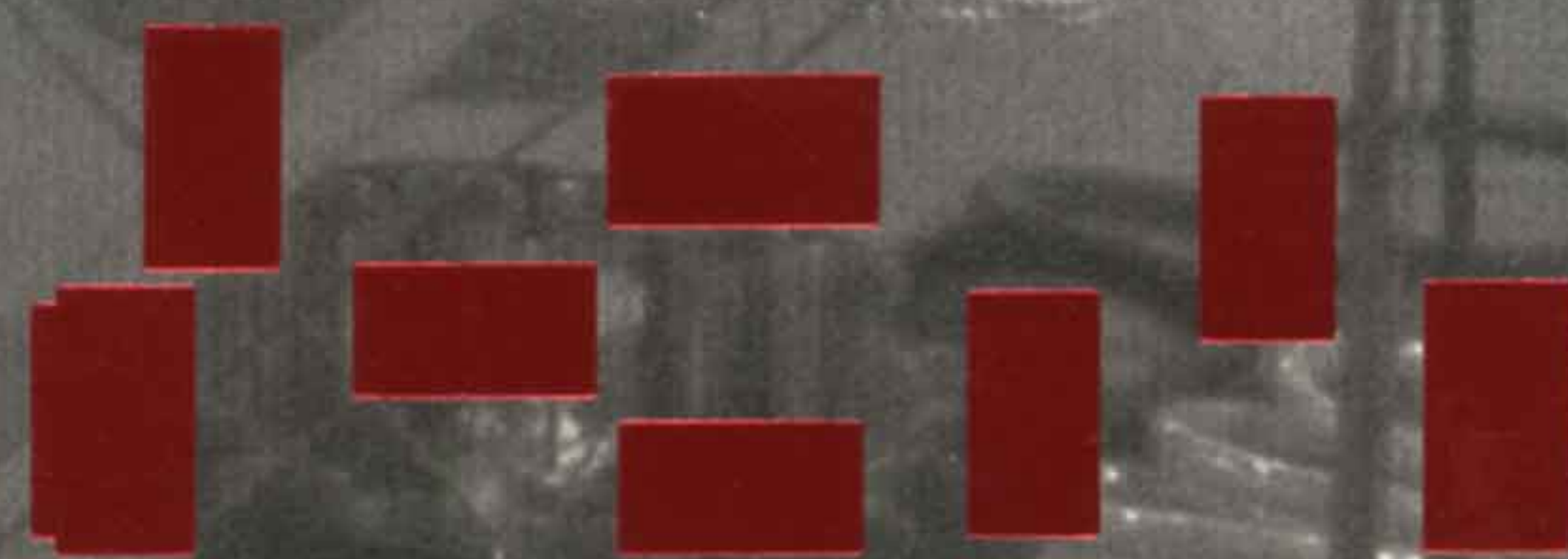


40



40 Years at the Institute of Contemporary Art

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Lisa Yuskavage [Cat.]

Curator: Claudia Gould, ICA Director

**Lisa Yuskavage with Claudia Gould**

Claudia Gould has served as director of ICA since 1999. At ICA, she has organized the midcareer surveys of Lisa Yuskavage, Charles LeDray, and Polly Apfelbaum. Gould has also created new internal forums for presenting exhibitions, including The Ramp, a sloping, two-story, glass-walled ramp that displays commissioned installations by emerging and established artists. On November 17, 2004, Lisa Yuskavage came back to Philadelphia and spoke with Gould about her paintings and the recently published book *Lisa Yuskavage, Small Paintings, 1993–2004*.

Claudia Gould: Before we begin, I'd like to give you a brief rundown of what we've been doing here over the last five years. Exhibitions in the Project Space have included: Kristen Lucas; the undergraduate art history collaboration shows; Amy Cutler; Justine Kurland; Yun Fei-Ji. For our new Ramp Projects, we have commissioned five artists including Arturo Herrera, Virgil Marti and Judy Pfaff. In design and architecture, we have presented Hella Jongerius and Jurgen Bey; the clothing designer Rudi Gernreich, whose show was housed in a COOP HIMME(L)BLAU installation; "stratascape," Hani Rashid and Lisa Anne Couture of Asymptote Architecture and Karim Rashid; "Intricacy," curated by Greg Lynn; "Space 1026: Scratch off the Serial"; Damian Ortega; Richard Tuttle; Charles LeDray; Polly Apfelbaum; Sarah McEneaney; Barry Le Va; Edna Andrade; and, of course, Lisa Yuskavage.

I'd like to read a bit from Tamara Jenkins's book on Lisa Yuskavage. I bought this book over the weekend, and I've already read it twice. It's kind of a biography and is absolutely hilarious. Tamara is so right—and I quote:

Entering my first Lisa Yuskavage show was like falling into a candy-colored female fever dream—room after room of colossal paintings of gigantic, naked women depicted in a range of mouth-watering colors you might find in a package of Smarties. In this strange psychosexual universe, female figures stand alone, baring their breasts in fields of peachy pink, lemon yellow or minty blue. Others bask in colored lights of cherry red while one frightened-looking blonde, wearing only what looks like a pair of control-top panties, emerges out of an orange marmalade fog holding a teacup and a saucer. No, I wasn't in some newfangled acid-tinged Wonderland. I was in Philadelphia at the ICA in the Land of Yuskavage [Lisa Yuskavage, *Small Paintings, 1993–2004*, essay and diagrams by Tamara Jenkins, p. 9–10].

