

As we reflect on the Contemporary Arts Center's third year in the Lois & Richard Rosenthal Center for Contemporary Art, we look to the Cincinnati USA community with deep gratitude.



Photo: James Czar

Otto M. Budig, Jr.
Chair

Jennie Rosenthal Berliant
President,
CAC Board of Trustees

In Fiscal Year 2005–2006, the Contemporary Arts Center solidified a commitment to the community through partnerships, education and programming, reinforcing the connection between contemporary life and art. In turn, we've been delighted and proud of the significant community support we have received for our mission and vision.

This year saw many exciting successes:

- More than 67,000 people from all 50 states, the District of Columbia, Puerto Rico, the Virgin Islands and over 51, yes 51, countries outside the United States visited the Center.
- Our programming reached an unprecedented number of individuals and companies, and a wide range of foundations believed in our mission and helped us exceed our fundraising goal by over \$264,000.
- The Future Now campaign raised \$11 million dollars. Future Now is designed to help the Contemporary Arts Center present world-class artistic and education programming; actively engage visitors with a user-friendly orientation program; provide newsletters, an upgraded website and exhibition catalogs; provide fellowships; develop a program for the Performance Space; and preserve the groundbreaking building as a landmark and more.

- The wildly popular Silk & Spice Gala raised more than \$170,000 and honored Chad and Gail Wick for their dedication to the Contemporary Arts Center and the arts in Cincinnati.
- During the month of December hundreds of people stood silently, transfixed by the quiet, delicate work of the Tibetan Monks who created a Sand Mandala, and performed an opening ceremony, a cultural pageant and dismantling ceremony in Kaplan Hall.
- The 2005–2006 Season presented significant aesthetic and topical issues in contemporary art in a variety of media and contexts. From the exuberant whimsy of *The Paper Sculpture Show* and *Guy Ben-Ner: Honey, I Shrunk the Kids* to the hauntingly moving photographs of Taryn Simon in *The Innocents* to the reverent celebration of Cincinnati's contribution to soul *A Thousand Tears Too Late* to the eco-responsible architecture of *HOME House Project*, CAC's programming continued to challenge, educate and entertain in 2005–06.

The Contemporary Arts Center continues to confirm the role of art and the creative process in our city center, contributing greatly to the creative and intellectual life of the Cincinnati community and energizing the cultural core of the city. The exhibitions and education programs offered by the Center, coupled with a growing number of collaborations with a variety of institutions in the city, keep the Contemporary Arts Center relevant, important, active and committed to having a positive impact on families, children, school and the community at large.

With the remarkable support of the Cincinnati USA community, the CAC will continue to present world-class art with the power to transform ideas and contextualize contemporary life.

Thank you for your support!

Otto M. Budig, Jr., Chair

Jennie Rosenthal Berliant, President, CAC Board of Trustees

SEASON AT A GLANCE

Guy Ben-Ner: Honey, I Shrunk the Kids
September 1, 2005 – January 8, 2006

Tony Oursler
September 3, 2005 – April 2, 2006

Gadget: Mechanics and Motion in Contemporary Art
September 3, 2005 – November 26, 2006

Star Star: Toward the Center of Attention
September 30, 2005 – January 1, 2006

Sacred and Profane: A Collection of Sonic Art
September 30, 2005 – January 1, 2006

A Thousand Tears Too Late: A History of Cincinnati Soul
September 30, 2005 – January 1, 2006

Taryn Simon: The Innocents
January 20 – April 16, 2006

The Whole World is Rotten: Free Radicals and the Gold Coast Slave Castles of Paa Joe
January 20 – April 16, 2006

Ant Farm 1968–1978
May 5 – July 30, 2006

HOME House Project: The Future of Affordable Housing
May 5 – July 30, 2006

Los Carpinteros: Inventing the World/ Inventar el Mundo
May 5 – August 6, 2006

SIMPARCH with Steve Rowell: Gloom and Doom
May 5 – October 1, 2006

Tom Marioni: Beer, Art and Philosophy (The Exhibition): 1968–2006
August 18 – October 29, 2006

The Paper Sculpture Show
August 18 – November 5, 2006

Cover (clockwise from upper left):

The UnMuseum®, CAC © 2006.

