



INSTITUTE OF CONTEMPORARY ART  
FOR IMMEDIATE RELEASE



JEFFREY MITCHELL  
DIRT ON DELIGHT: IMPULSES THAT FORM  
CLAY

**NEWS RELEASE:**

*ICA 2008–2009 Exhibitions*

**DOUGLAS BLAU**

First Floor; September 5 – December 7, 2008

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**R. CRUMB'S UNDERGROUND**

Second Floor; September 5 – December 7, 2008

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**KATE GILMORE**

Project Space; September 5 – December 7, 2008

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**ODILI DONALD ODITA: THIRD SPACE**

Ramp Project; September 5, 2008 – March 29, 2009

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**DIRT ON DELIGHT: IMPULSES THAT FORM CLAY**

First Floor; January 16 – July 12, 2009

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**JOSHUA MOSLEY: dread**

Second Floor; January 16 – March 29, 2009

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**TOUCH SENSITIVE: ANTHONY CAMPUZANO**

Project Space; January 16 – March 29, 2009

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**PATHWAYS TO UNKOWN WORLDS: SUN RA, EL SATURN & CHICAGO'S AFRO-FUTURIST UNDERGROUND, 1954-68**

Second Floor; April 24 – August 2, 2009

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**TBD**

Ramp Project; April 24 – August 2, 2009

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**PHILADELPHIA, PA**

The Institute of Contemporary Art (ICA) at the University of Pennsylvania is pleased to announce our Fall 2008-Summer 2009 schedule, continuing 45 years of innovative exhibitions. Highlights include: new picture assemblages by Douglas Blau; a career-spanning survey of works by cartoonist Robert Crumb; an installation of animation and sculpture by Joshua Mosley; a group exhibition of artists who have created significant work in clay; and a largely unseen collection of art and ephemera related to pianist, bandleader, mystic, and philosopher Sun Ra.

Exhibition descriptions follow. Please check [www.icaphila.org](http://www.icaphila.org) for updates.

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**SEPTEMBER 5—DECEMBER 7, 2008/OPENS THURSDAY, SEPTEMBER 4, 6-8PM**

**Douglas Blau—First Floor**

Douglas Blau (b. 1955 Los Angeles, lives New York) creates picture epics and episodes from uniformly framed collages of printed matter. Postcards, film stills, images of paintings and photographs, pictures of all kinds are cut and pasted into individual collage elements. These are composed into sequences, strips and grids, based on formal and narrative associations that flow from frame-to-frame. The big picture is depiction itself. Centuries of picture making appear distilled through Blau's art into an essential cast of characters and repertoire of plots, periods, styles, locations, and genres.



DOUGLAS BLAU  
STILLS, 1994  
INSTALLATION VIEW  
THE MUSEUM OF MODERN ART, NEW YORK

Since the 1980s, Blau has used words and pictures interchangeably to create a highly regarded and unique body of work. He emerged as a critic and curator linked to the Pictures Generation of artists. In 1987, his exhibition "Fictions" was the first in a maverick series to apply curatorial practice to the construction of explicit narratives.

This will be Blau's first exhibition of new work in nearly a decade. The exhibition also features an earlier piece: *The Conversation Piece* (1993/1995), which depicts political dialogue in all its variety, from tête-à-tête to the legislative body, throughout the ages.

This exhibition is organized by Senior Curator Ingrid Schaffner, and is accompanied by a fully illustrated catalog.

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**R. Crumb's Underground—Second Floor**

In 1967, a young Philadelphia cartoonist named Robert Crumb (b. 1943) arrived in San Francisco and quickly established himself as a master of the burgeoning "Comix" movement. No one had ever seen anything like Crumb's skewed adult satire, a brilliant combination of classical storytelling and crass commercialism, expressed in a vibrant symbolic language harking back to "old time" cartooning. First featured in Philadelphia's *Yarrowstalks* and in his own *Zap Comix*, Crumb's tales of funny animals and misguided souls seeking enlightenment (including Fritz the Cat, Mr. Natural, Devil Girl, and his most enduring character, R. Crumb) vibrate with libidinal obsessions, feminist empowerment, racial tension, counterculture paranoia, government repression, and big-business commodification—the hustles and bustles hidden beneath the American dream.



R. CRUMB'S UNDERGROUND

Crumb has recently been recognized by the larger art world with numerous exhibitions, including a full-fledged retrospective in 2004 at the Ludwig Museum, Cologne. This career-spanning survey of more than 100 works—including early comics, greeting cards, collaborations, and sketchbooks, as well as drawings and sculptures—is the most substantial portrait of the legendary figure to date in the United States.

This exhibition is organized by Todd Hignite for Yerba Buena Center for the Arts, San Francisco where it previewed March 17-July 8, 2007. The show traveled to the Frye Art Museum in Seattle January 26-April 27, 2008, and is coordinated at the ICA by Associate Curator Jenelle Porter.