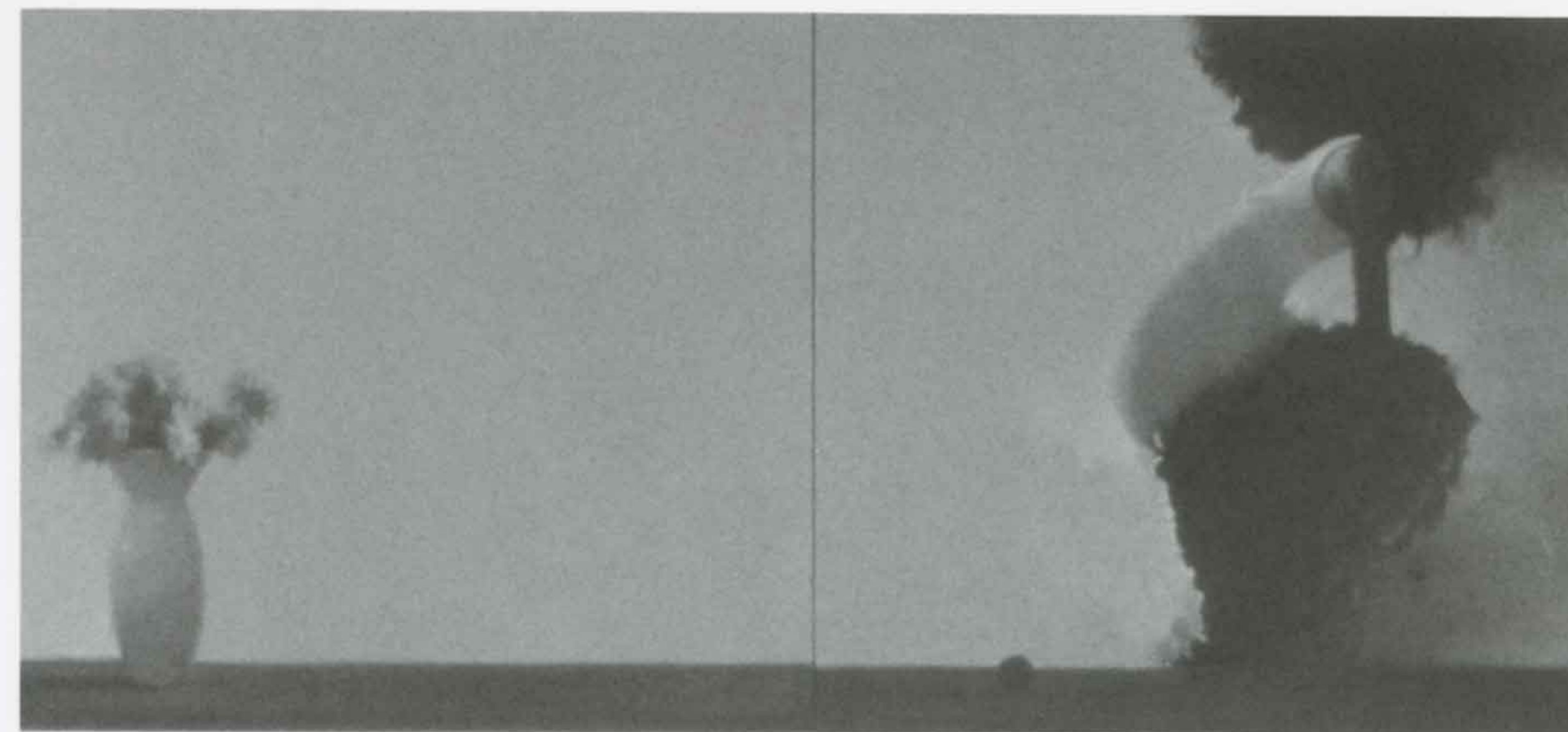
I'd like to take you there, to the installation that opened four years ago at ICA. With more than fifty paintings, works on paper, and sculpture, the exhibition included works like: *Blonde Brunette and Redhead*; *Faucet*; *Asspicking, foodeating, headshrinking, socialclimbing, motherfucking bad habits*; *Interior: Big Blonde with Beaded Jacket*; *Wee Asspicker*; *The Bad Laura*; *Good Evening, Hamass*; *Transference Portrait of my Shrink and her Starched Nightgown with my Face and her Hair*; *Motherfucker 3*; *cherry kk*; *XLP*; *True Blonde Draped*; *Beads*; *Hairpuller*; *Double*. By the way, Lisa started cleaning up the language around the time she started getting recognized. Now, I'd like to show you a fabulous diagram Jenkins did that gives a history of *Faucet*. It was brilliant of Tamara to go through the pictorial family tree of Lisa's work.

Lisa Yuskavage: Tamara doesn't have an art or art-history background so her approach to this was extremely film oriented. She writes original screenplays and has done stand-up comedy. She's rather a dark comedian, which is why I thought to ask her to write. Because of the ICA catalog, I didn't think it was appropriate to do a book revisiting the larger canvases, but then the question became, what should the book be about? During conversations about the book, Tamara and I talked about the small paintings I've made since 1993, and we realized they might be an interesting subject. They are something I start when I'm in my studio experimenting. I notice that I don't do as much drawing; instead, I make these small paintings which have become part of the process. So, Tamara asked, "How does that work?" Just in explaining it to her, she came up with these diagrams. I think it's intended to be kind of crazed.

CG: *Diagram #2 gives the genealogy from Faucet to Wee Motherfucker to Sunset to Good Evening, Hamass. The way she describes Good Evening, Hamass is like opening up a can of Del Monte pineapple. It's fabulous.*

LY: Tamara was quite intense to work with since she is also an artist. It was like being the subject of a very aggressive painter, and not having a choice about it. The piece is funny; I have to admit that. Tamara was basically looking for the smoking gun, but I don't really believe there is one.