A Thousand Tears Too Late, opening reception, courtesy of the Contemporary Arts Center.

SIMPARCH, UnMuseum Rockin' Trailer (detail).

Tom Marioni, *Paris*, 1981, mixed media installation with gilded mirror, paintings, easel, drawings, microphone stand, dimensions variable. Photo courtesy of the artist.

DJ Tim Henderson, opening reception at the CAC. Photo by Mark Gambrel.

Larry Mayes, *Scene of arrest, The Royal Inn, Gary, Indiana. Police found Mayes hiding beneath a mattress in this room. Served 18.5 years of an 80-year sentence for Rape, Robbery and Unlawful Deviate Conduct.* Taryn Simon, 2002, chromogenic print. Courtesy of Gagosian Gallery, New York.

Los Carpinteros: Inventing the World, installation view, CAC. Photo: Tony Walsh Photography, Cincinnati, Ohio.

HOME House Project, installation view, CAC. Photo: Tony Walsh Photography, Cincinnati, Ohio.



(above) Pre-kindergarten students from the Academy of World Languages, as part of Adopt-A-School, a Scripps Schools Program. Courtesy of AWL and the CAC.

(right) ArtWorks Summer Program, Octopolis (installation view), UnMuseum®, photo by JellyTerkelsen of ArtWorks, 2006.

Contemporary Arts Center's educational programs continued to demonstrate a positive impact on families, children, schools and the entire Greater Cincinnati community. Artist talks, panel discussions, exhibition tours, community programs and school, teacher and family programs in the Sara A. & Patricia M. Vance Education Center: the UnMuseum® generated dialogue about issues in contemporary art and society.

CAC forged unique programming and presenting collaborations with diverse arts and cultural organizations/festivals such as Tha Blast III: Urban Art and Culture Festival, Enjoy the Arts' 20 Days and 20 Nights Festival, MidPoint Music Festival, The Fringe Festival, Uptown Arts, ArtWorks, Weston Art Gallery, Cincinnati Opera, Cincinnati Zoo and Botanical Garden, Contemporary Dance Theater, The True Body Project, Ink Tank, Women Writing for (a) Change, The American Sign Museum, Architreks, College-Conservatory of Music, Visionaries & Voices, WVXU and many more.

The Contemporary Arts Center was proud to invite students from The Innocence Project, part of the School for Social Justice at the University of Cincinnati Law School, to talk to individuals and groups viewing the exhibition *Taryn Simon: The Innocents*.

Tibetan Monks created a Sand Mandala in CAC's Kaplan Hall, and an opening ceremony, cultural pageant and dismantling ceremony brought hundreds of visitors.

Cooperative presentations and discussions with environmental and educational groups like Cincinnati Earth Institute, Hamilton County Environmental Services, Northside Community Urban Redevelopment Corporation and UC's School of Design, Art, Architecture and Planning expanded the CAC's community impact.

Educational series such as *Milestones: An Introduction to Looking at Contemporary Art and La Casa, La Plaza, El Agua: A Confluence of Ideas on Architecture, Art and Life* promoted discourse about recent art history and architecture and provided expanded context for appreciating CAC's exhibitions.

Family Sundays and Thursday Art Play: A PNC Grow Up Great Program, the UnMuseum®'s signature programs, continued to bring hundreds of young children and their families together for interactive art making and learning. Family Sunday participants made

artistic machines and gadgets, worked with artists with disabilities and learned to play a traditional Zimbabwean song with folk instruments they made. Children worked with found materials, learned to weave, made kaleidoscopes and celebrated the Chinese New Year during Thursday Art Play.

More than 4,000 adults and children gained greater understanding of the art in CAC galleries during exhibition tours led by docents and education staff.

