Here we are: 75, agile, fast-paced, and forever new, with our gaze toward the future, yet rooted in a remarkable history. There are not many institutions that have stayed so true to their mission while continuously re-imagining themselves, and growing stronger, wiser, and bigger while doing so. Today, we celebrate the 75th anniversary of the Contemporary Arts Center, the second oldest non-collecting institution in this country after the Institute of Contemporary Art/Boston, which preceded us by just three years and recently decided to start collecting. Ours is a jewel of an arts organization, a source of pride in our community and a respected presence around the globe.

Three young women, Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman, unwaveringly and audaciously pursued their vision of art of the moment in Cincinnati and founded the Modern Art Society in 1939. From the beginning, the most cutting-edge, thought-provoking, and influential exhibitions and programs were realized under the leadership of terrific directors and dedicated staff. With unusual tenacity, the CAC has kept its eyes trained on the present moment, looking at the world we all share through the lens of artists from different walks of life.

It has been a great honor to lead this extraordinary institution for the past few years, to work alongside such talented, committed people, and to reach this amazing milestone of a diamond anniversary with all of you.

It’s been a special privilege to work with Dianne Dunkelman, one of the most dedicated trustees and supporters I have ever met, and the energetic visionary behind the 75th Celebration and auction. Dianne inspires me every time I see her or talk to her. Her great intelligence, sense of humor, and passion are contagious, and she has taught me a lot about a great number of things. Dianne fondly quotes her late husband Jay’s perspective on contemporary artists; they are, he asserted, the philosophers of our time. I wish I had been able to meet this thoughtful man, who collected some of the most “on the cusp of recognition” artists. For the Celebration, let his example guide you in filling the walls of your home with beauty and joy, but also with the cultural insights that so many amazing artists have generously brought to the CAC.

Our exceptional Kelly Kolar devised the many graphic elements for our celebration with the support of Jennie Berliant’s astute aesthetic eye, Lauren Chesley Cohen lent her great experience as Dinner Host/Hostess Chair and Deni Tato, chair of the After Party spearheaded many of our past galas and will once again inspire us to dance until the morning hours. Thank you so much for your invaluable contributions!

I am delighted to share an evening with you that is history in the making; an evening when we can applaud and reminisce about a venerable institution that has stayed young, that has touched and transformed so many lives. I toast all of you—our founders, our supporters, our community, and our city—who have nurtured and shaped one of the oldest and most exceptional centers for contemporary arts in this country.

Happy Birthday, CAC!

Raphaela Platow, The Alice & Harris Weston Director of the Contemporary Arts Center
75 years old and beautiful
– inside and out! I know what you’re thinking, “So have you had any work done?” the answer, “You bet!!” The work began with three women who had little money, but “passion capital.” Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman had a vision. In itself, having a vision is not so unique, but what was unique about these women was their extraordinary passion to see this vision through to what initially became The Modern Art Society (MAS). In 1939, in the basement of the Cincinnati Art Museum, the first patrons walked into an exhibit of Fernand Léger, Jacob Epstein, and Georg Kolbe, presented by MAS. And how is this for synchronicity, 1939 also saw the premier of one of the all-time great movies, The Women!

The early years brought emerging artists, Paul Klee, Pablo Picasso, Marsden Hartley and Stuart Davis, Rufino Tamayo, Willem de Kooning, Andy Warhol, Chuck Close, Claes Oldenburg, Adolph Gottlieb, Roy Lichtenstein, Robert Rauschenberg and later Nam June Paik, and, of course, Robert Mapplethorpe, just to name a few, to Cincinnati, and every year thereafter the list of talent grew.

“You are certainly setting some standards out there which are sure to affect other institutions throughout the country.” - Stuart Davis, 1941- a quote that now looks like an understatement!

In 1954, the board voted to change the name to the Contemporary Arts Center (CAC), the basement space was redesigned by architects Carl Strauss, Ray Roush and Michael Graves, and the CAC now had 2 permanent galleries. In the years that followed, the CAC had its home in the Taft Museum, the Carew Tower, the Women’s Exchange, and the Mercantile Center on 5th Street, where it remained for 30 years (and, not so incidentally, where we begin tonight’s 75th Celebration). In 1998, The Board of Trustees awarded Zaha Hadid the commission for the new CAC building design, and the purchase of land at 6th and Walnut was approved. Many very significant gifts were made to support the new home of the CAC. A generous contribution from Mr. and Mrs. Rosenthal led the Hadid building itself to be named “The Lois & Richard Rosenthal Center for Contemporary Art,” where we will continue tonight’s Celebration.

We have had a number of homes and a number of doors through which a huge number of people have explored the world of the contemporary arts. We have had 13 previous directors and now, since 2007, we have been in the hands of our director, Raphaela Platow, who brings international recognition, the respect of artists and an enthusiastic board of trustees to the CAC.

In recognition of the CAC’s 75th Celebration, this evening presents an opportunity for our patrons to bid on amazing works of art that our most generous artists, artists’ estates and a generous collector have donated – works from artists who are now “blue chip,” mid-career established artists and, of course, emerging artists. To those who are bidding, I urge you to think how smart you would feel (and look to your children and grandchildren) if you had bought art that has been shown at the CAC since 1939! So make this evening your opportunity to be Art Smart!

It takes a village to create, nurture and enhance one of the earliest, most famous, most successful, intellectually stimulating non-collecting art exhibition centers in the world.

Congratulations to every artist, patron, board member, staffer, director, and visitor who has walked through all of our doors for the past 75 years.

Respectfully,

Dianne Dunkelman, Trustee
75th Celebration Chair
DINNER & ART AUCTION

HOSTS/HOSTESSES

21C
Will Applegate
Bartlett & Co.
Allan Berliant and Jennie Rosenthal Berliant
Steven and Carolyn Bloomfield
Cliff and Rita Chin
Scott and Diane Durban
Bill and Sue Friedlander
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John Hutton and Sandra Gross
Jeffery P. and Susan C. Harris
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Loren and Debbie Hiratzka
Stephen and Sandra Joffe
Ken and Christine Jones
Kolar Design, Inc.
Charles Koontz
Legg Mason Investment Counsel
David and Sara Osborn
Kevin and Elizabeth Ott
John and Francie Pepper
Richard and Lois Rosenthal
Richard and Cathie Rothfuss
John and Jen Stein
Michael and Christianna Stephens

Special thanks to:
Jeff Thomas Catering, Goodwin Lighting,
Art Design Consultants, Eye Candy Creative
and The Center

Dianne Dunkelman, Event Chair
Lauren Chesley Cohen, Dinner Host/Hostess Chair
Kelly Kolar, Design Chair
Deni Tato, After Party Chair

