN OKLAHOMA

 OKLAHOMA VISUAL ARTS COALITION PRESENTS



CONCEPT/OK

ART IN OKLAHOMA

DECEMBER 16, 2012 - FEBRUARY 16, 2013
HARDESTY ARTS CENTER, TULSA, OK

CURATED BY // LIZA STATTON & ALISON HEARST

MARCH 15, 2013 - APRIL 20, 2013
CONCEPT FOCUS: OK-KC
LA ESQUINA, KANSAS CITY, MO

CHARLOTTE STREET FOUNDATION CURATOR-IN-RESIDENCE // JAMILEE POLSON LACY

ESSAYS BY // THERESA BEMBNISTER, KIRSTEN OLDS, & SHANNON STRATTON

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Concept/OK: Art in Oklahoma exhibition // Main gallery of the Arts & Humanities Council of Tulsa's Hardesty Arts Center, Tulsa, OK.

INTRODUCTION & ACKNOWLEDGEMENTS



JULIA KIRT // EXECUTIVE DIRECTOR // OKLAHOMA VISUAL ARTS COALITION

Concept/OK: Art in Oklahoma is an ambitious new exhibition project that builds upon Oklahoma Visual Arts Coalition's longstanding commitment to building a supportive infrastructure for Oklahoma artists and advancing our region's arts ecosystem. Purposefully leveraging collaboration with likeminded partners in order to meaningfully support artists and to cross-pollinate multiple arts communities, the Oklahoma Visual Arts Coalition (OVAC), and *Concept/OK* specifically, connects participating artists with one another, with diverse audiences, and with a broader professional network, including curators, writers, and other arts practitioners from both within and outside of Oklahoma.

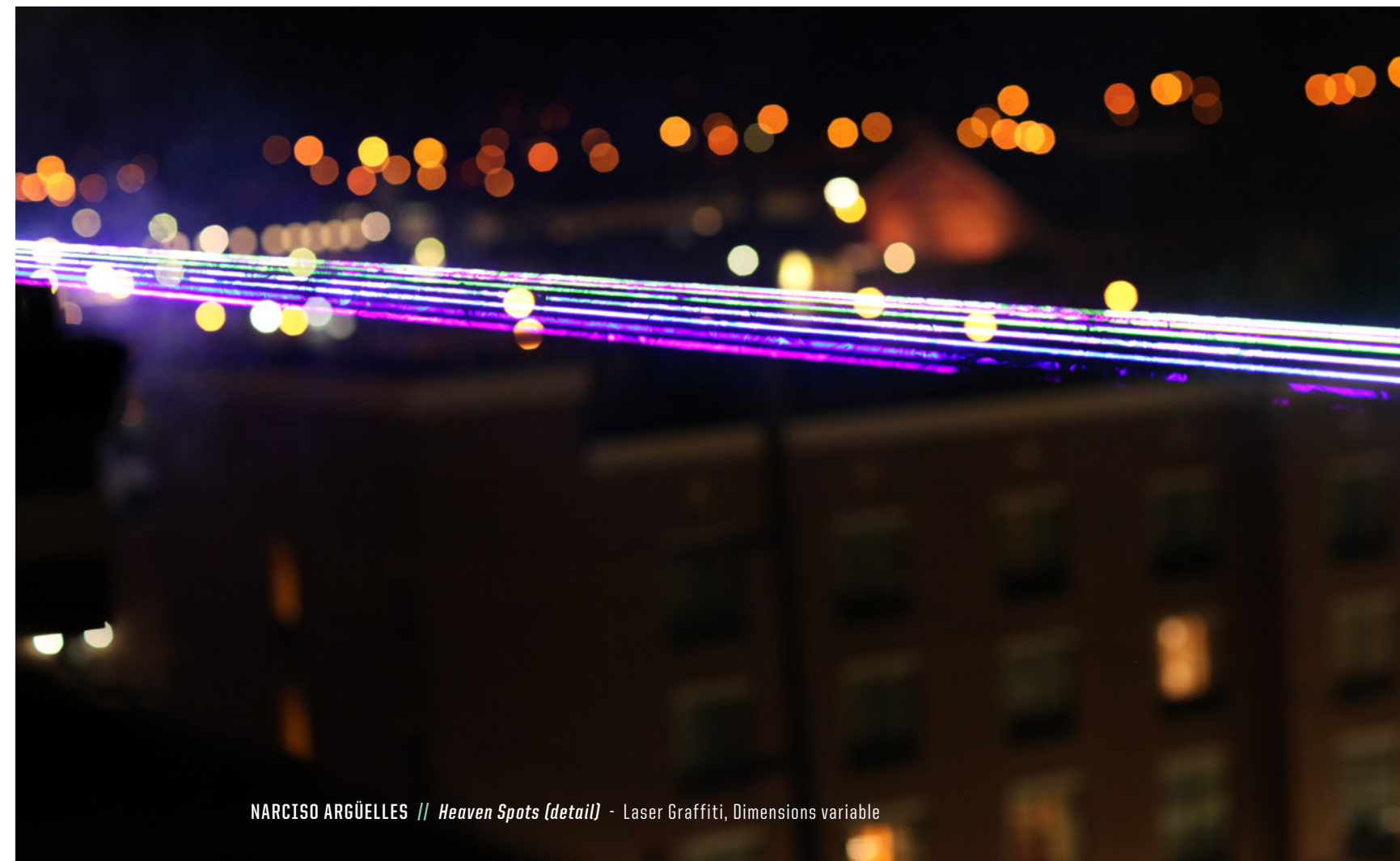
For almost 25 years, OVAC has been committed to Oklahoma artists. Believing that artists deserve practical support, opportunities to create new work and encouragement in risk-taking as they infuse creativity in our state OVAC has developed a mix of programs that enable Oklahoma artists to connect with new audiences, build their business practices, and pursue artistic quality. These include curated exhibitions, opportunity for critical dialogue and validation, professional development training, and the largest grants and awards for artists in the state.

Most closely aligned, the *Oklahoma Art Writing and Curatorial Fellowship* nurtures writing that is informed, articulate, inspired and engages audiences in contemporary art. Several of the contributors in this catalog participated as Fellows in the regional program. Similarly improving access to critical feedback and spurring curatorial activity, OVAC instigated the *Momentum Emerging Curator* program and two exhibitions, *Art 365* and *Momentum Spotlight*, which combine monetary commissions with intensive curatorial contact.

The *Concept/OK: Art in Oklahoma* exhibition builds upon these programs, further progressing artists' practices, extending our regional relationships and scope. We originate the *Concept/OK* exhibition informed by national programs in the artist-support field, also recognizing the distinct needs and environment of our community. We define that community in multivalent ways to engage artist-specific, metro area, statewide and/or regional audiences.

Concept/OK curators helped define this new exhibition, assisting from the early structural discussions to the final installation. We offer much appreciation to Liza Statton for her thoughtful and brave work on the *Focus* and *Survey* exhibitions. Thank you to Alison Hearst for her motivating work with the *Residency* artists.

We worked with the exhibition partners, Hardesty Arts Center (AHHA, Tulsa, OK) and Charlotte Street Foundation (Kansas City, MO), to sharpen and align the exhibition with each organization's visions. We are indebted to the new AHHA for trusting us to organize the inaugural exhibition of this vital arts center, especially to Director Kathy McRuiz and Arts and Humanities Council of Tulsa's Director Ken Busby. As AHHA focuses on innovative education and connecting living artists with audiences, we know *Concept/OK* will



NARCISO ARGÜELLES // *Heaven Spots (detail)* - Laser Graffiti, Dimensions variable

become one of many innovative artist-led programs.

The Charlotte Street Foundation collaborated to develop the *Focus*, an artist exchange between Oklahoma and Kansas City. We appreciate the Co-Director Kate Hackman and Curator-in-Residence Jamilee Polson Lacy who, along with Statton, impelled an in-depth conversation between artists and their communities that stretches us all constructively.

Volunteer leaders imagined the possibilities for the *Concept/OK* exhibition. Thank you to the past Exhibitions Committees and the OVAC Board of Trustees for their bold vision for this new initiative. Thank you also to the OVAC staff for establishing the heartbeat of this program.

Prescient support by the Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts, Oklahoma Arts Council and the George Kaiser Family Foundation made this exhibition possible along with consistent organizational support from Allied Arts and the Kirkpatrick Family Fund.

To the *Concept/OK* artists, thank you for endeavoring, stretching and sharing your work.

Please enjoy.

CONCEPT/OK: FOCUS // CURATOR ESSAY

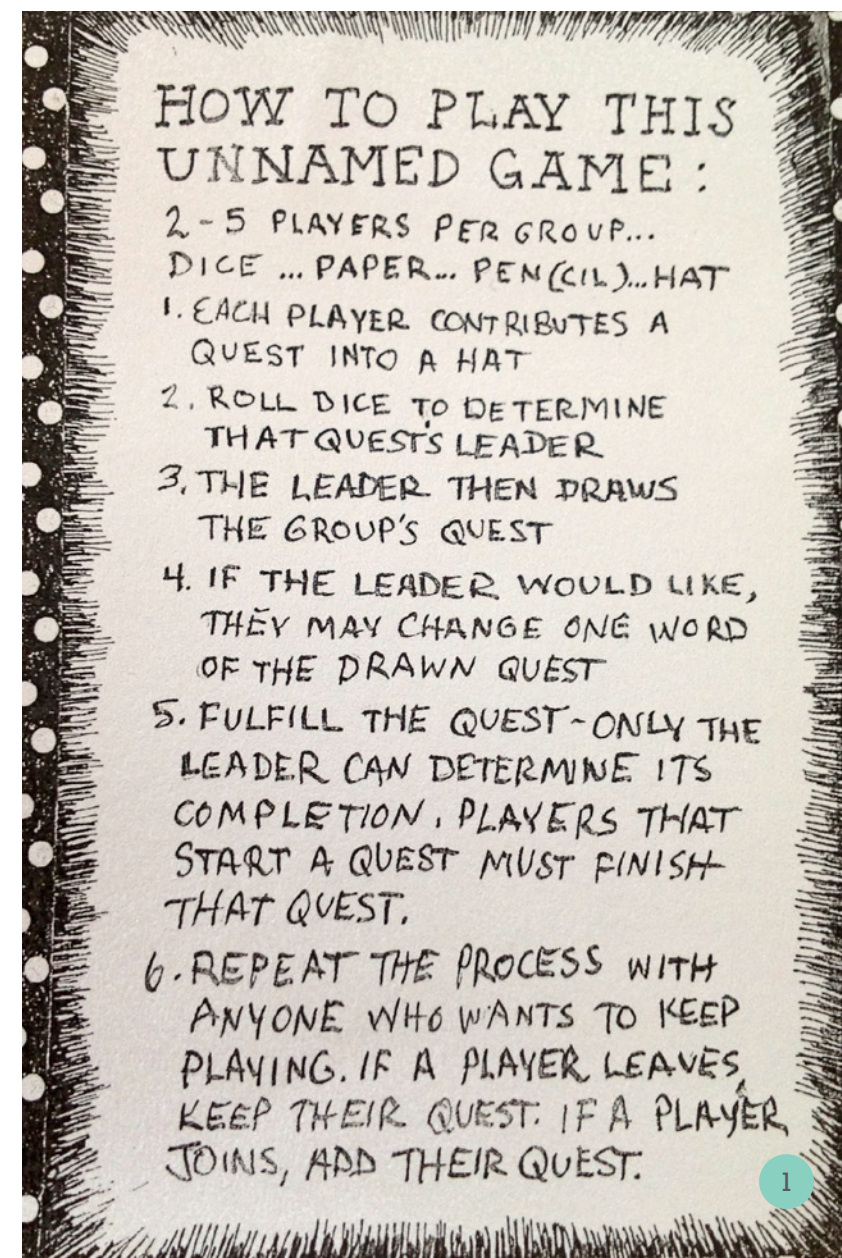
... LIZA STATTON // CONCEPT/OK: FOCUS & SURVEY CURATOR

Concept/OK: Focus is a group exhibition that involves the collaboration and exchange between two important non-profit arts organizations in the Midwest: OVAC (Oklahoma Visual Arts Coalition, Oklahoma City, OK) and Charlotte Street Foundation (Kansas City, MO). Both institutions are wellsprings of professional support for contemporary artists living and working in the area, and are dedicated to enriching the communities in which they operate. The work of these institutions is challenging, risky, experimental, and ambitious. They often invite outsiders (like me) in, to participate directly in the arts ecosystems that they are continually in the process of developing. While institutional collaboration is hardly novel, this process, and its effects, provide important insights for organizations about the value of such exchanges. They pose questions about programming efficacy and impact, and address the responsibilities that the different stakeholders share. And while museums and commercial galleries can measure success and failure by attendance numbers and sales figures, such quantifiable data does not always describe the significance of a program or exhibition to non-profit arts collaborators such as OVAC and Charlotte Street.

Outwardly, *Concept/OK: Focus* is a group exhibition without a theme. There is no grand argument here about contemporary art production in the Midwest and its implications; however, the exhibition does attempt to identify certain conceptual strategies and aesthetic values that the participating artists hold, which transcend the geographical contexts they currently occupy.¹ The nine artists selected for *Concept/OK: Focus* create art that makes manifest the complex intersections between individual and collective experience. Each artist employs a variety of materials and forms, ranging from high-tech software to low-tech hardware, as well as the pictorial language of abstract and figurative art, in ways that attempt to describe contemporary human existence in visual terms. Some artists draw from personal events and private observations, creating works that resemble a densely layered map of lived experience. Others create new situations wherein viewers become active participants in the artists' modes of exploration. Still others create objects that speak to the importance of shared cultural references while living during an era of unprecedented technological change.

What unites this disparate group of artists is a particular attitude toward art making combined with an evident DIY ethos that speaks to the importance of directness and approachability in art. This removal of barriers between artist, object (or, action/event), and the viewer is a sign of openness and commitment to the value of authenticity—as a valid form of artistic expression and aesthetic experience. Consider the work of Kansas City-based artists Charlie Mylie and Lindsey Griffith. By using invented, time-based participatory games, the artists create situations wherein actual interpersonal exchanges occur (fig. 1). Geoffrey Krawczyk's (OK) performance

¹ FOR RECENT DISCUSSIONS ON THE NOTION OF REGIONALISM AND THE EMPHASIS OF PLACE IN CONTEMPORARY AMERICAN ART PRODUCED IN "PERIPHERAL" ART SCENES OUTSIDE OF "OFFICIAL" CENTERS LIKE NEW YORK AND LOS ANGELES, SEE "HERE." EXHIBITION; ORGANIZED BY JULIEN ROBSON, PENNSYLVANIA ACADEMY OF FINE ARTS. [JULIEN ROBSON, ED. HERE. EXH. CAT., PENNSYLVANIA ACADEMY OF FINE ARTS, PHILADELPHIA, 2011.]



1 // CHARLIE MYLIE & LINDSEY GRIFFITH // instructions for *72 Ours Together*

2 // GEOFFREY KRAWCZYK and collaborators prepare a meal during the *Breaking Bread* performance.

3 // AARON HAUCK // *Armada* - Mixed media, 68" x 86" x 3"

CONCEPT/OK: FOCUS // CURATOR ESSAY // CONTINUED

Breaking Bread (2012) also enlists viewer participation through the activities of cooking and eating at a communal table—a valid site for genuine communication (fig. 2). And, Jason Carron's (KC) video, in which the artist tells viewers repeatedly, “Don't Think About It,” permits us a moment to suppress our private anxieties (pg. 15).

While many of the works may be characterized as performative in nature, the art reflects a deliberate avoidance of grand gestures, heavy-handed subject matter, and spectacle. It is also modest, unprecious, and economical. Moreover, the work reveals the artists' enthusiastic acceptance of *le quotidien*, or “the everyday.”² Their choice of materials, for example, ranging from packing store tape to food to fake flowers, is indeed the “stuff” of everyday life. Such activity is intertwined with temporal patterns that derive from personal daily routines and rituals, and much of the work embodies or traces the passage of time through distinct production processes. For these artists, exploring the significance of the everyday (or, the significance of insignificance) lies at the heart of their artistic project. The various art historical antecedents that inform this work range from Pop and Postminimalism to Fluxus and feminist art of the 1970s.³

Using tape, a balloon, a ruler and a pencil, Cory Imig (KC) transforms a formerly anonymous wall into an abstract image of her everyday life. In *Failing Structure* (2012), Imig carefully adheres strips of bright green tape spaced in regular intervals to a white wall (pg. 26). The visual uniformity of the repeated green-and-white stripe pattern suddenly ruptures with the appearance of a protruding yellow balloon (fig. 5). Bound by the tape, the inflated balloon not only creates a formal juxtaposition between shape and volume, it also signifies the inevitability of change over time. As the balloon slowly deflates, Imig's structured pattern similarly collapses. Whether Imig is toying with ideas of minimal painting by transforming a flat, painted surface into a three-dimensional one, or simply creating an abstracted view of her private routine in life with tape and a balloon, is left to the viewer.

Aaron Hauck's (OK) figurative sculptures infuse the mundane realm of everyday mass consumption with a Pop sensibility that leaves us equally amused and unnerved. His simplified, generic, easily recognizable forms of cheese, *Melty Stack* (2012) (pg. 22), and candy, *Armada* (2012) (fig. 3), have been cut, carved, and molded from ordinary materials ranging from polystyrene to MDF. Like the inventors and engineers who add color and texture to many of the foods we consume, Hauck disguises his sculpted forms with vivid colors and shiny surfaces that seduce and charm (pg. 23). With his scaled-up, artificial goods and a dash of humor, Hauck effectively holds up a mirror to our society that reflects how we create our identity through consumption.

In his geometry-infused, packing-store tape assemblages, Garry Noland (KC) attempts to push the boundaries of painting and sculpture in new directions (pgs. 34–37). Noland cuts, arranges, and adheres various tapes and

vinyl together into densely layered, irregular compositions that hover somewhere between shaped paintings and wall reliefs. His additive, collage-like constructions consciously reflect illusionistic painting techniques like *trompe l'oeil*, as well as the formalism of abstract art; yet, Noland rejects outright the canvas as a form and surface for image making. Randomly pinned to the wall, Noland's seemingly scrappy works create the effect of floating sculptures. With works like *Parade* (2012) (pg. 35), Noland asks us to see painting anew, as a richly colored handmade thing that embraces the kind of “thisness” of everyday existence, rather than an illusionistic view of the past.

Marking time is similarly integral to Romy Owens' (OK) photographic constructions. Owens photographs fragments of anonymous urban structures, decaying buildings, as well as neglected spaces and objects. She then assembles the images into large semi-abstract compositions using a needle and thread (fig. 6). Appropriating methods traditionally associated with craft and feminine pursuits—embroidery and needlework—Owens' work is a cartographic quilt that explores ideas of personal and collective being. Like a quilt, Owens' works are also double-sided. On the verso of the images are the artist's diaristic entries, which function as a time-stamp of sorts that individuates the fragments from one another (pg. 41). In her multi-paneled installation, *A Bright Golden Haze on the Meadow* (2012), Owens plays with notions of reality and representation. By placing the panels in the windows of the gallery, she inserts the possibility of an idealized, luminous landscape as an alternative to the industrial one we currently inhabit. In contrast to the idea of the grand vista Owens constructs, are her hand-written notes on the back, recording and documenting the seeming insignificant details of her everyday life.

