

2004-05



CONTEMPORARY ARTS CENTER



# Annual Report



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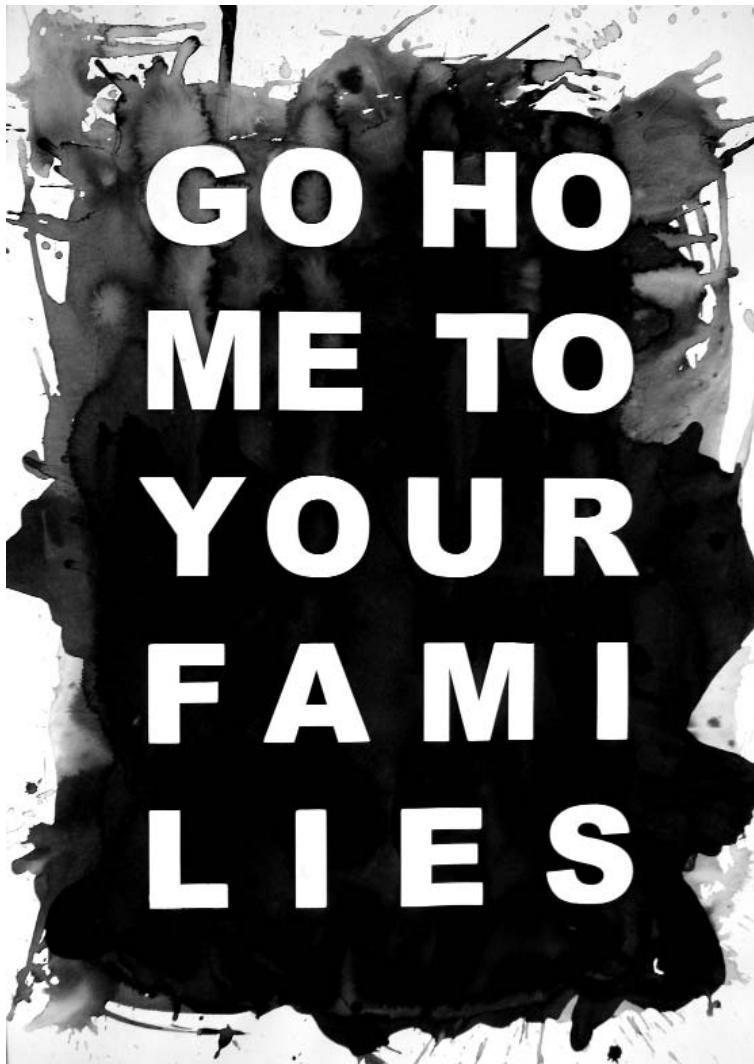
# 2004 | 05 Exhibition Season

Season Presenting Sponsor:  
Cinergy Foundation



Kendell Geers: Hung, Drawn and Quartered  
August 27 — November 7, 2004

*Delta Air Lines Gallery and U.S. Bank Gallery*



Since the late 1980s, Kendell Geers has established himself as one of the most provocative artists in the world. Geers has developed a hybrid practice that resides somewhere between conceptual art and political activism. Through interventions, long-term performances, installations, photography, drawings, and video works, Geers places viewers in uncomfortable spaces, building on physical, political, and psychological tensions. Geers, born in Johannesburg, South Africa, employs a fully integrated approach to art and life calling into question his own conflicted ancestry as a white South African.

Geers has exhibited extensively around the world, most notably he has participated in Documenta 11 in Germany in 2002 and the Carnegie International in Pennsylvania in 1999.

*This exhibition is organized by the CAC and curated by Assistant Curator Matt Distel.*

*(above) Kendell Geers, Akropolis Now, 2004, razormesh, shelves, 9 m. long x 3 m. high. Commissioned and produced by Salon 94, New York.*

*(left) Kendell Geers, GO HO ME TO YOUR FAMI LIES, 2004. India ink on paper, 27.5x 39.5 inches. Courtesy of Stephen Friedman Gallery, London.*

*Cover (clockwise from upper right): Multiple Strategies, installation view; Slide Show, Nan Goldin, The Ballad of Sexual Dependency, 1979–1996, courtesy of the artist and Matthew Marks Gallery, New York; Incorporated, installation view, photo: Tony Walsh; Black President, installation view, photo: Tony Walsh.*

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## Nothing Compared to This: ambient, incidental and new minimal tendencies in current art

