



PRESS RELEASE

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MUSEUM OF CONTEMPORARY ART SAN DIEGO ADVANCE EXHIBITION SCHEDULE THROUGH NOVEMBER 2010

EDITORS: Current as of June 5, 2009. Please discard previous schedules and call to confirm all information at (858) 454-3541 x119, or via e-mail at communications@mcasd.org. Selections are marked La Jolla (LJ), Downtown: 1001 Kettner (1001), or Downtown: Jacobs Building (JB).

**RISING TIDE: FILM AND VIDEO WORKS FROM
THE MCA COLLECTION, SYDNEY (JB)**
2/22/09–6/21/09

**PRIMARY FORMS: ILLUMINATED AND
OPAQUE (1001)**
Ongoing

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**MIX: NINE SAN DIEGO ARCHITECTS AND
DESIGNERS (LJ)**
5/22/09–9/6/09

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LYNCH (JB)**
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**AUTOMATIC CITIES: THE
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9/26/09–1/31/10

**MUSEUMS IN MINIATURE:
WORKS BY MARCEL DUCHAMP AND
JOSEPH CORNELL (LJ)**
9/26/09–1/31/10

TARA DONOVAN (JB)
10/25/09–2/28/10

CERCA SERIES: MARA DE LUCA (JB)
3/21/10–6/27/10

NEW WORKS: LAERKE LAUTA
3/21/10–6/27/10 (JB)

**VIVA LA REVOLUCIÓN: A DIALOGUE
WITH THE URBAN LANDSCAPE (JB)**
7/17/10 – 11/28/10

[Previously announced but no longer
taking place: **DARKROOM: PHOTOGRAPHY
AND NEW MEDIA IN SOUTH AFRICA
1950-PRESENT**]

RIISING TIDE: FILM AND VIDEO WORKS FROM THE MCA COLLECTION, SYDNEY
February 22, 2009 – June 21, 2009 (JB)



Rising Tide: Film and Video Works from the MCA Collection, Sydney is co-organized by MCASD and the Museum of Contemporary Art, Sydney as part of an exchange of exhibitions between the two institutions.

Focusing on selections of Australian video art from MCA Sydney's permanent collection, the exhibition features works by Destiny Deacon, Virginia Fraser, Shaun Gladwell, Anne Kay, The Kingpins, Jess MacNeil, Todd McMillan, Kate Murphy, David Noonan, Susan Norrie, Patricia Piccinini, Jane Polkinghorne, Tony Schwensen, and Daniel von Sturmer. This exhibition is curated by Dr. Stephanie Hanor, MCASD Senior Curator, and Rachel Kent, MCA Sydney Senior Curator.

Rising Tide is made possible by Dr. Peter C. Farrell. The project has also been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and The ResMed Foundation.

PRIMARY FORMS: ILLUMINATED AND OPAQUE
Ongoing (1001)



Primary Forms: Illuminated and Opaque features Minimalist and Post-Minimalist works from MCASD's collection. As squares and cubes are the basis of the modular sculpture by Sol LeWitt, so are circles and spheres the foundation for Keith Sonnier's 1970s incandescent light reliefs that explore this medium's reflection and diffusion. Primary forms also echo in Stephen Antonakos' staked neon light sculpture, as well as in the hanging neon pieces of Las Vegas-based Pasha Rafat—an artist of a later generation whose work is indebted to both the rigor of LeWitt's form, and to Antonakos' use of neon to inform and articulate space.

Two recent acquisitions of theatrical light and glass-pane wall reliefs by Sonnier, exhibited for the first time, are presented with another work, their equivalent in neon. A light box by Chilean artist Alfredo Jaar utilizes the same shapes—the square and the circle—but now as part of a documentary piece that remains, nevertheless, a beautiful exploration of luminosity through colored film. Finally, a two-channel video by the Mexico City-based British artist Melanie Smith completes this lighthearted meditation on formal variation, revealing the sheer labor and exertion behind such pure manifestations of light and matter.