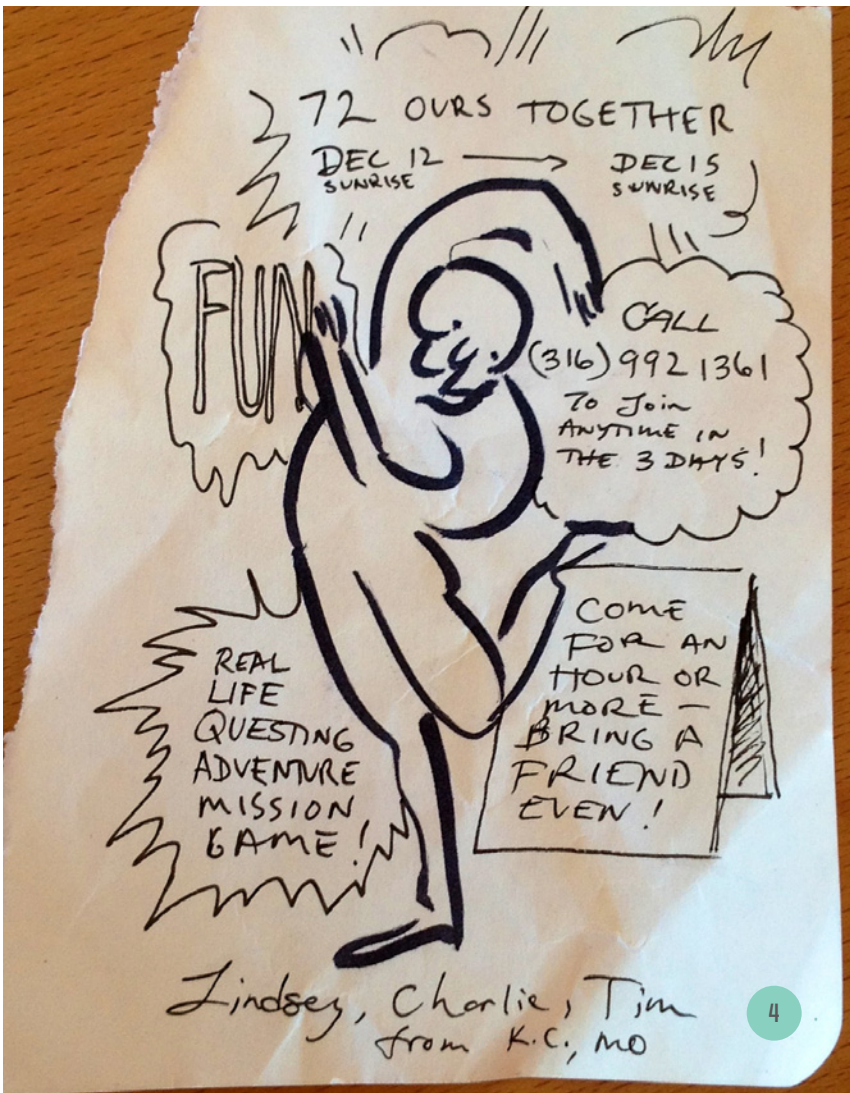
Common, everyday views of iconic sites in Tulsa are the subject of Grace Grothaus' (OK) interactive, multi-media work. In *(Re)View in Situ: Tulsa* (2012), Grothaus employs augmented reality software to challenge conventionally held perceptions about the observed landscape (pg. 17). Augmented reality is a technology that allows for computer-generated virtual imagery information to be superimposed onto a live direct or indirect real world environment in real time.⁴ Viewers using a smartphone or tablet loaded with the application experience Grothaus' painterly impression of Tulsa. Although Grothaus' twenty-first century version of painting fuses photography and painting together through seamless digital effects, her work references the impulse to capture reality as experienced by the everyday artist.

Honoring and celebrating everyday experiences lies at the heart of Mylie and Griffith's collaborative work. For *72 Ours Together* (2012), the artists spent two weeks in Tulsa exploring and meeting people through chance encounters in preparation for their durational game. The artists invited the Tulsa community to participate in their game, which they played for seventy-two hours straight (fig. 4). On the one hand, the game functions as a performance between artist and participatory audience; on the other, the game serves a strategy of experiencing a particular location,

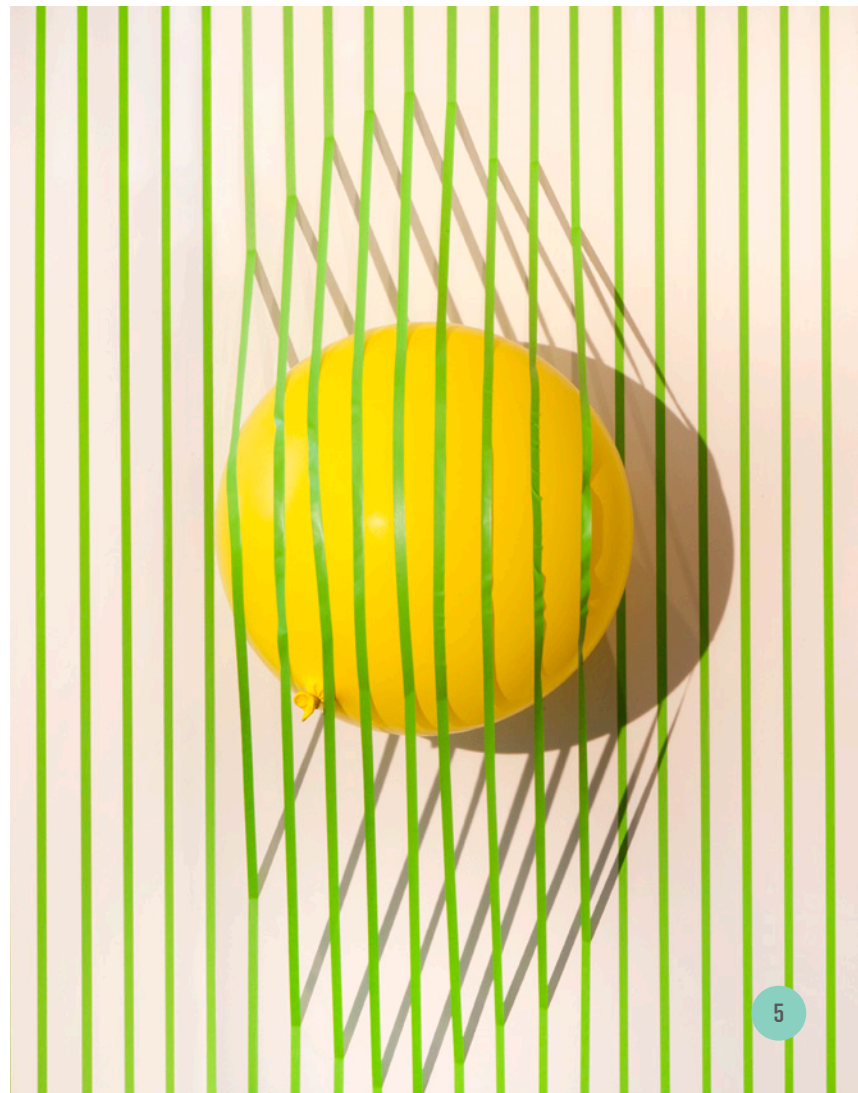
² FOR AN OVERVIEW OF THE EVERYDAY AS A PHILOSOPHICAL CONCEPT SEE “EVERYDAY LIFE” IN THE COLUMBIA HISTORY OF TWENTIETH-CENTURY FRENCH THOUGHT, EDS. LAWRENCE D. KRITZMAN, BRIAN J. REILLY, M.B. DEBEVOISE (NEW YORK: COLUMBIA UNIVERSITY PRESS, 2006), 203–05.

³ STEPHEN JOHNSTONE, “INTRODUCTION//RECENT ART AND THE EVERYDAY,” IN THE EVERYDAY: DOCUMENTS OF CONTEMPORARY ART, ED. STEPHEN JOHNSTONE (LONDON: WHITECHAPEL GALLERY; CAMBRIDGE, MASS.: MIT PRESS, 2008), 12–24.

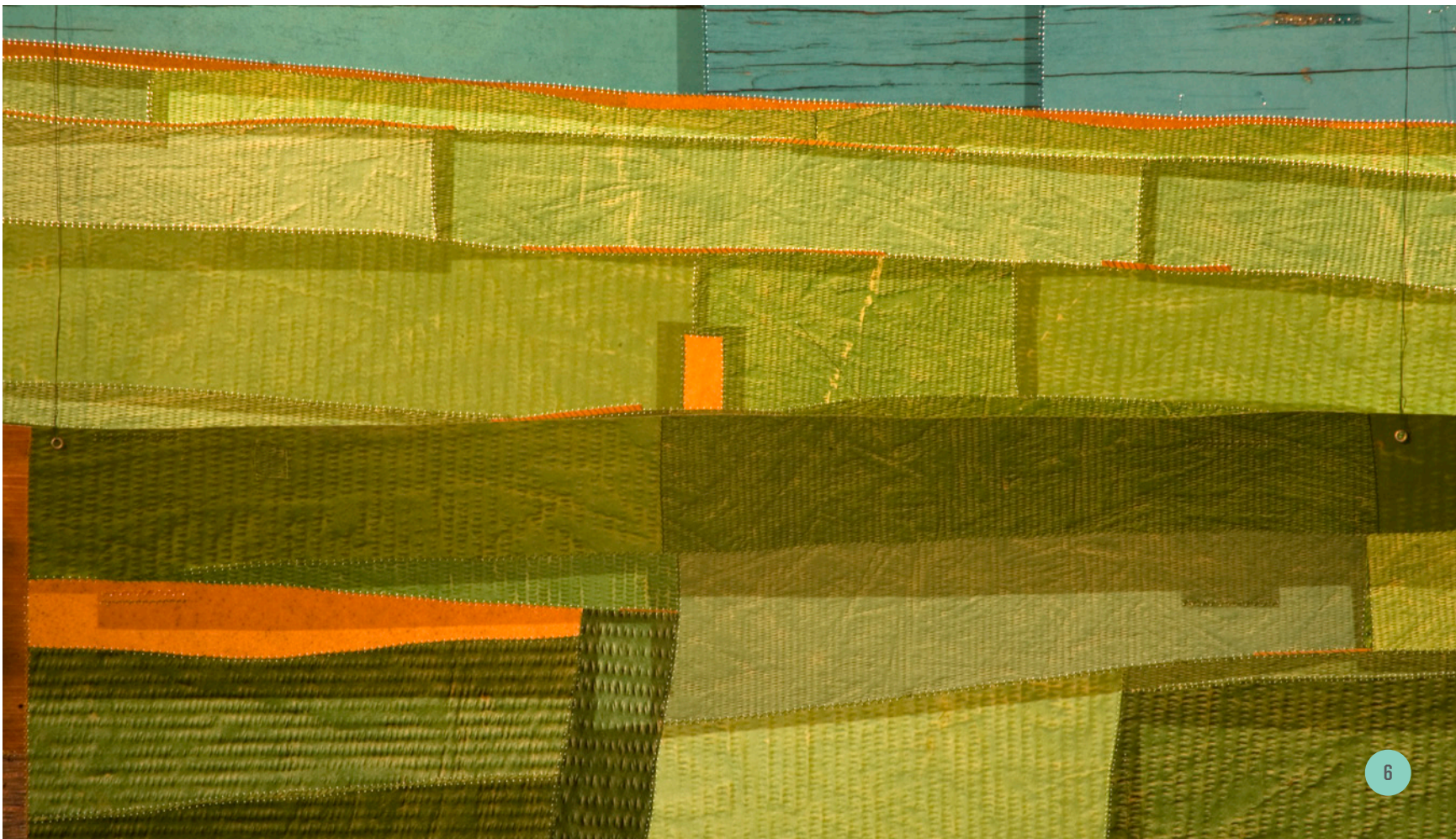
⁴ “AUGMENTED REALITY,” ACCESSED DECEMBER 16, 2012, [HTTP://EN.WIKIPEDIA.ORG/WIKI/AUGMENTED_REALITY](http://en.wikipedia.org/wiki/Augmented_reality)



4



5



6

CONCEPT/OK: FOCUS // CURATOR ESSAY // CONTINUED

its history, and culture. For the exhibition in the gallery, Mylie and Griffith present an elegiac shrine of found and assembled objects that display their experiences of the city and the people they encountered (pgs. 30-33).

Like Mylie and Griffith, Krawczyk literally makes art with his audience. For *Breaking Bread* (2012), Krawczyk assembled a homemade red cedar table, engraved with multiple maps of Oklahoma, in order to create a hospitable space in which to address the thorny everyday issues facing non-Native and Native Oklahomans (pg. 27). As Krawczyk and his collaborators prepared and assembled Indian tacos for visitors to the exhibition, the group discussed a variety of topics of local and national importance. Viewers were invited to eat and join the conversation, as well as document their own experiences in places on the maps Krawczyk provided. By using the everyday meal as a medium to give form to major political and social questions, Krawczyk demonstrates how artists can engage socially and critically with audiences in meaningful ways.

In his multi-screen video, *Don't Think About It* (2012), Carron (KC) reveals his fascination with ordinary language and paradox. His distorted head appears on three screens and speaks aloud the phrase, "Don't Think About It" (pg. 15). The video is then looped and repeated, and this normally inaudible, private mantra becomes aurally repressive and inescapable. How can we not think about it? And, what exactly, is it that we're not supposed to think about? This seemingly simple performance dramatizes the instability of our own personal ethical or moral judgments. We instruct ourselves in various ways to overlook our human frailties. As Carron implies in this work, we may know the difference between acceptance and denial, but in real life, these experiences are never completely pure.

Using an array of means and materials, the artists in *Concept/OK: Focus* emphasize the importance of the everyday as a valid form of inquiry. They bring seemingly uneventful and overlooked aspects of lived experience into visibility. In doing so, the artists not only question the ways in which we relate to ourselves, as well as one another, but also recognize the dignity of ordinary behavior. Their works, like this exhibition, realize the ongoing processes of negotiation, compromise, communication, and exchange as integral to everyday life. Emphasis is placed on the here and now, rather than the arbitrary past or near future. Ultimately, the viewer constructs resolution and meaning; the artists continue to invite, engage, and provoke. ...

4 // CHARLIE MYLIE & LINDSEY GRIFFITH // invitation to participate in *72 Ours Together*

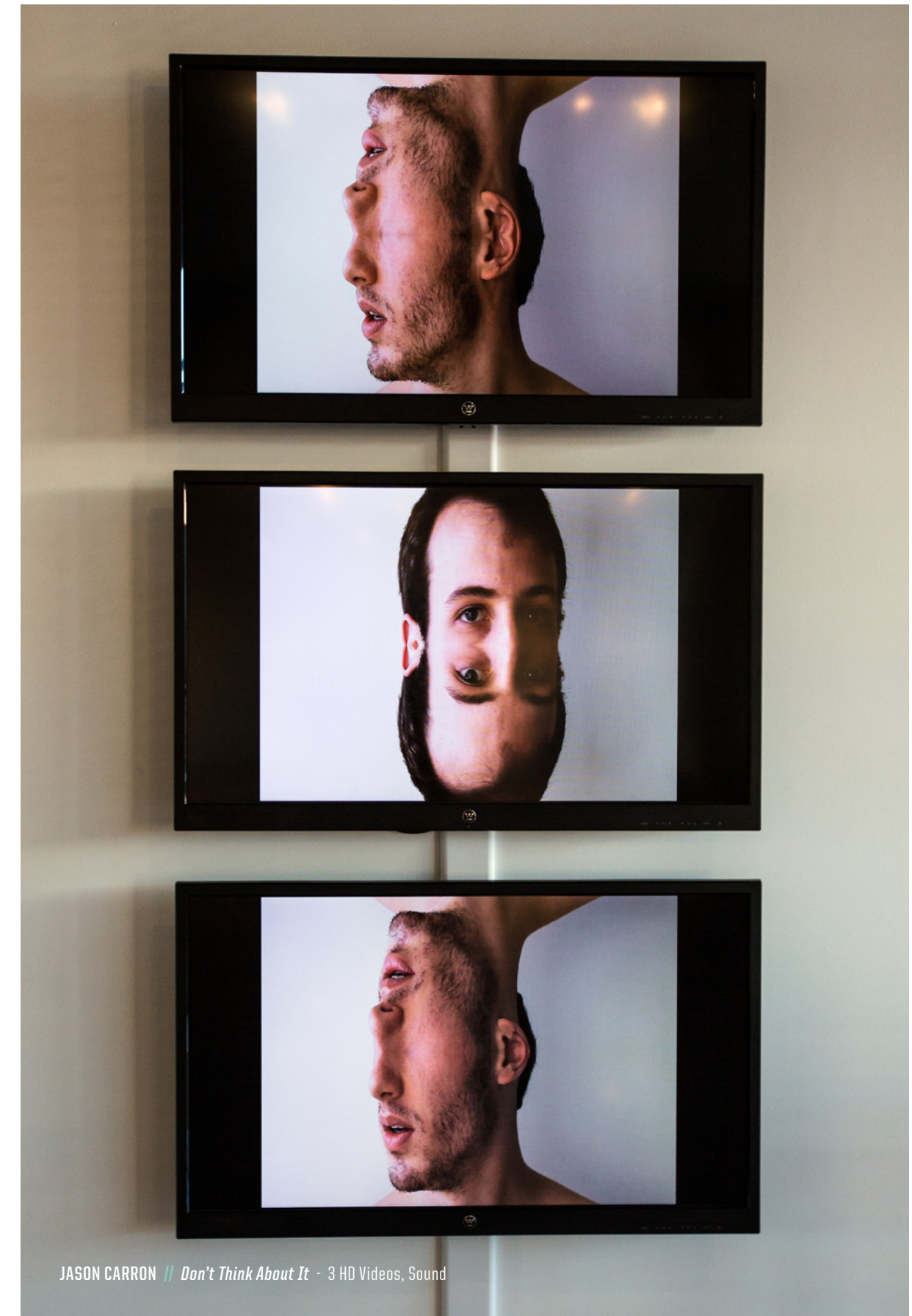
5 // CORY IMIG // *Failing Structure* (detail) - Artist tape, balloon, 120" x 360" x 20"

6 // ROMY OWENS // *A Bright Golden Haze on the Meadow* (detail) - Photographs, thread

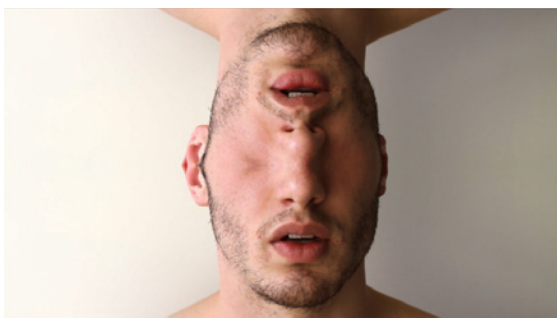


FOCUS / ARTISTS

JASON CARRON // KANSAS CITY, MO



JASON CARRON // *Don't Think About It* - 3 HD Videos, Sound



DON'T THINK ABOUT IT

The command "Don't Think About It" is generally an inward command to ourselves. It is a popular coping mechanism we use to overcome many things. Giving ourselves the permission to ignore or overlook something can relieve internal conflicts and stresses. Although this mechanism is usually criticized, it is necessary because of the overwhelming amount of information available.

This artwork provokes thought (as most artworks do), but at the same time it outwardly rejects thought. This puts the viewer in an ironic situation. The moving, monstrous heads create a facade which seems to discourage entry. The best thing is to turn back and do not think about it.

RESPONSE: DON'T THINK ABOUT IT // KIRSTEN OLDS

The sometimes stuttering voice recites incessantly, echoing throughout parts of the first and second floor galleries of the Hardesty Arts Center: "Don't Think About It. Don't Don't Think About It." This anti-mantra emanates from a three-channel video playing at the top of the stairs, where different views of artist Jason Carron's face, profile or head-on, split and mirrored horizontally, alternate across three screens in a 2 1/2 -minute loop.

This permission not to think insinuates itself into our minds. What shouldn't we be thinking about? Is this voice granting us freedom from worry or is it issuing a command that we're compelled to perform? Carron enacts a semi-externalized battle between the ego and id of our psyche, a back-and-forth between our private compulsions and our public selves.

With similarities to Vito Acconci's and Bruce Nauman's confrontational aesthetics, *Don't Think About It* enters into the discourse surrounding early video art, recalling the criticism of the medium's supposed "narcissism," because its capacity for feedback was often a reflexive mirroring of the artist as subject. Yet Carron's video installation also shuts down that very narcissism, through its repeated negation of meditation, of the individual. If to think is to be, then this work re-opens a centuries-long philosophical question about the nature of being, through another equally simple declarative assertion: just Don't Think About It. ...

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT JASONCARRON.CONCEPT-OK.ORG

GRACE GROTHAUS // TULSA, OK



GRACE GROTHAUS // *Re(View) in Situ: Tulsa* (installation view) - Panoramic photographs with Re(View) in Situ application on iPad.

RE(VIEW) IN SITU: TULSA

In our lifetimes a shift from raw life to life virtually interpreted has taken place. The city, being a physical manifestation of our collective aspirations and our digital tools, is beginning to reflect this shift. With the ever increasing amount of time that we spend on our computers and smartphones (often even while walking, driving or doing other things) we are beginning to live in two planes, the real and the virtual, simultaneously. Have you ever wondered if our virtual lives are beginning to shape our physical reality?



VIEWING *RE(VIEW) IN SITU* IS EASY:

- 1 // Download the application to your iPhone or iPad by visiting gracegrothaus.com.
- 2 // Point it at the streetscape photograph.
- 3 // Now the painting will appear! Next, try pinching the screen to change the depth of the painting layers and explore.



