

A N N U A L R E P O R T 2 0 0 3 - 0 4

UNCOMMON GROUND



CONTEMPORARY
ARTS
CENTER

www.ContemporaryArtsCenter.org

A Message from the Director



In July 2004, my first month as the new Alice & Harris Weston Director at the Contemporary Arts Center, I often had dinner on the patio of Bella Restaurant and watched as the Lois & Richard Rosenthal

Center for Contemporary Art came alive, emitting a beautiful blue light as the sun set behind the building.

Now, nine months later, I have learned by working closely with the staff and the Board of Trustees that what happens inside is what makes the building come to life.

Certainly, I see this fiscal year as one of learning and education, for all of us. The Sara M. & Patricia A. Vance Education Center: The UnMuseum® introduced a new range of educational possibilities at the CAC. The space allowed for the creation of Thursday Art Play organized by *Inspire Magazine's* volunteer of the year, Pat Andreadis and assistant curator of education Antwan Jones. This program works on a developmental level with children from ages three to seven and their caregivers, giving them hands-on skills to learn about contemporary art. In addition, the Family Sundays program continued. Its popularity stemmed from projects and entertainment that coincided with each new exhibition. Assistant curator of education Emily Mello expanded the CAC's outreach to schools with Evening with Teachers, a dynamic development workshop that gives teachers useful ideas and tools stemming from contemporary art to bring back to their classrooms. The most interesting aspect about this program is that it incorporated social studies and literature teachers, not just art teachers. At Williams College, the leading liberal arts college in the country, we strived to integrate *all* academic disciplines into the study of art, and vice versa. I am eager to keep encouraging this kind of cross-over in the arts.

It was also a year of learning for the curatorial department, led by associate curator Matt Distel, who learned how to work in the Zaha Hadid-designed building. *Polly Apfelbaum* is a great example, where her "fallen paintings" utilized the vast floor space, bleeding out into the galleries, flooding the corners with her bright pieces of fabric. *Crimes and Misdemeanors: Politics in U.S. Art of the 1980s* was another example of adapting an exhibition for the new gallery space. Organized according to four themes, *Crimes* packed the second floor gallery with the work of artists widely recognized during the 1980s' as well

as lesser known artists and artist collaboratives. No other exhibition this fiscal year, however, used the new building better than *Beautiful Losers: Contemporary Art and Street Culture*. This exhibition brought together artists from multiple disciplines, whose works are inspired by various aspects of urban life and street culture...including skateboarding. One of the most popular exhibitions this past year, *Beautiful Losers'* opening weekend resulted in increased attendance as well as a six-foot-tall skateboarding ramp in the middle of the CAC's Kaplan Hall, where several skateboarders performed for an enthusiastic audience of people from as far away as Los Angeles. Even though the CAC does not have a collection, there is still one remaining work of art from this exhibition. Adjacent to the CAC, Barry McGee's signature face still peers back at us as a reminder of how street culture can have a lasting influence, even in Cincinnati.

Increasingly, more people have learned about the CAC's lasting influence, its mission and its programs. It is my belief that with your on-going support, the CAC will be able to deliver its mission to a significantly greater number of even more diverse audiences. We continue to learn to work in the CAC's new home and expect the coming years to be better and better. It is the programming that makes this building come alive with challenging works of art and new possibilities. These new possibilities wouldn't be realized without you.

I would like to thank the many individuals who have passed on to me the impressive legacy of the CAC. The list is long, but I must cite my predecessor, Charles Desmarais, and the former senior curator, Thom Collins, whose visions created both the extraordinary new home for the CAC and the past year's roster of impressive exhibitions. I feel privileged to have taken on this role of bringing contemporary art to Cincinnati, and know I could not do it without the help of many, many individuals.

Thank you,

Linda Shearer

The Alice & Harris Weston Director

On the Cover:

The Contemporary Arts Center hosted its first Silk & Spice Gala — an elegant but edgy black-tie affair — on May 29, 2004 to present the Visionary Award to Alice and Harris Weston in recognition of their generosity to the arts community. Among their many contributions, the Westons have been actively involved with such local organizations as the Aronoff Center for the Arts, Cincinnati Art Museum and the CAC.