JANE HAMMOND: FALLEN
April 26, 2009 – June 28, 2009 (JB)



Jane Hammond's *Fallen* features a low platform covered by a large field of colorful, handmade leaves, each inscribed with the name of a U.S. soldier killed in Iraq. Based on actual leaves gathered by the artist beginning in 2004, the leaves in *Fallen* are comprised of color inkjet prints on the front and back, as well as acrylic paint and gouache. The spread of the installation grows as soldiers die. The first version of *Fallen* opened in 2005 with 1,511 leaves; recent iterations have included more than 3,500. The exhibition at MCASD, curated by MCASD Curator Robin Clark, will open with over 4,000 leaves.

Jane Hammond: Fallen is on loan from the Whitney Museum of American Art. Its exhibition at MCASD is made possible by a generous gift from Sheila Potiker.

SANDOW BIRK

April 26, 2009 – June 28, 2009 (JB)



Through painting, drawing, and printmaking, Sandow Birk explores contemporary social issues using styles often appropriated from iconic art-historical works. Several large woodblock prints from Birk's series entitled *The Depravities of War* are themselves inspired by two earlier print series: *Miseries of War* by the French artist Jacques Callot (1591-1635) and *Disasters of War* by the Spanish artist Francisco de Goya (1746-1828). These prints combine traditional woodcut techniques with modern imagery including Jeeps and concrete bunkers. In keeping with their sources in Goya and Callot, the imagery is brutal and grotesque. The satirical realism of Birk's painting, *Secretary of Defense Donald Rumsfeld Presenting His Plan for the Invasion of Iraq*, is very different in form from the woodcuts but provides related commentary on the depravities of war. This exhibition is curated by MCASD Curator Robin Clark.

Sandow Birk is made possible thanks to MCASD's Annual Fund donors.

MIX: NINE SAN DIEGO ARCHITECTS AND DESIGNERS

May 22, 2009 – September 6, 2009 (LJ)



Showcasing the work of innovative architects and designers in the San Diego community, *MIX: Nine San Diego Architects and Designers* provides in-depth presentations by nine remarkable practitioners.

estudio teddy cruz, Luce et Studio Architects, Sebastián Mariscal Studio, Public (James Gates and James Brown), Rinehart Herbst (Todd Rinehart and Catherine Herbst), Lloyd Russell, and Jonathan Segal FAIA represent a generation that graduated from architecture school during the 1980s. Selected for their unique, idiosyncratic practices, this distinctive group emphasizes a multidisciplinary approach and has played a wider role in negotiating the economic factors underlying architecture in the San Diego region and beyond.

MIX features seven project rooms, one for each firm, and encourages the firms to go beyond the common presentation of typical architecture exhibitions. As a result, the seven firms engage in self-analysis and scrutiny of their own histories that many have not attempted before. Models, plans, and photos demonstrate the evolution of designs and development strategies; brilliant diagrammatic representations of social and economic conditions show how

proposals emerge; and sculptural forms express the development of intricate modes of construction. A common thread throughout the variety of presentations is an inclination towards revealing processes that often lie hidden behind the material and stylistic façade of architecture. The demonstration of these processes is the axis on which this exhibition centers and parallels the importance of practice to the *MIX* architects and designers, who seek to maintain direct engagement with, as well as enrich, the material and social fabric of their sites and contexts. The exhibition is curated by Dr. Hugh M. Davies, The David C. Copley Director, and Lucía Sanromán, Assistant Curator.

MIX: Nine San Diego Architects and Designers is made possible, in part, by The Getty Foundation, which supported the project's interpretive materials and research. This is the third of three exhibitions in a series called *Connecting to Place*. Additional support comes from the County of San Diego Community Projects Fund and the Office of Supervisor Pam Slater-Price, the San Diego County Community Enhancement Program, and MCASD's Annual Fund donors. Corporate support is provided by Arclinea San Diego and bulthaup San Diego. The Architect's Newspaper is the exhibition's official media sponsor.