RESPONSE: *RE(VIEW) IN SITU: TULSA* // KIRSTEN OLDS

Old and new; real and virtual; painting and photography; two-dimensional screen and three-dimensional environment. While understood as distinct categories in the abstract, in Grothaus' practice they blur. *Re(View) in situ: Tulsa* locates us in the midst of these categorical blurs. Holding an iPad in front of composite panoramas of two iconic Tulsa sites, we see Grothaus' painted simulations superimposed over the photographic views (courtesy of the Augmented Reality application). Paint becomes pixels, reality becomes virtuality. And yet this technology-fueled vision actually helps us see these sites anew. How many times have I driven past the *Blade Runner*-like intersection at 1st and Cincinnati and never once looked at it?

Layers of acrylic and graphite painted on Mylar and acetate reveal Grothaus' own vision of the cityscape: hybrid entities where historic architecture morphs into quasi-digital structures. It is painting reasserted and reconfigured through photography, through mobile technology, and through our distorted understandings of our environs. Thus *(Re)View*'s return works both ways: reflection on how technology mediates our lived, embodied experience, and how it also can enhance that same experience. It prompts us to see differently, to look and to think. Maybe now we can put down the screens and see reality, augmented only by our direct and newly realized powers of observation. ...

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT GRACEGROTHAUS.CONCEPT-OK.ORG

AARON HAUCK // AFTON, OK



ARMADA & MELTY STACK

My work represents my trepidation with consumerism and how it has affected American culture and environment. Material and form are used to create dialog between the banalities of modern consumerism, and their relationship with the environment. The represented forms and the parts used to make them provide visual clues to decipher meaning. While not every piece completely resembles the last, I make similar formal and conceptual considerations with recurring subject matter. I purposely avoid leaving evidence of my own hands in the work. I prefer a machined aesthetic that appears to have been produced by automated assembly.

AARON HAUCK // *Armada* - Mixed media, 68" x 86" x 3"

RESPONSE: *ARMADA & MELTY STACK* // KIRSTEN OLDS

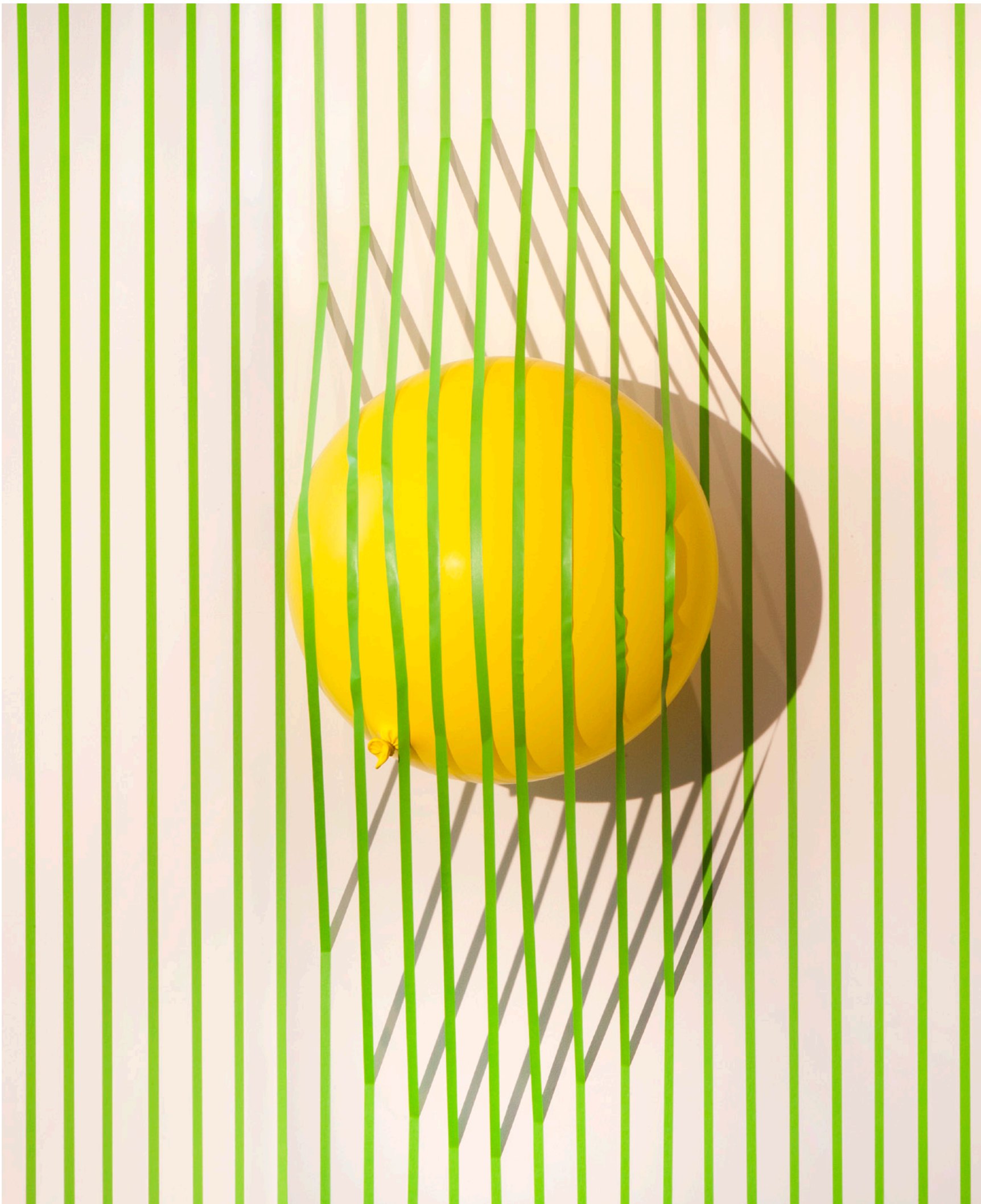
The high-gloss, deeply saturated yellow sheen on *Melty Stack* is luscious; it prompts desire—to touch it, to have it, even just to lick it. And yet what is it? A melting monument of sliced, processed cheese? A seeping stack of synthetic, unpronounceable ingredients? In *Armada*, a fleet of 88 candy-colored hemispheres launch a Trojan Horse attack. Seduction and repulsion characterize the aesthetic experience Hauck's work engenders: the initial promise of a beautiful surface and the emptiness of the polystyrene innards. It is a relationship that mimics those we form with many consumer items, one that perhaps leads to more disappointment than pleasure.

Yet Hauck's sculptures suggest an even more insidious aspect of this relationship. Enlarged and installed without pedestals on the gallery floor, they convey the sense that these ever-present food stuffs have become the building blocks of our national culture. Towers of fat and armaments of sugar commemorate collective values of cheap products, clogged arteries, instant gratification, and centuries-long environmental damage. His work harnesses the techniques of advertising and mass production to call attention to the aesthetics of desire and consumption and to question their very allure. How appealing is that super-sized meal now? ...

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT AARONHAUCK.CONCEPT-OK.ORG

AARON HAUCK // *Melty Stack* - Mixed Media, Dimensions Variable





CORY IMIG // KANSAS CITY, MO

FAILING STRUCTURE

My work is primarily installation based, placing various ideas in the same space and asking the viewer to draw connections. I organize information, meticulously categorizing everyday situations, interactions among other people, and my relationship to the world around me. After spending a major part of this past year focusing on the idea of curating and the organization of exhibitions, I realized how closely related those ideas are to the work that I produce. I highlight and emphasize patterns of time, whether those patterns exist in my daily activities or are embedded in ideas I find interesting.

CORY IMIG // *Failing Structure* (detail) - Artist tape, balloon, 120" x 360" x 20"



CORY IMIG // *Failing Structure* - Artist tape, balloon, 120" x 360" x 20"

RESPONSE: *FAILING STRUCTURE* // KIRSTEN OLDS

158 bright green lines march along the wall, ensnaring a canary-hued balloon in their midst. They instantly call to mind Daniel Buren's similarly colored iconic stripes, yet these function less as institutional critique and more as an experiment in chance and time. Harnessing the restrained vocabulary of minimalism and the palette and piquancy of Pop, Imig's installation reconceives the picture grid as an active force-field.

What if the balloon pops? How those rigid lines will droop and cross, their uniformity and regularity disrupted. And what if the balloon just slowly deflates, its sagging skin a reminder of its former buoyancy, like birthday-party remnants days after the excitement has ended? *Failing Structure* conveys both tension and fragility, possibility and apprehension, stasis and kineticism.

In Imig's hands the space is also transformed, enlivened. The once-inanimate wall has become an immersive, pulsating presence, a curious hybrid body that optically transfixes us. Even as it beckons, its yellow bulge threatens to swallow us into its green maws. It is a structure that contains, expands, and, possibly, as its title indicates, fails. ...

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT CORYIMIG.CONCEPT-OK.ORG

GEOFFREY KRAWCZYK // NORMAN, OK



GEOFFREY KRAWCZYK // *Breaking Bread* - Remnants of performance: food-stained red cedar table and map with notes contributed by audience.



GEOFFREY KRAWCZYK & COLLABORATORS // Preparing Indian tacos during the *Breaking Bread* performance.

BREAKING BREAD // GEOFFREY KRAWCZYK

Breaking Bread is a performance art piece that seeks to address the reality of Native and non-Native America today. The title refers to the act of eating as ritual for dialog. Both our common heritage and the challenges of today's environment demand serious consideration and sharing a meal is an excellent way to begin. Part dinner party, part political action, the idea is to come together as people and frankly address the difficulties that stand in the way of mutual progress.

PHOTOS BY // Liz Chow



RESPONSE: *BREAKING BREAD* // KIRSTEN OLDS

During the opening events of *Concept/OK*, Geoffrey Krawczyk and his collaborators - Tafv Tahdooahnippah, Allison Shelton-Tahdooahnippah, Emkv Shelton-Tahdooahnippah, Welana Fields and Roy Boney - invited the gallery-goers to share in a meal of tacos, fry bread, and conversation about the state of Oklahoma. Offered in the spirit of openness and collaboration, Krawczyk undertook *Breaking Bread* to initiate dialogue about the state's fraught history as Indian Territory, its multicultural populations, and the possibilities of moving forward with mutual and respectful understanding.

But as with any live action - such as a dinner party with guests with different perspectives, backgrounds, and levels of engagement - the outcomes are not always anticipated. Did the work provoke productive conversation, or did it just provide a forum for expressing entrenched positions? Did the red cedar table welcome viewers to join in, or did it enact a barrier between the audience and the cooks, rendering them a spectacle?

Throughout the exhibition the table sat in the gallery space at the Hardesty Arts Center, its already scarred surface encrusted with flour, tomato seeds, and ground-in herbs. A large paper wall backdrop offered didactic information, such as the state map, with outlines of various tribal jurisdictions, an explanation of the project, and an invitation to contribute. Among those additions, blood-like handprints seemingly cry out in desperation, and yet a message at the bottom offers hope: "'Babette's Feast' tells wondrous story of redemptive qualities of food prepared + shared." ...

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT GEOFFREYKRAWCZYK.CONCEPT-OK.ORG

TOP // Preparing ingredients for the *Breaking Bread* meal.

MIDDLE // Krawczyk and collaborators serve Indian tacos as the audience contributes personal messages on the map.

BOTTOM // Viewers read the audience-contributed messages on the map.



ABOVE // *72 Ours Together* - Gallery installation with artifacts from participatory game including photographs, participant-contributed missions, and objects collected during duration of game.

CHARLIE MYLIE & LINDSEY GRIFFITH // KANSAS CITY, MO



72 OURS TOGETHER

There is a card from a deck of propositions, the Oblique Strategies, which reads: "Gardening, Not Architecture." This is how Lindsey and Charlie approach experience creation. They cultivate nourishing moments with interpersonal tools like honesty, receptivity, fearlessness, sincere zeal, and the youthful strength of YOLO (you only live once) in the fertile beds of novelty, intimacy, danger, excitement, desire, and experiments. Lindsey and Charlie have been experimenting with intimacy and playing together across Kansas City since they met in June 2012. Their efforts and findings have been channeled into art projects, a to-do list consultation service, KC Free Skool classes, and a zine, *The Sweetness of Raw Fruit*.

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT CHARLIEANDLINDSEY.CONCEPT-OK.ORG



RESPONSE: *72 OURS TOGETHER* // KIRSTEN OLDS

The proffered game card issues a seemingly simply invitation: find players, submit quests, determine a leader, and fulfill the mission. For three days, Griffith and Mylie enacted their art of social engagement throughout Tulsa, inviting co-conspirators as they explored the city, its inhabitants, and their own desires and fears.

Some of the quests trafficked in the mundane: “Paint each others’ fingernails” accompanied a bottle of nail varnish. Others, the epic (“climb a mountain”), the silly-sublime (“find the most beautiful architecture and lick it”), or spin-the-bottle-style daring (“make out with ... the person to your left”). All, however, embraced the spirit of the project: an openness to a range of experiences, a desire to connect and collaborate, and a recognition that all good things come to an end.

At the gallery the remnants of these social experiences took form in a memorial installation: flickering votives, framed portraits, crumpled and torn quest sheets, and nostalgic, projected snapshots bedecking a flower-encrusted column with a golden cherub capital. The shrine celebrates a life joyously, unapologetically lived in the moment and yet the palpable aching for its inevitable passing. And yet built into the work is its own rebirth, in your hands. Take a card, any card, and initiate your own dream quest. ...



TOP // *72 Ours Together* game participants roll dice to determine the next mission leader.

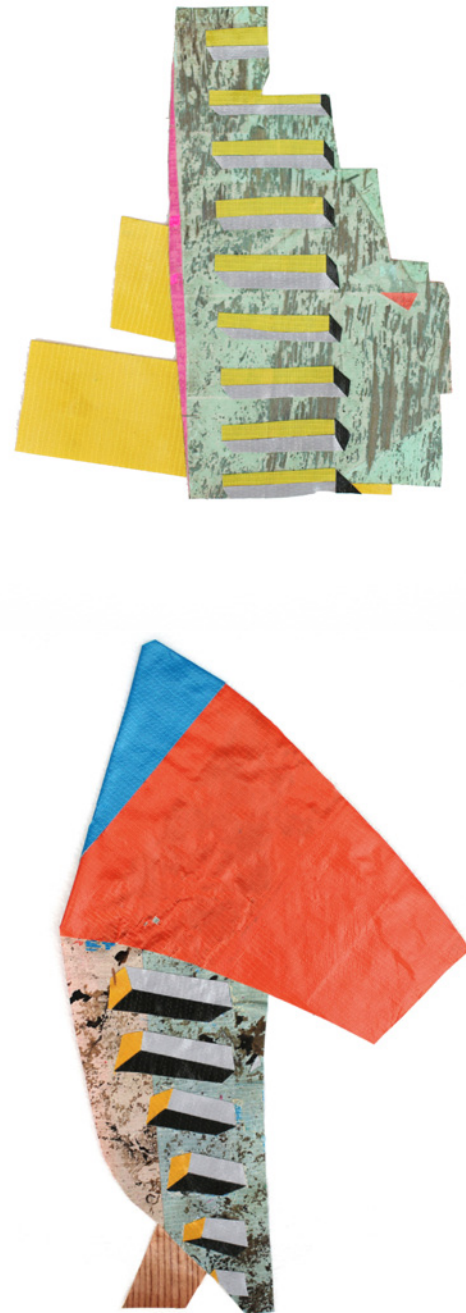
BOTTOM LEFT // Game participants work together to complete a mission, “Play blindfolded billiards.”

BOTTOM RIGHT // Photographs from the game printed on transparencies as part of gallery installation.

RIGHT // The artists in hour 72 of the *72 Ours Together* game.

PHOTOS BY // Tim Amundson & Laura Borealis

GARRY NOLAND // KANSAS CITY, MO



I mark time and make things by building up layers of material. It has been a fundamental occupation of mine for as long as I can remember. I think of my grandmothers' rag rugs and quilts made from scraps of old cloth. They wouldn't have called themselves artists but they did what artists do: transforming material and experience into new identity and function. I am finding out what the correct level of finish is in each work, the whole body of work and what goes with what.

LEFT // *Parade* - Tape, graphite, floor debris on tape, 55" x 146"
TOP RIGHT // *Blamm!* - Tape, floor debris on tape, 10" x 7"
BOTTOM RIGHT // *BOOM!* - Tape, floor debris on tape, 10" x 6"

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT GARRYNOLAND.CONCEPT-OK.ORG



LEFT // *Amphora* - Tape, floor debris, contact paper on tape, 95" x 57"
 TOP RIGHT // *The Enormous Radio!* - Tape, floor debris on tape, 14" x 10"
 MIDDLE RIGHT // *Riser!* - Tape, floor debris on tape, 8" x 8"
 BOTTOM RIGHT // *CABINET!* - Tape, floor debris on tape, 10" x 7"



RESPONSE // KIRSTEN OLDS

Garry Noland creates painstaking, patterned tapestries, all made out of tape. Just tape. In *Amphora*, one elaborate trompe l'oeil passage mimics intarsia, or illusionistic wood inlay; in another alternating black-and-yellow checks swell into the form of the titular vessel. *Parade*'s inchoate forms process between a band of black-and-white mosaic tiles, the whole of which takes on the patina of an ancient fresco frieze. Noland's complex optical motifs pulsate and beguile.

They are indices of an elaborate process of deconstruction and reconstruction. Pieced-together they occupy the gallery space like familiar possessions or comfortable companions. The adhesive backing of the tape bears the wood splinters and dust of studio debris, from Noland having stuck the tape on various surfaces over hours or days before peeling it off for use. Referring to his collages as monoprints, he acknowledges their one-of-a-kind nature. Heavy with time, the works become repositories for our own projected memories.

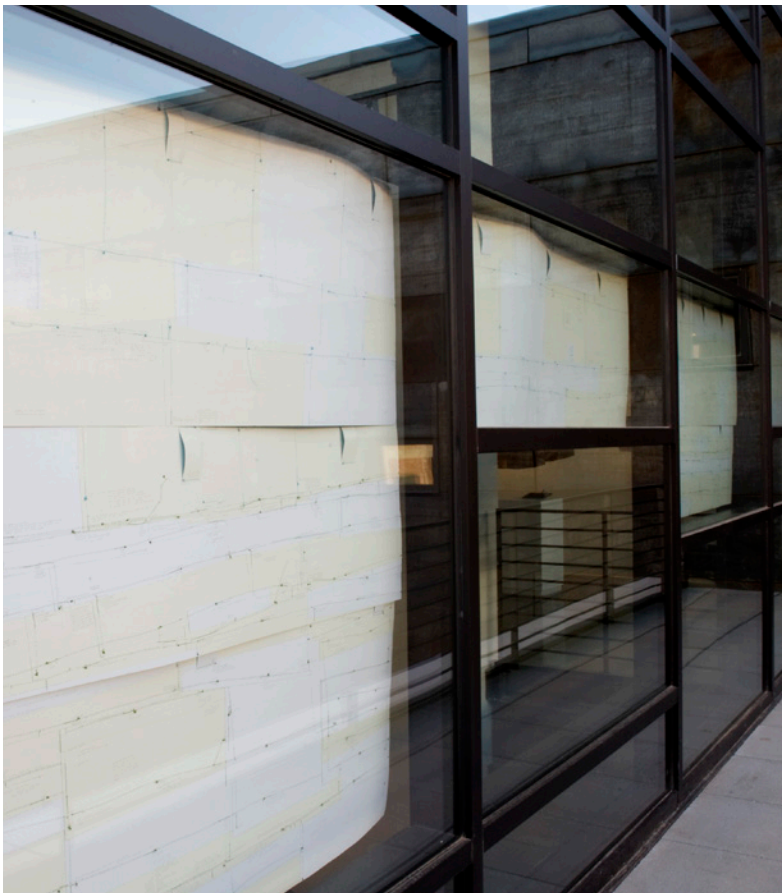
These patchwork composites express antinomies that have long compelled artistic practice: between the vulgar and the beautiful; high and low culture; "fine" art and craft; figure and ground; piece and whole; eternal and fleeting. And yet their expression is not academic; they suggest something of the daily compromises we make, of the remarkable, beautiful transformation of the mundane. ...