DINNER & ART AUCTION

HOSTS/HOSTESSES

Jim and Fran Allen
Steve and Sandy Amoils
William and Kate Baumann
David and Gale Beckett
Richard L. Betagole
Mark Boire and Peter Quinnan
Jay and Janet Chatterjee
Richard and DeeDee Chesley
Thomas and Mary Ellen Cody
Tom and Cathy Crain
Ron and Anne DeLyons
Bill Eckerle
James T. and Leslie Fitzgerald
Lynne Meyers Gordon
Otis and Lauren Grigsby
Louis and Beth Guttman
Matt Kotlarczyk and Tamara Harkavy
John Harrison
Fred and Patti Heldman
Joel and Leslie Hern
David Herriman
Toni Hoge
Mark and Sarah Johnson
Dean and Anne Kereikas
Mark and Ellen Knue
David W. Eyman & Kelly Kolar
John J. Larkin
Stephen and Julie Lerner
Madeleine Ludlow
Jim and Linda Miller
Timothy Smith and Valerie Newell
Stefan and Elizabeth Olson
Alex and Phoebe Pardo
Robert and Alison Probst
Stuart Rabkin
Nick and Martha Ragland
Richard and Pamela Reis
Melody Richardson
David and Dianne Rosenberg
Martin Wilz and Dionysia Savas
James and Beth Schif
Mark and Rosemary Schlachter
Larry and Rhonda Sheakley
Nancy and Howard Starnbach
Robbs Stein
Sara and Michelle Vance Waddell
Andrew VanSickle
Cedric Vogel
J. Phillip and Barbara Vollmer
Irwin and Barbara Weinberg
Dustin Gruitz and Ashley Wells
Christian and Alicia Wilhelm
Bill and Monica Woeste
Frank and Karen Wood
Kenneth Wright
Tim and Tamela Zimmerman
James Rauth and Alice Weston

(As of 4/15/14)
DIAMONDS + DEBAUCHERY
FRIDAY
MAY 16
9PM-1AM
JOIN THE PARTY WITH YOUR HOSTS AND HOSTESSES
TRAVIS ALLISON • ARLENE ARANZAMENDEZ • ALLISON BANZHAF • VICTORIA BAUSCHER • CINDY AND MIKE BARTON • SARAH BELLAMY AND TOM LEVACK • JANET BERBERICH • KATIE AND TROY BLACKBURN • ANNIE BOLLING • MICHAEL BOYER • RICK AND GINA BREITBEIL • REETA BRENDAMOUR • NANCY BRINKER • ANNE CHAMBERS • TRACEY CONRAD • ELLIE AND JOHN COVEY • CINDY DURKIN • JESSICA ESTERKAMP • KATHY EVANS • BRIAN L. TIFFANY AND JERRY EWERS • BROOKS AND BETH EWING • PAULA FALAVIGNA • CAROLE FEENY • MEGHAN FERGUSON • CORY FITES • NICK FOLTZ • KATE FORTLAGE • KIM AND JEFF GEOPPINGER • BRYAN GOODPASTER • TARA GORDON • MARISA AND SHERIEF GOUDA • TIM AND CLARA HARKAVY • LAUREN HARMON • JOE HARRIS • HEATHER HERR • BRIAN AND GRACE HILL • SAM AND LISA HILLS • SARA HINE • JOHN HINER • RACHEL HINER • BETSY HODGES • MARTINE HODGES AND JACK RYAN • RON HOUCK AND DAVID NEBEL • REBECCA HUFFMAN AND TONY WAUGH • JAMIE HUMES • ERIKA JOHNSON-ABRAMS • LAUREN KEMNITZ • LAURA KERSEY • DREW KLEIN • KIMBERLY KLINE • AMY KUNK • KATIE KRUEGER • KRISTIN LAMARRE AND DR. THOMAS LAMARRE • MICHAEL LEE • TINA MARCHISE • LYNN MICHURF • BRENT MESSMER • LYNN AND MICHAEL MCINTURF • JENNIFER AND TROY MILLER • KATERINA AND EUGENE MINEVICH • HELEN MITCHELL • ANN MOONEY • ELLE MORRIS • DILLIAN AND ROUBY MOSBY • KRISTI MURAHAN • BEN JASON NEAL • KAMIE AND GREG PAPKE • JENNIFER REDLINGER • JEN RUDOLPH • DAVID SANDERS JR. • ROSEMARY SEIDNER • DENI TATTO • AND TOM SAPINSLEY • JAMIE THIBERT • JEFF THOMAS AND KENT SHAW • SARAH TOPY • STEWART AND BUFF TURNBULL • MIKE TURNER AND HANNE LARSEN • ANDREW VANSICKLE • KENNETH WRIGHT

THE CONTEMPORARY ARTS CENTER IS 75 YEARS OLD THIS YEAR AND THAT IS WORTH CELEBRATING. JOIN US FRIDAY, MAY 16, 2014. ENTERTAINMENT | DRINKS | MUSIC • SINGLE $40, DOUBLE $75 LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ART 44 E. 6TH STREET, CINCINNATI, OH 45202 • 513.345.8400 ANYTHING GOES. DRESS ACCORDINGLY.
6:00 PM- 7:15 PM
SILENT AUCTION

7:15 PM
DINNER AND LIVE AUCTION

THE CENTER (former CAC location at Mercantile Center) 115 E. 5th St

9:30 PM
WALK WITH US... FOLLOW THE BALLOONS
WAVE YOUR FLAG, WEAR YOUR WRISTBAND
AND HEAD TO DANCING, DRINKING
AND ENTERTAINMENT 1 BLOCK AWAY*

9:00 PM-1:00 AM
DIAMONDS AND DEBAUCHERY
AFTER-PARTY**

LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ART 44 E. 6th St

*If you have special needs for transportation to the Rosenthal Center please let us know!
**The valet parkers will be at the “OLD CAC” until 10:00 PM. They will then move to the Rosenthal Center and you may retrieve your car from there!

SPECIAL PREVIEW
May 16 • 11:00 AM-2:00 PM
Come view the works in our 75th Celebration auction in an exclusive preview for Celebration guests.
In 1939, Peggy Frank Crawford, Betty Pollak Rauh and Rita Rentschler Cushman created a space to celebrate contemporary art. Within a few years, they had exhibited Renoir, Van Gogh, Gauguin, Picasso, Klee and many more. Seventy-five years later, the CAC is still the place to be curious, creative and inspired. Visit contemporaryartscenter.org to learn more about the CAC's history and our current exhibitions, performances, films and family programs.
AUCTION
INSTRUCTIONS & GUIDELINES

1. A bid is construed as a legal agreement to purchase the listed item for amount indicated.

2. The CAC makes no warranties or representation of any kind or nature with respect to any work of art including, but not limited to, any representation or warranty of description, genuineness, provenance or physical condition, nor as to the right of reproduction, if any. Bidders may not rely upon any statement of the CAC, oral or otherwise, other than as set forth in these conditions of sale.