CAC continued its commitment to the Scripps School Program, partnering docents with classrooms. Adopt-A-School brought the CAC into the Academy of World Languages in Fairmont for classroom art activities. CAC Teacher Program educated teachers about contemporary art, giving them interactive project ideas to use in the classroom. ArtWorks Summer Program brought teen apprentices into the UnMuseum® to create a

new installation, *Octopolis*. CAC offered the Mini-Sculpture Camp for young children in the UnMuseum®. CAC partnered with Uptown Arts, the community arts center in Over-the-Rhine, for the Uptown Arts Masters Program, where young artists ages 8–10 created and exhibited art in the UnMuseum®. For the annual Fine Arts

Fund Sampler Weekend,

CAC partnered with several performing arts organizations—Anaya Gypsy Dance Company, The Royal Scottish Dance Society, New Edgecliff Theatre, the Cultural Center of India and Martha McCleod, Storyteller.





(above) Guy Ben-Ner, video still from *Household*, 2001, video, running time 23:30, DVD edition of 6. Courtesy Postmasters Gallery, New York.

(middle) Guy Ben-Ner, video still from *Elia — A Story of an Ostrich Chick*, 2003, digital print. Courtesy Postmasters Gallery, New York. Photo: Stephen Hilger.

(right) Tony Oursler, fiberglass sculpture, Sony VPL CS6 projector, DVD, DVD player.

GUY BEN-NER: HONEY, I SHRUNK THE KIDS

September 1, 2005 — January 8, 2006

U.S. Bank Gallery and Delta Gallery

Israeli video artist Guy Ben-Ner set up his family's apartment as a film studio, where he performed with his two children, Amir and Elia, in his video works. The result was an engaging blend of home video, slapstick and childlike playfulness and honesty. Through these videos Ben-Ner explored the complex relationships that swirl around any home environment while enacting scenes surrounding domestic and feral themes.

This exhibition of his recent works, *Honey, I Shrank the Kids*, marked the first solo museum exhibition in the United States for Ben-Ner, who has exhibited work at the Museum of Modern Art, the Bronx Museum, New York and the Hertzeliya Museum, Israel. Ben-Ner was included in the Greater New York 2005 exhibition at P.S.1 Contemporary Art Center, New York and was

recently selected to represent Israel in the 2005 Venice Biennale in June.

Honey, I Shrank the Kids featured four major video works and installations created since 2000, including *Moby Dick* (2000), a silent slapstick video based on the Herman Melville novel, re-enacted in Ben-Ner's kitchen with his 6 year-old daughter; *House Hold* (2001), the story of a man trapped for days beneath his son's crib and his efforts to escape; *Elia — A Story of an Ostrich Chick* (2003), a nature documentary-style film chronicling the travels of a family of ostriches (the Ben-Ner family) seen through the eyes of the 8-year-old ostrich chick; *Wild Boy* (2004), tells the story of an educator raising a child with "wild" tendencies.

Organized by Matt Distel and the CAC.



TONY OURSLER

September 3, 2005 — April 2, 2006

Dr. Stanley & Mickey Kaplan Hall

Internationally known artist Tony Oursler used video projection to combine the human face and voice with inanimate objects. He transformed the CAC's Kaplan Hall Lobby into a light-and-sound theater, projecting dark, comedic characters encased in moving facial expressions onto bulbous objects. The distorted faces speak, blink and wink, animating the surface and interacting with visitors through eerie spoken audio.

For more than 30 years, Oursler has exhibited his works internationally—from the Museo D'Arte Contemporanea in Rome to the Cincinnati Art Museum.

Curated by Linda Shearer.

Exhibition Sponsor:
The Dr. Stanley & Mickey Kaplan Foundation.



(above) Brian Tolle, *Alice and Job* (installation view), *Gadget: Mechanics and Motion in Contemporary Art*. Photo: Tony Walsh Photography, Cincinnati, Ohio.

(right) Daniel Bozhkov, *Learn How to Fly Over a Very Large Larry* (Living Room) (installation view), 2002, sofa, coffee table, television stand and carpet, 71 x 31 inches. Photo: Tony Walsh Photography, Cincinnati, Ohio.