LEFT // *Billet* - Tape, graphite, floor debris on tape, 80" x 55"

ROMY OWENS // OKLAHOMA CITY, OK



ROMY OWENS // *A Bright Golden Haze on the Meadow* (interior view) - Photographs, thread, 68" x 290"

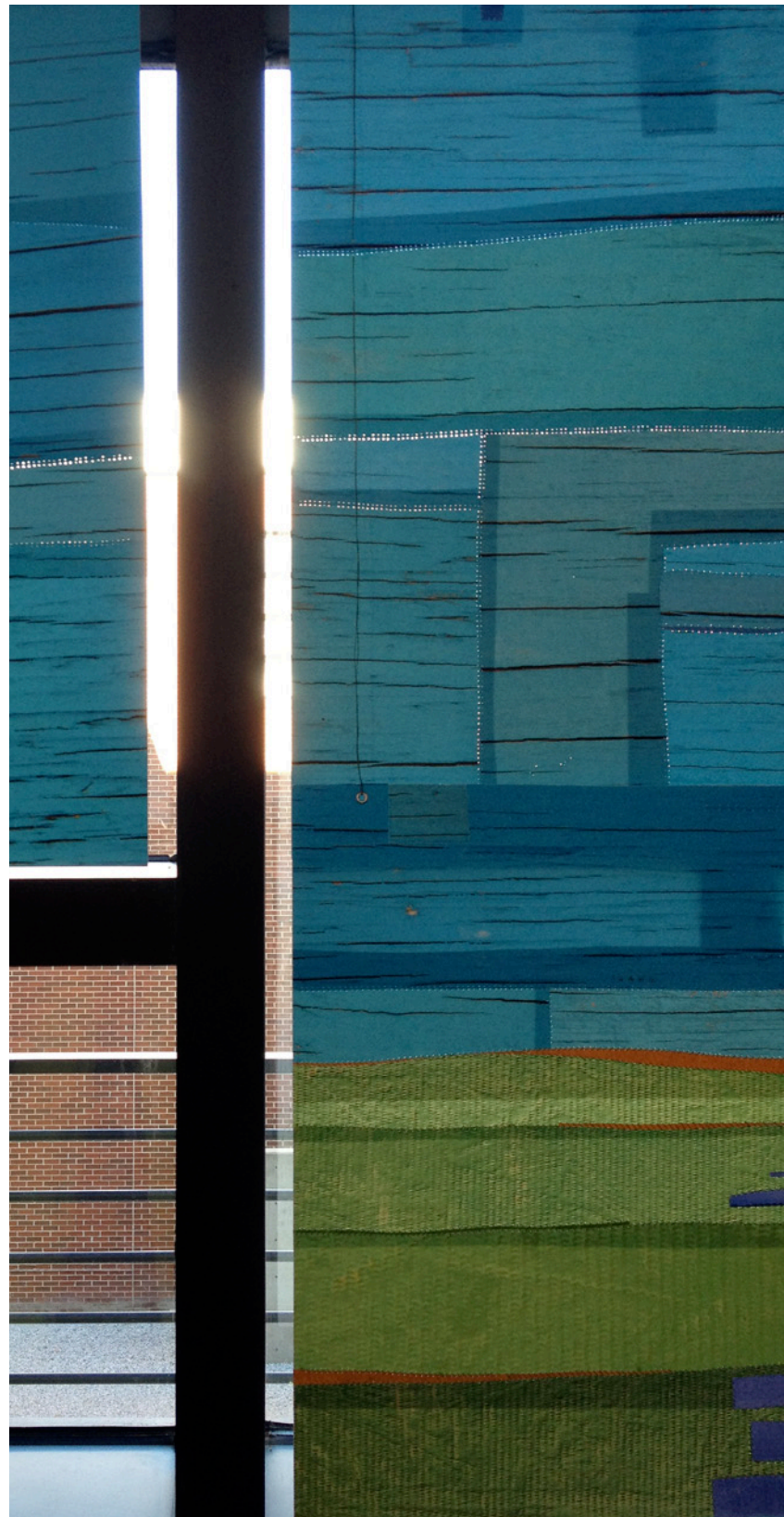


ROMY OWENS // OKLAHOMA CITY, OK

A Bright Golden Haze on the Meadow - Photographs, thread

I feel disconnected from nature, and I sense I am not alone. I am surrounded by plastic, glass, steel and concrete. I spend more time in front of a flickering screen than I do outdoors. The bright golden haze on the meadow is controlled by a corporation, and my inability to access the unadulterated landscape makes me incredibly nostalgic.

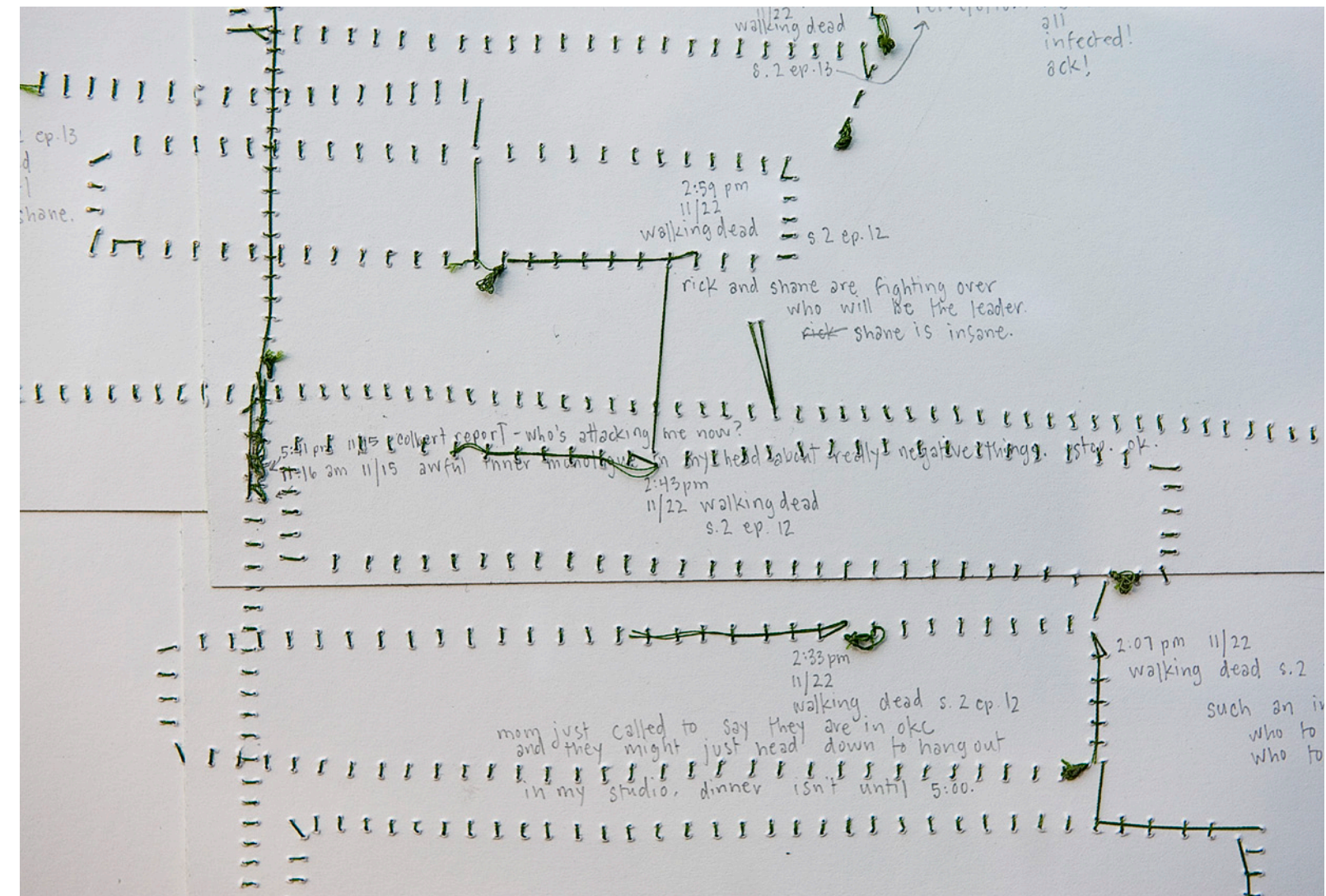
ADDITIONAL IMAGES AND VIDEO AVAILABLE AT ROMYOWENS.CONCEPT-OK.ORG



ABOVE LEFT // *A Bright Golden Haze on the Meadow* (exterior view) - Photographs, thread, 68" x 290"

ABOVE RIGHT // Interior detail view

RIGHT // Exterior detail view



RESPONSE: *A BRIGHT GOLDEN HAZE ON THE MEADOW* // KIRSTEN OLDS

Seen from afar, Romy Owens' *A Bright Golden Haze on the Meadow* offers viewers just what its title promises: glints of sun on the violet-flecked grass of a countryside vista. But mounted along AHHA's Brady-district facing windows, the verdant idyll contrasts with the urban cityscape we would expect to see. Up close, the installation also belies our expectations. Owens has stitched together details from photographs she took of derelict buildings: bright azure wood grain fills in the sky of the "landscape," while the grassy field owes its lushness to the magnified texture of oriented strand board.

The site-specific setting allows viewers to walk on the outdoor balcony and examine the work from the other side, transforming our understanding of recto and verso, inside and outside, urban and rural. There another world unravels: of Owens' whispered confessions, diaristic jottings, and quirky musings. (To wit: "5:05 p.m. 11/13 glee: the role you were born to play"). In them, the caption has become the vehicle for the artist's psyche, and has become inextricably bound up with the photograph itself, rather than its supplement.

Owens' reworking of the text-image relationship is just part of her larger project of expanding the creative possibilities of the medium of photography—from a reproductive technology to a generative language. Thus Owens' work is more broadly about transformation: of the landscape, of the possibilities of photography, of blight into beauty, and of the self over time. ...

A CLUSTER OF RELATED THINGS: ON COMMUNITY, NETWORKS, EXCHANGE



SHANNON STRATTON

On a shuttle ride between two smallish cities in Western Canada, I discover that one of the 3 other passengers is currently at McGill in Montreal finishing an MA in Art History. I offer up a few friends' names and despite a likely age gap between me and the graduate student, we quickly find ourselves to be familiar with the same people, if not sharing several mutual connections. When the shuttle leaves my new friend at the airport the shuttle driver remarks: "Isn't that amazing how you two knew so many of the same people?" and I reply: "Well, it's a small field I guess, we all know or know about one another - at least in Canada."

That exchange left me with a certain comfort. In confirming out loud, that despite having been away from Canada for 12 years, I still enjoyed robust connections to the art community that I had left, I was reassured of how enduring *that* community was, both inspiring a sense of fellowship as well as creating a network. And *that* community was only one of several I figure I worked in, like most people, I exist in a number of overlapping contexts that knit together a constellation of people, places and projects. In some cases the connections are active, producing something (new work, a conversation) in others, the connections lie dormant, but with the potential of being revitalized with a new invitation.

In an essay on DIY activity in the visual arts, Lane Relyea describes networks as a series of weak ties - elaborating on a thesis that DIY culture favors immediacy over commitment and contacts over context.¹ But as I finish my shuttle ride, I think to myself how significant the nested "contexts" that I exist in are. Their interconnectivity strengthens my commitments, as opposed to weakening my investment in my field.

I have lived in Chicago for 12 years, 10 of which I have been a Director of threewalls, a not-for-profit visual arts organization I founded with 3 other colleagues after graduate school. threewalls' inception might be described as DIY or its organization as artist-run, but 10-years later I have no immediate, instinctive category for it to belong to. threewalls exists in multiple, nested contexts (and I along with it), that include urban residencies, DIY, artist-run, Midwest, small-budget, 501c3 and other networks that it had attached itself to through common funders and shared programs or ethos. Each of these contexts are like families, providing fellowship that is often more complex and committed than the more broadly defined "community." I feel distinctly loyal to the collaborators I have worked with, their organizations, their objectives, their programs, their artists, their cities. Together these families overlap and provide recognition and support for one another. Occasionally they band together and act as a collective, moving to act around a specific issue over an extended period, other times they collaborate on a temporary project. In either case, these moments create bonds that extend beyond the organizations themselves, their strength, or weakness, tested over years.

In her essay, *When (Art) Worlds Collide*, Arlene Goldbard looks back on the work of artist-run organizations in the United States in the 70s and 80s, noting that the urgency to transform the art world that had once braced the work of organizations in the past is no longer on the agenda. She claims that as a veteran of the field, she and her colleagues had failed to recognize the limits of their work and their real power to effect change in the art world or in the world through art. Instead she says: "our grandiosity helped create a mood of defeatism."² Goldbard looks back on the work of artists at this time and resists



¹ RELYEA, LANE. "DEAR RADICAL ARTIST (UNFORGETTABLE YOU)," *BLAST/COUNTERBLAST*, ED. ANTHONY ELMS & STEVE REINKE. (CHICAGO: WHITEWALLS, 2012)

² GOLDBARD, ARLENE. "WHEN (ART) WORLDS COLLIDE: INSTITUTIONALIZING THE ALTERNATIVES," *ALTERNATIVE ART NEW YORK*. ED. JULIA AULT. (MINNEAPOLIS: UNIVERSITY OF MINNESOTA PRESS, 2002)

co-mingling them into one coherent 'movement'. She points out that with that instinct comes an inflation of expectations and grandiosity, and leads to a kind of “magic thinking in which change just happens.” Demoralization occurs “when real life falls short of inflated hopes.”

Perhaps it is out of this demoralization that artists and artists-cum-administrators have moved away from the impulse to define groups as centralized, cohesive, unified wholes and become inclined towards the networks that Relyea raises his concerns against. Relyea doesn't contrast the network with the hubris of the centralized movement, rather he raises a critique against this structure as one that promotes a series of chance hook-ups and profuse pluralism, favoring what he calls 'promiscuous operations/operators.' This promiscuity is born from the weak ties that Relyea believes networks privilege, and leads to a general decay of critical criteria and, not necessarily a failure to effect real change (although that would be a result), a failure to even identify a coherent and urgent critique at all.

Both of these arguments are polemical, and while they provide an interesting lens with which to examine contemporary arts organizations, the artist-run genre, administration-as-post-studio-practice and collaborative endeavors, they assume an either/or dichotomy. The nested contexts, bonds and interconnectivity that I describe at the onset of this essay do not foreclose on discontinuous production, nor are they discrete, centralized practices and discourse immune to the network. Both can exist in cahoots, with the potentiality of growing a much more complicated field that spreads out underneath the same art world that Goldbard feels has failed to change despite the counter-institutional efforts of some. Does this rhizomatic root-system of networked DIY art-workers graft itself to the “world” Goldbard refers to, or infect it? Or does it simply incorporate that “world” on occasion, in time constructing an entirely new realm of operations strengthened by the sheer number of nodes in the network?

Perhaps this has gotten too broad too quickly? What “art world”? What “field”? What “operations”? Who are we talking about? Today's inability to circumscribe the visual arts (its disciplines, its roles, its positions, its places, its institutions and counter institutions) leaves most definitions futile. And while Relyea worries that this lack of circumscription could potentially weaken the field and leave it vulnerable, perhaps the exquisitely slow process of building up a new foundation across multiple disciplines, plural practices, broad regions and differing power structures might be exactly what keeps it intact and more impervious to changes in the economy. The fact is there are multiple “art worlds” spread out across many regions, in the US and abroad, and if their existence isn't acknowledged and incorporated into some larger interdisciplinary, interregional, inter-influential conversation, the “art world” will continue to refer to one, very centralized group of actors whose narratives continue to establish the reigning character of contemporary, or in time, canonical art.

As a survival tactic, the network reinforces the members of the network by carving out a broader footprint, one that may start specific to a region or discipline, but grows by linking itself to other agents, representing new regions or disciplines. The initial link is forged through a conversation, an exchange – that might be exactly that: giving one thing in place of another, or it might gain further momentum as a collaboration, and produce something entirely new within the network.

I was invited to write for the Oklahoma Visual Arts Coalition (OVAC) by being an existing link in Charlotte Street Foundation's network. After having already established a relationship to Kansas City in 2010 through a collaboratively curated, travelling

exhibition of Kansas City and Chicago artists, Kate Hackman suggested I write for this catalog and thus become part of a multi-faceted project that heightens the premise of interconnectivity, collaboration and exchange.

As an arts coalition, OVAC has the express mission of promoting Oklahoma artists and connecting audiences to their work. Through ***Concept/OK: Focus OK-KC***, OVAC brought together diverse players in this mission: guest curator, Liza Statton (now based in Australia) and Charlotte Street Foundation in Kansas City and with it Co-Director, Kate Hackman and Curator-in-Residence, Jamilee Polson Lacy, who is based in Chicago. Through collaborating with Charlotte Street, OVAC connected a small group of artists in both cities, a number of whom work in post-studio, collaborative and social forms for exhibitions that will happen in both Tulsa and Kansas City. Will this extended premise for an exhibition lead to wider recognition of Oklahoma based artists? It is too early to tell, and a direct cause and effect analysis is probably not helpful.

The outcomes of the network are by nature not unified. Creating links between agents can have multiple consequences, some of which won't be readily recognizable or even public. They may be concealed in the private exchanges that occur between participants nestled into each link. They could be as simple as two artists meeting at an exhibition and influencing each other's research or as complicated as two curators launching a new body of research together. Consequence could emerge from a tipsy conversation after the opening, re-reading the catalog later on, or a panel discussion that incites a later round-table argument amongst audience members back at their studio. The point is, that the network constitutes a larger number of perspectives (not *always* substantially different ones however) that *can* contribute to a more complicated and vital field. What the field chooses to do with these perspectives however is where Goldbard and Relyea's critiques become useful.

Goldbard bemoaned the hubris of “movements” and Relyea is agitated by the seemingly aimless nature of the network. And while there is much to be said for having faith in the informality of the network – that there is promise in simply gaining exposure or attention for under-recognized participants or ideas – as the network strategy becomes increasingly deployed by organizations and practitioners in the visual arts, attention ought to be paid to with whom and what kind of links are being forged. Agents in the network need to be critical of their objectives for branching out exponentially, expose the tendency to reproduce compliant perspectives rather than introducing disruption or down right antagonism, and not rest too comfortably on the speculation that *any* and *all* extension of their work towards collaboration and exchange ends in “good.”

It is hard to confidently walk the line between unified and dispersed and be assured of what is wrought there. This line seems to the place most artists reside when engaged in process, a place that practices that have for so long relied on structure to define them (the practice of galleries, not-for-profits, academia etc.) have trouble occupying. Process, an idea that people seem profoundly comfortable with in regards to 'makers' of all stripes, needs to be embraced outside of the studio, by the more formal environments that make up art. Embracing the network as a diagram of process, one that leads to both dead-ends and fertile ground, might relieve it to be active (a verb) rather than static (a place, a thing). *The* network doesn't exist. Rather it does, it works, it builds. It is a conduit between nouns, not *the* place, but the shuttle that get us from one place to another. 🚚

SURVEY: CURATOR STATEMENT

... LIZA STATTON // CONCEPT/OK: FOCUS & SURVEY CURATOR

Concept/OK: Art in Oklahoma is a survey exhibition that encompasses the vast and varied approaches to art making today. Such a broad span of art is intentional and inclusive. The thirty artists participating in *Concept/OK* submitted proposals for consideration and were selected among their colleagues based upon a number of different criteria, ranging from the technical, formal rigor of their work to the inventiveness of their concepts, as well as the subject matter they address. Neither a single theme nor particular aesthetic quality was privileged.

Oklahoma artists have an enduring commitment to the traditions of craft. Artists with deep knowledge of wood-working, metallurgy, ceramics, weaving and other disciplines within the fiber arts, present works that push the boundaries of materials in ways that speak to the uneasy marriage between craft and technology in our digital century. Their works pose questions about the value of the hand-made in our increasingly automated, animatronic society. They ask: how should we create longevity for these traditions and skills for future generations? How do we transmit such knowledge? What impact does our changing technology have on the traditional materials used in such works?

