



CARING: Neighbors create a new normal in Calif. »3E

Life&Culture

LISTEN UP: Colorado jazz fests may be canceled, but the music goes on »4E

ESSAY

Cops on TV need to change, too



Regina King in HBO's acclaimed "Watchmen." Mark Hill/HBO

Depictions of police as heroes above reproach don't match reality, and haven't for awhile

By John Wenzel
The Denver Post

Since Memorial Day, protests and police violence have gripped the nation in a way not seen in decades, spreading images of civic upheaval across our screens.

These are the same screens we watch our TV shows on in 2020. How can these two things coexist?

They can't, at least not without some cognitive dissonance.

Much of the escapism and drama we depend on in the entertainment world seems trivial at the moment. Not simply because of the events happening since the killing of George Floyd by Minneapolis police, but because coronavirus was already setting the stage for a new, unfamiliar landscape.

We can't go back to the way things were, even when the "new normal" finally arrives. And we shouldn't.

First, the snap-back from coro-

navirus, which has become a rallying point for many politicians and business owners over the last few weeks, is not going to happen anytime soon. (And by "anytime soon," I mean until there's a free, widely available vaccine.) It's the same with live, public performances. Concerts still scheduled for Red Rocks Amphitheatre this summer look delusional on the venue's calendar. How do you socially distance a sold-out concert? Who gets to attend, and who's left out?

And even with people eating on patios and protesting in the streets after a long period of

ESSAY » 4E

What will it take to reopen the world to travel?

By Damien Cave
© *The New York Times Co.*

SYDNEY» After months of locked-down borders, countries that have stifled the coronavirus are trying to choreograph a risky dance: how to bring back visitors without importing another burst of uncontrolled contagion.

Estonia, Latvia and Lithuania dropped restrictions for one another May 15 while keeping out everyone else. Australia and New Zealand are planning to revive unrestricted flights within their own "travel bubble," which Fiji, Israel and Costa Rica are clamoring to join.

In China, cities are fast-tracking corporate charter flights, although Beijing remains sealed off. In Cyprus, tourists can get in only if they carry health certificates proving they tested negative for COVID-19.

International travel has always been a proxy for trust among nations and people, but the pandemic has poisoned the air. Now, relationships are being rebuilt under enormous economic pressure, with a wary eye on a pathogen that is not going away anytime soon.

The calculations of risk and reward vary. Some countries are eager to find ways to reopen doors to people from places, like the United States, that are still struggling with the virus but are important sources of trade and tourism. Others are scanning the globe for safer, if less lucrative, partners.

The challenge for every country involves both epidemiology and psychology. Trips for business and pleasure must have enough restrictions to make travelers feel safe but not so many that no one wants to bother.

"We'll all get back to moving again but in a different way," said Scott Tasker, a general manager at Auckland Airport in New Zealand. "This is a global shock to the aviation and tourism industry, the likes of which we've never seen."

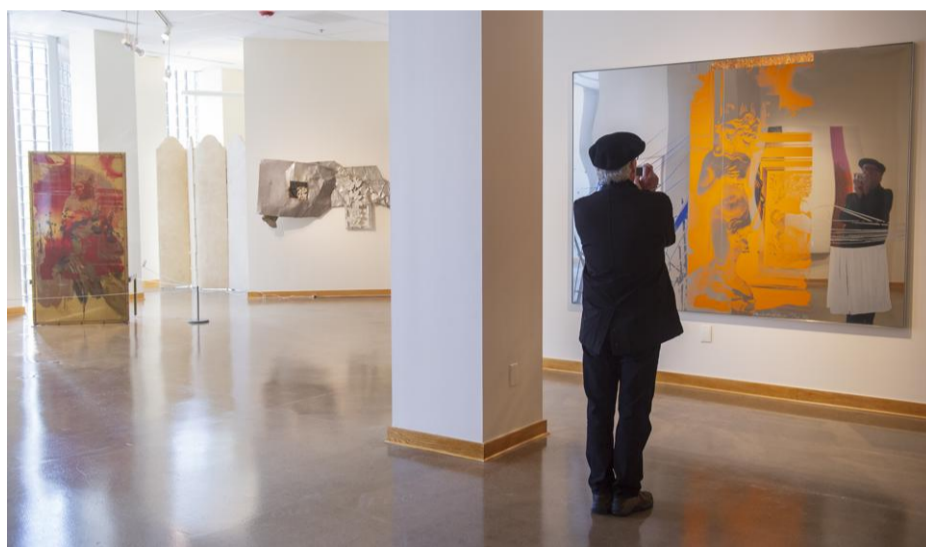
In interviews, airport executives, tourism officials and travel analysts, along with investors, doctors and government officials, described a momentous effort that is just starting to coalesce.

