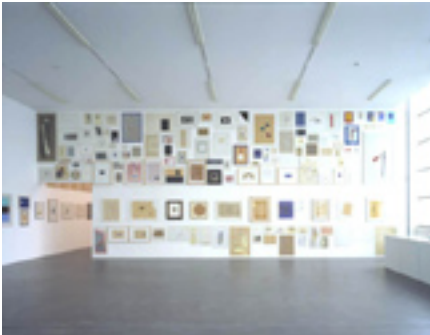




INSTITUTE OF CONTEMPORARY ART
FOR IMMEDIATE RELEASE: JUNE 7, 2006



John Armleder

NEWS RELEASE:

ICA 2006–2007 Exhibitions

JOHN ARMLEDER, ABOUT NOTHING. WORKS ON PAPER 1962–2007

First Floor; September 9 – December 17, 2006

FERTILIZERS: OLIN/EISENMAN

Second Floor; September 9 – December 17, 2006

FABLES

Project Space; September 9 – December 17, 2006

IRENE FORTUYN

Ramp Project; September 9 – December 17, 2006

LOCALLY LOCALIZED GRAVITY

First Floor; January 20 – March 25, 2007

CARLOS GARAICOA

Second Floor; January 20 – March 25, 2007

NICOLE CHERUBINI

Project Space; January 20 – March 25, 2007

LUCA BUVOLI

Ramp Project; January 20 – March 25, 2007

KAREN KILIMNIK

First and Second Floors; April 20 – August 5, 2007

CONTEMPORARY ART AND THE ART OF CURATING

Project Space; April 20 – August 5, 2007

PHOEBE WASHBURN

Ramp Project; April 20 – August 5, 2007

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PHILADELPHIA, PA

The Institute of Contemporary Art (ICA) at the University of Pennsylvania is pleased to announce our Fall 2006–Summer 2007 schedule, continuing over four decades of innovative exhibitions of the artists of today. Highlights include: an installation of hundreds of drawings by Swiss artist John Armleder; a site-specific installation by landscape architect Laurie Olin and architect Peter Eisenman; recent utopian architectural imagery by Cuban artist Carlos Garaicoa; and “Locally Localized Gravity” which will transform ICA into a venue for artists to produce events, lectures, performances and music. Spring through Summer 2007 ICA presents the first major survey of Karen Kilimnik, a Philadelphia artist of international renown.

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

*Images available upon request

SEPTEMBER 9–DECEMBER 17, 2006 / OPENS FRIDAY, SEPTEMBER 8, 6–8PM

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.



Olin/Eisenman

John Armleder, *About Nothing. Works on Paper 1962–2007* — First Floor

An installation of hundreds of drawings by Swiss artist John Armleder, this exhibition presents an expansive and experimental view of drawing itself. Selected from private collections and from the artist's studio are works in pen and ink, watercolor, gouache, acrylic, oil and collage on paper, as well as original books and a special edition of wallpaper created especially for the exhibition. Installed by the artist at ICA, this exhibition exists as a work in its own right—temporary and site specific.

John Armleder (b. 1948, Geneva, Switzerland, lives Geneva) is a performance artist, sculptor, and painter, whose multi-faceted activities are connected by drawing. Affiliated with Fluxus in the late 1960s and 1970s, the value of ephemerality and notion that art is the conduction of creative energy are imperative to his work. During the 1980s, his "furniture sculpture" was highly visible within the context of "New Geometry" or "Neo Geo." John Armleder is widely known and respected as the co-founder of the group Ecart, which has been endorsing the work of artists (Christian Marclay and Karen Kilminik among them) since the 1970s through its publications and exhibitions.

This is the first major exhibition of John Armleder's work in the United States. A highly influential, established figure within the international community, Armleder's work has been exhibited extensively throughout Europe. And although he is partially based in New York, his art and reputation are under-recognized in America.

This exhibition is organized in collaboration with the Kunsthalle Zürich, which presented a survey of the artist's drawings in fall 2004. The installation has been modified by Beatrix Ruf, Kunsthalle Zürich curator, in association with the artist, and Claudia Gould, ICA Director, for its presentation at ICA. The exhibition will be accompanied by a catalog that documents the installation.

Fertilizers: Olin/Eisenman — Second Floor

Commissioned by ICA, landscape architect Laurie Olin and architect Peter Eisenman have designed an environmental installation based on twenty-five years of collaboration. It integrates key themes and elements of the partners' many built and unbuilt projects. The entry of this environment is a simulated forest whose initial impact will be to disrupt the pristine interior space of the second floor gallery. Once inside, visitors can walk along winding pathways over a modulated terrain, the immediate experience of which activates the installation as much as it is activated by the structural order of the design.