CG: *Lisa, my first question is about the depiction of women. As a point of reference, I've spent the last few days at the Museum of Modern Art looking at de Kooning and Picasso's*



women, and I've been reading about Almodóvar and Fellini's women. But I'd like you to talk about the women in Yuskavageland. What propelled you to paint them? Why did you distort them? And why have you stopped distorting them for a time?

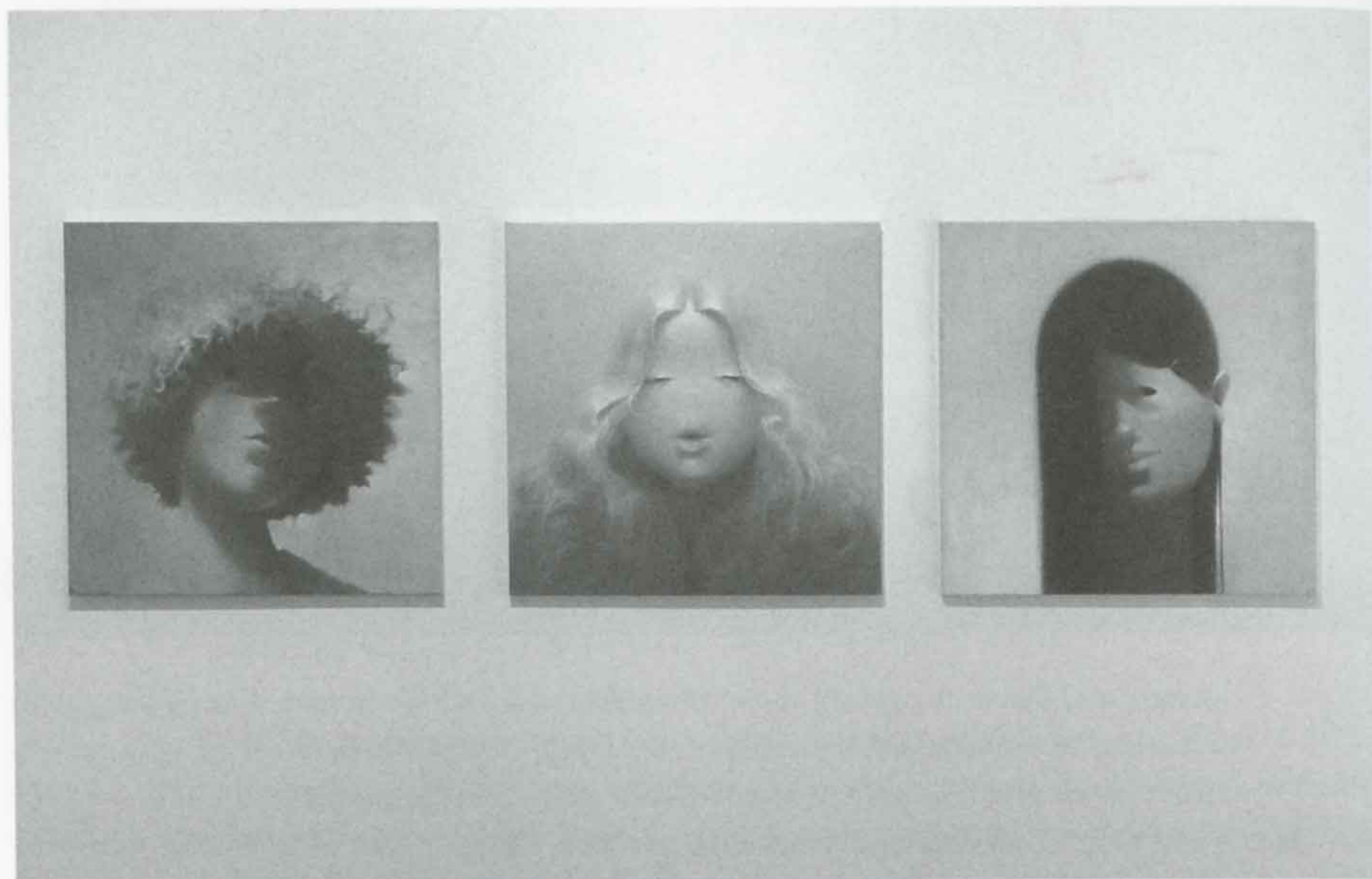
LY: I have a bad pain in my stomach from that question. I'm not sure I can openly admit to thinking of myself in the same league as the artists you're talking about. What I'm doing is intended as an ongoing experiment—it's a way of attempting to look at something—so I don't think of it as a completed thing. But I'm very interested in Picasso, in his aggressiveness. You're supposed to say that was a less admirable aspect of Picasso, but it's part of what drives the consistent intensity of what he was doing.

There's a long trajectory building up to my work now. I used to soft-pedal it. As a student, or even ten to fifteen years ago, the paintings I was making were much more apologetic. They have always been paintings of women. In that way, my work hasn't really changed, but over the years I needed to say something with more intensity and really depict things without fear.

CG: *Can you talk more about the women in your paintings? Specifically, how you feel they relate to yourself both psychologically and physically? Maybe we could talk about my favorite painting, Good Evening, Hamass.*

LY: It's very hard to say how these things got to the state they're in. The way Tamara showed it in that diagram is a start. I was making the maquette, and playing with these bodies, and lighting them—but oddly enough, the development of this painting was really about traveling on Houston Street. My studio is on the West Side of Manhattan, and my apartment is on the East Side. I was in a cab and I had my arm outside the window. One side of my arm had the sunset on it, and the other side had blue light on it, and that's what drove me to make this painting. It's true; I don't know if that helps. But, in those moments, I notice something extremely specific that gives me an idea I want to do in a painting.