GADGET: MECHANICS AND MOTION IN CONTEMPORARY ART

September 3, 2005 – November 26, 2006

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

This unique series of exhibitions combined historical and contemporary perspectives on mechanization and art in a constantly evolving gallery setting. From Leonardo da Vinci's notebooks for flying machines to the Futurist, Dadaist and Constructivist movements, artists have long been fascinated by the potential and implications of the machine. With the rise of new technologies in the 20th century, artists have continued to explore the intriguing intersection of art, science, motion, technology and humanity. Participating artists: Rube Goldberg, Peter Fischli & David Weissm, Fernand Léger & George Antheil, David Ellis, Jean Tinguely, Alexander Calder, Richard Bloes; Michael Powell and Emeric Pressburger, Brian Tolle; Charlotte Becket, Claes Oldenburg, Ray Harryhausen.

Rotation one: September 3 – December 4, 2005
Featured artists: Rube Goldberg / Fischli + Weiss

Rotation two: December 12, 2005 – February 26, 2006

Featured artists: Fernand Léger and George Antheil / David Ellis

Rotation three: March 6 – May 28, 2006

Featured artists: Jean Tinguely / Alexander Calder / Richard Bloes

Rotation four: June 5 – September 3, 2006

Featured artists: Michael Powell and Emeric Pressburger / Brian Tolle

Rotation five: September 11 – November 26, 2006

Featured artists: Ray Harryhausen / Claes Oldenburg / Charlotte Becket

Curated by Linda Shearer and Matt Distel with guest curator Sandra Light

Exhibition Sponsor: Lightborne

Installation Sponsor: Neyer Holdings Corporation

STAR STAR: TOWARD THE CENTER OF ATTENTION

September 30, 2005 — January 1, 2006

Dorothy W. Reed Gallery, Lucille & Phillip Meyers Gallery, Sr., Federated Department Stores Foundation Gallery and Larry & Rhonda Sheakley Foundation Gallery

Fame—and infamy—have become more accessible and easier to manufacture, for artists and subjects alike. *Star Star: Toward the Center of Attention*

examined several approaches to harnessing and reveling in celebrity. Through performance, photography, film and drawings, artists investigated the pursuit of the spotlight using and documenting extreme measures of desperate idolatry and mocking self-parody. Participating artists: Valérie Belin, Slater Bradley, Brice Dellsperger, Jacob Dyrenforth, Julie Henry, Carol "Riot" Kane, Matt Mareello, Adam McEwen, Tom Sanford, Jim Torok.

Organized by Matt Distel and the CAC.





(above) *Sacred and Profane* (installation view), CAC. Photo: Tony Walsh Photography, Cincinnati, Ohio.

(Right) *A Thousand Tears Too Late: A History of Cincinnati Soul* (installation view), CAC. Photo: Tony Walsh Photography, Cincinnati, Ohio.

SACRED AND PROFANE: A COLLECTION OF SONIC ART

September 30, 2005 — January 1, 2006

**Cinergy Foundation Gallery and
James A. & Mary Miller Gallery**

The exhibition *Sacred and Profane: A Collection of Sonic Art* took a purist approach to the art of sound, allowing the artist to use sound alone as a medium. By converging several artists' works within one space, the exhibition created the environment for interplay between varied approaches to sound. From ambient sounds and elegant compositions to playful blips and noise, these auditory ideas directly complemented and contrasted one another in an exhibition that invited the visitor to experience art in a solitary setting.

This exhibition was coordinated by Aaron Timlin with guest curators Liz Copeland and Clark Warner. It was based on an exhibition that originated at Detroit Artists Market, Detroit, Michigan.

**Exhibition Sponsor:
Jennie Rosenthal Berliant & Allan Berliant**

A THOUSAND TEARS TOO LATE: A HISTORY OF CINCINNATI SOUL

September 30, 2005 — January 1, 2006

Jim Dine Gallery

A Thousand Tears Too Late: A History of Cincinnati Soul pieced together the journey of hundreds of privately pressed 45 RPM Soul and R&B records during the late 60s and early 70s. Record labels producing these albums were quite prolific, and many were amateur, single-printing, custom-pressed labels only surviving long enough to release one seven-inch single.