They predicted a mix of precautions and incentives. Masks, fever checks, contact-tracing apps and even coronavirus throat swabs will make travel more agonizing, even as discounts and smaller crowds soften the blow. A reduction in flights will mean more connec-

TRAVEL » 2E

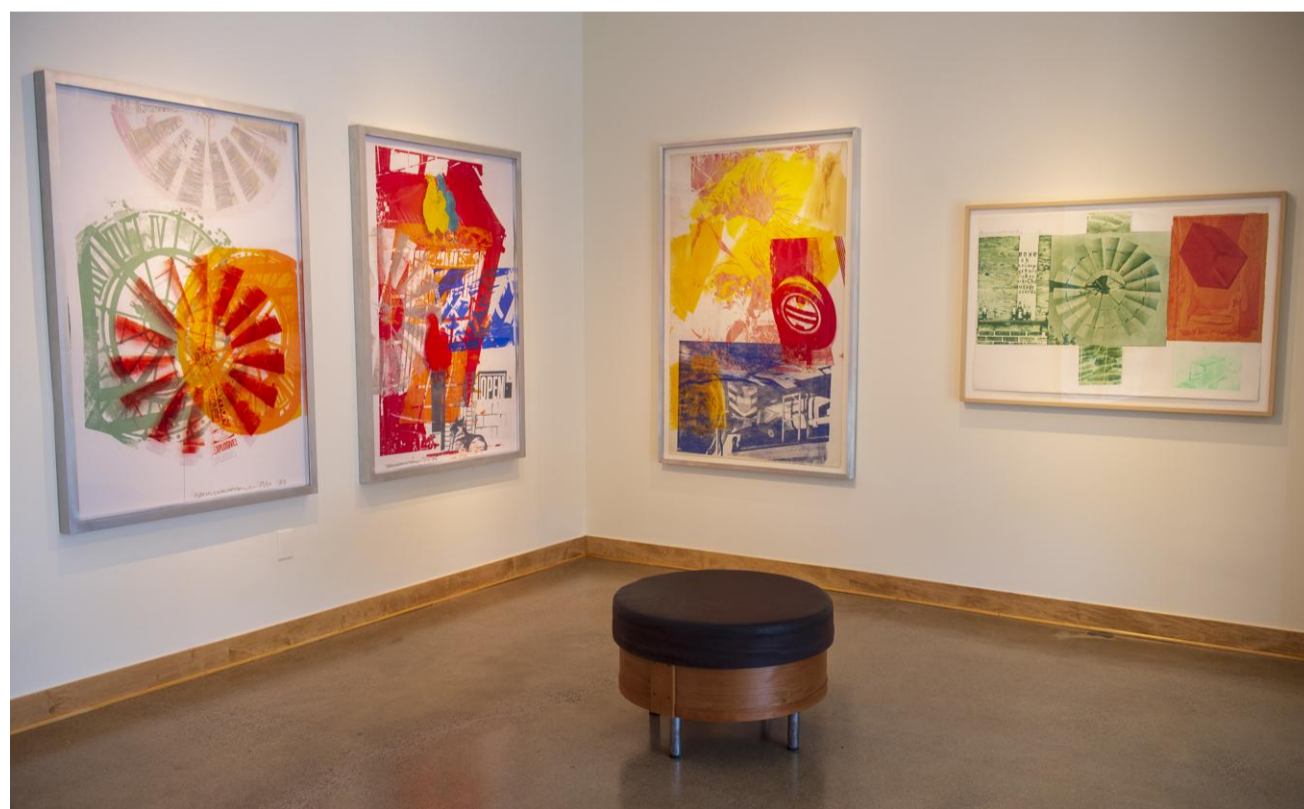
Robert Delaney takes a picture of "Swim" by Robert Rauschenberg during a media tour at the Museum of Outdoor Arts in Englewood on Feb. 20.