3. Each work carries an estimated market value obtained from sources that the CAC believes to be reliable, but no representation or warranty as to the actual resale value of any work being auctioned is made or implied. The estimated value is intended as a guide to assist bidders in their bidding.

4. Please do not touch, remove, or relocate auction items even if you are the winning bidder. If you have the wish to see the artwork closer than placement allows, please see auction staff or a volunteer.

5. Verbal agreements or bids will not be considered valid bids.

6. The art must be paid in full at the conclusion of the evening. Checkout will be in the lobby of the old “Center” where registration was set up.


7. Unless indicated on the bid sheet, delivery service, shipping, insurance, and installation of artwork is the sole responsibility of the purchaser. We can assist you in the arrangements. If you have questions about any of the works, particularly the larger works please ask in advance at the registration table.

8. The CAC will accept cash, check, or credit card for the purchase. Credit card transactions will be assessed a 3% bank transaction fee.

9. All sales are final.

10. If the purchase amount exceeds the value provided by the CAC, the difference may be tax deductible as a charitable contribution. Please consult your tax advisor.

(continued)
**AUCTION**

**INSTRUCTIONS & GUIDELINES**

### SILENT AUCTION

11. To place a silent auction bid, legibly print your paddle number on the bid sheet in the starting bid space or on the line following the highest current bid, and indicate your bid in the appropriate space on your bidding row. All new bids must be higher than the previous bid by at least the minimum raise indicated at the top of the bid sheet to be valid.

12. In order to protect the integrity of all bidders, please do not scratch out bids. Bids may be voided by an auction staff or volunteers due to a valid bidding error. Please seek assistance if you find an invalid bid or make a mistake during the bidding process.

13. The auction will open at May 16th, 2014 promptly at 6pm. You may begin bidding at that time. The silent auction will close at 7:15, promptly. The highest bidder on each bid sheet will be declared the winner. The winning paddle numbers and item numbers will be projected onto the screen in the main dining room immediately following the purchase of the last live auction piece.

14. If conflict arises over identifying the last valid bid for an item, auction staff has the sole discretion to determine the winner or to impose an alternate method of closing the item for interested parties, including, but not limited to a sealed final bid.

### LIVE AUCTION

15. All live auction bids are per lot as numbered, unless otherwise announced by the auctioneer at the time of sale. When a bid is successful, the bidder will be asked to pay for the item at CAC auction check out. Title to the offered lot will then pass to the bidder, and the bidder will thereupon assume full risk and responsibility for the purchased work.

16. If the auctioneer determines that any live auction opening bid is not commensurate with the estimated value of the work offered, he or she may reject the same and withdraw the work from the sale, and if having acknowledged an opening bid, he or she decides that any advance thereafter is insufficient, he or she may reject the advance and withdraw the work from sale. In the event of any dispute between bidders, a missed bid, or in the event of doubt as to the validity of any bid, the CAC will have, at their discretion, the final authority either to determine the successful bidder or to re-offer and resell the work in dispute. If any dispute arises after the auction, the CAC will have, at its discretion, the final authority either to determine the successful bidder or to re-offer and resell the work in dispute.
Vito Acconci was born in the Bronx, New York in 1940. He received a BA from Holy Cross College and an MFA from the University of Iowa. His work has been widely shown internationally, in one-person exhibitions at the Sonnabend Gallery, New York; Museum of Contemporary Art, Chicago; Kölnischer Kunstverein, Cologne, Germany; Brooklyn Museum, New York; Whitney Museum of American Art, New York; and The Museum of Modern Art, New York, among many others. In 1987, a major retrospective of his work, entitled Vito Acconci: Domestic Trappings, originated at La Jolla Museum of Contemporary Art in California and traveled to sites throughout the United States.

Acconci’s work has also been shown in numerous group exhibitions, including the Venice Biennale; Palais des Beaux-Arts, Brussels; Documenta 5, 6, and 7, Kassel, Germany; several Whitney Museum of American Art Biennial Exhibitions, New York; Centre Georges Pompidou, Paris; Stedelijk Museum, Amsterdam, and the Kunstverein and Kunsthau, Hamburg, Germany.

In addition to original fiction and poetry, Acconci has written critical pieces for catalogues and publications including New Observations, October, and Artforum. Among his numerous awards are grants from the American Academy in Rome; Berlin Deutscher Akademischer Austauschdienst; Guggenheim Foundation; New York State Council on the Arts, and the National Endowment for the Arts.

He has taught at many institutions, including the Nova Scotia College of Art and Design, Halifax; California Institute of the Arts, Valencia; Cooper Union; School of the Art Institute of Chicago; Yale University, and Parsons School of Design.

Acconci Studio’s architectural projects have included the United Bamboo Store, Tokyo, Japan; the Kenny Schachter Gallery, New York, and the artificial Mur Island, Graz, Austria, among others.

Vito Acconci exhibited at Contemporary Arts Center:
“Video Art” 1975
“Painting, Drawing and Sculpture of the’60s and’70s From the Dorothy and Herbert Vogel Collection” 1975
“Encore II: Celebrating Fifty Years” 1989
Donald Baechler was born in 1956 in Hartford, CT. He studied at the Maryland Institute in Baltimore, the Cooper Union School of Art in New York, and the Hochschule für bildende Künste in Frankfurt, Germany. Baechler exhibited for many years at Tony Shafrazi Gallery, New York, and is currently represented by Cheim and Read Gallery, New York. He has exhibited his paintings, drawings, prints, and sculpture internationally since having his first one-person show at the Maryland Institute College of Art in 1977. Baechler’s work was included in the Whitney Museum of American Art’s Biennial Exhibition (1980) as well as the Corcoran Gallery of Art’s 43rd Biennial Exhibitions of Contemporary American Painting (1994).

Baechler has exhibited internationally for almost 35 years, and his works are found in many public and private collections worldwide. Although initially known as a painter, he currently divides his time between painting and sculpture.

His work is included in the collections of the Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Guggenheim Museum, New York, NY; New York Public Library, New York, NY; Museum of Fine Arts, Boston, MA; Museum of Contemporary Art, Los Angeles, CA; Stedelijk Museum, Amsterdam, The Netherlands; Albertina Museum, Vienna, Austria; Centre George Pompidou, Musée National d’Art Moderne, Paris; and the Musée d’Art Moderne et Contemporain, Geneva, Switzerland.

He is represented by Cheim & Read, New York, NY; Thaddaeus Ropac, Paris, France and Salzburg, Austria; Lars Bohman Gallery, Stockholm, Sweden; Pace Prints, New York, NY; and Alain Noirhomme Gallery, Brussels, Belgium.