ABSTRACTION FOR EVERYDAY LIFE

May 22, 2009 – September 6, 2009 (LJ)



Alice Ayccock, Robert Irwin, Matt Mullican, and Robert Venturi are presented in *Abstraction for Everyday Life*, an exhibition of promised gifts and works on paper from the Museum's collection. This featured works all utilize forms of architectural drawing, rendering, and sketching to represent abstracted and evocative

states and ideas, as well as the opposite—drawing plans made to create functional objects and physical structures whose origins lie in theory and subjective perception.

Architectural drawing is a widely accepted form of abstraction. Its many codes are universally understood and serve to translate a concept from its immaterial state, into a two-dimensional representation, and finally to a three-dimensional material condition inhabiting our everyday life. The exhibition is curated by Lucía Sanromán, Assistant Curator.

Abstraction for Everyday Life is made possible, in part, by The Getty Foundation, which supported the project's interpretive materials and research on the collection. This is part of a series called *Connecting to Place*. Additional support comes from the Museum's Annual Fund donors.

ATTEMPT TO RAISE HELL

July 12, 2009 – September 27, 2009 (JB)



The second in a two-part collection exhibition series, *Attempt to Raise Hell* follows the presentation of *Weighing and Wanting* in MCASD's La Jolla galleries in the fall of 2008. The exhibition's title is taken from Dennis Oppenheim's mechanical installation of the same name—featured in the exhibition—in which a seated, silver-headed marionette wearing a dark suit rings a bell by suddenly hitting it with its forehead. This sense of humor, poignancy, and the unexpected can be seen in many of the works in *Attempt to Raise Hell*, which features large-scale installation pieces that showcase the architectural spaces of MCASD's downtown Jacobs Building. Including works by Vito Acconci, María Fernanda Cardoso, Russell Crotty, Lewis deSoto, James Drake, Charles Gaines, Ann Hamilton, and Paul Kos, among others, the exhibition highlights the Museum's pioneering history and ongoing commitment to showing, commissioning, and collecting installation art.

For most of its history, MCASD has been a primary patron of artists who make work that is not easily accommodated or commodified.

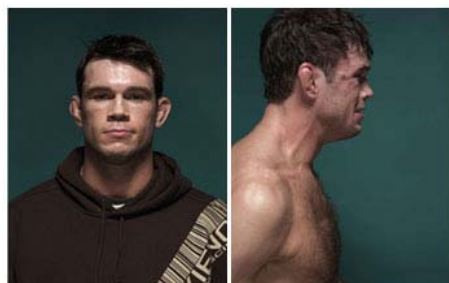
Fundamental aspects of installation artwork are its connection to a physical site and to real conditions—be they visual, historical, or social—and often, a bridging of traditional art boundaries: public and private, individual and communal, high style and vernacular. The works in *Attempt to Raise Hell* range from poetic meditations on life, death, and religion to political responses that have a contemporary resonance beyond specific historical events.

In conjunction with the exhibition, MCASD has commissioned San Diego artist Jim Skalman to create a unique, site-specific work. Skalman, Professor and Chair of the Department of Art and Design at Point Loma Nazarene University, is known for his subtly subversive environmental sculptures and will create a new installation in response to the Museum's galleries. The exhibition is curated by Dr. Hugh M. Davies, The David C. Copley Director.

Attempt to Raise Hell is sponsored by a generous contribution from Drs. Stacy and Paul Jacobs.

OCTAGON: PHOTOGRAPHS BY KEVIN LYNCH

July 12, 2009 – September 27, 2009 (JB)



Mixed martial arts is a sport with a passionate and expanding audience. *Octagon* (named for the eight-sided cage in which the fighters compete) presents photographs by Kevin Lynch, who was given unprecedented access to document Ultimate Fighting Championship mixed martial artists, both ringside and behind the scenes. The centerpiece of the exhibition is a monumental grid of before-and-after photographs of the competitors prior to and following their matches. Using a globe light in order to best emulate locker-room lighting, Lynch's portraits of the fighters illustrate both their intensity and their vulnerability. This exhibition is curated by MCASD Curator Robin Clark.