2003–04 Exhibition Season

2003–2004 Season Presenting Sponsor: Dr. Stanley & Mickey Kaplan Foundation

Crimes and Misdemeanors: Politics in U.S. Art of the 1980s

November 22, 2003 – November 7, 2004

The 1980s saw a virtually unprecedented representation of political sentiment in the visual arts. *Crimes and Misdemeanors: Politics in U.S. Art of the 1980s* revisited the work of widely recognized artists during the 1980s and gives significant and accomplished, but lesser known artists and artist collaboratives, their due. The group exhibition showed the work of 55 artists and surveyed the socially- and politically-oriented artistic production of the period.

The exhibit was organized according to four themes, each with an undercurrent: Haves (Have-nots), Identity (Constructs), Institutional (Critiques), and Sex (Kills.) Artists and their works are juxtaposed in order to present two sides of an issue, or rather, two approaches to a topic. In this way, the exhibit evolves as a well-rounded discussion on several of the flashpoint issues from the 1980s.

Crimes and Misdemeanors was organized by the CAC.

Exhibition Sponsor: The Lois & Richard Rosenthal Foundation

Installation Sponsor: Neyer Holdings Corporation

(right) Mark Kostabi, *Studio System*, 1991. Oil on canvas, 120 x 96 inches.
Courtesy of Mark Kostabi Inc., New York.



Moshekwa Langa

November 22, 2003 – February 15, 2004

Moshekwa Langa, a South African installation artist born more than a decade before the end of Apartheid exhibited a new project installation. As a black South African, Langa experienced first hand the injustices of racial segregation. Langa, who had recently left his native country for Amsterdam, explored aspects of his expatriation. Incorporating maps, documentary materials and text, Langa's drawings and installation environments were charged with the sentimental voice of the émigré caught between nostalgia and new opportunities, the familiar and the fresh challenge. For the CAC, he brought together recent videos, photographs, works on paper and scatter-art pieces that broaden his investigations beyond the personal to the larger questions raised by globalization.

Moshekwa Langa was organized by the CAC.

Exhibition Sponsor: Cinergy Foundation

(left) Moshekwa Langa, Courtesy of the artist.

Polly Apfelbaum: A Retrospective

December 6, 2003 – February 29, 2004

New York-based artist Polly Apfelbaum exhibited her “fallen paintings,” hybrid works of rare beauty that exist in the ambivalent space between painting, sculpture and installation art. Apfelbaum spent nearly two weeks in Cincinnati to install, by hand, each of her 15 works in this survey. She carefully placed each piece in position with back-breaking precision, crawling across the gallery floor on her hands and knees – positioning them in indeterminate shapes, as if countless smaller paintings had grown outward from a central cluster. She has taken inspiration in making and naming her art from disparate sources including the Cartoon Network. Her works titled “Blossom”, “Bubbles” and “Buttercup” are named for the three girl superheroes in “The PowerPuff Girls” cartoon. Her work “Bubbles” was on display at the CAC.

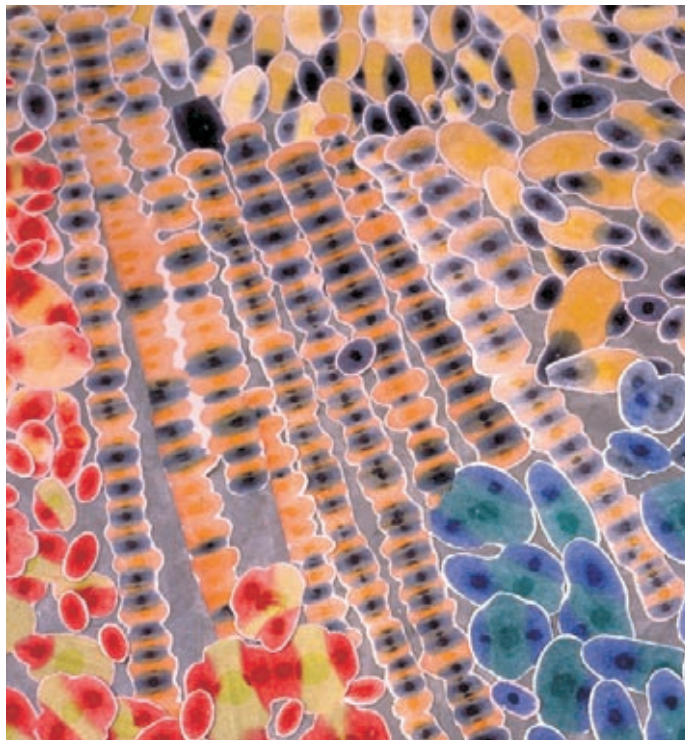
This exhibition was curated by Claudia Gould and Ingrid Schaffner and organized by the Institute for Contemporary Art, University of Pennsylvania.