Baechler lives and works in New York City and in Spencertown, NY.
Jay Bolotin was born in Fayette County, Kentucky in 1949 and currently resides in Cincinnati, Ohio. He is a prolific visual artist, writer, composer, musician, set designer and filmmaker. His woodcuts are represented in collections including the Museum of Modern Art in New York, the Seattle Art Museum, the Museum of Contemporary Art San Diego, the Cincinnati Art Museum, the 21c Museum in Louisville, the New York Public Library and the Pennsylvania Academy of the Fine Arts in Philadelphia. Previous theatrical productions include The Hidden Boy, which premiered at Center Theater in New York City and Limbus: A Mechanical Opera, presented at the Opera Theatre of Pittsburgh under the direction of world-renowned director, Jonathan Eaton. Limbus incorporated performers and the artist’s giant mechanical sculptures. As a musician and songwriter, Bolotin has worked with Kris Kristofferson, Merle Haggard and Dan Fogelberg. His own releases include The Songs of Jay Bolotin Volume 1: Shadow of a Beast and the recently re-issued Jay Bolotin, originally recorded in 1970.

Jay Bolotin exhibited at Contemporary Arts Center:

“Body and Soul: Aspects of Recent Figurative Sculpture” 1985
“Jay Bolotin: Objects from the Mechanical Opera” 1995 (CAC organized, shown at the Aronoff)
“Jay Bolotin: The Jackleg Testament” 2005
Faiza Butt was born in 1973 in Pakistan. She received her BA from the National College of Arts in 1993, with honors, and was awarded the Berger Gold Medal for outstanding student of the year. She holds a master’s degree in painting with a distinction award from the Slade School of Fine Art, and a teaching certificate from the Institute of Education.

In 1995, Butt was awarded a UNESCO-Aschberg Bursary, and was artist in residence for three months at the Bartle Arts Trust (BAT) in Durban, South Africa. During this time, she held workshops for women from shantytowns, presented talks at museums and galleries and produced a solo show at the BAT Centre.

Butt’s elaborate drawings are obsessively crafted with passion and rigor, and create surfaces that hover between photography and embroidery. Born into a family of five sisters, feminist themes are close to her heart. Her 2009 exhibition, Three Women Show, at Vadehra Art Gallery in New Delhi, India, was very well received and served as a step towards improving Indo-Pakistani relations through cultural connections.

Her work has been exhibited at various art fairs, such as Art Dubai and the Hong Kong Art Fair, and extensively in Europe, the Middle East, South Asia and the United States. Her work can also be found in private and public collections around the world.

Faiza Butt exhibited at Contemporary Arts Center:

“Realms of Intimacy: Miniaturist Practice from Pakistan” 2011-2012
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Faiza Butt exhibited at Contemporary Arts Center:

“Realms of Intimacy: Miniaturist Practice from Pakistan” 2011-2012
Margarita Cabrera was born in 1973 in Monterrey, Mexico. She lived in Mexico City for ten years before immigrating to the U.S. with her family. She received an MFA from Hunter College in New York, NY. Cabrera lives and works in El Paso where she recently had a two year exhibition at the El Paso Museum of Art.

Her most recent exhibitions include a solo show entitled “Brought Us With Me” at the Emma S. Barrientos Mexican American Cultural Center, during which she debuted the new work “Iron Will” from the Series Project Residency. Her work has been included in galleries such as 516Arts, Sara Meltzer, Walter Maciel, and Synderman-Works.

Cabrera’s work has been presented at the Los Angeles County Museum of Art, the Smithsonian Museum of American Art, the Museum of Fine Arts Houston, the Contemporary Arts Museum Houston; the McNay Museum San Antonio; the Sweeney Art Center for Contemporary Art at the University of California, Riverside, the Sun Valley Center for the Arts, and El Museo del Barrio, NYC.

In 2012 she was a recipient of the Knight Artist in Residence at the McColl Center for Visual Art in Charlotte, NC. Cabrera was also a recipient of the Joan Mitchell Foundation Grant. Current projects include “UPLIFT,” a public art commission by the city of El Paso, “ProtestasCotidianas” commissioned by Arizona State University, and “Pulso y Martillo” commissioned by the Denver Museum of Art.
James Casebere was born in 1953, in East Lansing, Michigan. He attended Michigan State University and the Minneapolis College of Art and Design, from which he graduated in 1976 with a BFA. In the fall of 1977 he attended the Whitney Independent Study Program in New York and received an MFA from Cal Arts in 1979.

Casebere’s pioneering work has established him at the forefront of artists working with constructed photography. For the last 30 years, Casebere has devised increasingly complex models that are subsequently photographed in his studio. Based on architectural, art historical and cinematic sources, his table-sized constructions are made of simple materials, pared down to essential forms. Casebere’s abandoned spaces are hauntingly evocative and oftentimes suggestive of prior events.

While earlier bodies of work focused on American mythologies such as the genre of the Western and suburban home, in the early 1990s, Casebere turned his attention to institutional buildings. In more recent years, his subject matter focused on various institutional spaces and the relationship between social control, social structure and the mythologies that surround particular institutions, as well as the broader implications of dominant systems such as commerce, labor, religion and law.

In 2001, Sean Kelly gallery presented an exhibition that included works inspired by the indigenous architecture of the Caribbean Island of Nevis, traditional Japanese architecture and an imagined gallery space. This exhibition also featured a now well-known body of work inspired by Thomas Jefferson’s utopian Monticello. In the following years, he has continued to investigate a wide range of iconic architectural spaces, resulting in increasingly sophisticated layers of interpretation. Two photographs from his recent series, Landscape with Houses (Dutchess County, NY), were featured in the 2010 Whitney Biennial. In May of 2013, The New York Times Magazine commissioned Casebere to create a new work for their cover.

Casebere has been the recipient of numerous fellowships, including three from the National Endowment for the Arts, three from the New York Foundation for the Arts and one from the John Simon Guggenheim Memorial Foundation. His work is collected by museums worldwide, including the Whitney Museum of American Art, New York; the Solomon R. Guggenheim Museum, New York; the Metropolitan Museum of Art, New York; the Walker Art Center, Minneapolis; the Los Angeles Museum of Contemporary Art; the Los Angeles County Museum; and the Victoria and Albert Museum, London, England, among many others.