September 24 — November 28, 2004

*Cinergy Foundation Gallery, Dorothy W. Reed Gallery, Federated Department Stores Foundation Gallery, James A. & Mary Miller Gallery, Larry & Rhonda Sheakley Foundation Gallery, and Lucille & Philip Meyers, Sr. Gallery*

Ours is an era in which big and loud are among our highest values, a time when the quiet joys of contemplation are yielded routinely to the excitements of intensity. Many artists today,



Vincent Mazeau, *EVIL/EXIT* installation, "magazine shop", 2003.  
Photography by Vincent Mazeau.

however, are working against the widespread idea that works of art must insist upon our attention, must command the space they occupy. For some, such a way of working is a kind of new humility, perhaps born of renewed interest in ancient traditions of reflection and meditation. For other artists it is a tactic of infiltration — an insinuation rather than an insistence; a subliminal communication, in the place of a shouted one.

This exhibition looks at the works of artists who occupy and control space by subtle, often indirect, means. The most salient distinction of today's art in this vein, however, is that it is often not meant to be contemplated, or even directly looked at. Ambient art is peripheral. It infuses space, as much as it occupies it.

Participating artists include: Ricci Albenda, Francis Cape, Martin Creed, Do Ho Suh, Brian Eno, Gaylen Gerber, Liam Gillick, Dominique Gonzalez-Foerster, Kara Hamilton, Vincent Mazeau, Jorge Pardo, Todd Pavlisko, Karin Sander, Tavares Strachan, Iran do Espírito Santo, Rikrit Tiranvanija, Andrea Zittel.

*This exhibition is organized by the CAC and curated by Curator at Large, Charles Desmarais.*



Susan Unterberg, *Agonist*, 1998, from the series *White Horses*. Courtesy of the artist and Yancey Richardson Gallery, New York.

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## Susan Unterberg

November 19, 2004 — January 30, 2005

*Delta Air Lines Gallery and U.S. Bank Gallery*

New York artist Susan Unterberg creates photographs that correspond to the rhythms of life, discovery and change. From the early charged portraits of mothers and daughters to the playful and painterly exploration of horses and fish, this exhibition follows Unterberg's closely intertwined personal journey and artistic production. While Unterberg typically organizes her work according to discrete photographic series, this exhibition combines selections from over twenty years of such projects and unites them for the first time in one exhibition. This retrospective approach enables the audience to trace Unterberg's formal development over ten principal series and to study the multivalent and interwoven themes that recur throughout her work.

Susan Unterberg has exhibited extensively throughout the world, most notably at the New Museum of Contemporary Art, the International Center of Photography, The Jewish Museum, New York, the Los Angeles County Museum of Art and The Metropolitan Museum of Art.

*This exhibition was curated by Andrée Bober and accompanied by a fully illustrated CAC-produced catalogue.*



Susan Unterberg, *Pisces #25*, 2003.  
Courtesy of the artist and Yancey Richardson Gallery, New York.



*Multiple Strategies*, installation view. Photo: Tony Walsh.

## Multiple Strategies

November 19, 2004 — August 21, 2005

*Harriet Rauh Family Gallery and The Otto M. Budig Family Foundation Gallery*

*Multiple Strategies*, a nine-month exhibition, will explore the varied strategies that artists have utilized in creating works that expand the category of artists' multiples created within the context of artist directed and/or collaborative efforts. The designation of certain works as artist's multiples is often problematic as it accounts for an extraordinarily wide variety of artistic practices throughout the 20th and 21st centuries. As a distinctly 20th century phenomenon, the term "artist's multiple" was first used in the 1960s as a catchall phrase for certain artist conceived mass-produced, mass-distributed or editioned objects that did not fall into pre-existing categories such as painting, drawing, sculpture, or installation.



ChanSchatz, *PLW.81 Isheare!* (dsp.0055 CAC), 2004.  
Courtesy of the artists and Massimo Audiello, New York.  
Photo: Massimo Audiello, New York.

John Giorno, Damien Hirst, Richard Hamilton, Paul McCarthy, Ben Patterson, Jason Rhoades and Dieter Roth.

*This exhibition is organized by the CAC and curated by Assistant Curator Matt Distel and guest-curator Peter Huttinger, and was accompanied by a catalogue. Ihrig, Russell, and Dana Ward; Grouper, Summer 2005:2.*

"The idea of multiples is the distribution of ideas" Joseph Beuys

Artists' multiples and editions are often seen as secondary, or less significant when considering an artist's entire body of work. For many artists, however, published works are not only images or objects duplicated for commercial distribution, but are created with a specific social agenda.