Back to how I ended up with a ham ass. I did a little study, *Hamass*, which came out of a sculpture I made called *Foodeater*. The *Foodeater* had this big stomach, and she kept falling forward, so I put a bunch more clay in the back. I thought it was funny, but the amount of clay I had to put on her butt was really about counterbalance; it was more of an architectural issue. Then, when I was



painting, I started thinking about what the surface of the butt should be, and I got the little painting, *Hamass*, although that didn't have a sunset on it. I had made a couple of other paintings with sunsets, but after I made the little painting and saw the sunset on my arm, I kind of put it together.

CG: *You mentioned that you don't feel your work has changed all that much, but I see a tremendous development.*

LY: Did I say that? Well, there are certain things that are the same. I've always been obsessed with light, and painting a figure, specifically a female figure. I've always been drawn to the study of color. But I'm still in the middle of what I'm doing. The fact is that I'm assuming I get to have a much longer trajectory, so I'm interested in exploring all the voices. Now, when I talk like that, I sound like a serial killer, like I've got voices and they tell me what to do. I do believe that it's important to listen, to be able to get to the point where you can hear yourself as an artist and hear impulses. I guess for serial killers, it's like buy rope...duct tape. But, for me, I see a friend of mine who has this quality that the brunette had in *Blonde Brunette and Redhead*.

CG: *What is that quality?*

LY: *Blonde Brunette and Redhead* was a very important painting because it was an inventive painting. After I made that painting, I began to identify, in almost a psychoanalytic sense, who's the blonde, who's the brunette, and who's the redhead. It was a very synthetic painting because it was based on the idea of color triads—red, yellow, blue. I was playing around with ideas that I had about Laura Ashley, and color, and, in my mind, the yellow turned into blonde hair. Then, I thought, she needs two friends, so I got two other canvases. I am not as manifesto-oriented as people think I am; it's much more organic, and I feel I get lucky a lot in realizing things. But red, yellow, blue has always been a hard idea for me in painting—it always brings up the idea of Calder—and I asked myself how to work with that without going to complementaries. In my mind, complementaries always

mean opposition. It's the good guys and the bad guys. For me, everything becomes personified or is anthropomorphized. So, as I developed the blonde, I cast her as my friend Kathy.

CG: *In the book, you said you were thinking about somebody, but you didn't quite know who it was, which is what led you to start using a live model or photographing people. You said, someone from your past, an image, kept appearing, but you couldn't quite figure out who this person was or what they were doing. Then, you started painting with Kathy.*

LY: Actually, Kathy had seen earlier paintings, and said, "I think this is about me." It was weird, but then, as the brunette was coming, I was thinking, who could I cast as the brunette? Who are the possible people? The characteristics of the blonde always had a particular kind of intensity. People ask me, why are they so sexual?

CG: *You mean, why is a subject like Kathy so sexual, while a painting like *The Violet Curtain* has a more Pollyanna or Laura Ashley feeling?*

LY: The development of a painting is personified around a particular character. The brunette is a much more feminine, less sexual character. I actually tried to work with this nude model, but it didn't really feel right, so I decided to have dresses made. As I was thinking about what clothes the model would wear, I remembered that when my parents moved, I got thousands of my mother's patterns. These were patterns she used to make dresses for my sister and me. I took the patterns to a costume-maker, Laquita Matthews, and I asked her to scale them up for adults. It had a big impact on me.

CG: *Is there a particular painting that you're talking about?*

LY: *The Garden*—the painting with the girl in the garden—that white dress. When I tried to put the blonde character in the dress, she hated the outfit and it hated her.

CG: *It just didn't work? Or the dress is only for a brunette?*

LY: No, it's intuitive. I'm not saying that I think brunettes are feminine and redheads are goofy and blondes are sexy. These are just things that I'm playing with—it's not a manifesto. Being an artist is pure riff. You're guessing.

CG: *You're experimenting. Do you feel like you've become a better painter?*

LY: Sometimes, I look at my undergraduate work and think, maybe I got worse. What I really want is for there to always be something in each body of work that is so specific to that moment in my life that it can never be re-created. You talked about the foul-language titles. That was a very particular moment in my life where nobody liked me. A couple of people came to the studio, and that had a big impact on me. They wouldn't take their coats off. They stood in the middle of my studio, and they kept their hands in their pockets. So, I thought, well let's just go for it, let me really offend them. Why not call a painting "motherfucker"? Nobody cares.

A few years prior to that I had an art dealer who was extremely prissy. When I tried to tell her what my work was about, she would just clam up. In a way, these titles were for her—they were to test anyone I was working with; if you can handle this, you're for me. Once it was no longer an issue, I could knock it off. It is gratuitous language, but there was a motherfucking character and a foodeating character, so I was sticking with the program. I was actually having a lot of fun.

CG: *Can you talk about the piece you did for *W* magazine?*

LY: *W* was doing a series on Kate Moss as an artist's inspiration. Dennis Freedman, the art director

for *W*, who's extremely smart and charming, asked me if I'd be interested. I told him that I don't work with famous people, and I don't do commissions, but when he said they were offering five thousand dollars, I said, okay. I just happened to need exactly that money at that moment. I said, I can't promise what's going to happen—you know, I don't even read fashion magazines. Of course, I knew who she was, but I had an image of her in my head, a kind of an elfish face relating to a small painting I made called *Sweet Puss*. I had invented this image of this girl on her knees with these panties and funny socks. It was a goofy little painting. I was bringing a lot of things forward that I'd done ten or fifteen years earlier, and trying to make them real. So, it wasn't just the person, it was also the instruments and costumes. I actually started to make the panties for a model who was four months pregnant. She was a friend of mine, and one day I looked at her, and I said, "Oh my god, you look just like something I made up." She looked like she had eaten too much. It was that beer-belly part of pregnancy. Anyway, I had these panties made, and I made the socks, and it was working. And then, when the Kate Moss thing came along, I thought she'd be perfect in these, so I asked her to put them on. It was amazing.