James Casebere exhibited at Contemporary Arts Center:

“Tableaux” 1982
“Encore II: Celebrating Fifty Years” 1989
JOE COCKERILL

Lot #107
Johnny 1985
Photographs (3 Cibachrome Prints)
20 x 16 inches each
Minimum Bid: $1,000
Value: $2,500

JOE COCKERILL

(1943-2009)

Joe Cockerill was a fine art photographer and cinematographer based in Cincinnati. Johnny is from his series of photographs taken in the Vent Haven Museum in Fort Mitchell, Kentucky, which is dedicated to ventriloquism.
Rosson Crow was born in 1982 in Dallas, TX and currently lives in Los Angeles, CA. She holds an MFA from Yale University and a BFA from the School of Visual Arts, New York. Her super-scale history paintings superimpose theatrical scenes from suggestively paired periods: whether the garden of Versailles, a Vegas Casino or Abraham Lincoln’s funeral procession. She will be the subject of a solo exhibition at the Musée de Sérignan, France in the summer of 2014. Past solo exhibitions include Myth of the American Motorcycle at the Contemporary Arts Center, Cincinnati, OH, FOCUS: Rosson Crow at the Modern Art Museum of Fort Worth, Fort Worth, TX, and Texas Crude, White Cube, London, UK. Past group exhibitions include Contemporary Magic: A Tarot Deck Art Project, The Andy Warhol Museum, Pittsburgh, PA; Summer Exhibition, Royal Academy of Arts, London, UK; and Le Meilleur des Mondes, Musée d’Art Moderne Grand-Duc Jean, Luxembourg.

Rosson Crow exhibited at Contemporary Arts Center:

“Myth of the American Motorcycle” 2010-2011
Tomory Dodge was born in Denver, CO in 1974 and trained at the Rhode Island School of Design, Providence as well as the California Institute of the Arts. He was the recipient of the prestigious Joan Mitchell Foundation MFA Grant recipient in 2004. Recent exhibitions include Alison Jacques Gallery (2014); To Live and Paint in LA, Torrance Art Museum, California (2012); Library of Babel/In and Out of Place, Zabludowicz Collection, London (2010); and Directions to a Dirty Place, with Denyse Thomasos, Southeastern Center for Contemporary Art, NC (2013). His works will be included in 100 Painters of Tomorrow published by Thames & Hudson in autumn 2014; and An Appetite for Painting, The National Museum of Art, Architecture & Design, Oslo (from September 2014).

Dodge’s work is in the collections of the Whitney Museum of American Art; Los Angeles County Museum of Art; Knoxville Museum of Art; Dallas Museum of Art; Smithsonian American Art Museum; The Saatchi Collection and The Zabludowicz Collection, London.
Kristine Donnelly is a local installation artist who works with printmaking and cut paper to create highly ornamental pieces from basic materials. A Cincinnati native, she graduated with a Master of Fine Arts and a Master of Arts Education from the University of Cincinnati in 2009 and received a Summerfair Individual Artist grant the same year. She’s shown locally in numerous exhibitions at venues like ArtWorks, Carl Solway Gallery, and 21c Museum Hotel.

Inspired by historical ornament and pattern, Donnelly creates large-scale cut paper sculptures. Her work is the result of a painstaking laborious process. The patterns are an unrecognizable image inspired by wallpaper, lace, and geometry. Through hand screenprinting, Donnelly reproduces and repeats the patterns onto long rolls of paper. The repetitive motion, the choreographed act of cutting and printing the pattern is both meditative and obsessive. The cutting destroys sections of the printed pattern and reveals fragments of designs and walls hidden below. Rather than hiding or preserving its fragility, Donnelly’s work tests the tolerance of paper. Through cutting, stitching, pinning, and stretching, she pushes the material to its most fragile skeleton and beyond.

The creation of Tolerance resulted from a micro-study of surface and appearance. Donnelly investigated the patterns of human skin cells; how they stack, pack, and divide and multiply. Tolerance is made up of multiple layers of stacked white rice paper with an image of cellular patterns screen printed on each piece. The white patterned design is just barely visible against the tone of paper. Donnelly hand cut a circular motif into each sheet. The cutting creates vacancies that expose portions of the layered sheets below. Tolerance is an exploration of how much a piece and process can take.

Kristine Donnelly exhibited at Contemporary Arts Center:

“Forever Formica Exhibition” 2013
R.M. Fischer (b.1947) is acclaimed for his monumental site-specific public art commissions. His work belongs to the distinguished art historical tradition of assembled metal sculptures that was first pioneered by Pablo Picasso. Fischer’s sculptures, like those of Picasso, Julio Gonzalez, and David Smith, incorporate functional, non-art objects and materials into abstract three-dimensional forms. In addition, Fischer expands upon the Dadaist impulses of Marcel Duchamp and Man Ray on order to enhance the surprise and skepticism that accompany ordinary found objects that are identified as fine art. The public sculptures, “Rector Gate” and “Battery Tunnel Clock” can be seen in lower-Manhattan. His most notable public work is the Kansas City “Sky Stations”, which crowns the convention center and shapes the skyline of city. R.M. Fischer has had over 30 solo exhibitions, including an exhibition at the Whitney Museum in 1984. His work is included in numerous public collections including, The Museum of Modern Art, The Brooklyn Art Museum, The Whitney Museum of American Art, The Carnegie Museum of Fine Art and the Dallas Museum of Fine Arts.

R.M. Fischer exhibited at Contemporary Arts Center:

“R.M. Fischer: Lampworks” 1981
“Dynamix” 1982
“Body Language: Figurative Aspects of Recent Art” 1983
“Encore II: Celebrating Fifty Years” 1989
Hailed as one of the greatest minds of our times, R. Buckminster Fuller was renowned for his comprehensive perspective on the world’s challenges. For more than five decades he developed pioneering solutions that reflected a commitment to create technology that does “more with less” and thereby improves human lives. Born in Milton, Massachusetts in 1895, Fuller belonged to a family noted for producing strong individualists inclined toward activism and public service. “Bucky,” as he came to be called, developed an early understanding of nature during family excursions to Bear Island, Maine, where he also became familiar with the principles of boat maintenance and construction.

Throughout his life, Fuller found numerous outlets for his innovative ideas. During the early 1930s he published Shelter magazine, and from 1938 until 1940 he was a science and technology consultant for Fortune Magazine. During the 1940s he began to teach and lecture at universities, including Harvard and MIT, and in the late 1950s he became a professor at Southern Illinois University (SIU), where he and his wife lived in a geodesic dome. In 1972 he was named World Fellow in Residence to a consortium of universities in Philadelphia. He retained his connection with both SIU and the University of Pennsylvania until his death. Fuller was the author of nearly 30 books, and he spent much of his life traveling the world lecturing and discussing his ideas.