Collectors have rediscovered these far-flung records in other parts of the world. In the north of England, these obscure and forgotten records were resurrected as cult dance floor hits, becoming catalysts for the creation of DJ culture, which would eventually become an international phenomenon. Back in the U.S., hip-hop producers and beat diggers sought rare and elusive funk and jazz in flea markets, appropriating their finds into a new genre. After the advent of the Internet as a marketplace, these records, once considered disposable by the people who made them, were changing hands for sometimes thousands of dollars.

Obsessive collectors, entrepreneurial dealers of rare records and notorious bootleggers uncovered an alternate

history of soul music. A story emerged of a once bustling and thriving music scene in Cincinnati that could support an abundance of night clubs, record labels, pressing plants, television shows and 24-hour record shops. The music is only part of this story. These small independent labels emerged in the shadow of King Records, the legendary Cincinnati record label that featured such recording stars as The Platters, The Dominoes, Hank Ballard and James Brown. A network of African-American driven commerce and culture thrived in Cincinnati during this time. Through the music, album covers, photographs, playbills, posters, documentary footage and other source material *A Thousand Tears Too Late* (taken from the title of a song by Double O and his Demingos) documented and explored this vibrant and fascinating piece of Cincinnati history.

*Organized by the CAC with guest curator
Chris Burgan.*

Exhibition Sponsor: James A. & Mary Miller





(above) Calvin Washington, C&E Motel, Room No. 24, Waco, Texas. Where an informant claimed to have heard Washington confess. Served 13 years of a life sentence for Murder. Taryn Simon, 2002, chromogenic print. Courtesy of Gagosian Gallery, New York.

(right) Zwelethu Mthethwa, Untitled, 2004 C-print. Courtesy of Jack Shainman Gallery, New York.

TARYN SIMON: THE INNOCENTS

January 20 — April 16, 2006

U.S. Bank Gallery and Delta Air Lines Gallery

In 2000, photographer Taryn Simon traveled across the United States photographing and interviewing individuals who were wrongly and unfairly convicted and served time for violent crimes they did not commit. The primary cause of these errors was mistaken identification. *The Innocents* questioned the use of photographs as eyewitness account, acknowledging that unjust convictions often result from a victim's response to photographs and lineups in the law enforcement identification process. Simon photographed these men at sites that had particular significance to their illegitimate conviction: the scene of misidentification, the scene

of arrest, the scene of the crime or the scene of the alibi. In these photographs, Simon confronts photography's ability to blur truth and fiction—an ambiguity that can have severe, even lethal consequences. Simon's photographs have been exhibited internationally and featured in several publications, including *The New York Times Magazine*, *Vanity Fair* and *The New Yorker*.

Taryn Simon: *The Innocents* was organized by P.S. 1 Contemporary Art Center chief curator Klaus Biesenbach and P.S. 1 exhibition coordinator Amy Smith Stewart.

Exhibition Sponsor:
Lois & Richard Rosenthal Foundation
Installation Sponsor: Clark, Schaefer, Hackett & Co.
Artist Sponsor: Turner Construction

THE WHOLE WORLD IS ROTTEN: FREE RADICALS AND THE GOLD COAST SLAVE CASTLES OF PAA JOE

January 20 — April 16, 2006

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

The Whole World is Rotten combined material examining African-American

history, including 19th-century artifacts and Black Power ephemera. These works explored the development of the Black Power movement and the call for African-Americans to define themselves and the world on their own terms. The exhibition's highlight was the work of Paa Joe, the foremost maker of decorative fantasy coffins. These coffins, used in elaborate Ghanaian funeral ceremonies, depict the accomplishments of the deceased and take their shapes from vegetables, animals, cars or other earthly objects. For this exhibition, Paa Joe created two coffin replicas of Ghanaian slave castles, or European trading posts, of the 15th century. This exhibition also included works by Andy Warhol, Ellen Gallagher and Margaret Bourke-White and presented work of 24 artists from Africa, America and Europe working in painting, sculpture, photography, mixed media and video.

Organized by Jack Shainman Gallery with curator Claude Simard.

Exhibition Sponsor:
The Otto M. Budig Family Foundation





(above) Ant Farm 1968–1978, installation view, CAC. Photo: Tony Walsh Photography, Cincinnati, Ohio.