Photos by Seth McConnell, Special to *The Denver Post*



RARE RETROSPECTIVE

MOA reopens with an unusual exhibition of prints by the late Robert Rauschenberg



A series of prints featuring windmills by Robert Rauschenberg at the Museum of Outdoor Arts in Englewood.

By Ray Mark Rinaldi Special to *The Denver Post*

It's impossible to write about any art event right now without acknowledging the strange times we are living through. Major Colorado museums, by and large, remain closed off to the public as the world waits out the worst of the coronavirus.

And while there's plenty of art to be taken in virtually through the scores of exhibitions now posted online — and at some smaller commercial galleries that are opening their doors with tight restrictions on visitors — experiencing high-quality, thoughtfully curated visual art in a contemplative setting is a challenge. It will remain so until public health officials in larger cities deem it safe for establishments like the Denver

Art Museum or the Museum of Contemporary Art to get back to business.

The rules over public gatherings are more relaxed outside big-city limits, and so it is the suburban art enterprises that will lead the way back to normal times. They're proceeding with caution, for sure, and experimenting with operating procedures that foreshadow what things will be like when art fans

PRINTS » 5E



“Untitled (Ruler/Twine)” by Robert Rauschenberg.

PRINTS

◀◀ FROM 1E

get full access to the stuff they love.

Englewood’s Museum of Outdoor Arts is now officially open, returning its retrospective of prints by 20th-century icon Robert Rauschenberg to public view after the exhibit was interrupted by the pandemic’s fallout in March. It’s a bold move, and it will be interesting to see if people come out right away.

Currently, folks are trickling in, and there’s some reward in being among the first to venture out. Primarily, the place isn’t busy, and that makes for a luxurious way to experience offerings by such an esteemed maker. MOA is using a timed ticket system to keep crowds low, and so the gallery-going pioneers taking the plunge basically have the place to themselves. For some folks, that will be irresistible.

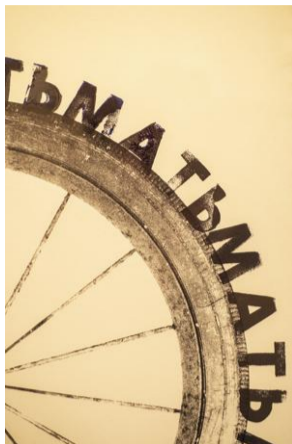
Of course, everyone needs to wear a face covering and to keep their distances, and to deal with the nagging distraction of making sure they are being responsible to themselves and others. For some, that will be a dealbreaker. That’s OK; the exhibition, originally set to close this month, has been extended through March 20, 2021.

I can say that the exhibition is worthy of whatever level of attention you are willing to give it. The show, featuring more than 50 works spanning five decades, is rare in every way.

As MOA points out, it is the first comprehensive Rauschenberg solo in Colorado in 39 years. Plus, it’s unusual to have such a high-caliber display in any place other than the region’s urban core. MOA, basically a few connected rooms, is an intimate setting compared to a monolith like DAM, where an artist of Rauschenberg’s renown is more likely to show up.

The exhibition is also a departure for MOA, which despite its name, stages its most interesting offerings at an indoor space located inside Englewood’s municipal building complex. The museum is best-known for displaying local artists via a number of short exhibitions that last weeks rather than months. It’s also known for being free, until lately, when it has been charging admission. This attraction costs \$10, which is, unfortunately, a high barrier.

The product is quirky, though. Rather being an



Detail of “Darkness Mother” by Robert Rauschenberg.

exhaustive retrospective, it’s more of a sampler. Curators Dan Jacobs and Sarah Magnatta have assembled various unconnected examples of Rauschenberg’s career output that appear to be based on what was available to MOA more than what might make sense thematically. It doesn’t go as deep as it goes long — and that’s a public service.