Exhibition Sponsor: The Otto M. Budig Family Foundation

Installation Sponsor: Clark, Schaefer, Hackett & Co.

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(right) Polly Apfelbaum, *Ice* (detail), 1998. Collection of the Whitney Museum of American Art, New York. Photo credit: Adam Reich.



Renée Green: Wavelinks

February 28 – May 16, 2004

In the 1990s, Renée Green distinguished herself as a thoughtful and compelling installation artist. Through pictures, found objects, texts, sound, and moving images, Green creates carefully-staged environments that examine significant, yet hidden or forgotten histories. Drawing on insights from philosophy, theology, film criticism and psychoanalysis, Green’s work has addressed such subjects as the 19th-century investigation of the black body; the links between German classical music and American jazz, rap, funk, and hip hop; and the relationship between 1960s radicalism and contemporary art.

Wavelinks marked the first full survey of her completed sound and video installation series. It comprised seven listening pavilions that explored different aspects of the human connection to different natural and artificial sounds. Each of the seven video installations combined historical information with fictional narrative elements.

Wavelinks was organized by the CAC.

Exhibition Sponsor: Alice F. & Harris K. Weston

(left) Renée Green, *A Different Reality*, 2002, still from a color digital video, 20 min. 19 sec.

Beautiful Losers: Contemporary Art and Street Culture

March 13 – May 30 2004

Beautiful Losers was an exhibition of multimedia art and design that explored the recent work of a diverse group of visual artists who participate in or are inspired by the street culture loosely organized around the skateboarding, graffiti, punk and hip-hop subcultures in U.S. urban centers. The core of the project involved painting, sculpture and photography, as well as film, video, web-based projects, performance, and clothing and product design. The work was by more than 50 individuals who have emerged in the last decade — some now

(right) Glen E. Friedman, *Tony Alva*, 1977. Courtesy of Burning Flags Press.



established figures in the art world, but many received their first broad exposure at the CAC. Though no single characteristic unifies the practices of these artists, they share a do-it-yourself attitude, a love of popular culture, a facility with the visual vocabularies of graphic design and advertising, and a fresh perspective on urban renewal.

Beautiful Losers was co-organized by the CAC; Rene de Guzman, Yerba Buena Center for the Arts, San Francisco, CA; and Aaron Rose and Christian Strike of Iconoclast.

Exhibition Sponsors: Lightborne Communications and Nike
Installation Sponsors: Jennie Rosenthal Berliant & Allan Berliant, Nike, Scion and Virgin Mobile
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Artist Sponsor: Tom & Dee Stegman

(right) Ryan McGinness, *Untitled (Project Rainbow Series)*, detail, 2003, oil enamel and silkscreen ink on wood panel, 15 x 15 in. Courtesy Deitch Projects, New York



Sanford Biggers: *both/and not either/or*

May 29 – August 15, 2004

Sanford Biggers is an emerging New York-based artist whose sculptural installations draw from a remarkably diverse range of sources, including Eastern religions, black vernacular expression, 1970s process art, urban street culture, and new technologies. Biggers works with discarded and overlooked materials — linoleum, lumber, recyclables, and so forth — seamlessly blending ancient and contemporary, local and global images and ideas. His work seeks to encourage a reconsideration and reevaluation of the everyday experience, and meditation on the interconnectedness of all people and cultures. For the CAC, Biggers produced a new installation environment, drawing together elements of sculpture, music and performance.

This exhibition was organized by the CAC.