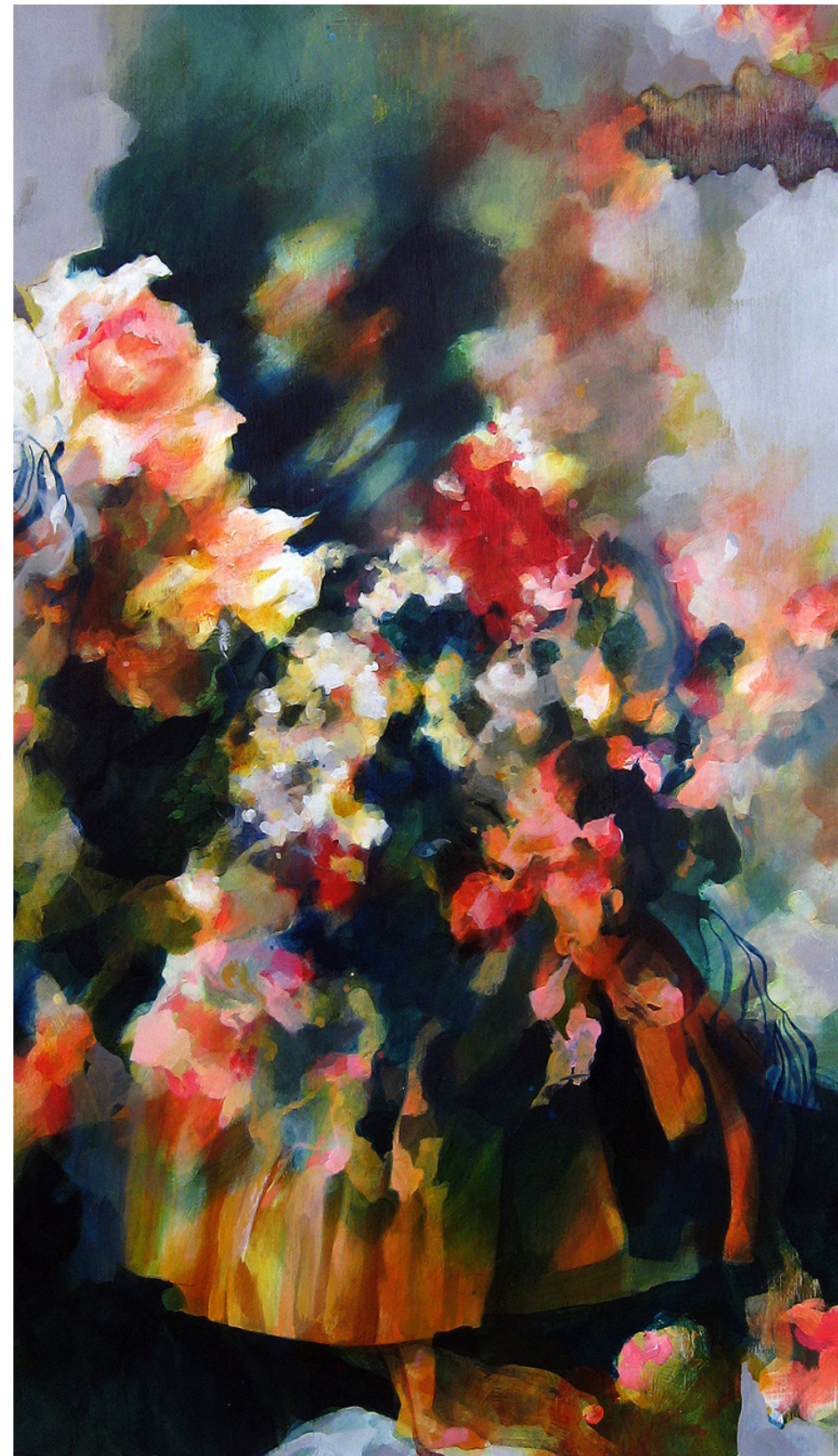
The pioneering, exploratory spirit long associated with image-making by artists from the Great Plains and the Southwest remains similarly steadfast. Depictions of the real and imagined landscape, and the figures who may inhabit them, appear in many of the works on view. And while many of these objects may evoke specific places in Oklahoma, they are not about Oklahoma per se. Rather, these works are infused with a kind of localism that speaks to specific geographic, social, and cultural contexts of the artists' own communities. The issues and ideas set forth range from environmental sustainability to meditations on cyber genetics. The conversations artists facilitate here echo those occurring elsewhere. As the physical borders that separate us become ever more porous and fluid, fixed notions of place, and its relationship to our own identity, become less relevant. The art presented in *Concept/OK* reveals this shift. ...

TOP: PAUL BAGLEY // *Home* - Wood, Metal, Glass, LED Lights, 20" x 20" x 20" each
BOTTOM: MARCUS KESLER // *Taft* - Photography, 16" x 24"





SURVEY/ARTISTS



SARAH ATLEE // OKLAHOMA CITY, OK
Dusted, Jacketed - Acrylic on Wood, 29" x 17"

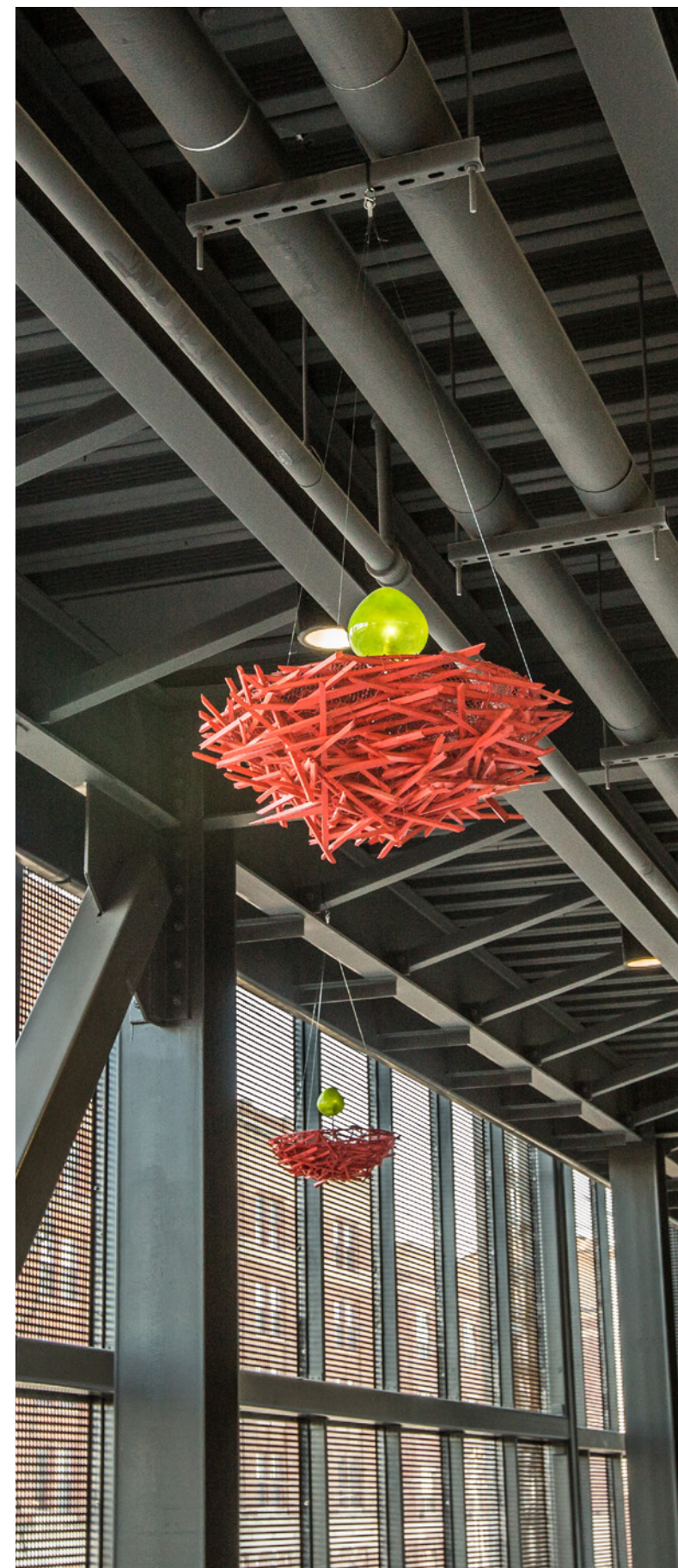
Painting is a place in which I synthesize information culled from many visual and verbal sources. I'm currently exploring markmaking as an abstract language in which to encode thought, memory and experience. The resulting paintings are composed, and are artifacts of my thought processes created without narrating scene or character.



MARJORIE ATWOOD // TULSA, OK

Home on the Range - Encaustic & Mixed Media on Board, 20" x 16"

Oklahoma's landscape is an abiding drama. Whenever I return from elsewhere, I am struck by how the sky seems to make the earth cling for nourishment. *Home on the Range* reflects the plains' vastness and our comparative smallness. It ruminates on home, a place we come from and return to.



PAUL BAGLEY // OKLAHOMA CITY, OK

Home - Wood, Metal, Glass, LED Lights, 20" x 20" x 20" each

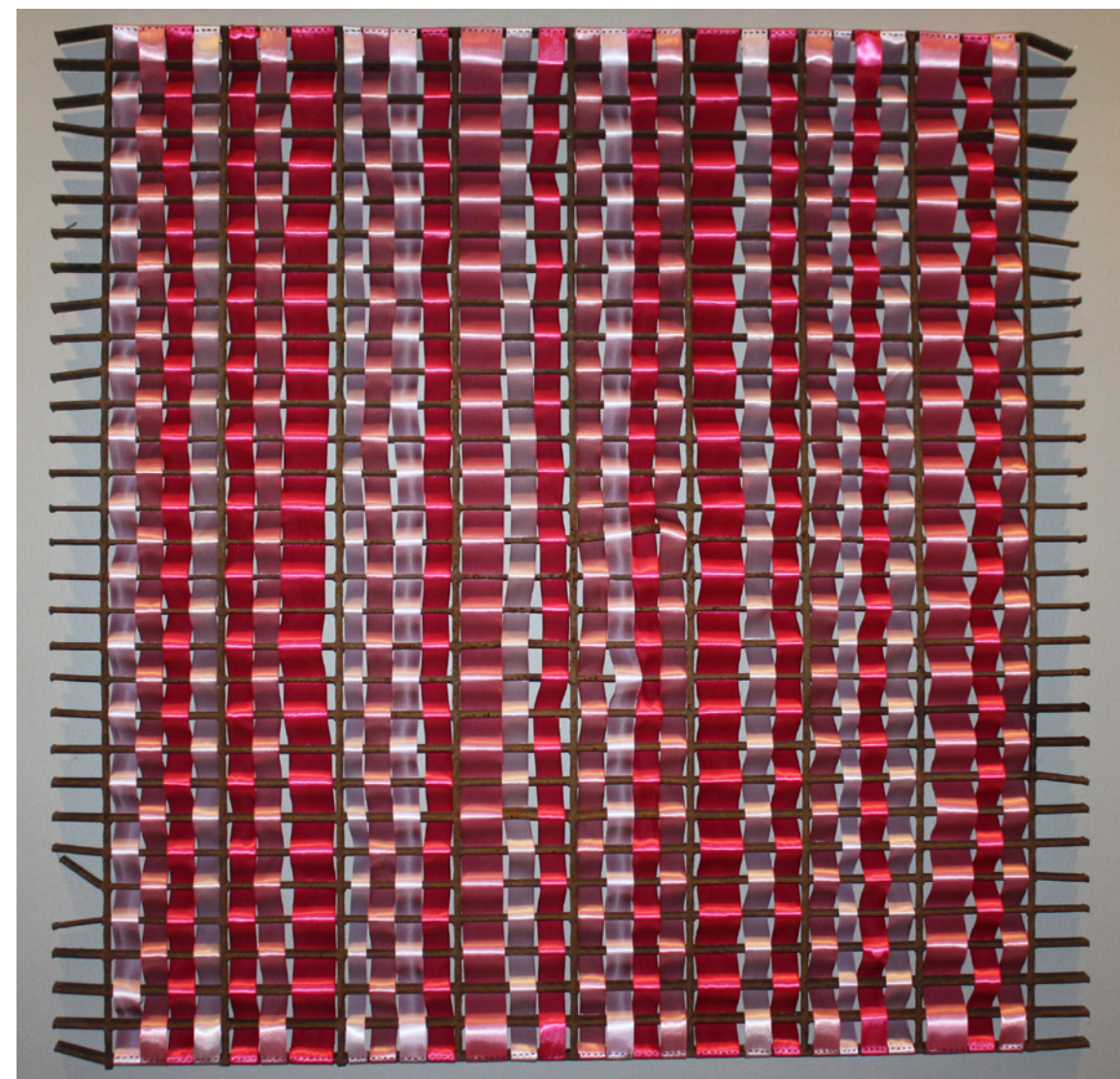
This work was originally a site-specific installation covering approximately one acre of forest in Colorado earlier this year, each nest suspended between pine trees as if floating. I'm always struck by the multitudes of vacated nests within defoliated trees upon winter. Scale of migration among birds is remarkable, routinely returning from the opposite hemisphere to the exact tree or bridge from which they were born, not unlike salmon or sea turtles. The illumination of the floating egg further emphasizes this mysterious life force.



NICK BAYER // PIEDMONT, OK

Eye on the Prize - Mixed Media & Collage, 48" x 72" x 36"

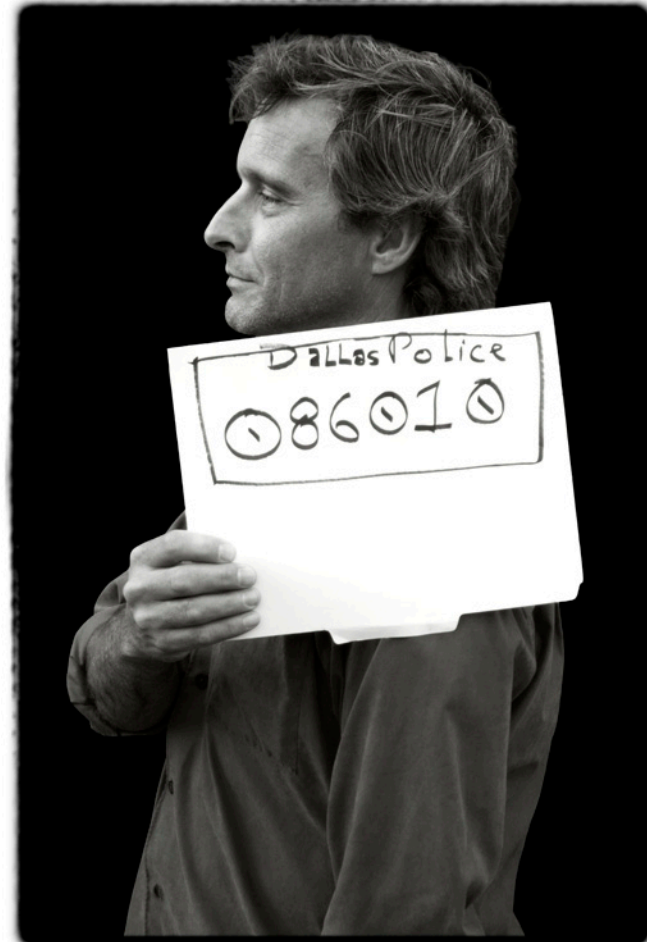
Achieving what one desires most can be both hypnotic and intoxicating. This work is a visual representation of our goal driven society and win at all cost attitude. It shows how turning life into a quest for trophies can make life become more of a game than reality.



AUTUMN BROWN // OKLAHOMA CITY, OK

Baby Blanket (Security Blanket #3) - Found Metal and Satin Ribbon, 36" x 36" x 2"

Baby Blanket is from Brown's *Security Blanket* series. This series of work is Brown's way of examining whether our own "security blankets" (i.e. relationships, careers, habits, objects etc.) really provide comfort and enhance our lives or if they can actually be harsh, damaging forces we "cover up" with.



KENDALL BROWN // NORMAN, OK

Snapshots of an American Autumn: A Portrait in Protest, Protester #7942 and #9278 - Digital Photography on Vinyl, 4' x 6'

Protesters #7942 and #9278 are a part of Brown's larger serial portraiture series documenting the Occupy protests in the Midwest over the course of more than a year. Traveling to protests spanning three states, Brown camped within the Occupy encampments, interviewing and photographing protesters. Both protesters shown are from a protest on the Federal Reserve in Dallas, Texas.



BRYAN COOK // OKLAHOMA CITY, OK

Little Chief - Fiber Print, 20" x 20"

Little Chief Mountain is part of the Lewis Range in Glacier National Park. This image was unplanned; a several day long hike was cancelled due to dangerous trail conditions so I spent a day in the area below Little Chief. The clouds broke in late afternoon and I made one frame.

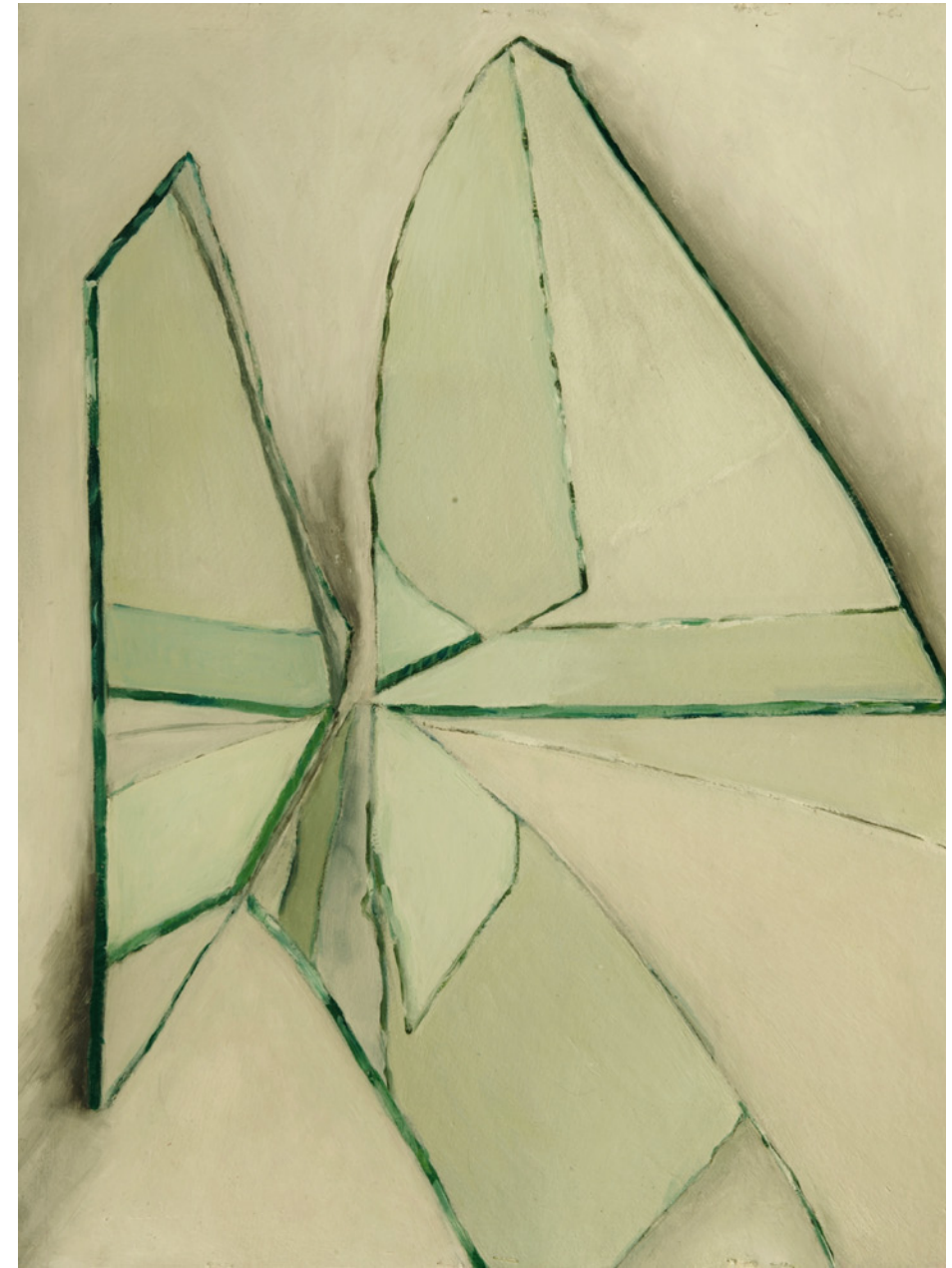
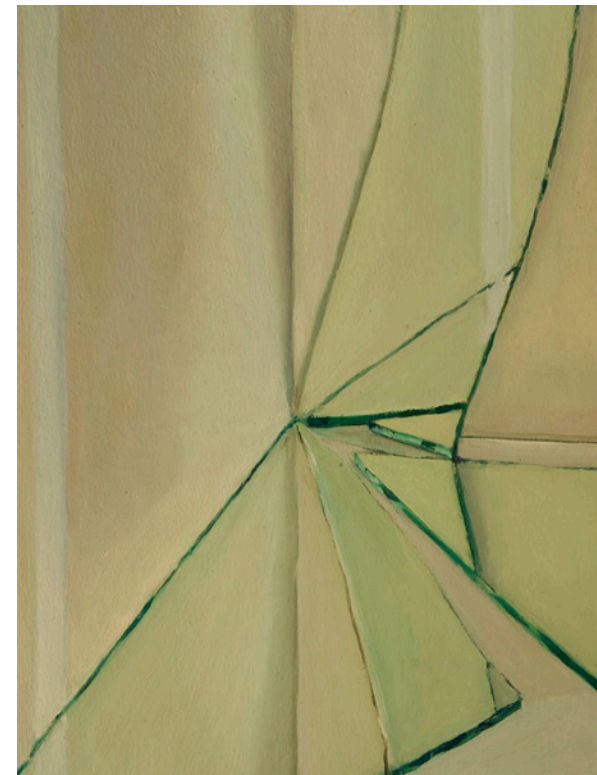


GLENN HERBERT DAVIS // TULSA, OK

Over - Mixed Media, 11' x 13' 5" x 5' 11"

Over is presented as a dry-docked specimen of the small, specific-use utility structures that populate the American landscape; structures whose characteristics seem so deliberate yet so foreign; leaving us to decipher their initial purpose using minor resemblances, materials, age, and craft. Through these signs, we (re)construct a necessary, speculative purpose.