CG: *It was amazing.*

We have a lot of art students here tonight, so can you tell us how you balance your success and participating in community events like this with constantly making new work? Or, more generally, what advice do you have for young students?

LY: It would be similar to the advice I once heard a writer give to questions like, how do you write, or what's the secret to your writing? He said, "Butt in seat." The secret to being a painter is to always paint. Of course, you've got to get out and look at stuff. You can't be a hermit. But I also think you shouldn't do anything that's not fun or interesting to you. Try to remember what makes you excited. Painting is a vocation; it takes everything, it takes over; there's really nothing left. I love it, and that's why I'm in the right place. I have friends who are already getting arthritis in their hands from gripping the brush, so you balance that with doing yoga. You've got to maintain yourself as a person.

CG: *Tamara Jenkins had another fabulous line in the book. She said, "Lisa Yuskavage didn't always want to be a painter; her first inclination was to be a nun. She liked the idea of marrying Jesus." What happened there, Lisa?*

LY: I was drawn to all kinds of intensity. I had also wanted to be a prima ballerina. I love the idea of the intensity of spirituality, of taking flight, and the intensity of giving your life. I know a lot of wonderful people in the religious life, and I have gotten hit by a few. But these are people who are very dedicated to something. I was attracted to discipline and meditation—to the early idea of dedication to something singular.

CG: *In the book, you also said that after your first show in New York, you went into a deep depression, and that Patricia Bosworth's book on Diane Arbus brought you out of it. How could that book bring you out of a depression?*

LY: Because I wasn't dead and she was. I figured, if you don't kill yourself, you're okay. Actually, because she was such a great artist, and it simply inspired me.

CG: *It's all relative.*

LY: The reason Tamara gets into that book is because she had her own struggle with creating, and her essay on me is all about a struggle to create. When I met Tamara, she had just been



hired to write a screenplay for the unauthorized biography of Diane Arbus. She was asking me a lot of questions about being an artist, and Arbus. I said, I had read the book when I was really depressed and it made me happy. I love artists' bios because I love the company of artists. I know Diane got very depressed because she took the pictures of the retarded adults, and she felt that she was simply a voyeur because they could not even recognize that she was there. They were the freaks and she was the observer, and that drove her even further into a depression. Arbus looked at all the people who are normally pushed into the corners, marginalized, and she brought them not only into the center but into the Museum of Modern Art. She gave them their dignity by letting them gaze back at her. I was very moved by that, and being moved by art is the reason I make art.

CG: *I have one last question before we open this up to the audience. I understand that your mother is beginning to paint again. Does she consult with you?*

LY: Oddly enough, she doesn't ask too much for my advice. She will, however, call me on occasion and ask something like, how do you paint a field with rocks, a long stone fence, and mountains? I'll be in my studio struggling with my own work and feeling completely contrary, so I tell her she shouldn't be painting such a complicated subject, and suggest something simple like some eggs. But, she says, "Oh, no, I'm just a beginner." My husband, Matvey, and I were in Florida for my parents' anniversary, and he talked to her about that painting, and later she made it better. I should say that she's actually very good.

AUDIENCE QUESTION: *Do you have a favorite painting?*



LY: I feel like they're all my babies. But if I don't like something, I destroy it.

AG: *Do you paint over your paintings?*

LY: No, normally I cut them off the stretcher and start over. When I blow it or do things I don't like, it's because I'm not being clear. Most of the time, painting for me is trying to get into the state of mind where I'm not in a fog. It's a lot easier to be a painter than it is to be an athlete because my performance as a painter is separated from my exhibitions. As a painter, you have to give yourself a lot of room to perform in the studio. It's not like, say, being an actor, where you're on stage performing in the moment, and if you have a bad day, you've screwed it up. As a painter, I'm a little more fortunate, and I try to give myself all the flexibility that brings.

AG: *What artists are you looking at that really excite you?*

LY: Today, I was at the museum looking at the French—Manet, in particular—but I've always been interested in Vuillard.

AG: *After your show in 2000, I remember reading something that suggested your paintings are a commentary on men's magazines, or centerfolds. Do you feel that's a misrepresentation, and how does reading that stuff make you feel?*

LY: I guess when I read it, even if it's positive, I don't identify with it. I'm not a particularly political person.

CG: *Do you remember when someone misinterpreted "Hamass" as "Hamas?"*

LY: That was good!

CG: *"Good Evening, Hamas." And that's when you became a political artist.*

LY: I think it was in *The New York Times Magazine*. I guess whoever was doing the spell-check just knocked the last s off the word "Hamass." "Good Evening, Hamas." I'm sure I'm on some list now,

although I'm not sure what side that puts me on.

Anyway, the question was about pinups, centerfolds, men's magazines. Those questions have been coming up a long time, and every time one did, I'd say, no, no, no. But, then, I would go back to my studio, and say, but why not? I decided, for a period, to experiment with pushing the paintings in that direction, so that they were actually more involved in the issue of being stroke material. I'm willing to go there.

AG: *How do you feel about the press your work receives?*

LY: When I had the ICA show, there were certain critics that didn't like the "Bad Habit" series. Anytime you move forward, you're going to lose some and you're going to win some. You just have to do what's interesting to you. But, if you're asking from the point of view of being an artist, and how does one deal with that, I think that you should never be haunted by any given success or failure of your work; just do what's interesting to you. It takes a lot to get to the point where you are blocking everything. I can picture these athletes going up to bat with people booing at them because they didn't perform the way they were expected to at the last game. It's difficult to concentrate and get outside of what other people say, both positively and negatively. Positive criticism can be more daunting because then you feel that you're supposed to do that same thing for the rest of your life. If you get a lot of shit in the beginning, you're probably better off, because you figure, what does it matter? As an artist, there's this romantic idea of being in the studio eating paint, drinking, smoking cigarettes—that will burn you out fast. You've got to take care of yourself spiritually—whatever that means to you. People make art, not robots.