In the larger architectural field, it is unusual for both landscape and building architects to have such a fruitful and generative relationship. Through their respective practices, Olin and Eisenman have developed a unique language and new terminologies for their thoroughly integrated approach to site development where neither the building nor the surrounding environment is given priority, but materialize in necessary coexistence. Their built projects include the Wexner Center for the Arts, Ohio State University, Columbus, Ohio and the Holocaust Memorial in Berlin, Germany.

Laurie Olin (born 1939, Fairbanks, Alaska) is a landscape architect and a principal of the Philadelphia-based landscape architecture/urban design firm, Olin Partnership. Olin's award-winning work is influenced by humanism, social and ecological movements, and the arts. He is also an educator who is the Practice Professor of Landscape Architecture and Regional Planning at the University of Pennsylvania. Olin is author of *Across the Open Field, Essays Drawn on the English Landscape* and is co-author of *Vizcaya, An American Villa and its Makers* (to be released November 2006). **Peter Eisenman** (born 1932, Newark, New Jersey) is a principal of the firm Eisenman Architects and is also a leading theorist in contemporary architecture. Eisenman has authored several books, including *Diagram Diaries* and *Chora L Works*, which he co-authored with Jacques Derrida. Eisenman was the first Irwin S. Chanin Distinguished Professor of Architecture at The Cooper Union and is currently also the Louis I. Kahn Professor of Architecture at Yale.

The exhibition will be accompanied by a 96-page catalog, to be released in October, which will document this new project as well as unrealized projects since 1980; and will include essays by Laurie Olin and Peter Eisenman, an introduction by Claudia Gould, ICA Director, and essay by Julia Czerniak, Syracuse University Associate Professor in the School of Architecture, and winner of the 2000 Young Architects Forum.

"Fertilizers: Olin/Eisenman" continues ICA's *Architecture + Design* exhibition series, launched in 1999 to provide a laboratory for artists and designers to realize their ideas in a visual arts and academic environment.

INSTITUTE OF CONTEMPORARY ART

Founded in 1963, the Institute of Contemporary Art at the University of Pennsylvania is a leader in the presentation and documentation of contemporary art. Through exhibitions, commissions, educational programs, and publications, ICA invites the public to share in the experience, interpretation and understanding of the work of established and emerging artists.



Fables



Fortuyn/O'Brien

Fables — Project Space

"Fables" is a group show of artists who have either fabricated personal histories, or reconsidered history through their own fanciful imaginings, in order to move outside/break free of the very conditions of historic and cultural narrative. This exhibition brings together works that project particular social subjects—the artist, the immigrant, the person of color—in narratives shaped by conceptual practices. The urge to tell a story merges with the desire to dismantle one in works that represent a range of media.

"Fables" will include established and emerging artists of color living and working in the United States. Their practices encompass a variety of media which are operating within a conceptual art framework. Artists include: Christopher Meyers (b. 1972, lives and works in New York City) whose works on 19th century circus and fair "freaks" explore the construction of mythical identities through public display; **Wanda Raimundi-Ortiz** (b. 1976, lives and works in Bronx, NY) whose works focus on her Puerto Rican heritage and the place of Latinas in North American society; **Kanishka Raja** (b. 1969, Kolkata, India), whose drawings and paintings of architectural interiors combine complex styles add complicated perspectival lines; and **Kara Walker** (b. 1969, Stockton, CA) who revived the 19th century silhouette cutout tradition to explore race and sexuality;

This exhibition is organized by Naomi Beckwith, the 2005–06 ICA Whitney Lauder Curatorial Fellow. The exhibition will be accompanied by a pamphlet publication with a text by the curator.

Irene Fortuyn — 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 of 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 and Judy Pfaff; a light and sound piece by Nadine Robinson; an on-going conceptual project by Alexandra Mir; and street photography by Zoe Strauss.

This is the 10th artist's commission in ICA's *Ramp Project Series*. Because every ramp project is a commission, created specifically for the space, it is impossible to know what exactly will be on view, until the work is completed. Based on a site visit, Irene Fortuyn's plan for the ramp responds to the tree visible through the ramp's picture windows. The installation includes tree branches, cut during the spring and cast in bronze. Natural branching in the tree limbs will create an abstract pattern on the walls of the ramp, which will also be colored and patterned with wood ashes. Handmade colored streamers will change daily according to the day of the week.

Fortuyn makes work about the disposition of place. Installation-based and site-specific works highlight and experiment with the transposition of outside spaces, like gardens to the gallery and vice versa.

This exhibition will be documented by a brochure publication with an essay by Jenelle Porter, Associate Curator.

JANUARY 20–MARCH 25, 2007 / OPENS FRIDAY, JANUARY 19, 6–8PM

Locally Localized Gravity — First Floor

"Locally Localized Gravity" responds to a phenomenon at large in Philadelphia where art schools and studio space have attracted an extremely productive artistic community. For the 10-week duration of this exhibition, ICA will be transformed into a venue for artists to produce. Shows, lectures, concerts, and swap meets are among the kinds of events that might take place.