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**Kate Gilmore—Project Space**

Kate Gilmore (b. 1975 Washington, DC; lives New York) loves a challenge. For her performance-based video works, she sets up a difficult physical task—a precarious tower of strung-together furniture to climb, for instance—dons lipstick and a fancy dress, and documents herself making the attempt.

The dogged persistence of Gilmore's protagonists suggests the obsessive behavior that can characterize daily efforts to cope with high expectations. These dolled-up women seem desperate for success, love, or attention—desires traditionally bound up with gender and the condition of artmaking. In all of her projects, Gilmore strives for compositional perfection, and her incongruous party clothes are always perfectly coordinated with the installation itself. Combining physical comedy, palpable effort, and a whiff of real danger, Gilmore's work evokes time-based "endurance" work of the



KATE GILMORE

1970s, such as that of Vito Acconci, and expands on feminist and performance art in the tradition of Joan Jonas and Marina Abramovic.

For the Project Space, Gilmore will construct a new challenge and star in a corresponding video, to be shown alongside several earlier video works.

This exhibition is organized by Whitney Lauder Curatorial Fellow Stamatina Gregory, and will be accompanied by a brochure publication.

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**SEPTEMBER 5-MARCH 29, 2009**

**Odili Donald Odita: Third Space—Ramp Project**

Every season ICA commissions an artist to create a new site-specific temporary work for the ramp that links the first and second floor galleries. A transitional space, the ramp is 52-feet long and is visible from the street through architecturally-scaled picture windows on the building's façade. Especially when it is illuminated at night, each of the commissioned works transforms the ramp into a window on ICA's innovative program on contemporary art. Since the series began in 2000, the ramp has been a site for a diverse range of creative approaches, including wall paintings by Ingrid Calame, Arturo Herrera and Amy Sillman; environmental installations by Virgil Marti, Judy Pfaff and Luca Buvoli; a light and sound piece by Nadine Robinson; street photography by Zoe Strauss; a terrarium/aquarium by Phoebe Washburn, and most recently, a black-lighted wallpaper installation depicting a mythic tale of the Mounds and the Vegans by Trenton Doyle Hancock.



ODILI DONALD ODITA: THIRD SPACE

Born in Nigeria and raised in Ohio, Odili Donald Odita's large-scale, abstract wall paintings operate at the intersection of Western modernism and African culture. Borrowing strategies of destabilized perception from Op art—a tradition condemned by formalist criticism—and adding narrative and multicultural inflection, Odita (b. 1966, Enugu, Nigeria; lives Philadelphia and New York) both embraces and critiques the modernist tradition. His vast, animated expanses of fractured, rhythmic planes, equally informed by television test band patterns, African textiles, postcolonial discourse, sensory overload, and digital technology, speak to a contemporary experience of dislocation and decenteredness.

For the Ramp, Odita will design and execute a dynamic work that responds to the unique architecture of the space.

This exhibition is organized by Whitney Lauder Curatorial Fellow Stamatina Gregory, and will be accompanied by a brochure publication.

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**JANUARY 16 — JULY 12, 2009/OPENING RECEPTION THURSDAY, JANUARY 15, 6-8PM**

**Dirt On Delight: Impulses That Form Clay—First Floor**

"Dirt on Delight: Impulses That Form Clay" will present the work of twenty-three artists who have created significant work in clay. The artists in "Dirt on Delight" run across the full spectrum of conventional delineations between fine arts, crafts and outsider practices. In bringing them together around a unifying material and the concept of impulse, this exhibition poses an approach to issues surrounding the concept of craft itself.

**Artists include:** Ann Agee, Robert Arneson, Kathy Butterly, Nicole Cherubini, Lucio Fontana, Viola Frey, Jessica Jackson Hutchins, Jane Irish, Jeffrey Mitchell, Ron Nagle, George Ohr, Ken Price, Sterling Ruby, Adrian Saxe, Arlene Shechet, Beverly Semmes, Rudolf Staffel, Paul Swenbeck, Eugene Von Bruenchenhein, Peter Voulkos, Beatrice Wood and Betty Woodman.



NICOLE CHERUBINI  
DIRT ON DELIGHT: IMPULSES THAT FORM CLAY



ROBERT ARNESON  
DIRT ON DELIGHT: IMPULSES THAT FORM CLAY



JOSHUA MOSLEY: dread



TOUCH SENSITIVE: ANTHONY CAMPUZANO

Each will be represented by two or three works to indicate the depth of individual practices. These works range from modestly scaled pots to larger, installation-scaled pieces. Collectively they suggest that as a material, clay appeals to basic impulses, starting with the delight that comes with building form, coupled with the anxiety of completion. All of the works in the exhibition appear to be in some state of flux or growth.

This exhibition is organized by Senior Curator Ingrid Schaffner, and Associate Curator Jenelle Porter, with Glenn Adamson, Head of Graduate Studies and Deputy Head of Research at the Victoria & Albert Museum, London. This exhibition is accompanied by a fully-illustrated catalog with essays by the curators. This exhibition will travel to the Walker Art Museum, Minneapolis, Minnesota (August 8-November 22, 2009).