Some of his many honors highlight his eclectic reputation: For example, because he sometimes expressed complex ideas in verse to make them more understandable, in 1961 he received a one-year appointment to the prestigious Charles Eliot Norton Professorship of Poetry at Harvard. After being spurned early in his career by the architecture and construction establishments, Fuller was later recognized with many major architectural, scientific, industrial, and design awards, both in the United States and abroad. He received 47 honorary doctorate degrees. In 1983, shortly before his death, Fuller received the Presidential Medal of Freedom, the nation’s highest civilian honor, with a citation acknowledging that his “contributions as a geometrician, educator, and architect-designer are benchmarks of accomplishment in their fields.”

After Fuller’s death, when chemists discovered that the atoms of a recently discovered carbon molecule were arrayed in a structure similar to a geodesic dome, they named the molecule “buckminsterfullerene.”

Buckminster Fuller exhibited at Contemporary Arts Center:

“Shelter in Transit & Transition” 1942
MILTON GLASER

Lot #113

**Angels & Flowers** 2011
**China Man** 2011
**Dark Music** 2011

Triptych Prints
17 x 22 inches/each

Minimum Bid: $1,000
Value: $2,000

Milton Glaser (b.1929) is among the most celebrated graphic designers in the United States. He has had the distinction of solo exhibitions at the Museum of Modern Art and the Georges Pompidou Center. In 2009 he was the first graphic designer to receive the National Medal of the Arts award. Glaser was selected for lifetime achievement awards from the Cooper Hewitt National Design Museum (2004) and the Fulbright Association (2011). As a Fulbright scholar, Glaser studied with the painter, Giorgio Morandi in Bologna, and is an articulate spokesman for the ethical practice of design. He co-founded the revolutionary Push Pin Studios in 1954 and New York Magazine with Clay Felker in 1968. In 1974, he opened Milton Glaser, Inc. where he continues to produce a prolific amount of work in many fields of design to this day.

*Milton Glaser exhibited at Contemporary Arts Center:*

“Great Ideas of Western Man” 1974
“Surface and Ornament” 1986
NANCY GRAVES

Lot #114

Lithographs Based on Geologic Maps of Lunar Orbiter and Apollo Landing Sites, Plate IX. Sabine Dm Region of the Moon 1972

Lithograph on Arches Cover White Paper with Mylar and Chine Colle, Edition of 100, 90/100
22.5 x 30 inches

Minimum Bid: $1,800
Value: $3,500

Nancy Graves (1939–1995) was an American sculptor, painter, printmaker, and sometime-filmmaker known for her focus on natural phenomena like camels or maps of the moon. Her works are included in many public collections, including those of the National Gallery of Art (Washington, D.C.), the Brooklyn Museum of Art, the Smithsonian American Art Museum, the National Gallery of Australia (Canberra), and the Walker Art Center (Minneapolis). She was the first woman to receive a solo retrospective at the Whitney Museum.

Graves’s personal aesthetic emerged in the later 1960s in the form of realistic life-size sculptures of camels. These works were rooted in her childhood memories of the animals preserved by taxidermists in the Natural History section of the Berkshire Museum in Pittsfield, Massachusetts and in the idioms of Abstract Expressionism taught at the Yale University School of Art where she was a student in the early 1960s. The interplay between the replication of nature and the formal values of abstract art was to inform her work throughout her life.

Transposing concepts from one medium to another, she continuously infused her work with new and innovative ideas.

Graves ultimately expanded the boundaries of her world to include quotations appropriated from the art of Egypt, classical antiquity, the Renaissance and Asian cultures. In order to simulate the layers of human history implied by her subject matter she broke the traditional formal boundaries between painting and sculptural space and added sculptural elements to her paintings.

Nancy Graves exhibited at Contemporary Arts Center:

“Painting, Drawing and Sculpture of the 60s and 70s From the Dorothy and Herbert Vogel Collection” 1975
“Encore II: Celebrating Fifty Years” 1989
Ann Hamilton was born in 1956 in Lima, Ohio. She trained in textile design at the University of Kansas, and later received an MFA from Yale University. While her degree is in sculpture, the media of textiles and fabric have continued to be an important part of her work, which includes installations, photographs, videos, performances, and objects. Hamilton’s sensual installations often combine evocative soundtracks with cloth, filmed footage, organic material, and objects such as tables. She is as interested in verbal and written language as she is in the visual, and sees the two as related and interchangeable.

In 1993, she won a prestigious MacArthur Fellowship. As the 1999 American representative at the Venice Biennale, she addressed topics of slavery and oppression in American society, with an installation that used walls embossed with Braille, which caught a dazzling red powder as it slid down from above, literally making language visible. After teaching at the University of California at Santa Barbara from 1985 to 1991, Hamilton returned to Ohio, where she lives and works.


Ann Hamilton exhibited at Contemporary Arts Center:

“New Media/New Materials” 2007
JANE HAMMOND

Lot #116

Paulette 2011
Selenium Toned Silver Gelatin Print,
Edition 5, 2-5
11 x 14 inches

Minimum Bid: $2,000
Value: $3,000

Jane R. Hammond (b. 1950) is an American artist who lives and works in New York City. She was influenced by the late composer John Cage, and has collaborated with the poet John Ashbery, making 62 paintings based on titles suggested by Ashbery. Hammond also collaborated with the poet Raphael Rubinstein. She has also had solo exhibitions in Stockholm, Paris, Barcelona, Milan and Amsterdam and 19 solo museum exhibitions in the United States; recent venues include the Wexner Center for the Arts, Detroit Institute of the Arts, The Achenbach Foundation at the DeYoung Museum, and Museum of Contemporary Art, San Diego. Her work is held in over fifty museum collections. Hammond’s work has been written about in numerous publications including The New York Times, Aperture, Art in America, ARTnews, Artforum, Modern Painters and BOMB Magazine. She is represented by Galerie Lelong, NYC.

Jane Hammond exhibited at Contemporary Arts Center:

“Figure as Fiction” 1993
JR (b. 1983) has described himself as a “photograffeur” who posts large black-and-white photographic images in public locations in a manner which is similar to a graffiti artist. He states that the street is “the largest art gallery in the world,” and started out on the streets of Paris. JR’s work combines art and action and deals with commitment, freedom, identity and limits. He has been introduced by Fabrice Bousteau as: “the one we already call the Cartier-Bresson of the 21st century”.

In 2011 JR won the TED Prize, which is awarded annually “to an exceptional individual” who receives $100,000 and, much more important, ‘One Wish to Change the World.’ Designed to leverage the TED community’s exceptional array of talent and resources, the Prize leads to collaborative initiatives with far-reaching impact.” JR initiated “Inside Out,” an international participatory art project that allows people worldwide to get their picture taken and paste it to support an idea and share their experience. As of January 2014, over 200,000 people from more than 108 countries have participated, through mail or gigantic photobooths.