CONCEPT/OK // AWARD OF MERIT



CATHY DEUSCHLE // TULSA, OK

TOP LEFT // *Mirror Fragments II* - Oil on Watercolor Paper, 21" x 28.25"

BOTTOM LEFT // *Mirror Fragments I* - Oil on Watercolor Paper, 23" x 17"

RIGHT // *Mirror Fragments III* - Oil on Watercolor Paper, 22.5" x 17"

These paintings of mirror fragments reflecting into each other within white surroundings represent an attempt to study and translate the influence of light and geometry on color and composition. This perceptual work requires stillness and keen concentration. Minutely adjusting line and calibrating color through changing light conditions quiets my mind.

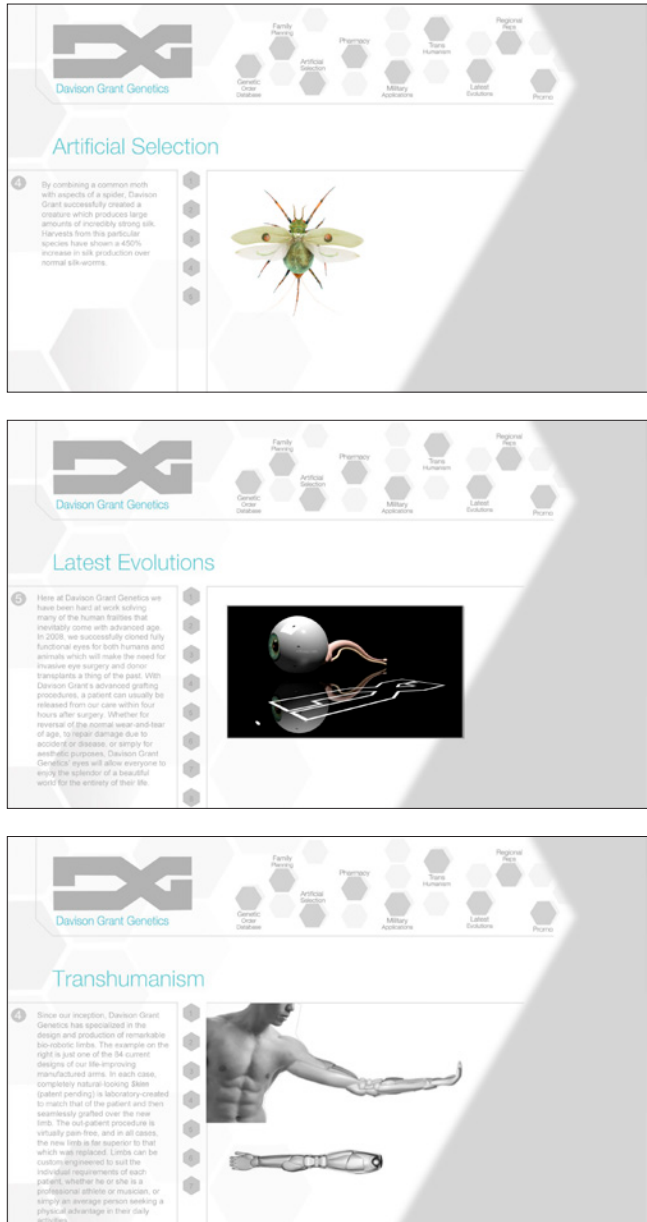
CONCEPT/OK // AWARD OF MERIT



ROBERT DOHRMANN // NORMAN, OK

Davison Grant Genetics - Web-Based (with digital imaging and video)

Initially, the frantic race to map and patent human DNA during the 1990s was the most inspiring element for this project. Therein I found a complex framework to fabricate an artificial empire seemingly dedicated to healing and improving the human body through science and technology. See the project at davisongrant.com.



RON FLEMING & LINDA STILLEY // TULSA, OK

Time Afar - Wood, Mixed Media, 16" x 30"

Each form in wood becomes a captured moment in time of its own existence. And every vessel gives us a way to express our feelings about the things we see around us and to share those visions with others.



JAMES GAAR, // TULSA, OK

Tailhook - Acrylic on Canvas, 30" x 40"

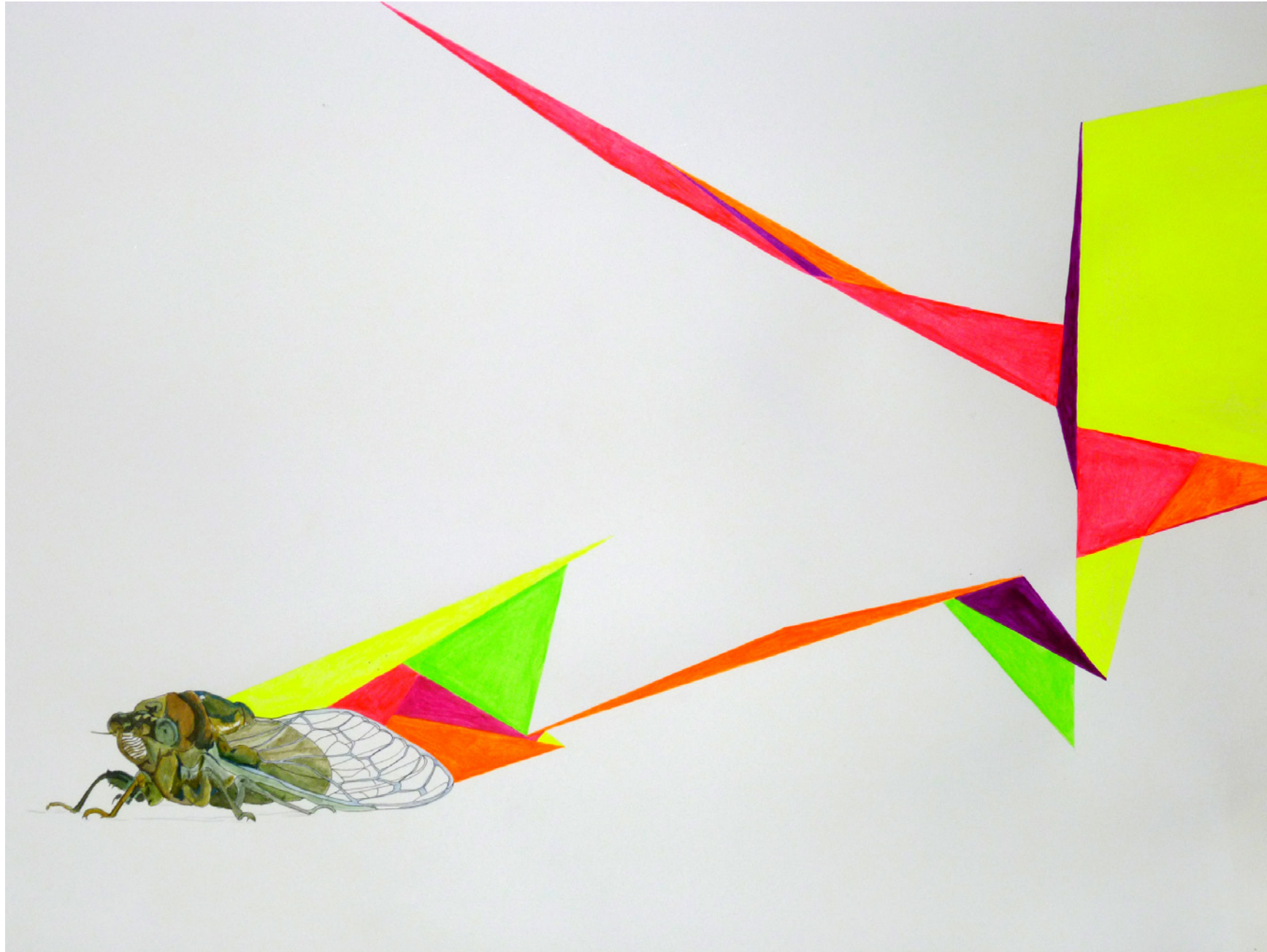
My intention here is to subdue vigorous brushwork and—to my eye—extravagant color by introducing a framework of hard lines. In this instance, *Tailhook* has aeronautical implications. This piece tends to evoke in me a feeling of looking down at a verdant landscape from the air.



JUSTINE GREEN // TULSA, OK

Bed Space - Oil on Canvas, 12" x 9"

Beds are surfaces for the beginnings and endings of life. *Bed Space* is a stripping down of the interior space. The painting uses the geometry of a claustrophobic closet and the evocative object squeezed inside to generate a bodily response from the viewer.



KATHERINE HAIR // TULSA, OK

Tymbal - Watercolor, 20" x 30"

Tymbal is from a series informed by biological illustrations that capture ephemeral moments, and the literary mode of magical realism. My process starts from life, drawing from observation. These natural moments are then paired with impossible settings, carrying these works beyond scientific illustration to narrative derived from nostalgia and memory.



BOB HAWKS // TULSA, OK

Where There Is Smoke - Turned Wood/Cherry, 25" x 5" x 5"

The design for this piece was started about 3 years ago. I try to refine and improve on the original design in subsequent pieces and this one is the eighth and last one of the series.



GEOFFREY HICKS // TULSA, OK

Intuition - Software, 32" flat panel monitor, pin-hole video camera, black painted frame

Intuition is a digital painting made up of vertical lines of varying color, width and position. Using face tracking technology and a hidden camera, the painting is aware of each viewer who looks in it's direction, and makes changes to it's content based on the perceived interest of each viewer. Face tracking technology licensed from Pittsburgh Pattern Recognition, Inc.



HEATHER CLARK HILLIARD // NORMAN, OK

Wrapped Rabbit: Zuni, Luna, Clover, Mocha, Moxie - Plant dyed hand spun natural fiber yarns, mixed commercial yarns, custom constructed rabbit cages, 5' x 6' x 6'

I raised angora rabbits and spun their luscious wool into yarn. I custom constructed each cage to protect them from predators. Each rabbit had a personality. *Wrapped Rabbit* is a cycle of life and death. The process of wrapping changes the object, its function and embraces the impermanence of life.

CONCEPT/OK // AWARD OF MERIT



KAYLEE HUERTA // TULSA, OK

Seated on Armrest - Oil

The dark door, moving down into the chair, provides a heavy anchor suspended in the center of the painting. The earth tones are met by the warmth of the solemn giant against the green of the chair. Within the composition, there are subtle exchanges between representational subjects and abstracted qualities of painting.



TRAVIS HUMMINGBIRD // TULSA, OK

Making - Collage on Paper, 12" x 8"

One time, a woman at my mother's church mentioned that she had seen a cable show called "Hoarders." As she watched it, she told herself, "Oh, that's just being Indian." Hearing that didn't make me feel so bad.



KATE R. JOHNSON // TULSA, OK

TOP LEFT // *Dreamscapes: Good Luck, Bad Luck* - Crocheted and felted cotton rope, wool and string, 19" x 16" x 9"

TOP RIGHT // *Dreamscapes: Hit Like a Bullet* - Crocheted and felted cotton rope, wool and string, 25" x 20" x 4"

BOTTOM LEFT // *Dreamscapes: To the Moon and Back* - Crocheted and felted cotton rope, wool and string, 17" x 24" x 5"

BOTTOM CENTER // *Dreamscapes: Let's Make it True* - Crocheted cotton rope and string, 18" x 11" x 10"

BOTTOM RIGHT // *Dreamscapes: You'll Never Know, Dear* - Crocheted cotton rope, wool and string, 22" x 22" x 2"

The *Dreamscape* series has been a process of exploration and discovery. Each piece is made using half inch cotton rope and varying crochet techniques. The results are always spontaneous and unexpected sculptural compositions that resemble cloud-like forms and meandering landscapes.



MARCUS KESLER // EDMOND, OK

Taft - Photography, 16" x 24"

Taft utilizes long-exposure nocturnal photography, illuminated with only moon light and hand held gel colored light, to capture the passage of time and to give a voice to the feeling and emotions present in the ruins of this old abandoned building.



BOBBY C. MARTIN // TAHLEQUAH, OK

Homecoming Royalty - Oil on Canvas, 24" x 24"

Homecoming Royalty is about personal and cultural identities from my viewpoint as a mixed-blood Native person living in Oklahoma today. Multiple layers of history and identity converge in an attempt to come to terms with what being "Indian" really means to me.



NICOLE McMAHAN // TULSA, OK

Trailer Park Tongue/no. 01/Home, circa 1977

Mixed Media, 36" x 40" x 36"

One aspect of trailer design is the triangular shaped hitch in the front for towing purposes. Growing up in a trailer park, I would notice how each neighbor designed and decorated their "tongue." First in a series, this installation offers a glimpse into trailer parks and trailer design with the tongue from my childhood home.



CARYL MORGAN // NEWKIRK, OK

Bottled Water Rain Shower - Repurposed water bottles, polycarbonate & steel, 48"x 72"x 108"

Freshwater is an endangered natural resource that someday may be relegated to a display in a museum. *Bottled Water Rain Shower* is a construction that represents the translucent, reflective and kinetic movement of freshwater using 365 recycled water bottles. Ironically it took 730 gallons of water to manufacture these bottles.



LAURIE SPENCER // TULSA, OK

Rites of Fire - Ceramic, 28" x 12" x 12"

Rites of Fire is a fire whistle that is part of a series called *Breath of the Soul*. They reflect my interest in creating work that connects to our human spirit and our relationship to the natural world. I feel the sounds emanating from the whistles as resonations from our primordial soul.



WILLIAM R. STRUBY // OKLAHOMA CITY, OK

Pink + Red - Acrylic, paper, modeling paste, and plastic, 10" x 7.25" x 0.75"

I create artwork intuitively, using montage to combine discrete images into a new composite. I mix media to evoke the messy richness of life. I use collage technique to add relief; for additional color and texture, I apply paint. I am intrigued by the intersection of the conscious and unconscious.



PATRICK UVA // TULSA, OK

Alien Rabbit - Aluminum, spray paint, dirt, 24" x 60"

Patrick Uva's mask is one in a series of five. This work is inspired by African tribal masks. It was created by throwing a bowling ball at a sheet of aluminum. It was then cut with aluminum shears, covered in earth and painted.



GEORGE WILSON // OKLAHOMA CITY, OK

Soft Serve - Elberton gray granite, 27" x 14" x 6"

Stone has a mystical quality that is universal. My goal with this piece was nothing more than for it to be a contemplative focal point in a garden, the rhythm and flow a collated chaos. I take spiritual solace from working with certain materials, taking only what the stone offered.



JANICE WRIGHT // BARTLESVILLE, OK

Thermal Activity - Acrylic on Hot Press Watercolor Paper, 11.25" x 11.25"

Thermal Activity embraces a looser, more intuitive methodology of applying paint while still maintaining an understanding of the symbols, shapes and values that define conventional landscape composition. The process of working is suggestive of "alla prima" which imbues a freshness to the piece.

RESIDENCIES: CURATOR ESSAY

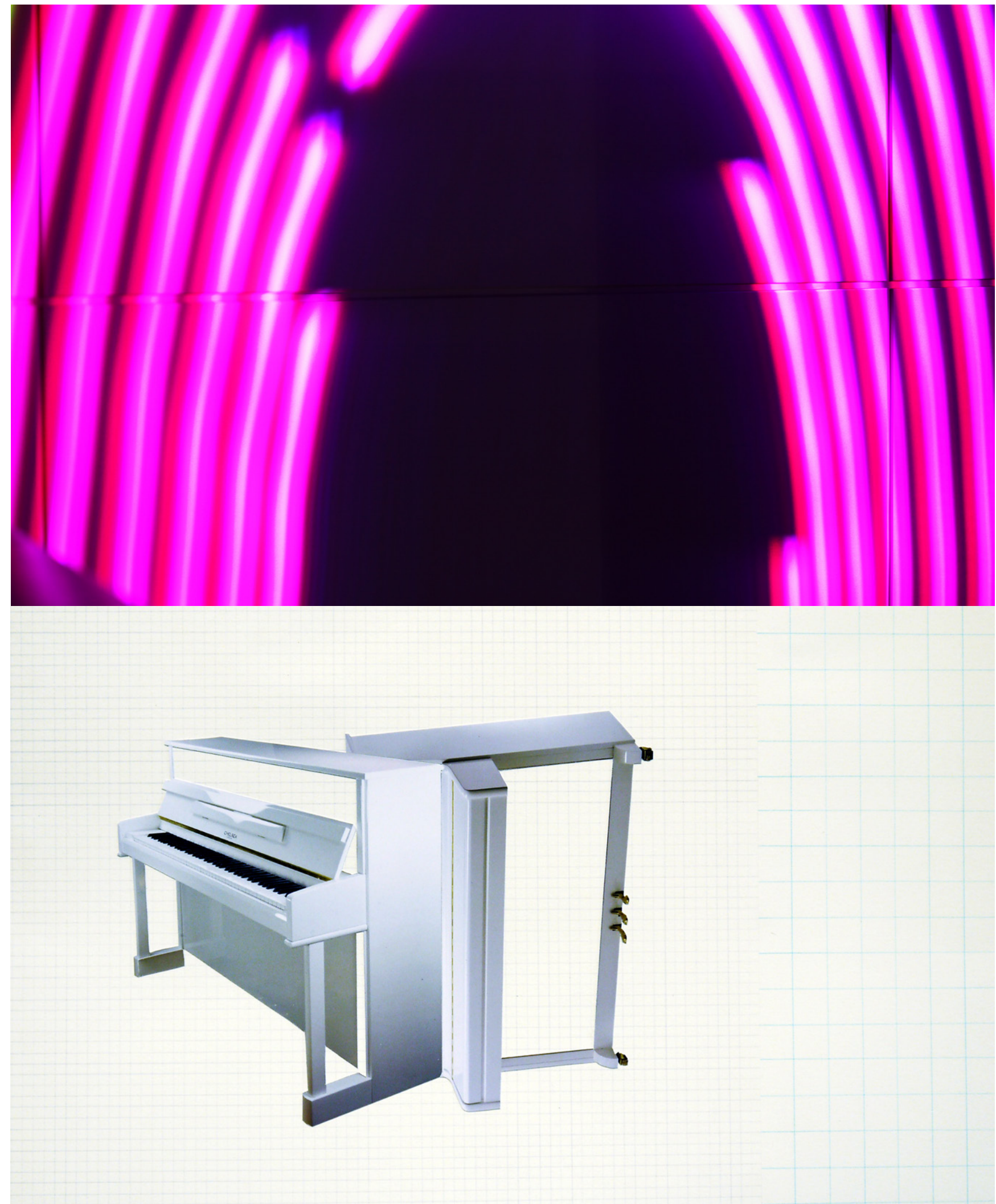
ALISON HEARST // RESIDENCY CURATOR

Unlike any other exhibition in Oklahoma, the newly minted biennial, *Concept/OK*, provides a survey of the art currently being produced by artists across the state. What further makes this exhibition unique is that *Concept/OK* gave three artists—two from Oklahoma and one from my native state of Texas—the opportunity to create large-scale projects over an extended period of time as part of the residency component of the exhibition. As the residency curator of this inaugural edition of *Concept/OK*, I have selected and have had the great honor to work with all three artists over the course of several months to help oversee and guide their ambitious projects. The artists have been on-site in the weeks leading up to and following the opening of the exhibition. The people of Tulsa have helped contribute to the artworks and are also able to track the projects' development throughout the span of the exhibition.

The residents for this first edition of *Concept/OK* are Narciso Argüelles (Edmond), Sarah Hearn (Oklahoma City), and Gregory Ruppe (Fort Worth, TX). The projects by Hearn and Argüelles have interactive elements that engage the community in interesting and novel ways, while Ruppe's installation specifically contemplates the city's post-war growth through sound and sculpture. The artists from Oklahoma, Argüelles and Hearn, were selected from a large pool of project proposals and were chosen for the quality of their previous work and outstanding new concepts. As a follower of Ruppe's work for many years, he was hand selected for his exceptional talent. All three artists were allotted a stipend to bring their projects to light over the course of several months. Special programming, such as seminars, workshops, panel discussions, and performances, are scheduled in conjunction with the exhibition to supplement and extend these projects.