As a whole, the exhibition will feature the local, expanded exponentially. In cities like Philadelphia, artists have long operated as organizers, often collaborating with other artists to produce special events, lectures, performances and music events. "Locally Localized Gravity" will look to other cities, including Los Angeles, Minneapolis, Portland, Oregon, and New York, for similar manifestations. This productive spirit has a long history



swoon and Japanther at Black Floor, Philadelphia, 2006

in contemporary art practice. Precedents include 1950s Happenings and 1960s Fluxus.

This exhibition, organized by members of ICA's curatorial team, led by Jenelle Porter, Associate Curator, is composed of Elyse Gonzales, Assistant Curator, and Naomi Beckwith, ICA Whitney Lauder Curatorial Fellow. The show and events will be publicized via an event calendar and subsequently documented in a brochure to be produced at the show's conclusion.



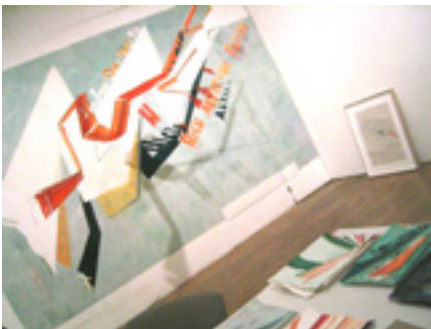
Carlos Garaicoa

Carlos Garaicoa — Second Floor

Utopian architecture appears as something to be both envisioned and repaired in this exhibition of recent works by the Cuban artist Carlos Garaicoa. Including sculptures, installations, drawings, photographs, video, and pop-up books—all made over the past ten years—there will be twelve works on view. This is the first exhibition of Garaicoa's work to travel in North America.

Carlos Garaicoa is a conceptual artist whose work uses architectural imagery—both real and imagined—to model questions of utopia. These questions appear informed by the artist's own experience living and working in Havana, Cuba, where the ruins of Communism are part of the fabric of everyday life. Garaicoa is especially interested in the role Modernist architecture has played in the dissemination and implementation of Cuba's politics and ideology. As expressed in a wide range of forms—including sculptural installations, photography, and video—Garaicoa's work ranges in tone from poetic reflection to political critique. He cites as his primary source of reference, the literary works of Italo Calvino and Jorge Luis Borges—writers who create in words unfathomable and ephemeral cities analogous to those Garaicoa seeks to construct in his art. Among Cuba's leading contemporary artists, Carlos Garaicoa continues to live and work in Havana City where he was born in 1967.

This exhibition is organized by The Museum of Contemporary Art, Los Angeles (MOCA) and is curated by Alma Ruiz, MOCA's Associate Curator. A 182-page monographic publication on Garaicoa's work, published by Gli Ori, Prato, Italy, will also be available. \$49.95.



Luca Buvoli

Luca Buvoli — Ramp Project

This is the 11th artist's commission in ICA's *Ramp Project Series* (please see page 3 for more details on the Ramp Project). Because every Ramp Project is a commission, created specifically for the space, it is impossible to know what exactly will be on view, until the work is completed. Throughout his work, Luca Buvoli explores aviation—its possibilities and metaphors—in art that incorporate the mediums of drawing, sculpture, animated films and artist's comic books. Using ephemeral, often transparent materials and trembling lines Buvoli's work appears as tentative as the proposition of human flight. Narrative in nature, it is also as epic as flight.

Buvoli is among those artists including Matthew Ritchie, Matthew Barney, Paul Chan and Joshua Mosley, who actively draw on religion, history, and popular culture and personal memory to construct postmodern mythologies. Most recently, Buvoli has turned to his own family (his father is a retired test pilot) and Modern art. For an "instructional" film titled *Adapting One's Senses to High Altitude Flying (For Intermediates)*, Buvoli interviewed his parents about their experiences during WWII and abstracted imagery from the histories of Italian Futurism and Fascism that inevitably converge with the present fear and exhilaration of flying since the terrorism of 9/11. As critic Raphael Rubinstein notes, "At the center of all of Buvoli's art, perhaps, is a quest for the child's perspective on adult folly." [*Art in America*, November 2004.]

Luca Buvoli (b. 1963, Brescia, Italy) lives and works in New York.

A brochure with an essay by Christine Poggi, Associate Professor of Art History at Penn accompanies this project.

Karen Kilimnik



APRIL 21–AUGUST 5, 2007 / OPENS FRIDAY, APRIL 20, 6–8PM

Karen Kilimnik — First and Second Floors

"Karen Kilimnik" is the first major survey of a Philadelphia artist of international renown. It is the second exhibition of the artist's work to be held at ICA: in 1992 her work was shown as part of an emerging artists series of solo shows. Now an established figure, Kilimnik's adolescent style of representation and romantic imagery has deeply impacted contemporary art. This survey will bring together over fifteen years of her art in many mediums, all of it based on collage.