JR exhibits freely in the streets of the world, catching the attention of people who are not typical museum visitors. In 2006, he created Portrait of a Generation, portraits of suburban “thugs” that he posted in the bourgeois districts of Paris. This illegal project became “official” when the Paris City Hall wrapped its building with JR’s photos. In 2007, with Marco, he made Face 2 Face, the largest “illegal” exhibition ever. JR posted huge portraits of Israelis and Palestinians face to face in eight Palestinian and Israeli cities. In 2008, he embarked on a long international trip for Women Are Heroes, in which he underlines the dignity of women who are often the targets of conflicts, and created The Wrinkles of the City. In 2010, his film Women Are Heroes was presented at Cannes. His most recent project involves collaboration with the New York City Ballet.
Alex Katz was born in Brooklyn, New York in 1927. He was raised in St. Albans by his Russian parents. Katz attended Woodrow Wilson High School for its unique program that allowed him to devote his mornings to academics and his afternoons to the arts. In 1946, Katz entered The Cooper Union Art School in Manhattan, a prestigious college of art, architecture, and engineering.

Since 1951, Katz’s work has been the subject of more than 200 solo exhibitions and nearly 500 group exhibitions throughout the United States and internationally. In 1974 the Whitney Museum showed Alex Katz Prints, followed by a traveling retrospective exhibition of paintings and cutouts in 1986. Katz has since been honored with numerous retrospectives at museums including the Brooklyn Museum, New York; the Jewish Museum, New York; the Irish Museum of Modern Art, Dublin; Colby College Museum of Art, Maine; Staaliche Kunsthalle, Baden-Baden; Fondazione Bevilacqua La Masa, Venice, Centro de Arte Contemporáneo de Málaga and the Saatchi Gallery, London. In 1998, a survey of Katz’ landscape paintings was shown at the P.S. 1 Contemporary Art Center, featuring nearly 40 pared-down paintings of urban or pastoral motifs.

Katz’s work is in the collections of over 100 public institutions worldwide, including the Museum of Modern Art, New York, the Metropolitan Museum of Art, NY; Whitney Museum of American Art, NY; the Smithsonian Institution, Washington, D.C.; Carnegie Museum of Art; the Art Institute of Chicago; Cleve-

land Museum of Art; the Tate Gallery, London; the Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; Metropolitan Museum of Art, Tokyo; the Nationalgalerie, Berlin; and the Museum Brandhorst, Munich.

Throughout his career, Katz has been the recipient of numerous awards, including The John Simon Guggenheim Memorial Fellowship for Painting in 1972, and in 1987, both Pratt Institute’s Mary Buckley Award for Achievement and The Queens Museum of Art Award for Lifetime Achievement. The Chicago Bar Association honored Katz with the Award for Art in Public Places in 1985. He was inducted by the American Academy of Arts and Letters in 1988, and recognized with honorary doctorates by Colby College, Maine (1984) and Colgate University, Hamilton, New York, (2005). In 1990 he was elected into the National Academy of Design as an Associate member, and became a full Academician in 1994. In 2005, Katz was the honored artist at the Chicago Humanities Festival’s Inaugural Richard Gray Annual Visual Arts Series. In 2007, he was honored with a Lifetime Achievement Award from the National Academy of Design, New York.

Alex Katz exhibited at Contemporary Arts Center:

“Young America 1960” 1961
“Painting and Drawings 1959-1979” 1981
“Diamonds Are Forever: Artists and Writers on Baseball” 1988
Kim Krause is a Cincinnati native whose paintings have been included in over 125 exhibitions both nationally and internationally, including 11 solo exhibitions. Krause’s work has been purchased for numerous public, private and corporate collections including Atlantic Richfield, Cincinnati Art Museum, The Evansville Museum of Art, Chase Manhattan Bank, Federated national headquarters, Fidelity Investments, The Procter and Gamble Company, PNC Bank, Safeco Insurance, Scripps Howard Corporation, Baukunst Galerie Ring Project, Cologne, Germany; and the Federal Reserve Bank, among others.

Krause has been artist-in-residence at the Atlantic Center for the Arts in Florida; Rathausgalerie, Munich, Germany; The Cooper Union, New York; the Chateau, Rochefort-en-Terre, France; Spiro Arts, Park City, Utah, and The Santa Fe Art Institute in New Mexico.

Krause attended the University of Cincinnati College of Design, Art, Architecture, and Planning; Birkbeck College, University of London, England; earning his BFA from the Art Academy of Cincinnati and his MFA from The Milton Avery Graduate School of the Arts, Bard College, New York. He is professor of Art at the Art Academy of Cincinnati where he co-chairs the Studio Program.

Kim Krause exhibited at Contemporary Arts Center: “Shall I tell you the secret of the whole world? Painting, Parody & Disguise” 2014
Diane Landry was born in 1958 in Cap-de-la-Madeleine and maintains her studio in Quebec City, Canada. She initially studied Natural Sciences and worked in the agricultural field for five years. At age 25 she shifted course, feeling it would be easier to change the world through a career in the visual arts. Landry received her BA in Visual Arts from Laval University, Quebec, in 1987 and an MFA from Stanford University, California in 2006. She has exhibited and performed extensively in Canada, USA, Europe, China and Australia. Landry has also worked as artist-in-residence in New York City, Montréal, Canada, The Banff Centre (Alberta), Buenos Aires (Argentina, Canada), Marseille (France) and Utica (NY). In 2009 the Musée d’art de Joliette in Quebec published a monograph marking the first retrospective exhibition of her work, The Defibrillators. Her first American retrospective The Cadence of All Things was recently organized at the Cameron Art Museum in Wilmington, NC. Landry is represented by Galerie Michel Guimont (Quebec City) and Carl Solway Gallery (Cincinnati).

Diane Landry exhibited at Contemporary Arts Center:

“Diane Landry: by every wind that blows” 2013-2014
Sol LeWitt (1928-2007) was pivotal in the creation of the new radical aesthetic of the 1960s that was a revolutionary contradiction to the Abstract Expressionism current in the 1950s and 60s. LeWitt, like no other artist of his generation, had always maintained the importance of the concept or idea and, apart from his original works on paper, the work is executed by others instructions. As one of the first coherent proponents of conceptual art with his writings, Sentences on Conceptual Art, 1969, LeWitt’s work continues to be regarded and referred to by a younger generation of artists as one of the seminal investigations into ‘idea’ and ‘concept’ art.


LeWitt’s most recent retrospective was organized by the San Francisco Museum of Art in 2000 and then travelled to the Museum of Contemporary Art, Chicago and the Whitney Museum, New York. His works are found in the most important museum collections including: Tate Modern London, the Stedelijk van Abbemuseum, Amsterdam, Musee National d’Art Moderne, Centre Georges Pompidou, Paris, Australian National Gallery, Canberra, Australia, Guggenheim Museum, the Museum of Modern Art, New York, Dia:Beacon, the National Gallery of Art, Washington DC and the Hirshhorn Museum and Sculpture Garden.

