



INSTITUTE OF CONTEMPORARY ART
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NEWS RELEASE

ICA 2009–2010 Exhibitions



Kelly Nipper, *interval*, 2000

DANCE WITH CAMERA

First Floor; September 10, 2009 – March 21, 2010

TIM ROLLINS AND K.O.S.: A HISTORY

Second Floor; September 10 – December 6, 2009

VIDEO ART: REPLAY

Project Space; September 10, 2009 – August 1, 2010

ODILI DONALD ODITA: THIRD SPACE

Ramp Project; September 4, 2008 – December 6, 2009

MAIRA KALMAN: VARIOUS ILLUMINATIONS (OF A CRAZY WORLD)

First Floor; January 14 – June 6, 2010

QUEER VOICE

Second Floor; April 22 – August 1, 2010

PHILADELPHIA, PA

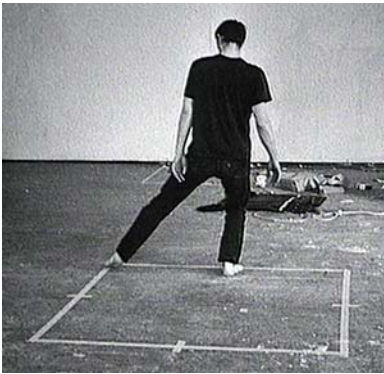
The Institute of Contemporary Art (ICA) at the University of Pennsylvania is pleased to announce our Fall 2009-Summer 2010 schedule, continuing over 45 years of innovative exhibitions. Highlights include: seminal works in dance spanning seventy years; an installation of work from the unique collaboration of artist Tim Rollins and his students from the Bronx; a snapshot of current video art in three parts; a thirty year survey of illustrator, author, designer Maira Kalman; and an investigation of the voice as material.

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

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Bruce Nauman, *Dance or Exercise on the Perimeter of a Square*, 1967-68

SEPTEMBER 10, 2009—MARCH 21, 2010/OPENING RECEPTION THURSDAY, SEPTEMBER 10, 6-8PM

Dance with Camera—First Floor

Dance with Camera explores a crossover between artists and dancers who make choreography for the camera. Unlike the stage, the camera allows close-ups that bring us nearer the performer, while also expanding the notion of dance as time based. The exhibition features film, video, and still photography and is accompanied by a cinema program of iconic dance films. Spanning seventy years, the work of over thirty artists and filmmakers exemplifies the way in which dance has compelled artists to record bodies moving in space.

Artists include:

Artists include: Eleanor Antin, Charles Atlas, Natalie Bookchin, Ann Carlson and Mary Ellen Strom, Shirley Clarke, Bruce Conner, Tacita Dean, Maya Deren, Ed Emshwiller, William Forsythe, Hilary Harris, Oliver Herring, Luis Jacob, Mike Kelley, Joachim Koester, Elad Lassry, Sharon Lockhart, Babette Mangolte, Bruce Nauman, Kelly Nipper, Yvonne Rainer, robbinschilds + A.L. Steiner, Uri Tzaig, Flora Wiegmann, and Christopher Williams, among many others.

Following its premier at ICA, *Dance with Camera* will travel to the Contemporary Arts Museum Houston where it will be on view August 7-October 17, 2010

This exhibition is organized by Curator Jenelle Porter, and is accompanied by a fully illustrated catalog.

SEPTEMBER 10—DECEMBER 6, 2009

Tim Rollins and K.O.S.: A History—Second Floor

Tim Rollins and K.O.S.: A History examines the unique collaboration between Rollins, an artist, activist, and educator, and the Kids of Survival (K.O.S.), a group of artists originally made up of Rollins's special education students from Intermediate School 52 in the South Bronx. The exhibition will present over twenty-five years of work collaboratively produced by Rollins and his students from the Bronx and from workshops conducted nationally and internationally. Based on literary texts, musical scores, and other printed matter, these works comprise one of the most celebrated and controversial art projects of the past quarter century.

This exhibition will travel to the Frye Art Museum, Seattle where it will be on view January 23 - May 31, 2010.

This exhibition is organized by Ian Berry, Associate Director for Curatorial Affairs and Malloy Curator at the Tang Teaching Museum and Art Gallery at Skidmore College where it previewed February 28, 2009 through August 23, 2009, and is coordinated at the ICA by Assistant Curator Kate Kraczon.



Tim Rollings and K.O.S., *A Midsummer Night's Dream Vi (after Shakespeare)*, 2000

SEPTEMBER 10, 2009—AUGUST 1, 2010

Video Art: Replay—Project Space

This year-long, three-part exhibition will offer a snapshot of current video art. Three themes prevalent in video art—documentary, animation, and comedy—will further focus the wide-ranging field of single-channel, projected video.

Part 1 (September 11-December 6, 2009) presents videos by artists using the tropes of documentary filmmaking to capture, record, (re)record and represent cultural memory. Voice-over narration, found footage, re-enactments only confuse a sense of history. What really happened? These works ask rather than tell. They both assume and play with viewers' knowledge of topics ranging from film and television to politics, art history, and



Jim Finn, *Interkosmos*, 2006



Mario Garcia Torres, *A Brief History of Jimmie Johnson's Legacy*, 2006

sci-fi fantasy. Throughout, the documentary's hold on authoritative truth comes evocatively untethered.