AUTOMATIC CITIES: THE ARCHITECTURAL IMAGINARY IN CONTEMPORARY ART
September 26, 2009 – January 31, 2010 (LJ)



The “architectural imaginary” describes architecture in its broadest sense, comprising images of cities drawn from collective experience and imagination. Hailing from 11 countries, each of the 14 artists and artist collaboratives who contributed work to *Automatic Cities* engage the psychological and sociopolitical aspects of architecture through their work, mapping the pervasive influence of the architectural imaginary on contemporary visual art in an international context.

Automatic Cities is organized into four thematic groupings. Architecture as language features work by Matthew Buckingham, Ann Lislegaard and Paul Noble; architecture and memory includes installations by Saskia Olde Wolbers, Hiraki Sawa, and Rachel Whiteread; architecture as model encompasses installations by Michaël Borremans, Los Carpinteros, Catharina van Eetvelde, and Katrin

Sigurdardóttir; while the theme of surveillance is explored by Jakob Kolding, Sarah Oppenheimer, Julie Mehretu, and Matthew Ritchie.

Automatic Cities is curated by MCASD Curator Robin Clark. The exhibition is accompanied by a fully illustrated catalogue featuring an essay and entries by Robin Clark and an essay by Giuliana Bruno, Professor at Harvard University and a critically acclaimed author on visual art and architecture.

The exhibition and catalogue are supported by a generous contribution from David Guss; and grants from the National Endowment for the Arts, a Federal agency; the Graham Foundation for Advanced Studies in the Visual Arts; and the American-Scandinavian Foundation. Education programs are supported by the County of San Diego Community Enhancement Fund and the Institute of Museum and Library Services.

MUSEUMS IN MINIATURE: WORKS BY MARCEL DUCHAMP AND JOSEPH CORNELL
September 26, 2009 – January 31, 2010 (LJ)



The exhibition, drawn primarily from MCASD’s collection, will explore the use of collage, assemblage, and staged tableaux by artists Marcel Duchamp and Joseph Cornell as plays on the notion of an exhibition space. Evocative juxtapositions, absurdities, and rebuses abound in Cornell’s work, demonstrating the enduring influence of Duchamp’s practice, and of Surrealism more broadly during the second-half of the 20th century. Duchamp’s “miniature museums” are ironic, polemic, and humorous, whereas Cornell’s are richly textured and extraordinarily poetic. *Museums in Miniature* also will showcase the gift of four box constructions donated to

the Museum by the Joseph and Robert Cornell Memorial Foundation. This exhibition complements *Automatic Cities: The Architectural Imaginary in Contemporary Art* and is curated by MCASD Curator Robin Clark.

TARA DONOVAN

October 25, 2009 – February 28, 2010 (JB)



Tara Donovan’s sculptural installations are based on the physical properties and capabilities of a single accumulated material. She uses prosaic items including electrical cable, adding machine paper, straight pins, paper plates, and toothpicks. These materials are arranged in a manner that sometimes mimics the organization of geological or biological forms. Through this subtle and remarkably affecting presentation, drinking straws may suggest clouds and plastic cups may call to mind a brittle winter landscape. Part of the intrigue of Tara Donovan’s practice lies in the way she is able to present a mass of unaltered, simple objects that do not disguise what they are while simultaneously suggesting a range of richly poetic associations.

Organized by the Institute of Contemporary Art/Boston, this is the first major museum survey of Donovan’s work. The San Diego presentation of *Tara Donovan* is curated by MCASD Assistant Curator Lucía Sanromán.

CERCA SERIES: MARA DE LUCA
March 21, 2010 – June 27, 2010 (JB)



The exhibition will present Mara De Luca's long-term project *Stations* (2006-2007) together with a site-specific altarpiece triptych. *Stations* is an installation of 14 paintings loosely based on Barnett Newman's *Stations of the Cross* (1958-64). Each painting in the series proposes a conversation between abstract fields of color, painstakingly painted in a manner reminiscent of Newman's subtle Post-Painterly surfaces. These abstract canvases are overlaid with illusionistic motifs taken from, among other images, Baroque painting, Hollywood studio advertisements, televised war coverage, and political propaganda.