As *Concept/OK*'s residency is in its introductory year, it also marks the opening of the Arts & Humanities Council of Tulsa's Hardesty Arts Center's (AHHA) brand-new building in downtown Tulsa. Although this is the primary edition for this particular residency, residencies are a centuries long tradition that permit artists, writers, musicians, and other creative minds to get out of their ordinary environments in order to research, connect with new people, disconnect from their routines and responsibilities, and create something in a different context. "The Corporation of Yaddo" in Saratoga Springs, New York, began in 1900 and is often credited as the first artist-in-residence; it is still continuing and has included such notable residents as Milton Avery, Truman Capote, Philip Guston, Langston Hughes, and Sylvia Plath. Although thousands of artist-in-residences now exist across the globe, no two are quite alike. Some residency programs can last for many months and conclude with an exhibition, such as the residency at Artpace in San Antonio; while many have the option to only last a few days, such as the program at SOMA in Mexico City. Other residencies house their guests on the premises; many simply offer an office or space to work; and a growing number of residencies merely exist online. However dissimilar, though, the chief thread linking these residency programs is that they all offer a platform for the residents to intersect and collaborate with their host institutions and communities to varying degrees. In the particular case of the *Concept/OK*'s residency artists, their host is largely the city of Tulsa. Moreover, while the works by the resident artists for *Concept/OK* are tremendously varied from one another, all three artists share a host. Their projects overlap in that they all thrive on different levels of participation with this community.

TOP: NARCISO ARGÜELLES // *Heaven Spots* (detail), Laser Graffiti, Dimensions variable
BOTTOM: GREGORY RUPPE // *swan song 08*, Ink, collage, 14.375" x 20.875"





RESIDENCIES: CURATOR ESSAY // CONTINUED

For his residency project, *Heaven Spots*, Narciso Argüelles bridges the gap between art on the street and art in the gallery, while also investigating cultural borders and Chicano identity by subverting iconic imagery from Mexican culture. His entire project is multi-part; several pieces exist on the streets of Tulsa, while two works are on view in the gallery. The outdoor works include billboards featuring photographic portraits of Mexican-Americans from Oklahoma, all-white embroidered state flags, and a laser tag that defiantly emblazoned AHHA's new building on opening night with the words "Heaven Spots." In this piece, and in his project in general, Argüelles operates with one foot within and outside of the art institution in order to reach a broader audience and to comment on the ambiguity of such man-made borders. While the term "Heaven Spots" references the high areas on buildings tagged by street artists and the peril such artists are in when attempting to reach such heights, in this exhibition, the phrase also doubly relates to the plight of immigrants in trying to cross the border into the United States.

Another outdoor installation, *Sin Colores*, consists of all-white Oklahoma flags installed on over a dozen light posts downtown. This installation references the restrictive immigration laws extant in Oklahoma, and emphasizes the demographic the state government seems to prefer and protect under such legislature. Inside the gallery are the sculpture, *The Trojan Piñata*, and the painting, *El Mundo*. Both works operate under the guise of icons typically noted for their playful nature, yet Argüelles' works offer contradictory meanings. The piñata is fashioned as the Trojan Horse to comment on human trafficking, and *El Mundo*, a card from the Loteria game, pictures a man holding the world upon his shoulders to relay how the world around us is often constructed and supported by immigrants. While Argüelles's outdoor works democratically engage a public outside of the gallery, he has also given out flyers in the Mexican-American neighborhood in Tulsa to promote the exhibition and to invite collaborators to paint *El Mundo* during his residency.

The roots of Sarah Hearn's residency project, *Symbiotic Cooperation*, lie in participation with residents of Tulsa and beyond. Several months ago, Hearn issued a call for lichen specimens from the general public; she received samples from across the globe and returned the gesture by sending an artwork to each contributor. Dissecting Hearn's residency space is a sprawling table covered in paper and hundreds of lichen samples, which will continue to multiply as the residency endures. The installation forms the exhibition's anchor and resembles a lighthearted scientific laboratory. The samples, classified with penciled-in specie names, drawings and the names and addresses of contributors, are paired with magnifying tools and encourage visitors to pore over the details. Hearn researched the species names with the assistance of two lichenologists, further fusing the relationship between artist and scientist in this engaging multidisciplinary project. Many of the samples will be also accessioned into the collections of the University of Central Oklahoma's Herbarium and Oxley Nature Center in Tulsa at the residency's conclusion. While Hearn has herself collected samples from Oklahoma and Ireland, her diverse lichen collection largely depended on the cooperative participation from others. Moreover, the structure of the project, like the partnering organisms needed to grow together to form lichen, is entirely symbiotic. While lichen is a dominant biomass on earth, consisting of over 8% of the earth's terrestrial life, it is often overlooked due to its miniature stature. In

Hearn's residency exhibition, however, the tiny, unassuming forms are magnified and given a heightened sense of importance. On a wall adjacent to the table are three large-format photographs—*Collema auriforme* (jelly lichen), *Letharia Columbiana* (brown-eyed wolf lichen), and *Hypogymnia austerodes* (varnished tube lichen)—that emphasize the lush textures and vivid colors found in lichen, while also compelling viewers to slow down and take notice of the intimate natural wonders surrounding them. While Hearn's project collapses the boundaries between artist and collaborator, she will complete an ongoing large-scale graphite drawing, *Morphology*, throughout the residency in solitude, ultimately underscoring the artistic lens through which we view this project.

Gregory Ruppe's project, *Things will never be the same*, takes its inspiration from the city of Tulsa's post-war development boom and the cultural trappings specific to such progressions. Like Fort Worth, where Ruppe lives, the frontier town of Tulsa underwent a massive expansion and an escalation of middle-to-upper class families after the city's discovery of oil in the early 20th century. With such swift personal economic growth came the accouterments of bourgeoisie-enlightened culture; for example, the piano became commonplace in residences. Although then considered a centerpiece of entertainment, the domestic piano today frequently sits unplayed and is little more than a dusty family heirloom that no longer serves its original function. In his residency project, Ruppe recognizes and amends this notion by reactivating and transforming two pianos through the acts of collision and chance.

Via an open call on craigslist.org, Ruppe acquired two vintage pianos from Tulsa-based contributors that no longer found purpose in them. In a barren field, Ruppe crashed one piano on top of the other from a twenty-foot-high drop while filming the performative collision and recording the objects' audible swan song. While carefully executed, the outcome of Ruppe's film and recorded audio were ultimately dictated by chance and relate to indeterminate positions found in the writings of John Cage and Lawrence Halprin. In AHHA's garden lie the two broken pianos, now seamed back together, where one appears to be precariously balanced on top of the other. The looping audio made from the colliding pianos is audibly drawing from the interior of Ruppe's sculpture and is akin to the haunting sound devices of *Twin Peaks*. Paradoxically, the foreboding audio track mutually denotes the revival and destruction of these musical instruments. Also indicating this dichotomy are a suite of two-dimensional collages, all numbered swan songs, that beautifully conjoin images of pianos to form abstracted arrangements; the images are laid on hand-drawn pieces of gridded paper that echo empty music sheets and the paintings of Agnes Martin. Ruppe's project is especially relevant in the context of the newly built AHHA, which, amidst a revitalization of historic downtown, indicates how time continues to eradicate the past through regeneration. ▲



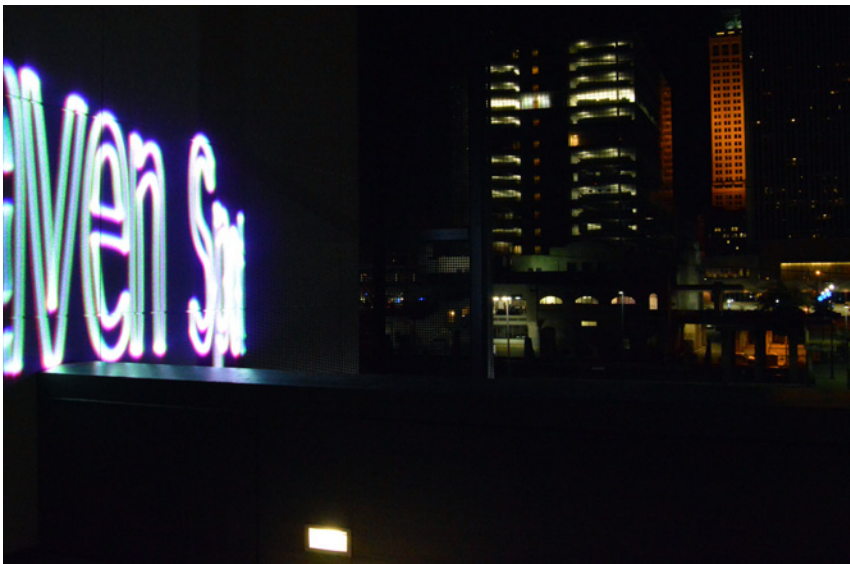
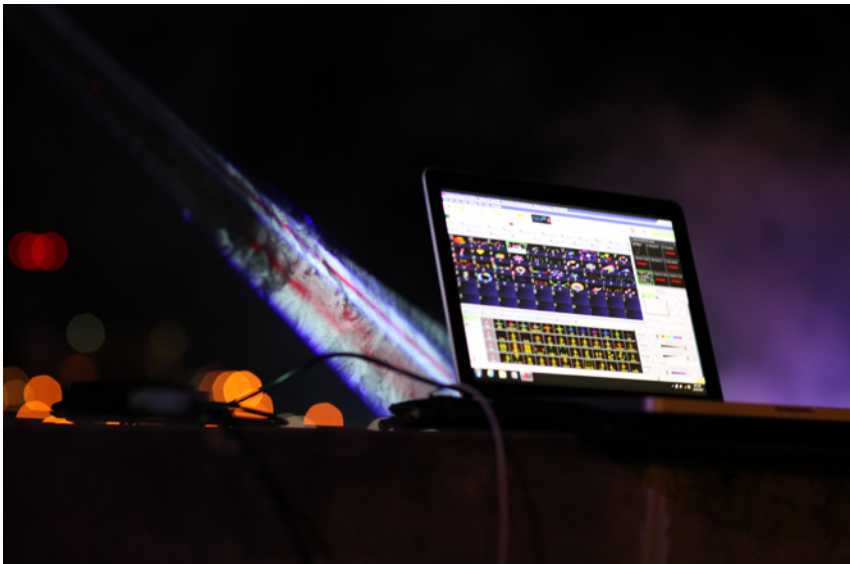
RESIDENCY / ARTISTS

NARCISO ARGÜELLES // EDMOND, OK

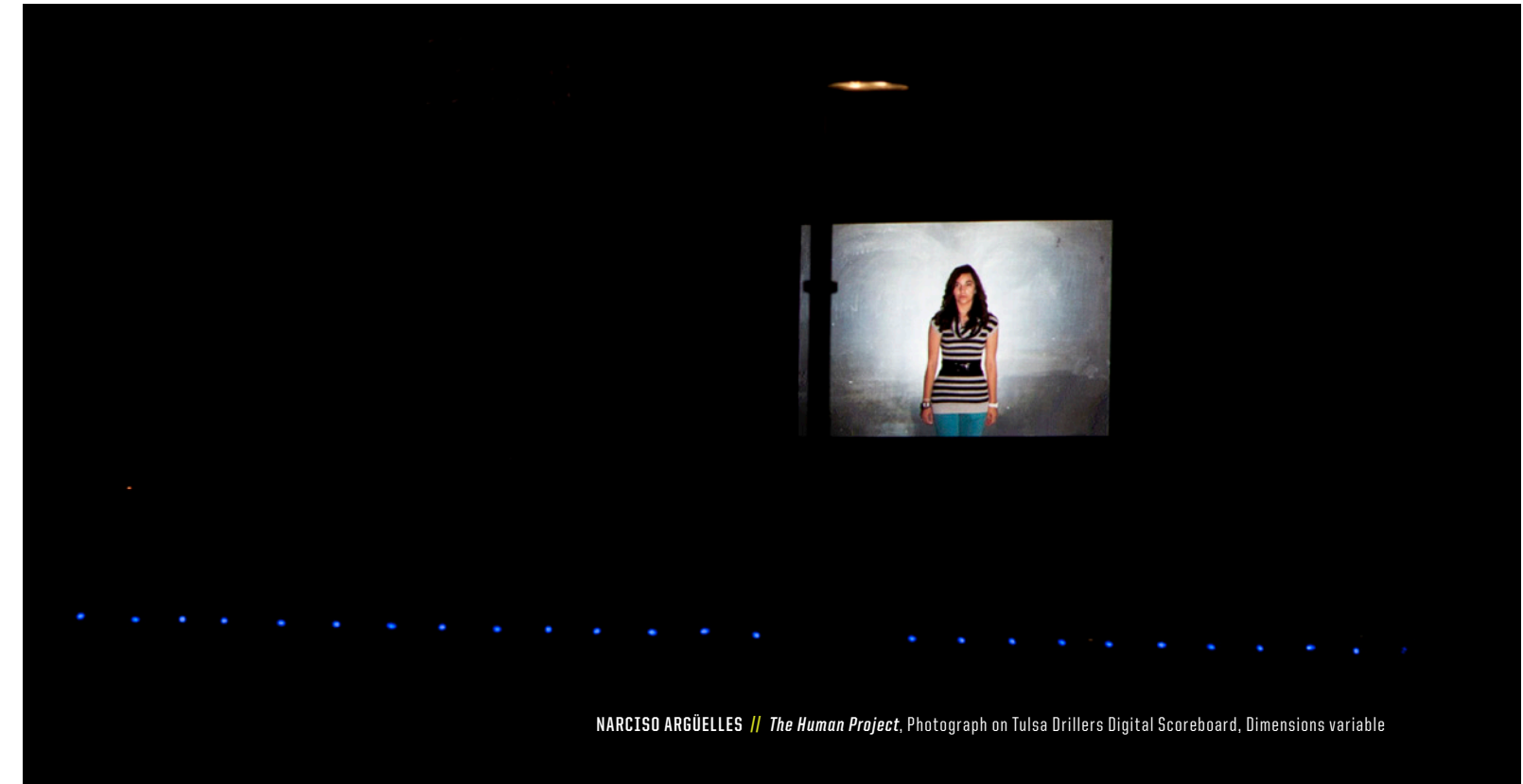


HEAVEN SPOTS

Heaven Spots is an old urban art term that refers to high areas on buildings where street art is done; it also references the perils of working on such hard-to-reach sites. Public art has a long tradition in the Mexican culture that I—and the many Mexican-Americans in Oklahoma—belong to, from the Aztec murals, the frescoes of Diego Rivera, and the 1960s Chicano murals. My art reaffirms my culture and also protests injustices by reinterpreting familiar objects and icons in an unexpected manner. House Bill 1804 is an example of the anti-immigration climate in Oklahoma that I fight against. For me, this is part of my culture. This is not Street Art.



LEFT IMAGES // *Heaven Spots* - Laser graffiti projected on exterior of Hardesty Arts Center, December 15, 2012.
RIGHT // *Sin Colores* - White embroidery on white canvas, 32" x 22" (15 flags installed throughout downtown Tulsa)



RESPONSE: *HEAVEN SPOTS* // THERESA BEMBNISTER

Narciso Argüelles pays little mind to boundaries—his artistic practice crosses lines and seeks out loopholes. Perhaps that’s because he’s spent much of his life on the border. Argüelles grew up in a small rural town in Mexico, and his family moved to San Ysidro, an unincorporated part of San Diego, when he was nine years old.

As a young artist, he experimented with graffiti in blackbook sessions, where writers showed off their talents by swapping sketchbooks. After earning his B.A. at the University of California, San Diego, he joined the Border Art Workshop, an interdisciplinary collective of San Diego and Tijuana-based artists whose work promotes social equity and cultural visibility. The group works collaboratively on projects that engage the surrounding community.

Argüelles’ *Concept/OK* residency project *Heaven Spots* ignores the Hardesty Arts Center’s boundaries, using the surrounding neighborhood as a place to display work, including a digital billboard, murals, laser projections, banners and photographs displayed on the ONEOK Field scoreboard. The artist’s realistically rendered imagery depicts figures dressed to reveal their socioeconomic status and cultural backgrounds, wearing Day of the Dead makeup or a custodian’s uniform. Argüelles co-opts both advertising and street art tactics, displaying images created with common graffiti-writing materials like spray paint in highly visible spots normally reserved for images designed to sell products.

But Argüelles isn’t trying to get people to spend money, he wants them to look and think. He’s particularly motivated by Oklahoma’s immigration laws, which are some of our country’s strictest. By placing culturally charged images in highly visible locations, the artist draws attention to the status quo of immigration and race. Working closely with businesspeople and government officials to obtain approval to install his work, the artist guaranteed himself an audience of local decision-makers. And by bringing his art out of the gallery and into the public realm, Argüelles relays his positive, politically motivated message to everyday residents of Tulsa. ⚠️



TOP IMAGES // *Angels Among Us*, Photograph and drawing on Lamar Digital Billboard
 BOTTOM LEFT // *Galería de los Muertos*, Mural on south wall of Hey Mambo restaurant, Brady Arts District, Tulsa, 7' x 8'
 BOTTOM RIGHT // *The Trojan Piñata*, Tissue, newspaper, wood, candy, 8' x 4' x 8'

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT NARCISOARGUELLES.CONCEPT-OK.ORG

SARAH HEARN // OKLAHOMA CITY, OK



SYMBIOTIC COOPERATION

Lichens are unusual composite organisms that exist only through symbiotic partnerships between fungi and alga or cyanobacteria. Taking my cue from this collaborative gestalt, *Symbiotic Cooperation* explores the power and impact of collaboration with other people and is dependent on public participation. Lichens have been collected and submitted internationally. Each sample received has been: identified, described, scanned, photographed, drawn by hand and added to the display. The display will change as discoveries are made and new lichens added. Upon the exhibition's completion, these samples will become publicly accessible for future study at the University of Central Oklahoma and the Oxley Nature Center herbariums.

ABOVE // Detail of Sarah Hearn's lichen collection in the studio.

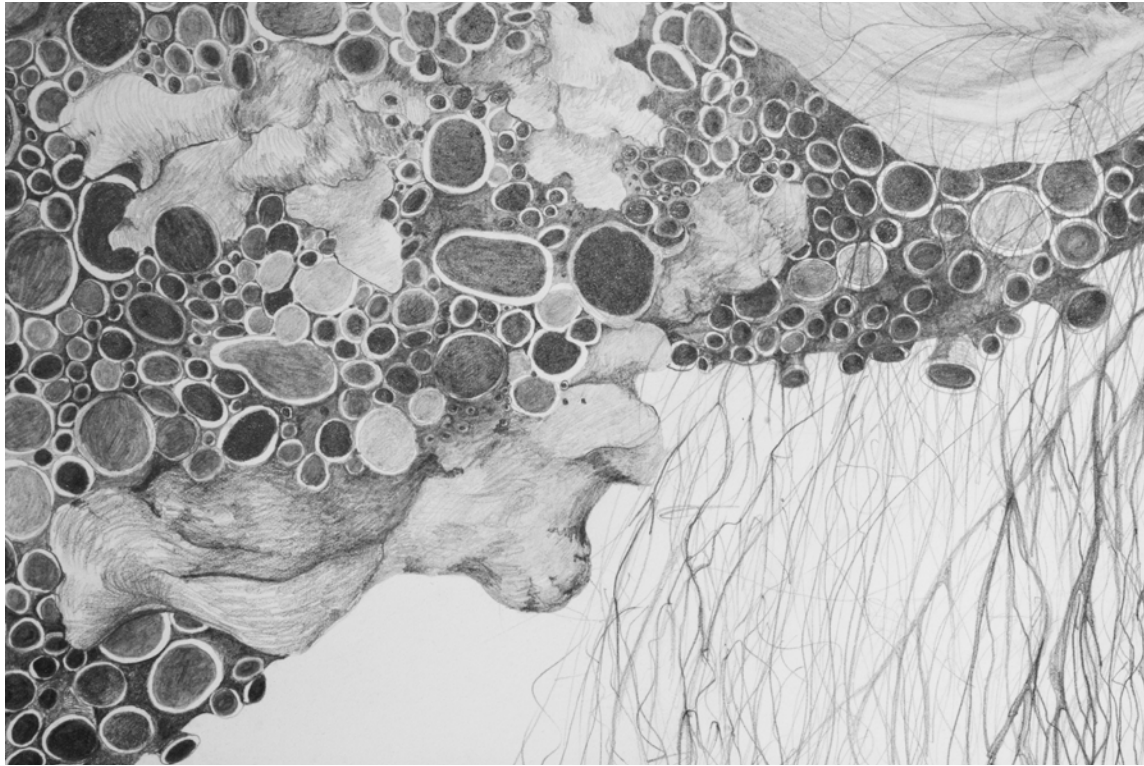


TOP // Vulpina Columbiana (Brown Eyed Wolf Lichen)
MIDDLE // Aspicila species with three additional species
BOTTOM // Collemlia Auriforme (Jelly Lichen)

Lichen samples collected and photographed for *Symbiotic Cooperation*.