(right) S. Flavio Espinoza, Bates Masi Architects. Model: Suburban Loft, installation view, CAC. Photo: Tony Walsh Photography, Cincinnati, Ohio.

ANT FARM 1968–1978

May 5 — July 30, 2006

Dorothy W. Reed Gallery, Lucille & Phillip Meyers Sr. Gallery, Federated Department Stores Foundation Gallery and Larry & Rhonda Sheakley Foundation Gallery

Ant Farm, a collaborative art and design group established in 1968, created inflatable structures, action art and multimedia pieces for the purpose of public art. In the midst of the free speech movement and anti-war demonstrations, the group saw themselves as part of the cultural underground and set out to create an alternative architecture suited to a nomadic lifestyle: cheap and easy to create and move. Ant Farm is perhaps

best known for the “Cadillac Ranch” located in Amarillo, Texas, where ten Cadillacs are half-buried, nose down in a field as both an act of homage to the history of the tailfin and a critique of the planned obsolescence of Detroit automobiles. The group abruptly disbanded when a fire in 1978 destroyed their studio. This exhibition examined the ten-year history of the artist collective that challenged the visual architecture of image, icon and power.

This exhibition is organized by the University of California, Berkeley Art Museum and Pacific Film Archive.

Exhibition Sponsor:
Robin & Murray Sinclair

HOME HOUSE PROJECT: THE FUTURE OF AFFORDABLE HOUSING

May 5 — July 30, 2006

U.S. Bank Gallery, Delta Air Lines Gallery and Doris M. & Charles B. Levinson Gallery

What if affordable, sustainable design became an important element in communities and city-housing services? How can a contemporary art museum aid these endeavors? These were some of the questions raised by *HOME House Project*, a traveling exhibition of pioneering designs that address the future of affordable housing. This exhibition included more than 100 innovative plans. The goal for the project was to establish a new national housing model in terms of design, energy efficiency, environmental consciousness and cost effectiveness, changing the stigma attached to affordable housing.

With *HOME House Project*, CAC provide a forum for artists, designers and architects to address the range of issues surrounding affordable housing.

HOME House Project was organized by Southeastern Center for Contemporary Art with curator David J. Brown.

Exhibition Sponsor: Duke Energy Foundation



The Cincinnati Northside Community Urban Redevelopment Corporation (CNCURC), in collaboration with the CAC, chose designer S. Flavio Espinoza to develop his exhibition design for two homes (model above) to be constructed at the corner of Chase and Fergus Streets in the Cincinnati neighborhood of Northside.



(above) Los Carpinteros, *Havana Country Club*, 1994, wood, oil, 55.1x55.1 inches. Photo: Tony Walsh Photography, Cincinnati, Ohio.

(right) SIMPARCH, *Gloom and Doom* (installation view, CAC). Photo: Tony Walsh Photography, Cincinnati, Ohio.

LOS CARPINTEROS: INVENTING THE WORLD/INVENTAR EL MUNDO

May 5 — August 6, 2006

Cinergy Foundation Gallery, James A. & Mary Miller Gallery and Jim Dine Gallery

Los Carpinteros: Inventing the World was the first major museum exhibition to survey the work of the Cuban collective Los Carpinteros (The Carpenters). Alexandre Arrechea, Marco Castillo and Dagoberto Rodríguez have been working together since 1991, when they were students at Havana's Instituto Superior de Arte. The group's name, which dates to 1994, arose from early works that were reminiscent of furniture or work done by a carpenter. This mid-career retrospective included a selection of drawings, paintings, prints, installations and sculptures.

This exhibition was organized by the University of South Florida, Contemporary Art Museum.

Exhibition Sponsor: Dr. Kenneth & Barbara Kreines

SIMPARCH WITH STEVE ROWELL: GLOOM AND DOOM

May 5 — October 1, 2006

Dr. Stanley & Mickey Kaplan Hall

SIMPARCH's structural work *Gloom and Doom* was the first site-specific installation in Kaplan Hall lobby. A dramatic intervention into the CAC's architecture, this installation was deployed in the shape of a B-2 Stealth bomber, a symbol of advanced military weaponry and national pride. The imposing, suspended form, constructed from ceiling tiles—a commonplace office material—called into question the gap between military-industrial and consumer product technologies.