AG: *Did your education help, or hinder, what you're doing.*

LY: In the Renaissance, people had to find a master to study with, and today you just have to qualify for student loans. Now, you can go to school if you're a girl. I could not have existed without the current educational system that provides support for even a working-class girl to get an education in painting.

I have very warm memories of Tyler; it was an extremely supportive place. I was taught how to draw, how to draw from memory; I was taught a lot of different things. There were, as with any good art school, still holes in my training, and I had to seek out information on my own later. The Tyler School of Art in Rome was such an important thing for me. To be able to go to Rome and look at art for months, to get an opportunity to see what things really looked like, was huge. On the other hand, I would say that Yale graduate school is a place where cocky people go to get the shit kicked out of them. Basically, that's what Yale did for me. I wasn't particularly cocky, but I had a lot of growing to do. I had conversations with faculty at Yale that were really painful yet important to me. It was like early training to deal with the harshest of criticism. The entire four years I had at Tyler were just generally about nurturing.

CG: *One more question. You've asked how did Lisa become a recognized artist? Well, she never stopped working.*

LY: The one really lucky break I got was from Chuck Close. This is a positive story because people think that you have to know people, or you have to go to Yale, to make it in the art world. But I went to Yale, and you think you're going to know somebody, but you don't know anybody. You have shows, and even if things aren't successful, you never know who's looking at your work. There are people who make it their business to look. Chuck is a person who, in spite of the fact

that he's in a wheelchair, gets out there, rain and snow. He thrives on looking at young art. He saw a show of mine, and some magazine gave him a list of people to consider interviewing; I think they put my name on the list as a joke. I got a phone call. I was really worried, but I met him and he was so lovely. He said, "I saw your show. You were good, and you disappeared." It was so sweet. He said, "You shouldn't have fallen through the cracks." Shortly after this, he nominated me for a Tiffany grant. It was a break financially, but, more importantly, it made me feel less alone. And things did begin to change for the better in many ways after that.

CG: *It felt really sudden?*

LY: Did it feel sudden? No, not at all. It was like I went from being overdrafted in my checking account for so long, and dangerously close to no health care, no dental, and I would go to the Vidal Sassoon School to get my hair cut by their students. I could write a book on how to live on five hundred dollars a month in New York. I went to a shrink-in-training at NYU postdoctoral program for five dollars a session. NYU dental school. I wanted this bourgeois life, but I couldn't afford it, so I was kind of like a guinea pig all over New York. There are also the free city gyms, too; however, you have to share the equipment with recently released Rikers' inmates. I just built a life around being poor—but it starts to wear on you. I was hoping that I could be graceful enough to—you know the expression—to change what you can, and if you can't, accept it. I figured I was eventually going to leave New York. I would never have stopped painting, though.

Lisa Yuskavage was born in Philadelphia. She is a graduate of the Tyler School of Art at Temple University, and Yale University. Her work has been exhibited internationally in solo shows at Greengrassi, in London; Marianne Boesky, in New York; the Centre d'Art Contemporain, in Geneva; and the Institute of Contemporary Art. Yuskavage was the 2003–4 Visiting Artist in Residence at the American Academy in Rome. She is the recipient of a Tiffany Foundation grant, a MacDowell Colony fellowship, and a Zipbaum Foundation fellowship at the Fine Arts Work Center in Provincetown.

Under the guidance of Claudia Gould, ICA has nearly tripled its exhibition schedule, and has developed new relationships with the schools and centers at Penn as well as with other area museums. At Penn, Gould serves on the advisory board of the Humanities Forum, is a member of the Design Review Committee, and chairs the Committee for Public Art. Prior to ICA, Gould served for six years as executive director of Artists Space, one of New York City's leading venues for emerging artists.

2001

Clint Takeda

Curator: curatorial department

Bruce Yonemoto: Disappearance of Memory [Cat.]

Curator: Takuo Komatsuzaki, Senior Curator, NTT InterCommunication Center, Tokyo; and ICA curatorial department

The Architectural Unconscious: James Casebere and Glen Seator [Cat.]

Curator: Adam D. Weinberg, Director, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

East Meets West: Folk and Fantasy from the Coasts [Bro.]

Joy Feasley, Scott Hewicker, Jim Houser, Chris Johanson, Margaret Kilgallen, Clare Rojas
Curator: Alex Baker, ICA Associate Curator

Sight/Site: Objects Subject to Change UPenn Seminar: Contemporary Art and the Art of Curating 2000–2001

Mike Bidlo, David Dempewolf, Elliot Erwit, Andrea Fraser, Louis Lawler, Sherrie Levine, Alan McCollum, Stuart Netsky, Philadelphia Wire Man, Scott Rigby, Richard Torchia

Student curators: Danielle Berger, Sara Higgins, Krista Saunders, Genevieve Hendricks, Emil Corsillo, Matthew Imberman, Cabanne Schlafly

Rudi Gernreich: Fashion Will Go Out of Fashion [Cat.]

Curator: Brigitte Felderer, guest curator and Secretary General of the Thyrsen Foundation, Austria; with installation design by COOP HIMMELB(L)AU

**Hella Jongerius and Jurgen Bey** [Bro.]

Curator: Claudia Gould, ICA Director

Arturo Herrera, You go first [Bro.]

