



INSTITUTE OF CONTEMPORARY ART
FOR IMMEDIATE RELEASE: SEPTEMBER 7, 2007

NEWS RELEASE:

ICA 2007–2008 Exhibitions



Ensemble

ENSEMBLE

First Floor; September 7 – December 16, 2007

EILEEN NEFF: BETWEEN US

Second Floor; September 7 – December 16, 2007

JAY HEIKES

Project Space; September 7 – December 16, 2007

FLY THRU BY TAALMAN KOCH

Ramp Project; September 7 – December 16, 2007

THE PUPPET SHOW

First Floor; January 18 – March 30, 2008

TRISHA DONNELLY

Second Floor; January 18 – August 3, 2008

WHITNEY LAUDER FELLOW EXHIBITION

Project Space; January 18 – March 30, 2008

BEYOND KIOSK

Ramp Project; January 18 – March 30, 2008

MIKE’S WORLD: MICHAEL SMITH & JOSHUA WHITE (AND OTHER COLLABORATORS)

First Floor; April 25 – August 3, 2008

TRISHA DONNELLY

Second Floor; January 18 – August 3, 2008

TRENTON DOYLE HANCOCK

Project Space and Ramp Project; April 25 – August 3, 2008

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The Institute of Contemporary Art (ICA) at the University of Pennsylvania is pleased to announce our Fall 2007-Summer 2008 schedule, continuing 45 years of innovative exhibitions. Highlights include: a group exhibition guest curated by artist and musician Christian Marclay of art that make sound; recent photography-based work by Philadelphia artist Eileen Neff; an installation by Los Angeles-based architecture team Taalman Koch; an ambitious exhibition exploring the imagery of puppets in contemporary art; and the first survey exhibition of San Francisco-based artist Trisha Donnelly.

Exhibition descriptions follow. Please check www.icaphila.org for updates.

*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 \$6 for adults, \$3 for students
over 12, artists and senior citizens; and
free to ICA members, children 12 and
under, PENN card holders and on Sundays
from 11am to 1pm.

For more information,
call 215-898-7108/5911, or visit
www.icaphila.org.

**SEPTEMBER 7—DECEMBER 16, 2007/OPENS THURSDAY, SEPTEMBER 6, 6-8PM
Ensemble—First Floor**

Artist and musician Christian Marclay (b. 1955, San Rafael, CA, lives New York) has been selected as the inaugural curator of the Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Guest Curator Program, a new initiative designed to bring outside points of view to ICA. Marclay is a leading figure in the worlds of performance, visual art and avant garde music.

For this exhibition at ICA, Marclay has selected works that make sound by various artists. Likening his approach to that of a composer, Marclay has chosen a variety of sculpture and installations based on their sound quality and compatibility to sonically inhabit the same large first floor gallery. Visitors are invited to interact with some of the works, others are triggered by motion sensors, or are set on timers. The installation will create an ambient sound environment, intermittently producing a wider range of sounds, from the very quiet notes of a music box to the loud ringing of a bronze bell. They have been selected so that they can share the same resonant space and interact like the various instruments of a musical ensemble.

Participating artists include: Terry Adkins, Doug Aitken, Darren Almond, John M. Armleder, Fia Backström, Harry Bertoa, Céleste Boursier-Mougenot, Angela Bulloch, Martin Creed, David Ellis, Mineko Grimmer, Tim Hawkinson, Jim Hodges, Evan Holloway, Pierre Huyghe, Paul Ramirez Jonas, Nina Katchadourian, Martin Kersels, Jon Kessler, Katja Kölle, Yoko Ono, Dennis Oppenheim, Michelangelo Pistoletto, Carolee Schneemann, Noah Sheldon, Yoshi Wada and Angela White, among others.

This exhibition will be a listening experience, enhanced by a series of music performances, in which artists and musicians invited by Marclay will perform within the exhibition, reacting to the artworks' sounds. The exhibition will be documented by a CD featuring recordings of the installation and performances, and a text by Christian Marclay.