A sound composition, *Tactile Air*, provided by Steve Rowell, accompanied the installation. The audio piece combined sonic booms and captured audio streams from the early days of conflict in Baghdad,

Iraq in March of 2003. *Tactile Air* provided a sonic overlay that reinterpreted unnatural atmospheric phenomena.

SIMPARCH, a contraction of the words "simple" and "architecture," is an artist collective based in Cincinnati, Ohio. As their name implies, SIMPARCH creates installations that present alternatives to conventional building processes and social situations. Architecture becomes both a conduit and a landscape for discourse.

Steve Rowell lives in Los Angeles, where he is an agent of the Center for Land Use Interpretation.

Curated by Matt Distel.

Installation Sponsor:
Dr. Stanley & Mickey Kaplan Foundation
Presenting Sponsor: Alice F. & Harris K. Weston
Artist Sponsor: Elizabeth D. Stoehr





(above) *The Creation of a Situation and Environment While Becoming Increasingly More Intoxicated. (Allan Fish Drinks a Case of Beer), 1971.* Collection of Reese Palley Gallery, San Francisco, CA. Photo courtesy of the artist.

(right) *The Paper Sculpture Show, installation view, CAC.* Photo: Tony Walsh Photography, Cincinnati, Ohio.

TOM MARIONI: BEER, ART AND PHILOSOPHY (THE EXHIBITION): 1968–2006

August 18 — October 29, 2006

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

Cincinnati born-and-educated Tom Marioni detailed his influential career in conceptual, social action-inspired art in *Tom Marioni: Beer, Art and Philosophy (The Exhibition): 1968–2006*. Demonstrating his idea of social interaction as an art material, each Wednesday Marioni enacts *The Act of Drinking Beer with Friends is the Highest Form of Art* by serving beer and hosting this communal experience in his studio in San Francisco.

CAC continued this tradition with a weekly salon held during the exhibition run, inviting celebrity bartenders such as Thane Maynard of the Cincinnati Zoo and Botanical Garden and Andy

Marko of Semantics Gallery. *Tom Marioni: Beer, Art and Philosophy (The Exhibition): 1968–2006* surveyed more than 35 years of actions, sculptures, drawings and installations by this versatile artist whose ideas, work and writing have had a profound impact on the landscape of contemporary art.

Curated by Linda Shearer and Matt Distel.

Exhibition Sponsor: Heidelberg Distributing Co.
Artist Sponsor: Gallery Paule Anglim
Media Sponsor: CityBeat

THE PAPER SCULPTURE SHOW

August 18 — November 5, 2006

U.S. Bank Gallery and Delta Gallery

The Paper Sculpture Show invited visitors to complete the exhibition by transforming two-dimensional paper into artist-designed three-dimensional sculptures. The 29 artists involved in this exhibition created art projects drawn on flat sheets of paper and stacked in the gallery. The visitor selected a project from the printed sheet(s) of paper, cut out the components and assembled them. *The Paper Sculpture Show* resonated with early art historical movements such as Fluxus mail art and the Surrealists' "Exquisite Corpse" games of collaborative drawing.

The Paper Sculpture Show was organized by Cabinet magazine, Independent Curators International (iCI) and Sculpture Center. It is curated by Mary Ceruti, Matt Freedman and Sina Najafi and accompanied by *The Paper Sculpture Book*, which contains the entire exhibition in

unassembled, take-home form. The traveling exhibition was organized and circulated by Independent Curators International. The exhibition and its accompanying publication were made possible, in part, by support from the Peter Norton Family Foundation.

Works by: Janine Antoni, The Art Guys, David Brody, Luca Buvoli, Francis Cape & Liza Phillips, Seong Chun, Minerva Cuevas, E.V. Day, Nicole Eisenman, Spencer Finch, Charles Goldman, Rachel Harrison, Stephen Hendee, Patrick Killoran, Glenn



Ligon, Cildo Meireles, Helen Mirra, Aric Obrosey, Ester Partegás, Paul Ramirez Jonas, Akiko Sakaizumi, David Shrigley, Eve Sussman, Sarah Sze, Fred Tomaselli, Pablo Vargas-Lugo, Chris Ware, Olav Westphalen and Allan Wexler.