Karen Kilimnik

Her early “scatter” sculptures of the 1990s are assemblages of found objects, magazine clippings, fake snow, glitter and other ephemeral-to-cheap materials loosely arranged on the floor. Her drawings bring together on a single sheet of paper—scrapbook style—a collage of words and pictures, copied by Kilimnik from fashion magazines, tabloids, television, movies, literature and art history. Her paintings, also copied from a diverse range of sources, appear relatively cohesive until one reads their titles, which often function like a spell or a hex, transforming a seemingly familiar subject into an ambiguous portent. For example, a portrait of the fashion model Twiggy holding a strawberry in her mouth is titled *Black Plague* after a medieval cure.

Occupying both of the main gallery spaces on the first and second floors of ICA, this exhibition will also include selections from the artist’s lesser-known work in photography and video. It will incorporate some form of installation by the artist, who often creates theatrical frameworks for her art.

An artist of international stature, with an extensive publication and exhibition history, Karen Kilimnik is a native Philadelphian (b. 1955), who lives in the region. She attended Temple University, where she studied architecture, from 1974 to 1977. Since 1991, her work has been represented by 303 Gallery, New York. Last summer, site-specific installations of her art were presented within the historic setting of the Fondazione Bevilacqua La Masa, Venice, and Kirschgarten Basel Historisches Museum, Switzerland. Other solo exhibitions include those held at the Museum of Modern Art, Ireland, Kunsthalle Zürich, and White Cube, London. In 1992, ICA Philadelphia presented Kilimnik’s first museum show as part of its “Investigations” series.

This exhibition, organized by Ingrid Schaffner, Senior Curator, will be accompanied by a fully-illustrated catalog publication with essays by Wayne Koestenbaum, Joel Lobenthal, Joan De Jean, Scott Rothkopf, Dominic Molon and Ingrid Schaffner. The exhibition will travel to the Museum of Contemporary Art, North Miami, The Aspen Art Museum, Colorado and the Museum of Contemporary Art, Chicago.

Contemporary Art and the Art of Curating — Project Space

“Contemporary Art and the Art of Curating” is a year-long undergraduate seminar at the University of Pennsylvania sponsored by the History of Art department and ICA. The class is an immersive study of contemporary art and curatorial practice. Students visit artist studios, galleries, museum and private collections throughout Philadelphia and beyond. Based on this experience, they have the opportunity to realize their own exhibition at ICA. This year’s class is lead by Richard Meyer and is assisted by Naomi Beckwith, ICA’s Whitney Lauder Curatorial Fellow and Liliana Milkova, former Spiegel Fellow.

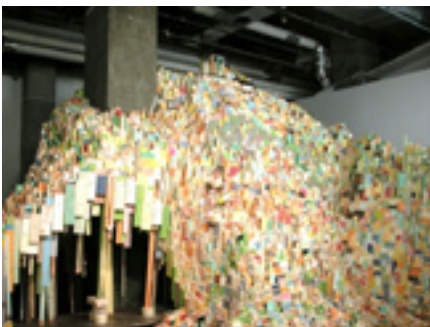
Richard Meyer is the first dedicated Professor of Contemporary Art at the University of Pennsylvania. He comes to Penn from the University of Southern California where, as an Associate Professor of art history and director of the Visual Studies Graduate Certificate Program, he has taught extensively on identity politics in the visual arts. Dr. Meyer was awarded the 2003 Charles C. Eldredge Prize for Distinguished Scholarship in American Art from the Smithsonian American Art Museum and is a frequent contributor to *Artforum*.

Phoebe Washburn — Ramp Project

This is the 12th artist’s commission in ICA’s Ramp Project Series (please see page 3 for more details on the Series). Because every Ramp Project is a commission, created specifically for the space, it is impossible to know what exactly will be on view, until the work is completed. Since making her site visit to ICA, Washburn anticipates using the entire ramp—in particular the dark, cave-like entrance on the first floor—and incorporating live plants.

Washburn uses plants and massive amounts of found cardboard, wood and newspapers to construct environmental installations that are both accumulative and regenerative. Creating her work on site, Washburn begins by building off of the existing architecture. In the process, the installation takes on an organic force all its own, subsuming everything in its way—desks, lamps, even the scaffolding used to make it. Her more recent use of plants adds a live element to her installations. Within the context of today’s consumer culture, Washburn’s work takes on green and political aspects through its spectacular use of recycled materials.

Phoebe Washburn (b. 1973, Poughkeepsie, New York) lives and works in New York City. The installation will be documented by a brochure publication with a text by Elyse Gonzales, Assistant Curator.



Phoebe Washburn