Curator: Ingrid Schaffner, ICA Senior Curator

Against the Wall: Painting Against the Grid/Surface/Frame

Laylah Ali, Janine Antoni, Karin Davie, Nils-Erik Gjerdevik, Ellen Harvey, Melissa Ho, Jacqueline Humphries, Odili Donald Odita, Peter Rostovsky, Gunther Selichar

Curator: Karen E. Jones, ICA Whitney Lauder Curatorial Fellow

Richard Tuttle, In Parts 1998–2001 [Cat.]

Curator: Ingrid Schaffner, ICA Senior Curator

Stratascape: a Collaboration by Hani Rashid and Lise Anne Couture of Asymptote, and Karim Rashid [Bro.]

Curator: Claudia Gould, ICA Director



Jill Bonovitz: Drawing on Air

Curator: Claudia Gould, ICA Director, and Elyse Gonzales, Assistant Curator

The Photogenic: Photography Through Its Metaphors in Contemporary Art [Bro.]

Richard Artschwager, Stephan Balkenhol, Jennifer Bolande, Adam Fuss, Arturo Herrera, Katurah Hutcheson, Josiah McElheny, Vik Muniz, Sheila Pepe, Gerhard Richter, Karin Sander, Stephen Vitiello, Rachel Whiteread

Curator: Ingrid Schaffner, ICA Senior Curator

Shoot the Singer: Music on Video [Bro.]

Art & Language (featuring Red Crayola), Dara Birnbaum, Boug & Worth, Andrea Fraser, Dan Graham, Pierre Huyghe, Mark Leckey, Christian Marclay, Tony Oursler, Oliver Payne & Nick Relph, Raymond Pettibon, Susan Smith-Pinelo, Matthew Suib, Cosima von Bonin

Curator: Bennett Simpson, ICA Whitney Lauder Curatorial Fellow

Charles LeDray Sculpture 1989–2002 [Cat.]

Curator: Claudia Gould, ICA Director

Space 1026: Scratch Off the Serial [Bro.]

Erin Anderson, Ed Brogna, Adam Crawford, Courtney Dailey, Jen Danos, Brian Fox, John Freeborn, Jesse Goldstein, Julian Grefe, Jake Henry, Jim Houser, Max Lawrence, Issac Lin, Brian Lynch, Dan Murphy, Jesse Olanday, Clare Rojas, Nicky Santore, Rachel Stein, Ginger Takahashi-Brooks, Adam Wallacavage, Rebecca Westcott, Jeff Wiesner, Ben Woodward, Andrew Jeffrey Wright

Curator: curatorial department

Amy Cutler

Curator: Elyse Gonzales, ICA Assistant Curator

Kimowan McLain, Without Ground [Bro.]

Curator: Ingrid Schaffner, ICA Senior Curator

Damián Ortega, Cosmic Thing [Bro.]

Curator: Claudia Gould, ICA Director, and Bennett Simpson, ICA Associate Curator

**Pictures Patents Monkeys and More...****On Collecting** [Cat.]

Laurie Anderson, Janine Antoni, Ron Athey, Beth B, Michael Ballou, Judith Barry, Jesse Benson, Jabez Burns, William Cairnes, Benjamin Charles, Willie Cole, Haro J. Coster, Sylvanus Co, Jessica Diamond, Laura Herman Distel, Cheryl Donegan, William Fanning, Karen Finley, Bob Flanagan, Sylvie Fleury, General Idea, Gilbert & George, John Giorno, T.L. Goble, Jack Goldstein, Felix Gonzalez-Torres, John Graham, Gregory Green, Jeremiah Greenwood, Hans Haacke, Perry Hoberman, George Horter, Amy K. Jenkins, Delamar Kinnear, Martin Kippenberger, George F. Lampkin, Charles LeDray, Cary Leibowitz, Sherrie Levine, Liberty Amateur Stunt All Stars, Johnna MacArthur, Charles W. MacCord, Christian Marclay, Matt Mareello, Hiram S. Maxim, Marlene McCarthy, Henry Mellish, Larry Miller, Cady Noland, Joel Otterson, Alix Pearlstein, Richard B. Perkins, James Perry, Dexter Pierce, Richard Prince, Paul Ramirez-Jonas, Alan Rath, Montague Redgrave, Jason Rhoades, Matthew Ritchie, Sheree Rose, Kay Rosen, Dieter Roth, Henry W. Sargeant Jr., Susan Silas, Lorna Simpson, David M. Smith, Michael Snow, Annie Sprinkle, Haim Steinbach, John Stock, Jessica Stockholder, Tony Tasset, A.L. Taylor, Rirkrit Tiravanija, Brian Tolle, Frederick H. Traxler, Vincent Urso, Carrie Mae Weems, Lawrence Weiner, Sue Williams, Fred Wilson, Lisa Yuskavage, Wo Shan Zhuan

Curator: Ingrid Schaffner, ICA Senior Curator, for Independent Curators International

Joshua Mosley

Curator: Claudia Gould, ICA Director

Adam Ames

Curator: Claudia Gould, ICA Director

Edna Andrade: Optical Paintings

1963–1986 [Cat.]

Curator: Debra Bricker Balken, guest curator

Intricacy: A Project by**Greg Lynn FORM** [Cat.]

Fabian Marcaccio, Chris Cunningham, Preston Scott Cohen, Bonnie Collura, COOP HIMMELB(L)AU: Wolf D. Prix, Helmut Swiczinky + Partner, Eisenman Architects with Fanuele Archtecte, Foreign Office Architects, Tom Friedman, Adam Fuss, Greg Lynn FORM, METAXY-Karl S. Chu, Office dA, Roxy Paine, David Reed, Reiser + Umemoto RUR Architecture PC, James Rosenquist

Curator: Greg Lynn; with installation design by Greg Lynn FORM

**Justine Kurland**

Curator: Bennett Simpson, ICA Associate Curator

Nadine Robinson: Das Hochzeitshaus (The Wedding House) [Bro.]