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Eileen Neff: Between Us—Second Floor

Using the camera, the computer, and the space of the studio, Eileen Neff (b. 1945, Philadelphia, PA) poetically reconstructs moments experienced outside of it. This exhibition of over thirty photographs focuses on the past 10 years and will include a small group of early photo-based objects. The installation will feature new work as well as her recent investigations in digital photography and video. This is the second major presentation of Neff's work at ICA; her installation *The Mountain a Bed and a Chair*, was presented in 1992. This exhibition will represent not only the depth and breadth of Neff's work, it will also show how Neff has used photography to look poetically and critically at nature and culture.

This exhibition is organized by Ingrid Schaffner, Senior Curator, and Patrick Murphy, Director, Royal Hibernian Academy, Dublin, Ireland. It will be accompanied by a 64-page catalog with an essay by the poet Jeremy Sigler and a conversation with the artist. This exhibition will travel to the Royal Hibernian Academy in 2009.

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Jay Heikes—Project Space

For his first solo museum show, Jay Heikes (b. 1975, Princeton, NJ, lives Minneapolis and New York) will produce an installation of drawings that may include the following elements: a cement and brass "bed of nails," a digital cuckoo clock, a freezer wall, paintings on steel and a stylized rat trap. These elements are among the "props" that have appeared in past iterations of an ongoing work inspired by a rather arcane joke.

For the past couple of years, Heikes has been telling a joke—the same joke, over and over. The joke is about an impatient pirate and a smart-alecky parrot: "So there's this pirate..." it begins. Early in the process, Heikes performed the joke, videotaped it, and from there, employed an approach to transform the joke into a formal element in his drawings, sculpture and installation work. Over time, the joke has become a generative device, distilled in its visual components, which in turn have become Heikes' aesthetic language. At ICA, Heikes will present what is the eighth re-telling of the joke, now bordering on complete independence from the original narrative.

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



Eileen Neff



Jay Heikes



"Hedge" created by Jim Isermann



iT House by Taalman Koch
Rendered in "Hedge" Outfit

Taalman Koch—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; an ongoing conceptual project by Alexandra Mir; street photography by Zoe Strauss, and, most recently, a terrarium/aquarium by Phoebe Washburn.

This is the 13th commission in ICA's Ramp Project Series, and the first to invite architects to address this space. Linda Taalman (b. 1974, Norwich, CT, lives Los Angeles, CA) and Alan Koch (b. 1965, Hollywood, CA, lives Los Angeles, CA), principals of Taalman Koch, will create an installation based on their iT House: an aluminum and glass "kit house" that has been produced and installed on several sites in California. Designed to provide affordable design (especially in Southern California where they work) the iT House also addresses the architectural paradigm of the glass house, first made famous by Mies van der Rohe (Farnsworth House, 1951) and Phillip Johnson (Glass House, 1949). This project at ICA will highlight one aspect of the iT House design: the collaboration with artists and designers to create applied vinyl window treatments that serve to create areas of privacy within its all-glass walls. Vinyl graphic "outfits" by a range of creators, including Jim Isermann, Liam Gillick & Sarah Morris, and Renée Petropoulos, will cover the windows of the ramp that face 36th Street.

This exhibition is organized by Associate Curator Jenelle Porter, and will be documented by a brochure publication.

JANUARY 18—MARCH 30, 2008/OPENS THURSDAY, JANUARY 17, 6-8PM

The Puppet Show—First Floor

International in scope, this exhibition brings together contemporary artworks in many different media that explore the imagery of puppets. Some of the works are actual puppets (marionettes, shadow puppets, hand puppets), others evoke topics associated with puppetry (manipulation, miniaturization, control), yet others introduce new variations on a form of theater that is historically and globally ubiquitous. In various ways, the works are movable and/or moving objects that perform as alter-egos for the artist or as human surrogates—often with wicked good humor.