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**JANUARY 16—MARCH 29, 2009**

**Joshua Mosley: dread—Second Floor**

Joshua Mosley's "dread" is an installation composed of a six-minute animated, high-definition projected video and five bronze sculptures. Made over a two-year period and premiered in 2007, "dread" combines computer and stop-motion animation, and digital sound, as well as the artist's own music and dialogue.

Inspired by his readings of Blaise Pascal's *Pensées* and Jean-Jacques Rousseau's *Émile*, Mosley (b. 1974, Dallas; lives Philadelphia) presents an imagined conversation between the two philosophers on the difficulty of resolving the human relationship to nature and existence while also accepting God as the creator. In the animated film, the two men walk together through a lush forest, trading clipped phrases that essentialize their philosophies to a few words. During their walk, they observe the surrounding foliage and landscape, and encounter a large dog frolicking on a mountain-top meadow. The climax comes when Rousseau's absolute trust in nature ultimately leads to his demise.

The animated form of the video, and the title itself, is modeled after Eadweard Muybridge's photographic motion studies of a dog named Dread. The bronze figures of the cow and the dog stem from Mosley's interest in the history of animation. The remaining three sculptures are of Rousseau, Pascal, and a large insect. Each was cast in its final bronze form after first modeled in clay and digitally scanned to generate the animation.

"dread's" recent premiere at the 52nd Venice Biennale received critical acclaim.

This exhibition is organized by Associate Curator Jenelle Porter, and will be accompanied by a catalog.

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**JANUARY 16—MARCH 29, 2009**

**Touch Sensitive: Anthony Campuzano—Project Space**

Words reverberate in Anthony Campuzano's drawings. Witty, loaded snatches of phrases from the internet, television, the radio, signs, and personal notes pulsate against intensely worked backgrounds. Although reminiscent of outsider art, billboards, and protest posters, Campuzano's deadpan humour transcends these genres, subjecting the daily flow of information to playful scrutiny.

Campuzano received a BFA from the Tyler School of Art at Temple University in 2000, and participated in the Skowhegan School of Painting and Sculpture. He has exhibited at Fleisher-Ollman Gallery, Philadelphia; White Columns, New York; Bellwether Gallery, New York; and the Carpenter Center at Harvard University, Cambridge. He lives and works in Philadelphia.

This exhibition is organized by Curatorial Assistant Kate Kraczon, and will be accompanied by a brochure publication.

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SUN RA



SUN RA-SKETCH FOR RECORD COVER BY  
JAMES BRYANT, 1963

**APRIL 24—AUGUST 2, 2009/OPENS THURSDAY, APRIL 23, 6-8PM**

**Pathways To Unknown Worlds: Sun Ra, El Saturn & Chicago's Afro-Futurist Underground—  
First Floor**

"Pathways to Unknown Worlds" presents a largely unseen collection of paintings, drawings, prints, and ephemera related to pianist, bandleader, mystic, philosopher, and Afro-Futurist Sun Ra (b. Herman Poole Blount, 1914 Birmingham, Alabama, and died in 1993). Long admired among fans of progressive jazz, Ra and his personal mythology have grown increasingly relevant to and influential on a broad range of artists and communities. "Pathways to Unknown Worlds" is the first exhibition to examine in detail how Ra and his associates initiated their unique image and their fiercely independent approach to self-production.

A highlight of the exhibition is a collection of artifacts from the earliest days of Ra's record production, including his original drawings for 1960s albums *Art Forms of Dimensions Tomorrow* and *Other Planes of There*. Other highlights include his typed and annotated broadsheets, and the unpublished manuscript of Ra's poetry, *The Magic Lie*, a collection of writings extremely influential on the nascent Black Islamic movement. Also on view is the film *Spaceways*, by Edward English, which documents Ra and his Arkestra in 1968, as they prepare to perform at Carnegie Hall.

This traveling exhibition is organized by the Hyde Park Arts Center in Chicago, and is coordinated at the ICA by Whitney Lauder Curatorial Fellow Stamatina Gregory.

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All events subject to change. Please call 215-573-9975 for confirmation or visit [www.icaphila.org](http://www.icaphila.org).

\*Images available upon request

**GENERAL INFORMATION**

ICA is located at:  
118 South 36th Street at the  
University of Pennsylvania

ICA is open to the public, except during  
installation, from 12pm to 8pm on Wednesday  
through Friday and from 11am to 5pm on  
Saturday and Sunday.

Admission is FREE everyday.  
*Free admission to the Institute of  
Contemporary Art at the University of  
Pennsylvania for the public is sponsored by  
Glenn R. Fuhrman (W87/WG88) Fund.*

For more information,  
call 215-898-7108/5911, or visit  
[www.icaphila.org](http://www.icaphila.org).