Artists represented in the exhibition include: Sally Alatalo, Joseph Beuys, Daniel Buren, Jessica Diamond, Marcel Duchamp, Sylvie Fluery, General Idea,

## Black President: The Art and Legacy of Fela Anikulapo-Kuti

December 17, 2004 — March 6, 2005

*Cinergy Foundation Gallery, Dorothy W. Reed Gallery, Federated Department Stores Foundation Gallery, James A. & Mary Miller Gallery, Larry & Rhonda Sheakley Foundation Gallery, and Lucille & Philip Meyers, Sr. Gallery*

*Black President: The Art and Legacy of Fela Anikulapo-Kuti* is a critical multimedia exhibition that explores the influence and artistic legacy of Fela Anikulapo-Kuti, the legendary Nigerian Afrobeat musician and activist who died of AIDS-related illness in 1997. This exhibition features a diverse range of artists, from painters to rappers, whose personal investigations speak to the world in which Fela lived and to the many sides of his personality including political dissident, nativist spiritualist, unabashed sex symbol, husband to 28 women, utopian visionary, and musical pioneer. Representing a broad range of ages, and artistic and cultural backgrounds, many of these artists are presenting work in a U.S. museum for the first time. The artists do not all agree about Fela's legacy, philosophies, or actions, but they all have been influenced by his life and their work reflects, directly or indirectly, the many issues surrounding it.



*Black President*, installation view. Photo: Tony Walsh.

Participating artists: Radcliffe Bailey, Sanford Biggers, Klaus Bürigel and Kara Walker, Sokari Douglas Camp, Kendell Geers, Barkley Hendricks, Satch Hoyt, Alfredo Jaar, Marcia Kure, Moshekwa Langa, Paul D. Miller aka DJ Spooky, Olu Oguibe, Moyo Ogunidipe, Moyo Okediji, Femi Osunla, Yinka Shonibare, Iké Udé, Obiora Udechukwu, and Fred Wilson.

*The exhibition, guest-curated by Trevor Schoonmaker and organized by the New Museum of Contemporary Art in New York, is accompanied by a fully illustrated catalogue.*

**Incorporated: a recent (incomplete) history of infiltrations, actions and propositions utilizing contemporary art**

February 11 — May 8, 2005

Delta Air Lines Gallery and U.S. Bank Gallery

While subversion and activism is not unique to the art world, bands of artists such as the Situationists, and the Dadaists and Surrealists before them, discovered that a unified voice can project much farther than an individual artist or object. The mere suggestion of an authoritative voice backed by supporting members and organizations is enough to assume control of a certain bandwidth of social consciousness.

*“Subversion, which forged its first weapons from art, has now become the art of handling every sort of weapon.”*

From *The Revolution of Everyday Life*, Raoul Vaneigem, 1967.

This exhibition and accompanying activities will comprise the work of six artists/artist groups who have adopted institutional and/or pseudo-institutional fronts to engage in critical political and socio-economic activities. Oftentimes these artist groups have employed nothing more than a Web site to infiltrate organizations of global stature. The scope of the exhibition will include nuanced (and irreverent) discussions about community-building, corporate espionage, international politics and civil disobedience.

Participating organizations: The Atlas Group, Institute for Applied Autonomy, newsense enterprises, Sabotage, Temporary Services, The Yes Men.

*This exhibition is organized by the CAC and curated by assistant curator Matt Distel.*



*Incorporated*, installation view. Photo: Tony Walsh.

## Erwin Wurm: The End of a Minute

April 1 — June 12, 2005

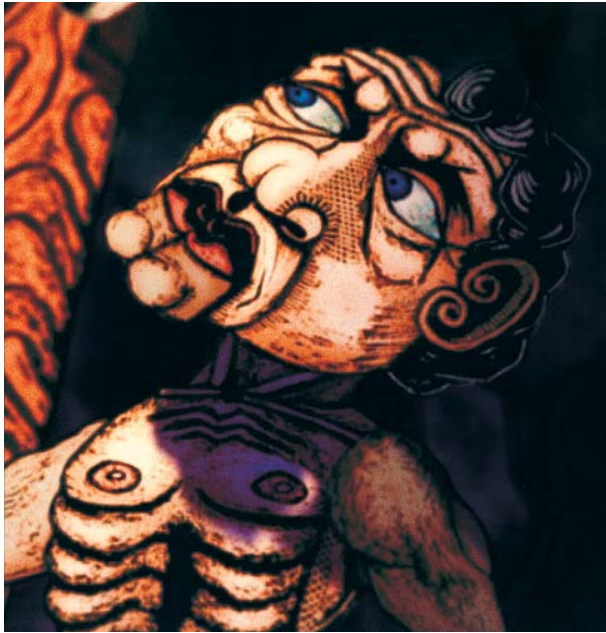
Cinergy Foundation Gallery, Dorothy W. Reed Gallery, Federated Department Stores Foundation Gallery, James A. & Mary Miller Gallery, Larry & Rhonda Sheakley Foundation Gallery, and Lucille & Philip Meyers, Sr. Gallery