If you don’t know Rauschenberg that well, this exhibit is a terrific way to get acquainted.

“Rauschenberg: Reflections and Ruminations” has just enough material to demonstrate both the spirit and the thoroughness of the artist’s life-long experimentation with printmaking. Rauschenberg was often ahead of his time and willing to play with printing techniques old and new as his thinking progressed.

There are crucial lithographs, including the early, 1962 work titled “Abby’s Bird” that had the artist printing off of stone, a technique that goes back centuries, though which Rauschenberg interpreted through the mid-20th century trend of abstraction.

Using selected editions of various Rauschenberg series, the exhibit shows his tinkering in multiple formats, including photolithograph, dye transfer, simple screen printing and more. Generally speaking, “Rauschenberg: Reflections and Ruminations” shows more than it tells, giving just enough information so that viewers can see how different print methods play out in the final product. It avoids technical descriptions of complicated processes, and so I will do the same with this review (you’re welcome).

The show’s more valuable appeal comes in the way it uses work to reveal Rauschenberg’s creative personality. There are the bold uses of color he was known for, as seen here in selections like 1993’s “Cock Sure,” a multi-tech-



Detail of “Barney Google Glut” by Robert Rauschenberg.



The “Lotus Series” by Robert Rauschenberg at the Museum of Outdoor Arts in Englewood.

Photos by Seth McConnell, Special to The Denver Post



Detail of “Soviet/America Array VII” by Robert Rauschenberg.

nique work that is among several demonstrating the artist’s affinity toward windmills and farm animals.

There are examples of his inquiries into layering, using both multiple images printed on one single surface and his use of multiple surfaces combined into single works. There are also examples of pieces made with objects found and collected over his lifetime, and his well-known “combines,” which combine painting and sculpture at the same time. Such works are common now, but they were less so when Rauschenberg began his exploring.

One of the star attractions at the MOA show is 1990’s “Borealis Shares II,” a 6-foot-tall work that is part painting, part print and part functional bench that a person could actually sit on. (MOA asks visitors to refrain.)

“Reflections and Ruminations” zeroes in particularly well on Rauschenberg’s habit of printing on whatever material he fancied at the moment. Sometimes that was an unusual flat surface, like with “Anchored,” which had him printing on thick plates of bronze.



Acetate inserts from the Talking Heads’ “Speaking In Tongues” album by Robert Rauschenberg.

Other times, he attached his paint and ink to folded or reflective surfaces, like with “Seminole Host,” for which images were printed on mirrored, polished stainless steel. It is impossible not to see yourself reflected in the work between those printed images as you view it.

The MOA show uses those mirrored surfaces as a metaphor, for the reflective way Rauschenberg constructed his objects. They are playful and thoughtful, and they are often autobiographical, using as raw material photos he took of friends over time or artifacts he collected on various journeys around this country and others.

The back story on “Rauschenberg: Reflections and Ruminations” is that MOA’s director, Cynthia Madden Leitner, knew Rauschenberg, who spent summers on Florida’s Captiva Island, where Leitner’s parents also had a place. As she explains in her introduction to the show’s catalogue, he had a charming presence and she long wanted to back an exhibition of his work.

It helps that her father, John Madden, who devel-

oped Fiddler’s Green Amphitheater and other notable Colorado projects, picked up a few quality Rauschenberg pieces along the way, giving the current exhibition a head start.

That makes the effort something of a vanity project, but also very personal — and that’s to its advantage. Viewers do get a sense of Rauschenberg the human being, and that doesn’t always come through in exhibitions of

his work, which rely on complicated, almost-mechanical production methods.

That’s also why seeing it now, when this pandemic is likely to keep attendance low, might be a good idea. Otherwise, stall until you are comfortable enough to enjoy its intimacy; there’s plenty of time.

Ray Mark Rinaldi (media@rayrinaldi.com) is a veteran arts writer and critic based in Denver.

PUZZLE ANSWER

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Today’s answer:

In the low 80s?
25-D) Old