"The Puppet Show" takes as a historic point of departure one of the first episodes of avant-garde art history: Alfred Jarry's 1896 play *Ubu Roi*. Ubu's reign continues in the work of William Kentridge, a South African artist, whose collaborations with The Handspring Puppet Theater have produced a series of animated allegories of apartheid based on the Jarry character. More recently, puppets have taken hold of pop consciousness by way of such films as "Team America: World Police," (by the makers of "South Park"), "Being John Malkovich," theater's "Avenue Q," and television's "Triumph, the insult comic dog." Beyond Ubu, puppets continue to appear as images and metaphors within contemporary art. Pierre Huyghe, Christian Jankowski and Kara Walker have all created recent works in the form of actual puppet shows. Anne Chu's and Annette Messenger's figurative sculptures display puppet anatomy. For some, the image of the puppet embodies a threshold of childhood, one that adults cross with a mixture of curiosity and trepidation.

Artists include: Nayland Blake, Louise Bourgeois, Anne Chu, Nathalie Djurberg, Pierre Huyghe, Christian Jankowski, Mike Kelley, William Kentridge, Cindy Loehr, Annette Messenger, Matt Mullican, Paul McCarthy, Guy Ben-Ner, Bruce Nauman, Dennis Oppenheim, Philippe Parreno + Rirkrit Tiravanija, Laurie Simmons, Kiki Smith and Kara Walker.



The Puppet Show

Initiated by Ingrid Schaffner, Senior Curator, the exhibition will be co-organized with Carin Kuoni Director, the Vera List Center for Art and Politics at The New School. During the presentation at ICA companion programming will take place at the Vera List Center.

This exhibition will be accompanied by a catalog and will travel to the Santa Monica Museum of Art, California: May 16 – August 9, 2008; The Contemporary Museum, Honolulu, Hawaii: September 5 – November 23, 2008; the Contemporary Arts Museum Houston, Texas: January 17 – March 29, 2009 and the Frye Art Museum: May 16 – September 13, 2009.



Trisha Donnelly

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Trisha Donnelly—Second Floor

ICA presents the first survey of San Francisco-based artist Trisha Donnelly (b. 1974, San Francisco). This exhibition will include photography, drawing, painting, sculpture, sound, video, and other elements made between 1998 and 2007.

Trisha Donnelly's art has been described as "uncharacterizable and polymorphous." Her work includes text, demonstrations (as she terms her performative work), sound as a sculptural element, fields of energy, gravitational forces, levers, drawings, video and photographic evidence of metaphoric phenomena, as well as musical compositions. What unite all of these practices are questions about the necessity and viability of making art and the emotional and almost speechless response that they evoke in the viewer. Donnelly's lexicon of imagery and action relies on the power of suggestion: what is the simplest gesture that can evoke thoughts of, for example, Napoleonic Wars? How can sound create form? How can a word plant the artist in our conscious? These gestures are catalysts for Donnelly's work.

Though she makes work typically considered to be objects, their relationship to one another in her specially-designed installations is paramount. She may broadcast a sound that "divides the gallery in half." Timing, spacing, sound and light are all key to experiencing a specific drawing, for example. Given that her work engages with the nature of experience on the level of the exhibition itself, this survey promises to be full of intrigue, conceptually and perceptually.

This exhibition is organized by Associate Curator Jenelle Porter, and will be accompanied by a catalog.
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Whitney Lauder Fellow Exhibition—Project Space

This exhibition will be curated by ICA's 2007-2008 Whitney Lauder Curatorial Fellow, Stamatina Gregory. Each year ICA invites a graduate of The Whitney Museum of American Arts' prestigious Independent Study Program to participate in a year-long fellowship. As part of their experience, the Fellow conceives and organizes an exhibition for ICA's project space.
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Beyond Kiosk

Beyond Kiosk: A Selection of the Kiosk Archive—Ramp Project

Inspired by the bookstalls of Paris, this exhibition will transform the ramp into a monumental kiosk of printed matter: artists' books, periodicals, alternative magazines and audio and video projects. It was selected by Christoph Keller, who organized and compiled the original "Kiosk": a collection of over 4,000 publications, representing some 250 alternative and self-organized publishing houses. Since 2001, when it was first presented in Hamburg, "Kiosk" has been traveling in its entirety to various public institutions, galleries and artist-run spaces across Europe and most recently in Canada and the United States. Typically taking the form of a reading room or library, "Kiosk" has continually expanded and metamorphosed with each new venue to which it has traveled. This iteration "Beyond Kiosk" offers a focused slice of possibilities for realizing and distributing different forms of artistic practice. Representing Philadelphia's own imaginative and resourceful practitioners, it will feature a selection of locally produced printed matter.