Curator: Bennett Simpson, ICA Associate Curator

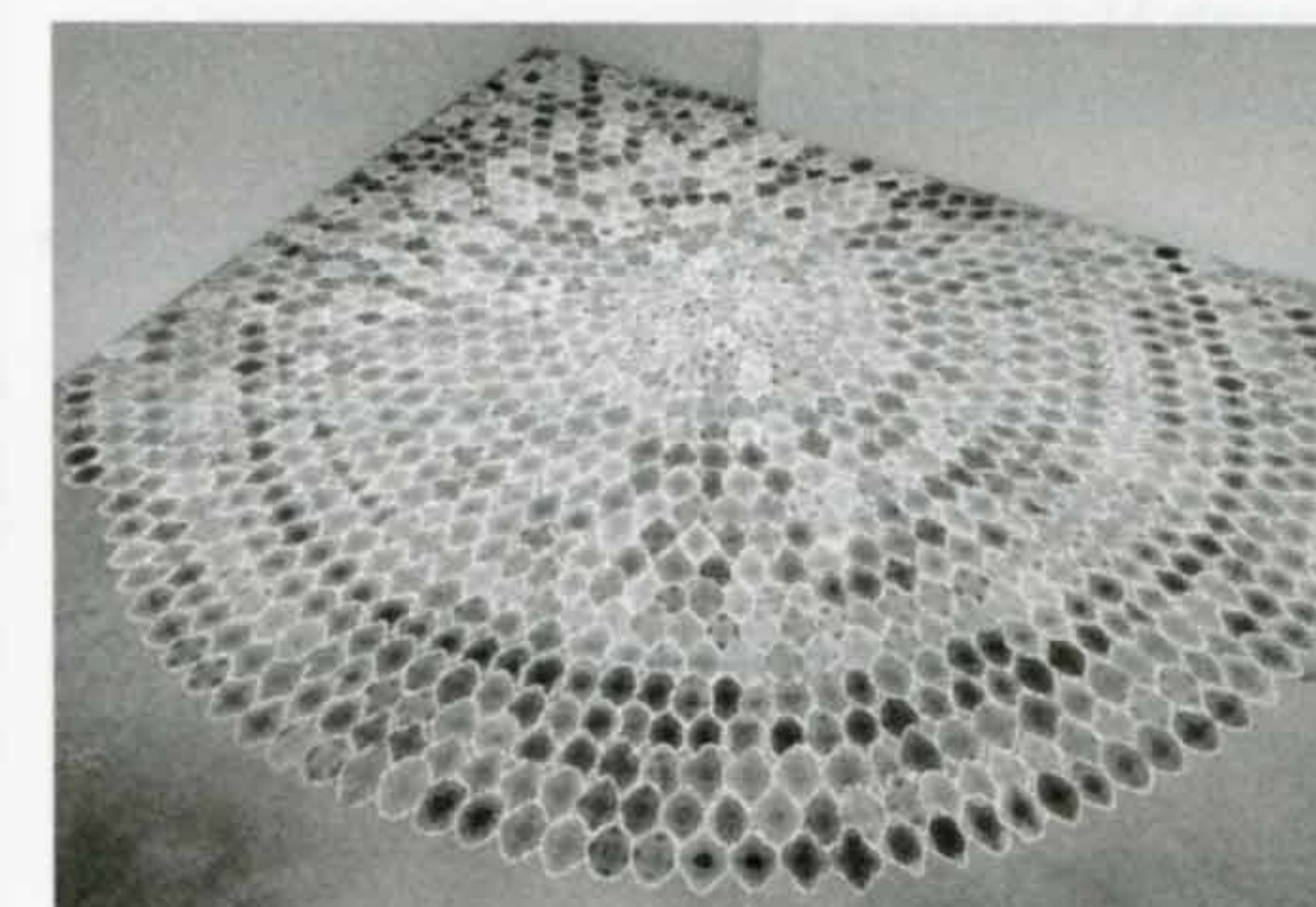
s(how)**UPenn Seminar: Contemporary Art and the Art of Curating 2002–2003** [Bro.]

Felix Gonzalez-Torres, Jenny Holzer, Nina Katchadourian, Jac Leirner, Vik Muniz, Oscar Muñoz, Muntadas, Stuart Netsky, Thomas Ruff, Jeannie Yip

Student curators: Bianca Bacinschi, Justin Belmont, Jacqueline Cleaver, Erica Hope Fisher, Lucy Gallun, Uchenna Itam, Janna Kauss, Rebecca Marshall, Nancy Oster, Quincy Riley, and Catherine Smith

Polly Apfelbaum [Cat.]

Curators: Claudia Gould, ICA Director, and Ingrid Schaffner, ICA Senior Curator

**Gillian Wearing: Mass Observation** [Cat.]

Curator: Dominic Molon, Associate Curator, Museum of Contemporary Art, Chicago

Strange Messenger: The Work of Patti Smith [Cat.]

Curator: John Smith, Exhibition Curator and Assistant Director for Collections and Research, The Andy Warhol Museum, Pittsburgh

Traces of Friday: Art Tourism and Displacement

Francis Alÿs, Alberto Baraya and Jonathan Hernández, Stanley Brouwn, Eugenio Dittborn, Julio Grinblatt, Martí Guixé, Jonathan Hernández, Juan Fernando Herrán, Juan Davis and Jessica Irish of On Ramp Arts, On Kawara, Valerie Tevere, Kim Sooja

Curator: José Roca, ICA Whitney Lauder Fellow

Virgil Marti, The Flowers of Romance [Bro.]

Curator: Ingrid Schaffner, ICA Senior Curator