*Erwin Wurm: The End of a Minute*, is a comprehensive survey of Austrian artist Erwin Wurm's work. Wurm has garnered an international reputation for creating work that challenges traditional notions of sculpture, photography, performance art and drawing. Often referred to as "behavioral sculpture," Wurm's work is concerned with finding ways to extend the dialogue of pioneering performance and conceptual art of the 1960s into formal works of sculpture. *The End of a Minute* highlights more than 10 years worth of production reflecting Wurm's evolving interests and formal development. The exhibition includes works such as the *Sculptures About Mass* (1992–2001); documentary photography of the *One Minute Sculptures*, *Indoor and Outdoor Sculptures* (1999–2001) and *Hotel Rooms* (2001); *Instructions for Idleness* (2001) along with a selection of digital video works and other projects. The centerpiece of the exhibit will be the *Fat House*, the latest iteration of Wurm's fat series, a variation on objects such as his exquisite *Fat Car*.

*This exhibition, organized by the Yerba Buena Center for the Arts and curated by Renée de Guzman, is accompanied by a comprehensive catalogue.*



Erwin Wurm, *Indoor Sculptures CC-Graz*, 2001. Courtesy of the artist.



Jay Bolotin, Still from *The Jackleg Testament*, 2005. Courtesy of the artist.

## Jay Bolotin: The Jackleg Testament

May 20 — August 21, 2005

Delta Airlines Gallery and U.S. Bank Gallery

Jay Bolotin has developed a dense visual vocabulary of forms and figures that he sets in motion as he weaves complex narratives and adaptations of archetypal storylines. *The Jackleg Testament* is the latest iteration from this prolific writer, composer, performer, stage and set designer, choreographer, visual artist and now filmmaker. Always seeking to elevate his imagery beyond the flat plane of the printed page, Bolotin has crafted a spectacular “woodcut motion picture” (a category likely occupied only by Bolotin) using his woodcut prints as the source material. Bolotin created a catalog of parts and pieces of characters, clothing, architecture, landscapes and props that he pulls from to set his work in motion. Along with the completed film, Bolotin will exhibit two portfolios of woodcuts that inspired *The Jackleg Testament* and the prints that he used to create the images in the films.

Born in Fayette County, Kentucky in 1949, Bolotin’s work is in the collections of the Museum of Modern Art, New York, the Cincinnati, Cleveland and Seattle Art Museums, the Australian National Museum in Canberra and the New York Public Library.

## Slide Show

July 1 — September 11, 2005

Cinery Foundation Gallery, Dorothy W. Reed Gallery, Federated Department Stores Foundation Gallery, James A. & Mary Miller Gallery, Larry & Rhonda Sheakley Foundation Gallery, and Lucille & Philip Meyers, Sr. Gallery



Nan Goldin, *The Ballad of Sexual Dependency*, 1979–1996. Courtesy of the artist and Matthew Marks Gallery, New York.

*Slide Show* brings together the most significant examples of slide works from the first two decades of its popularization — the 1960s to the early 1980s — with the discrete addition of

more recent work that expands upon these earlier themes. Through the remarkably simple technology of the slide projector and color transparency, these artists found a tool that enabled them to transform space through the magnification of projected pictures, texts and photographs. As an early form of installation art, slides represented the next experiential format of contemporary art. A truly hybrid art, slide works melded the sequential qualities of film with the still qualities of photography, creating a new context for the reception of images. This exhibition is designed to introduce audiences to this unusual form of artistic expression.

Participating artists: Robert Barry, Lothar Baumgarten, Marcel Broodthaers, James Coleman, Jan Dibbets, Willie Doherty, Fischli and Weiss, Ceal Floyer, Nan Goldin, Dan Graham, Louise Lawler, Helen Levitt, James Melchert, Ana Mendieta, Jonathan Monk, Dennis Oppenheim, Jack Smith, Robert Smithson, Krzysztof Wodiczko.