This exhibition was organized by Independent Curators International with curators Mary Ceruti, Matt Freedman and Sina Najafi.

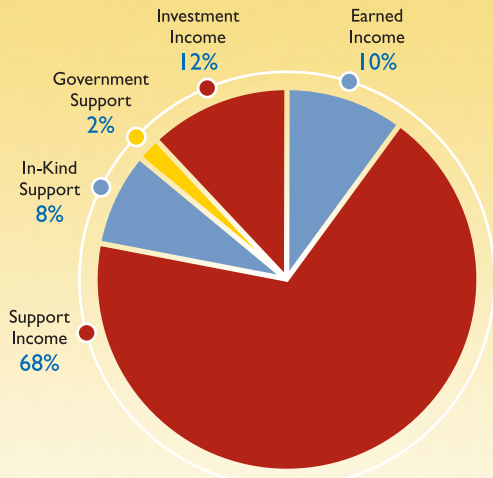
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OPERATING REVENUES

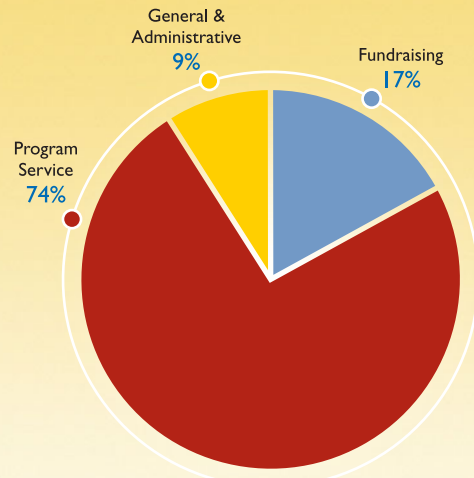
Earned Income	\$ 303,438 10%
Support Income.....	2,033,384 68%
In-Kind Support.....	230,000 8%
Government Support	71,887 2%
Investment Income.....	363,469 12%
Total Revenues	\$ 3,002,178 100%

OPERATING EXPENSES

Program Service	\$ 2,203,352 74%
General & Administrative.....	284,528 9%
Fundraising	508,085 17%
Total Expenses	\$ 2,995,965 100%



OPERATING REVENUES



OPERATING EXPENSES

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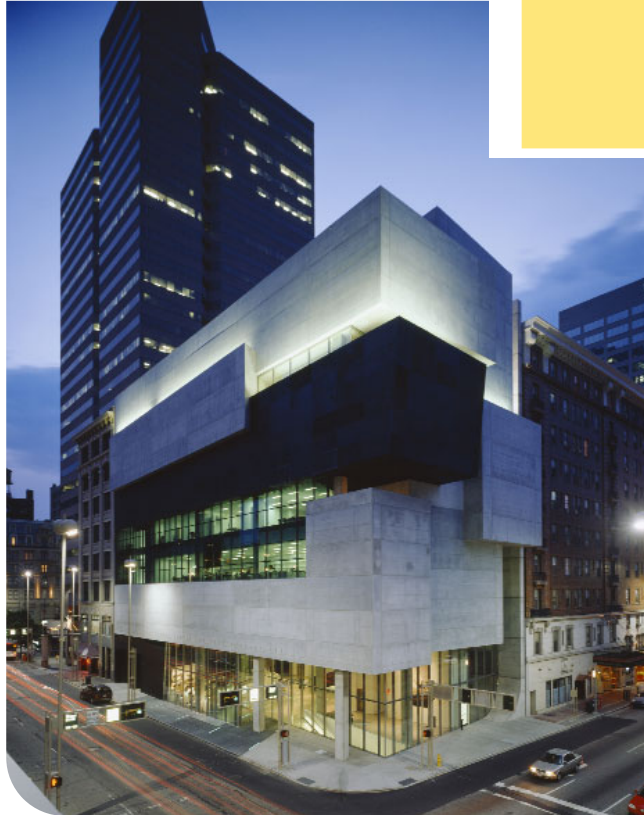


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