



Mocha Standard,
1969. Above:
Trademark #7, 1962

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A modern master returns home

Artist Ed Ruscha is being honored with a show at the new Oklahoma Contemporary museum

FOR ONE OF THE FIRST EXHIBITIONS in its striking new building by Rand Elliott Architects, the Oklahoma Contemporary museum in Oklahoma City is embracing a native son with the show “Ed Ruscha: OKLA.” In 1956, 18-year-old Ruscha left Oklahoma City, where he grew up, and drove to Los Angeles, another city of myth immortalized in his art. “Ed Ruscha: OKLA” is a dance of American iconography, from early paintings incorporating “OK”

to lonely Route 66 gas stations to searchlights engulfing an old movie premiere.

To Ruscha, the exhibition is an opportunity to revisit the state where his art began. “The idea that a good batch of my artwork will be in one of the inaugural exhibits at the Oklahoma Contemporary is truly fulfilling,” he says. “You take the boy out of Oklahoma, but the boy comes back.” —TOM AUSTIN
okcontemp.org

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THESE INSTALLATIONS ARE OFF-THE-WALL

A new Miami arts complex immerses visitors in virtual environments

This month, Superblue—a 50,000-square-foot wallop of technology-fueled installations—debuts in Miami’s Allapattah with the exhibition “Every Wall Is a Door,” on view through 2022. The Tokyo-based collective teamLab immerses visitors in a digital world of flowers that blossom and scatter. James Turrell, the American master of using light and space as an art medium, is contributing the installation *Ganzfeld*. The British artist Es Devlin is premiering the mirrored maze *Forest of Us*, echoing the shape of both trees and human lungs. To Devlin, the project is an opportunity for artists to address issues such as the climate crisis and “make the audience a participant in the collective amazement that leads to real changes in action.”

superblue.com



teamLab’s *Flowers and People, Cannot Be Controlled but Live Together—Transcending Boundaries, a Whole Year per Hour*

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