As a series, these paintings address the collision between abstraction and its visual and ideological opposite: illusionist or realistic images made in the service of mass media advertising. Through these strategies the Los Angeles-based artist radicalizes the apolitical intentions of post-WWII American abstract painting, suggesting that mass media and high art are part of a single visual universe of ideas and ideologies whose meanings are mutually dependent. This exhibition is curated by MCASD Assistant Curator Lucía Sanromán.

The exhibition is made possible by a grant from the LLWW Foundation and gifts to MCASD's Annual Fund.

NEW WORKS: LAERKE LAUTA
March 21, 2010 – June 27, 2010 (JB)



MCASD inaugurates the New Works series by commissioning Danish artist Laerke Lautau to create an ambitious nine-channel video installation titled *Floating Female*. Lærke Lautau's video installations draw from a northern European tradition that ascribes romantic, spiritual, and enigmatic qualities to the natural landscape. Lautau's works are characterized by an undertone of unresolved suspense, the latent fear of a fatal event that is not directly revealed. The artist's camera does not present a decisive moment but functions instead as an instrument of premonition and doubt.

Austere light, a lush palette, and evocative sound combine in Lautau's work to create liminal spaces that linger in memory.

VIVA LA REVOLUCIÓN: A DIALOGUE WITH THE URBAN LANDSCAPE
July 17, 2010 – November 28, 2010 (JB)



Organized by guest curator Pedro Alonzo, *Viva la Revolución: A Dialogue with the Urban Landscape* will explore the dialogue between artists and the urban landscape using four approaches: work on view in MCASD's galleries; commissions and interventions in public space; street bombing throughout San Diego; and work by various artists in a single collaborative site outside of the Museum.

This is an historic revolution in visual culture, in which the codes and icons of the everyday—found on the streets, and in graffiti, signage, waste, tattoos, and graphic design—have been appropriated and used as an integral part of contemporary artistic practice. Artists in the exhibition often appropriate the city's physical elements to create their work, such as Barry McGee's use of cars for sculpture, Mark Bradford's incorporation of signage into his paintings, and Moris's use of criminals' tools and weapons to make installations. Other artists use the city as a platform: Shepard Fairey and Space Invader have both dedicated their adult lives to reaching cities around the world with their ongoing interventions and campaigns. Likewise, for the collective FAILE, city walls function as a sketchbook, or as the inspiration for studio paintings. The exhibition will also feature work by Dr. Lakra and Mike Giant, both actively involved in tattoo practice and who incorporate the style and techniques of tattooing into their art. Finally, many artists in the exhibition express their strong political view-points and agendas. For example, social inequality has led Akayism

to study the empty and forgotten spaces in cities to create dwellings, parks, and swings for those in need of more than food and shelter, while Fairey's work has recently become synonymous with America's political change.

Institutional support for the Museum of Contemporary Art San Diego is provided in part by the City of San Diego Commission for Arts and Culture.

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MUSEUM OF CONTEMPORARY ART SAN DIEGO

Founded in 1941, the Museum of Contemporary Art San Diego (MCASD) is the preeminent contemporary visual arts institution in San Diego County. The Museum's collection includes more than 4,000 works of art created since 1950. In addition to presenting exhibitions by international contemporary artists, the Museum serves thousands of children and adults annually at its varied education programs, and offers a rich program of film, performance, and lectures. MCASD is a private, nonprofit organization, with 501c3 tax-exempt status; it is supported by generous contributions and grants from MCASD Members and other individuals, corporations, foundations, and government agencies. Dr. Hugh M. Davies is The David C. Copley Director at MCASD.

Institutional support for MCASD is provided by the City of San Diego Commission for Arts and Culture.

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