ABOVE & RIGHT // *Morphology* (detail) - Graphite drawing, 44" x 72" (in process)



RESPONSE: *SYMBIOTIC COOPERATION* // THERESA BEMBNISTER

Sarah Hearn's artistic process mimics that of a scientist. And the first step in the scientific process is to ask a question.

Hearn does exactly that with her practice, which centers on collecting and classifying lichen, slow-growing composite organisms made up of a combination of fungus and photosynthetic algal or cyanobacteria cells. Her goal is to identify each piece of lichen that passes underneath the lens of her magnifying loupe. In her studio in downtown Oklahoma City and on site at the Hardesty Arts Center, she uses the same techniques a lichenologist might employ in his or her laboratory; Hearn closely observes the attributes of each specimen, drawing and photographing it.

Sure, the artist seeks a concrete answer to the question "which type of lichen is this?" But her process of asking and answering seems motivated by a broader set of questions that most likely fall outside the scope of a scientist seeking to prove a hypothesis. What do we stand to gain—or lose—by moving the scientific process out of the lab and into the studio? How are images used to represent scientific truths, and where do those facts slip into gray areas? How can amateur scientists and laypeople help scientific progress?

Several of the questions Hearn's project raises stem from the way in which the lichen samples came into her possession. The artist's open call for lichen, disseminated through social media, blogs, printed materials and word of mouth, has resulted (at the time of writing) in more than 200 submissions. To thank the citizen researchers for their contributions, Hearn mails each collector a photograph of lichen already in her collection. Like lichen itself, a synergistic plant that requires two types of organisms, fungus and bacteria, in order to thrive, Hearn's practice depends upon, and really flourishes because of, the participation of others. ▲



ADDITIONAL IMAGES AND VIDEO AVAILABLE AT SARAHHEARN.CONCEPT-OK.ORG

ABOVE IMAGES // Installation and detail views of Sarah Hearn's *Symbiotic Cooperation*, in the Creative Studios, Hardesty Arts Center.



GREGORY RUPPE // FT. WORTH, TX



THINGS WILL NEVER BE THE SAME

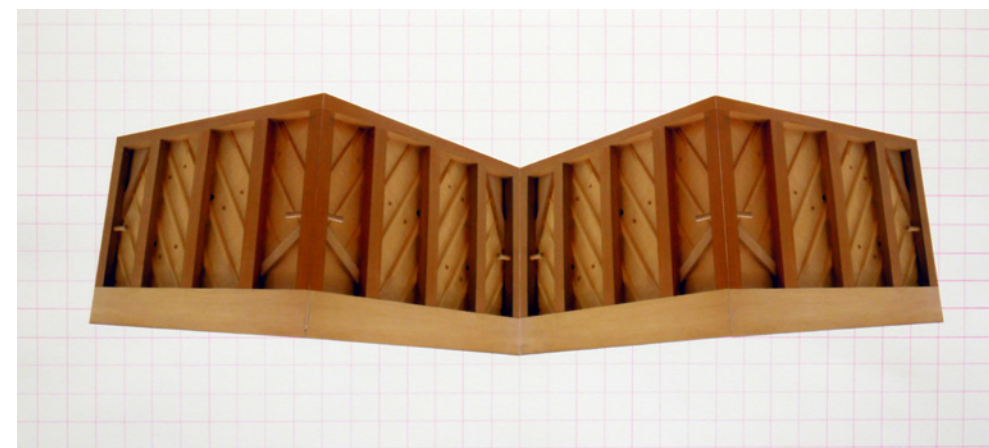
Commonplace among households, the piano occupies a space of both reverence and burden. It is simultaneously cherished and unwanted. Its historical presence is bound to a collective memory that resists our willingness to discard it, though its typical inactivity reduces the object to an impractical piece of furniture inhabiting dead space. Using the piano as metaphor for greater social constructs, things will never be the same takes an indeterminate position to question our nostalgia for the past, our relationship with the present, and the potential of activation when relinquishing control to the unknown.

ADDITIONAL IMAGES AND VIDEO AVAILABLE AT GREGORYRUPPE.CONCEPT-OK.ORG

LEFT // *things will never be the same*, Pianos, sound, Dimensions variable

TOP LEFT // *swan song 01*, Ink, collage, 19.25" x 20.75"

TOP RIGHT // *swan song 02*, Ink, collage, 19.25" x 20.75"



RESPONSE: THINGS WILL NEVER BE THE SAME // THERESA BEMBNISTER

Gregory Ruppe uses the stuff memories are made of—sounds, colors, shapes, movement—as materials for his multi-faceted installations. In his video *Prepared Piano*, an upright piano sits before a bare autumn landscape. After nearly a minute and a half of silent stillness, another piano suddenly and inexplicably falls from above, crashing into splinters and ringing out in a cacophony of chords.

Ruppe is fascinated by memory, and the process that creates it – change. His temporal sensibility is evident in *Prepared Piano*, which can be distinctly separated into two moments: before and after. The long, static unmoving shot of the piano contrasts the settling dust and dull drone of strings ringing as the destroyed instrument lies still on the ground. He creates a grand gesture by selecting such a heavy—and loud—object to drop from twenty feet in the air. But the piano appeals to the artist for other reasons—primarily the nostalgic, and often neglected, spot the musical instrument holds in many households. With its long history as a source of entertainment in the home and its heirloom status in some families, the piano comes with powerful connotations of memory and times gone by. Destroying such a loaded object, an object both cherished and pushed aside for more modern amusements, provides the opportunity to deconstruct broad notions of memory and the passing of time.

Ruppe's video is only accessible online, but in a project titled *things will never be the same*, the two pianos, splintered and silent, sit one on top of the other on the squares of sod that form the Hardesty Art Center's lawn. A recorded loop of the sound of the pianos crashing plays, audible from a two-foot radius around the sculpture. Exposed to the wintry elements for the 63 days of the exhibition, the wooden instruments will change even further, documenting the effects of time. In its multiple forms, Ruppe's residency project demonstrates that, indeed, things will never be the same for long. ▲

LEFT // *swan song 03*, Ink, collage, 20.25" x 27.5"

TOP LEFT // *swan song 06*, Ink, collage, 18" x 11"

TOP RIGHT // *swan song 07*, Ink, collage, 10.5" x 11.25"

CURATORS

LIZA STATTON (*Survey & Focus Curator*) is an independent curator based in Australia. Previously, Statton was the Gallery Director/Curator at Artspace located in New Haven, CT, and served as the first Eugene V. Thaw Curatorial Fellow at SITE Santa Fe, and a curatorial assistant at the Massachusetts Museum of Contemporary Art. Statton received her MA from the Williams College Graduate Program in the History of Art. edsprojects.com

ALISON HEARST (*Residency Curator*) is Assistant Curator at the Modern Art Museum of Fort Worth and the co-founder of Subtext Projects. She completed her MA in Art History from Texas Christian University. Hearst is a writer and editorial advisor for Pastelegram.

ESSAYISTS

THERESA BEMBNISTER holds an MA in Art History and Museum Studies from Case Western Reserve University. Her work appears regularly in Kansas City's alternative weekly newspaper, The Pitch. Bembnister served as a 2012 Oklahoma Visual Arts Coalition Oklahoma Art Writing and Curatorial Fellow.

Assistant Professor of Art History at the University of Tulsa, **KIRSTEN OLDS** received her Ph.D. from the University of Michigan. Her research focuses on conceptual, mail art, performance, and video practices since the 1960s.

SHANNON STRATTON is co-founder and current Executive & Creative Director of threewalls Chicago, a not-for-profit residency and exhibition space founded in 2003. Stratton's background is both in studio practice and art history, theory and criticism. She writes and curates independently and in collaboration with Judith Leemann. She teaches at The School of the Art Institute of Chicago and in fall 2012 was the Critical Studies Fellow at Cranbrook Academy of Art in Michigan. three-walls.org

▲ RESIDENCY ARTISTS

NARCISO ARGÜELLES is an artist and educator who grew up in Mexico. His art has been exhibited all over the world including: the Ninth Biennale of Sydney, Australia and the First Johannesburg Biennale in South Africa. Argüelles' goals include the promotion, preservation, and celebration of Mexican, Chicano, and Indigenous art. nastudiosokc.com

SARAH HEARN is a visual artist and citizen researcher who explores the ways in which our culture uses the constructs of science and art as powerful systems of belief. Originating in photography, her artwork combines endless possibilities of mixed media including drawing, collage, sculpture, sound, video and installation. instituteofaquaticresearch.com

GREGORY RUPPE is an artist, writer, and educator from Houston, Texas. Utilizing a broad range of mediums including castings, drawings, video, and sound to create installations and project-based works, his work has been exhibited regionally and internationally. He is also a founding member of Fort Worth based art collective HOMECOMING! gregoryruppe.com

☹ FOCUS ARTISTS

JASON CARRON was born in Perryville, Missouri and now lives in Kansas City, Missouri. He enjoys education and is currently studying at the University of Missouri-Kansas City. His interests include contemporary art, traveling, coffee roasting, Miles Davis jazz, outdoor activities, recycling, and atmospheric science. jasoncarron.com

LINDSEY GRIFFITH is a Kansas City artist and performer. She currently creates zines, to-do lists, and visceral experiences for herself and others. She makes sets and performs as Wet Clown on the traveling faux public-access kids show Whoop Dee Doo. Her current to-do list includes making piñatas and a cardboard refrigerator.

☹ FOCUS ARTISTS // CONTINUED

GRACE GROTHAUS' artworks exist in the intersection between painting, digital media, and screen culture. Grothaus is a past Art 365 artist and National Foundation for Advancement in the Arts awardee. Her work has been featured in This Land Press, yahoo.com, and has been exhibited from coast to coast and abroad. gracegrothaus.com

AARON HAUCK is a visual artist, professor, and designer currently working in northeastern Oklahoma. He grew up in Joplin, Missouri and Miami, Oklahoma. His education includes an MFA in sculpture from Montana State University. He has received numerous awards and grants for his work and has exhibited nationally and internationally. aaronhauck.com

CORY IMIG is an interdisciplinary artist currently working in Kansas City, Missouri. She has participated in numerous group shows including the Charlotte Street Foundation's Project Space and Spray Booth Gallery along with several residencies including the Vermont Studio Center. Imig is also a co-curator of the curatorial collaborative, Plug Projects. coryimig.com

GEOFFREY KRAWCZYK was born in Oklahoma in 1978. In 2006, he completed his BFA at the University of Oklahoma and received his MFA at the State University of New York - Buffalo in 2010. He is currently Assistant Professor of Art at South Western Oklahoma State University. geoffreyk.com

CHARLIE MYLIE likes to have fun; he finds fun in the educational encounters between the everyday and the absolutely novel. He works in a gallery, teaches art classes at a community center, and participates in the fresh, local educational models of Rad School and KC FREE SKOOL.

GARRY NOLAND'S exhibits in 2012/2013 include solo and group shows at Nerman Museum of Contemporary Art (Overland Park, KS), School 33 Art Center (Baltimore), Bemis Center for Contemporary Arts (Omaha), Indianapolis Art Center, The Studios, Inc (Kansas City) and ROYGBIV (Columbus). He earned a B.A. (History of Art) from University of Missouri-Kansas City. garrynolandart.com

ROMY OWENS is an Oklahoma City based artist. She spends most of her time taking photographs and sewing them together. romyowens.com

☹ SURVEY ARTISTS

SARAH ATLEE makes pictures that have been exhibited across the United States, including New York City, Santa Fe, Phoenix, Kansas City, and Oklahoma City. In 2007, Atlee was among the first group of Oklahoma artists to participate in the Art 365 exhibition. Sarah Atlee lives and works in Oklahoma City. sarahatlee.com

MARJORIE ATWOOD has been exhibiting her work for 20 years. With degrees from Sarah Lawrence and Parson's School, she established studios in Tulsa's Brady District, Blue Dome District, and, currently, Kendall-Whittier District. Exhibition venues include the MA Doran Gallery, Tulsa's PAC, and galleries in New York, Pennsylvania, and Los Angeles.

PAUL BAGLEY has been drawing since he can remember, currently filling one sketchbook after another. Today, his three-dimensional multimedia work is generally site-specific or event-specific approaching interactivity. Fundamental to his work is the origins of art and how that might reverberate within the dynamic world of contemporary art. paulbagley.com

NICK BAYER earned his BFA and M.Ed. from the University of Central Oklahoma and his MFA from Kansas State University. He is currently the Arts Coordinator for Redlands Community College. Nick's work is shown regionally and his murals can be seen throughout the state. Nick lives and works in Piedmont, OK. nickbayer.com

AUTUMN BROWN is formally trained in multiple areas of artistic expression. Her passion currently dwells in fiber art and, more specifically, exploring the juxtaposition between soft fibers, such as satin ribbon, and hard metal. Brown works from home where she balances making art with everyday life

... SURVEY ARTISTS // CONTINUED

KENDALL BROWN is a documentary photographer focusing on human rights issues, both domestically and abroad. Her previous long-term documentary projects include documenting Kenyan post-election violence and its impact on village children from 2007 to 2009 as well as documenting the lives of Oklahoma residents living with HIV/AIDS in 2010. kendallybrown.blogspot.com

BRYAN COOK backpacks into the wilderness to escape and explore. The camera serves as a propaganda tool to develop a love and awareness of these places that are under constant threat of privatization, exploitation, and destruction. The public's exposure to the beauty of America's landscapes is their best defense. bryancookphoto.com

GLENN HERBERT DAVIS has taught at Ohio University, Iowa State University, the Art Institute of Pittsburgh, and the University of Tulsa, where he was Gallery Director. He received an OVAC Creative Projects Grant in 2010, OVAC Visual Arts Fellowships in 2010 and 2006, and Jerome Foundation grants in 1998 and 1996. glennherbertdavis.net

CATHY DEUSCHLE'S most recent paintings concern the experience of light in both time and space. Whether sensorial or intuitive, distinguishing between what looks like is going on and what actually is going on in physical, emotional and temporal terms is a constant in her work. She is a Tulsa-based artist..cathydeuschle.com

ROBERT DOHRMANN is currently an Associate Professor of Art at The University of Oklahoma. His most recent body of works include experimental video shorts, a series of large scale propaganda banners relating to the nuclear age and post September 11 issues, audio mash-up's and nonlinear interactive web based media. robertdohrmann.com

RON FLEMING & LINDA STILLEY Each form in wood becomes a captured moment in time of its own existence. Every vessel gives the artists a way to express their feelings about the things they see around them and to share those visions with others. Collaborating gives them a way to expand those visions. hearthstonestudios.com

JAMES GAAR is a painter. He discovered art in grade school and soon taught himself to paint. Most of his work career was spent as a graphic designer, but fine art painting - both abstract and representational - has always been his first love. His artistic mentor was Dee J. Lafon. gaarart.com

Born in Virginia, **JUSTINE GREEN** came to Tulsa at a young age. In 2011 she received her Bachelor of Fine Arts from the University of Tulsa. Since then she has continued to paint and explores a variety of subjects in her work including still life, interiors, and figures.

KATHERINE HAIR is a Tulsa native and Kansas City Art Institute alumni. She has a background in printmaking, and creates work inspired by the natural world in a variety of a media. Her work is featured in collections around the world, and she has recently begun showing locally.

BOB HAWKS graduated from the Art Center in Los Angeles. A magazine photographer for 35 years, he took up wood turning in 1985. His work has won many awards and is in collections around the world. His pieces use native and exotic woods as well as metal and other materials.

GEOFFREY HICKS is a visual artist, photographer and filmmaker focusing on interactive technology-based projects that are highly complex and often rely on audience participation to ultimately be realized. His most recent work ranges from creating short films with ballet dancers to building installations with industrial robots and integrated software. geoffreyhicks.com

HEATHER CLARK HILLIARD is a working artist in Norman, OK. She has studied at RISD, Penland School of Crafts and with internationally recognized natural dyers. She can be found in her home studio or traveling across the country with her husband collecting the plants she uses to color her work. oklahomatinctoria.blogspot.com

KAYLEE HUERTA received her BAE from Northeastern State University and MFA from the University of Tulsa. She participated in the NY Studio Schools' Drawing Marathon. Awards include Honorable Mention at Momentum Tulsa and Best of Show in September Salon. Kaylee lives in Tulsa, enjoying her work and new family.

Soon after its debut, the WB channel broadcasted the movie Rock & Roll High School (1979), featuring the Ramones. Seeing this put **TRAVIS HUMMINGBIRD** on the road to becoming a better person. Today, however, Mr. Hummingbird drew a square. Inside of the square, he drew a smiley face.

KATE JOHNSON is an Oklahoma native living and working in Tulsa. She completed her MFA in ceramic sculpture in 2011. Current work reflects an ongoing interest in fiber arts. When absent from her studio she can be found at a local museum or art center teaching and working in the galleries. katejohnsonstudio.net

MARCUS KESLER was born in Nuernberg, Germany. He now lives in Oklahoma City, Oklahoma. He is an emerging artist and urban explorer specializing in nocturnal photography. Capturing the artifacts and emotions left behind by the passage of time, Marcus travels throughout Oklahoma to document it's abandoned past. marcuskesler.com

BOBBY C. MARTIN is an artist/educator/curator who works out of his 7 Springs Studio near Tahlequah, Oklahoma. Martin's artwork is exhibited and collected internationally and is in numerous museum collections including the Philbrook, Gilcrease, and Sam Noble Museums. His current curatorial project, Indian Ink, is an exhibition of contemporary Native printmakers. bobbymartin.com

NICOLE MCMAHAN is a native Tulsan. Her primary work is print design, along with exploring and incorporating other media, such as painting, furniture design and installation art. Nicole earned a BFA in Graphic Design from the University of Tulsa, taught design at Central HS and leads the design studio, look ma! creative.

CARYL MORGAN relates to her media. Every process and subject leads to divergent thinking and new investigations. Teaching fuels her art process: "Giving students a variety of art experiences in turn enriches my creative path." Nationally known as a contemporary watercolor painter, she is also a printmaker and three-dimensional designer.

LAURIE SPENCER creates ceramic whistles and large scale ceramic domes which are built and fired on site. Recently she completed a dome sculpture in Ohio. Her work has been featured in international exhibitions, books, and magazines. She received her MA and BFA in ceramics from the University of Tulsa. lauriespencer.com

Born in Manhattan and raised in Oklahoma City, **WILLIAM R. STRUBY** earned a BFA from Southern Methodist University. For more than 20 years, he has been invited or juried into at least one group exhibition each year, received solo shows, and won awards. Struby is grateful to many supporters and collectors. savagepop.com

PATRICK UVA grew up being shuttled between New Jersey, California, Oklahoma and New York City. After enlisting in the Army at seventeen, he visited the Louvre where his passion for art was ignited. Diverse cultural experiences coupled with his battle against schizophrenia account for the disparate emotions his work evokes.

GEORGE WILSON is a multimedia award-winning artist who has exhibited in regional, national as well as international juried, invitational, and one person exhibitions.

Canadian-born, **JANICE WRIGHT** resides in Bartlesville, Oklahoma. A graduate from the Alberta College of Art of Canada, Wright worked as a graphic designer for fifteen years. A year spent in Europe inspired her to begin painting in 2002. An avid hiker and photographer, she draws upon the landscape for inspiration. janicewrightart.com

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OKLAHOMA VISUAL ARTS COALITION (OVAC) works statewide to support visual artists and their power to enrich communities. A 24-year old nonprofit, OVAC provides professional development for artists and produces publications, education, exhibitions, and Oklahoma’s largest online gallery to connect audiences to art. ovac-ok.org

ARTS & HUMANITIES COUNCIL OF TULSA seeks to make the arts accessible to all of Tulsa’s diverse populations. Diverse education programs advance its mission to inspire creativity, foster appreciation, promote lifelong learning, enhance the quality of individual lives, and contribute economic vitality to the greater community. ahhatulsa.org

CHARLOTTE STREET FOUNDATION’S mission is to challenge, nurture, and empower artists of exceptional vision. Charlotte Street Foundation strives to be a primary catalyst in making Kansas City a vibrant, creative metropolis, alive with collaboration, passion, ideas, and surprise. charlottestreet.org

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