Part II (January 15-March 21, 2010) consists of ten projected single-channel video works that employ modes of animation or are in dialogue with the techniques and formal qualities of animation. Typically, the consideration of animation techniques conjures fantastical notions of the "make-believe." This exhibition will push against these assumptions, taking a closer look at some recent video works that inherently contend with cultural activity on the level of "the everyday," engaging with the production of *the imaginary* as a social practice.

Part III (April 23-August 1, 2010) focuses on notions of the absurd, and acting out. Included videos use jokes (often dark ones), fantastical narratives, the absurd, slapstick, fruitless stances, dress-up and disguise, and other comedic devices to deliver an unusually high degree of laughter (both joyful and nervous).

This exhibition is curated by Whitney Lauder Curatorial Fellow Lucy Gallun, Assistant Curator Kate Krazon, and Curator Jenelle Porter, and is accompanied by a brochure publication.

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SEPTEMBER 5-DECEMBER 6, 2009

Odili Donald Odita: Third Space—Ramp Project

Every season ICA has commissioned 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. *Third Space*, a symphony of irregularly shaped, fractured planes in 115 shades of housepaint, takes full advantage of the Ramp's soaring, sloping architecture.



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, post-colonial discourse, sensory overload, and digital technology, speak to a contemporary experience of dislocation and decenteredness.

This is the 16th commission in ICA's Ramp Project Series.

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

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JANUARY 14 — JUNE 6, 2010/OPENING RECEPTION THURSDAY, JANUARY 14, 6-8PM

Maira Kalman: Various Illuminations (of a Crazy World)—Second Floor

A selection spanning thirty years of original works on paper will be featured along with the many forms of reproduction through which Kalman's work has entered (and enlivened) contemporary culture, including books, magazines, products, and textiles. Less widely seen aspects of her work in photography, embroidery, and performance will also be represented, along with a selection of the artist's sketchbooks, from the age of 18 onward. But this is only the beginning.



Maira Kalman, *Keep Calm and Carry On*, 2007



Maira Kalman, *The Application of Lipstick*, 2007

Maira Kalman (b. 1949, Tel Aviv) is an illustrator, author, and designer, whose work illuminates contemporary life. Though not well known by name, the style and humor of her work are iconic. Kalman's map of the tribes of "Newyorkistan" offered a welcome burst of relief and laughter when it appeared on the cover of *The New Yorker* shortly after 9/11. Among other well-known publications are twelve books for children (including *Ohh-la-la [Max in Love]* and *What Pete Ate from A to Z*), an illustrated edition of Strunk & White's *The Elements of Style*, and her recent book *The Principle of Uncertainty*. She is currently working on *And the Pursuit of Happiness*: a yearlong blog series for *The New York Times* that commenced this presidential inauguration day. Throughout Kalman's work, one experiences, like a gift, this great capacity to affirm joy and common feeling even as events, emotions, details, history threaten to overwhelm.

As a context for this survey, Kalman is creating a special installation. The space will be furnished with chairs, ladders, and "many tables of many things"--such as fezzes, bobby pins, balls of string, things that have fallen out of books, lists, moss. Expressive of Kalman's habits as a collector, traveler, reader and avid walker, this installation offers a view of how she sees the world, both in and outside of the studio.

This exhibition is organized by Senior Curator Ingrid Schaffner, and is accompanied by a fully-illustrated catalog. This exhibition will travel to The Jewish Museum, New York; Contemporary Jewish Museum, San Francisco and the Skirball Cultural Center, Los Angeles.



Kalup Linzy, *Key To Our Heart*, 2008

APRIL 22—AUGUST 1, 2010/ OPENING RECEPTION THURSDAY, APRIL 22, 6-8PM

Queer Voice—First Floor

Presenting video, installation, and audio works, this group exhibition foregrounds the voice as a material in contemporary art—in particular, a queer voice. Manipulated, mediated, or otherwise affected, the voice present in these works both signals a disengagement with gender norms and with everyday conventions of communication. Casting light on what it means to "sound strange," they insist that the viewer become a listener too, engaging with art works that are performative and narrative in nature. Throughout the voice takes on a complex of guises and strategies: it can mask the speaker, tweak identity, obscure gender, test points of view, amplify and nullify emotions. It may create a disembodied or virtual presence, filling the listening space with avatars and mediums, the very presence of which signal a shift in the nature of reality itself. The queer voice opens up a queer space where a heightened sense of artifice and affect signal a new norm.

Conducted more as an investigation than survey, the exhibition will focus on the work of approximately six artists across three generations. Starting the 1960s, when new technology first popularized audio tape recording, and moving into the present, when the strangeness of hearing one's own voice is increasingly part of internet and digital culture, it draws out a cross-generational conversation around queer identity and non-oppositional representations of gender, in which male and female attributes are cosigns of a subjective voice.

This exhibition is organized by Senior Curator Ingrid Schaffner.

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