This exhibition is organized by the Baltimore Museum of Art and curated by Darsie Alexander. The original scholarship underlying this project will be documented and analyzed in a fully-illustrated catalogue accompanying the exhibition.

Ceal Floyer, *Auto Focus*, 2002. Courtesy the artist and Lisson Gallery, London.

# Education

Over 20 artists exhibiting at the CAC participated in the “Conversation with the Artist” Series during exhibition openings and public talks on the following Saturday afternoons. Staff and special guest experts led Free Walk-In Tours on select Monday evenings and Saturday afternoons for each exhibition. Students of *Milestones: An Introduction to Contemporary Art*, learned about some of the most pivotal works of art created in the last six decades in this course taught by CAC staff and guest lectures.

Families dropped in during open hours to interact with the multi-sensory art work in the Sara M. & Patricia A. Vance Education Center: The UnMuseum, including *Sight Unseen: The Sensory Elephant*, newly created and installed in the summer



of 2005. The results of a rewarding collaboration between ArtWorks summer youth apprentice program, Clovernook Center for the Blind and Visually Impaired and the CAC, *The Sensory Elephant* is a colorful sculpture with Braille-labeled drawers that open up to a variety of surprises to be enjoyed by visitors with and without sight.

The UnMuseum’s A–Z art lab was the site for the 2nd year of the increasingly popular Thursday Art Play: A PNC Grow Up Great Program. Our youngest visitors (age five and under)



*The Sensory Elephant*, 2005. Photo: Tony Walsh.

enjoyed learning through storytelling, art making, and play. On Family Sundays, children of all ages joined a different guest artist for unique art making activities each month.

The CAC docents, trained volunteer gallery teachers, sustained the nearly 90% increase in guided tours during the first year in the Lois & Richard Rosenthal Center for Contemporary Art. CAC docents facilitated dynamic tours and activities exploring exhibitions, architecture and the UnMuseum® for school, community and adult groups.

In addition to single visit tours, docents led tours for the 20th year of the Scripps Schools Program, a multi-visit program which pairs a docent with a class for an outreach presentation, three visits to the CAC and a visit to a working artist’s studio in Cincinnati.



Five CAC Teacher Program sessions taught by education staff and guest presenters, offered professional development and useful lesson plans to link contemporary art to classroom curriculum. Themes included Multiples, Minimalism, Heroes and Icons, and Humor.

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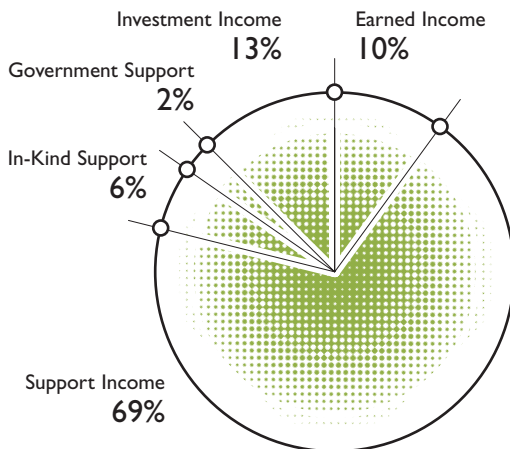
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Earned Income ..... 279,634  
Support Income ..... 1,890,727  
In-Kind Support ..... 162,750  
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Investment Income ..... 344,528

**Total Revenue ..... 2,737,422**



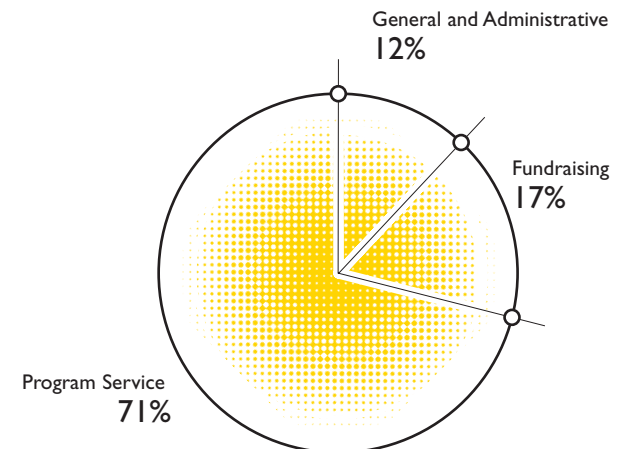
Operating Revenues

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Fiscal Year 2005

Program Service ..... 1,938,491  
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**Total Expenses ..... 2,730,414**



Operating Expenses

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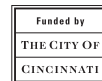
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