This Ramp Project was realized in collaboration with Christoph Keller, founder and former director of Revolver—Archiv für aktuelle Kunst, a Frankfurt based publishing house which has concentrated on producing artists' books since 1999.

This exhibition will be documented by a brochure publication and will include an interview with Christoph Keller.

APRIL 25 — AUGUST 3, 2008/OPENING RECEPTION THURSDAY, APRIL 24, 6-8PM



Mike's World

Mike's World: Michael Smith & Joshua White (and other collaborators)—First Floor

For 30 years Mike Smith (b. 1951, Chicago, lives Austin, TX and NY) has done live performance, video works, commercial and cable television skits, puppet shows, exhibition installations, comic publications and drawings, all of which merge pop culture, mass entertainment, media spectacle and the art world. This is the first museum-organized mid-career survey exhibition of his work and offers a unique opportunity for individuals to see many of his iconic videos and installation-based works which have influenced a generation of young artists.

Mike's World takes a tightly focused view of a single Michael Smith performance persona as it has developed over the course of many years and through innumerable presentation formats. The character of "Mike" functions metaphorically as a kind of ever-hopeful Candide, adrift in a world of rapid technological advancement that he seems incapable of fully comprehending, and stymied by the depersonalization and isolation that have accompanied late twentieth-century life. Ironic in its sharp personification of failure—but also stop-you-in-your-tracks hilarious and poignant—Smith's work mirrors our most human concerns about competency and comfort. Direct and accessible, his exquisite use of humor as a strategy for empathy and identification is rooted in the artist/audience relationships of performance. Underscoring the hybrid nature of Smith's accomplishment, the works selected for the exhibition also highlight the unusual collaborative creative process in which Smith has engaged over the years, including his most recent series of videos and installation collaborations with producer-director Joshua White.

This traveling exhibition is organized by Annette Carlozzi, Curator of American and Contemporary Art and Director of Curatorial Affairs, Blanton Museum of Art at the University of Texas at Austin, and is accompanied by a catalog.

Trenton Doyle Hancock—Project Space and Ramp Project

This is the 15th artist's commission in ICA's Ramp Project series and the first time ICA will be uniting both the ramp and project space. Trenton Doyle Hancock (b. 1974, Oklahoma City, OK, lives Houston, TX), makes prints, drawings, wallpaper and paintings which together tell the mythical, tragicomic story of the Mounds, the artist's half-animal and half-plant protagonists. His works collectively function as a narrative, portraying the birth, life, death, afterlife, and even dream states of the Mounds, as they are preyed upon by evil beings called Vegans.

Operating in the tradition of abstract expressionism, surrealism, and a folk art aesthetic all at once, Hancock delivers a colorful and witty critique of racial, sexual and bodily issues that reflect both autobiographical and socio-political concerns. His fascination with creation myths, Bible stories, and the practice of story-telling, infuse his densely packed canvases with visions of a mythical world created with acrylic, felt, fake fur, plastic, and other disposable materials, weaved together by the seemingly endless story that Hancock tells.

Based on a site-visit, Hancock's plans for ICA's Project Space include a wallpaper installation on the ramp and drawings in the project space selected by Hancock and the curator.

This exhibition is organized by Assistant Curator Elyse Gonzales, and will be accompanied by a brochure publication.



Trenton Doyle Hancock

All events subject to change. Please call 215-573-9975 for confirmation or visit www.icaphi1a.org.