Exhibition Sponsor: The P&G Fund
Installation Sponsor: The Otto M. Budig Family Foundation

(left) Sanford Biggers, *Mandala of the B-Bodhisattva III*, 2000, silkscreen on rubber tile, masonite and formica. Courtesy of the artist.

Paul Kos: *Everything Matters, A Retrospective*

June 12 – August 29, 2004

The CAC presented the first major survey of the career of Paul Kos, one of the major figures in the early Conceptual Art movement of the late 1960s and early 1970s. Kos was integral to the evolution of the new genres of video, performance and installation art in the San Francisco Bay Area, concentrating much of his attention on interactivity and novel uses of sound.

Paul Kos: Everything Matters included some 20 of the artist's most iconic works, including *Guadalupe Bell* (1989) — a large bell that, when rung, produces a fleeting image of the Virgin of Guadalupe on the wall — and *Chartres Bleu* (1989) — a stack of 27 video monitors that recreates one of the famed stained glass windows from Chartres Cathedral in France.

Paul Kos was organized by the Berkeley Art Museum.

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Artist Sponsor: Cross & Associates, Paula & Glenn Wienkoop and Walter L. Gross, Jr. Family Foundation

(right) Paul Kos, *Pawn* (detail), 1991, 2500 plastic magnetic chess pieces, steel, and wood, 118 x 88 x 11.5 in. Collection of the artist; courtesy Gallery Paule Anglim. Photograph by Ben Blackwell.



The Education Department launched five new programs serving families, teachers, and school children. In the Sara M. & Patricia A. Vance Education Center: *The UnMuseum*® a flurry of art-making activities filled the A-Z art lab. Thursday Art Play led by CAC volunteer of the year, Pat Andreadis engaged preschoolers and their caregivers in whimsical art lessons, while Family Sundays brought the area's finest guest teaching artists to lead special projects for kids of all ages, and the young at heart. Five dynamic Evening for Teachers sessions taught by education staff and guest presenters offered educators professional development and useful lesson plans to link contemporary art to their classroom curriculum.

A nearly 90% increase in guided tours kept the CAC's volunteer docent corps busy engaging visitors in conversation about the architecture and exhibitions. The youthful energy of *Beautiful Losers: Contemporary Art and Street Culture* was wildly popular for high school classes with over 900 teens touring themed exhibitions. Groups



included adults, GE Foundation Free UnMuseum® School Tours which end with an art making activity and the 20th year of the Scripps Schools Program, a multi-visit partnership ending with a trip to a local artist's studio.

In the Spring of 2004, the education department commissioned three new participatory works of art. Kids began an endless game of eye-spy in Voss Finn's *The Everything Dome*, built of recycled materials, including everyday household objects and quirky industrial shapes. In Katherine Bennett's *Path* children follow a crazy path that glows before them through the darkness. Artist Steve Zieverink asks us to imagine that color has a sound. Each musical note lights up a color of the rainbow as kids play songs on *Twelve + Twelve*.



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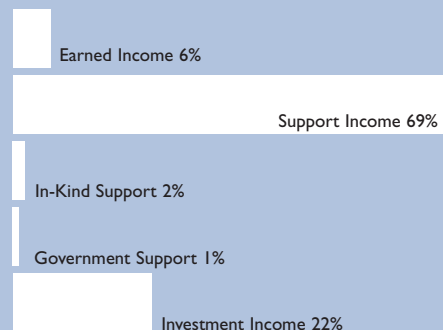
Financials

Revenues and Support

Fiscal Year 2004

Earned Income	315,120
Support Income	3,344,305
In-kind Support	97,750
Government Support	59,783
Investment Income	1,056,312

Total Revenue **4,873,270**

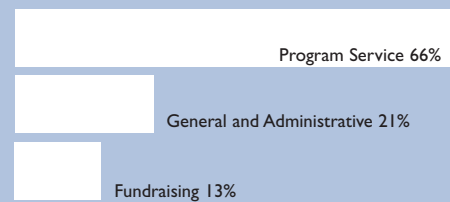


Expenses

Fiscal Year 2004

Program Service	2,865,005
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Fundraising	592,210

Total Expenses **4,395,193**



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