He continued to challenge new thinking about what art can be. In 1971 he stated “If the artist carried through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product. All intervening steps, scribbles, sketches, drawings, failed work models, studies thoughts, conversations, are of interest.”

Sol LeWitt exhibited at Contemporary Arts Center:

“Painting, Drawing and Sculpture of the ‘60s and ‘70s from the Dorothy and Herbert Vogel Collection” 1975
“The RSM Collection” 1981
“Sol LeWitt: Works on Paper from the RSM Collection” 1982
Curtis Mann was born in 1979 in Dayton, Ohio, and currently lives and works in Los Angeles, CA. He earned his MFA from Columbia College Chicago and a degree in Mechanical Engineering from the University of Dayton, Ohio.

His enigmatic photographs contain fragments of scenes that are partially erased and obscured. Mann’s process draws attention to the artifice of the photographic medium by demonstrating the malleability of images. He begins by culling images of strife and conflict in various international locations from photosharing websites such as Flickr and then has prints made. Once he has the prints in hand he covers portions of the photographs with a protective varnish and pours bleach over each one, stripping away areas not coated with varnish.

Select recent solo exhibitions include Openings, Almine Rech, Paris; Modifications, Southeastern Center for Contemporary Art, Winston-Salem, NC; Medium and Materiality, Monica de Cardenes, Milano, Italy; Medium and Materiality, LUCE Gallery, Torino, Italy; making oneself, making oneself, Kavi Gupta, BERLIN; After the Gold Rush: Contemporary Photographs from the Collection, Metropolitan Museum of Art, NY.

Robert Mapplethorpe (1946–1989) is celebrated for his images of still lifes, and for his dramatic, carefully posed portraits of friends and celebrities, as well as his portrayals of other unconventional members of society. Born in Queens, NY, Mapplethorpe attended classes at Parsons School of Design while he was a teenager, working mostly with collage and mixed media. There he met fellow artist and musician Patti Smith (b.1946), who posed in some of his earliest portraits and spurred his love of photography as a medium, and portraiture as a subject.

In the late 1960s he worked as a photographer for Andy Warhol’s Interview magazine. Mapplethorpe began taking Polaroids of his family, friends, and public personalities regularly, and in the late 1970s, focused primarily on intimate, sexually charged images, which is what brought Mapplethorpe significant critical attention. Mapplethorpe later did a series on female bodybuilder Lisa Lyons, as well as images of dramatic, classical nudes, carefully composed still lifes, and engaging portraits.

In 1986, he was diagnosed with AIDS, and over the next three years, continued to photograph fervently. He also established the Robert Mapplethorpe Foundation, dedicated to supporting photography and AIDS research. He had his first major American retrospective at the Whitney Museum of American Art in 1988, just a year before his death.

Mapplethorpe’s work has been exhibited at Documenta in Kassel, the Solomon R. Guggenheim Museum in New York, the Corcoran Gallery of Art in Washington, D.C., the Centre Pompidou in Paris, the Deutsche Guggenheim in Berlin, and the Tate Modern in London, among many other institutions.

Robert Mapplethorpe exhibited at Contemporary Arts Center:

“Counterparts: Form and Emotion in Photographs” 1982
“Robert Mapplethorpe: The Perfect Moment” 1990
Thom Mayne is a Los Angeles-based architect who was born in 1944 in Waterbury, Connecticut. He attended the University of Southern California and the Harvard University Graduate School of Design. Mayne helped found the Southern California Institute of Architecture (SCI-Arc) in 1972, where he is a trustee. Since then he has held teaching positions at SCI-Arc, the California State Polytechnic University, Pomona (Cal Poly Pomona) and the University of California, Los Angeles (UCLA). He is principal of Morphosis, an architectural firm in Santa Monica, California founded as an interdisciplinary and collective practice involved in experimental design and research. Mayne received the Pritzker Architecture Prize in March 2005 and the American Institute of Architects Gold Medal in 2013.

Mayne has become a primary architect for federal projects under the Design Excellence program of the United States government’s General Service Administration, and some of his recent commissions include: graduate housing at the University of Toronto, the San Francisco Federal Building, and one in our very own backyard – the University of Cincinnati Student Recreation Center.

Thom Mayne exhibited at Contemporary Arts Center:

“FORM: Contemporary Architects at Play” 2008
Marilyn Minter (b.1948) juxtaposes photorealistic paintings with painterly photographs, honing in on the moment where clarity becomes abstraction and beauty meets the grotesque. Her early work focuses on erotic pairings of blood red fingernails and banal food items, with benday dots becoming a mediary between the viewer and the subject matter. From the 1990s onwards, she developed a hyper realistic style of painting based on her own photographic templates in which the worlds of glamour and fashion are quoted in a feverishly obtrusive manner. She has shown her photographs as billboards, created wallpaper, aired a commercial on late night television, and shot fashion editorials in which she subverts cultural ideals of beauty and sexuality.

Minter, continuing her 40-year examination of glamour and its underbelly, has recently turned her focus on the physical object between the camera and her subject, whether it is moisture, a pane of glass or graffiti.

Minter has been the subject of numerous solo exhibitions including the San Francisco Museum of Modern Art; Contemporary Arts Center, Cincinnati; Les Rencontres d’Arles festival in 2007 France; La Conservera, Centro de Arte Contemporáneo, Ceutí/Murcia, Spain; the Museum of Contemporary Art, Cleveland, OH and the Deichtorhallen in Hamburg, Germany. In 2015, Contemporary Arts Museum in Houston Texas will be the inaugural venue for Minter’s traveling retrospective.

Marilyn Minter exhibited at Contemporary Arts Center:

“Chewing Color” 2009-2010
Throughout the highly stylized work of internationally celebrated Dutch photographer Erwin Olaf (b.1959), a provocative tension reigns. He was the 2011 recipient of the Johannes Vermeer Award, the most prestigious Dutch award for contemporary art, and he has also been awarded numerous international art and media prizes, such as Photographer of the Year in the International Color Awards in 2006, and Kunstbeeld magazine’s Artist of the Year of the Netherlands in 2007. Olaf recently received a Lucie Award for his entire oeuvre. He is currently working on his second collaboration with Aperture Foundation on a monumental monograph of his recent work, following the 2008 publication of Erwin Olaf.

Olaf has had solo exhibitions at world-renowned venues including the Stedelijk Museum, Amsterdam; the Bilbao Art Centre, Bilbao, Spain; Modern Art Gallery of Bologna, Bologna, Italy; Museum of Modern Art, Moscow, Russia; The Hague Museum of Photography, The Hague; Photo Museum Antwerp, Antwerp; Institut Néerlandais, Paris; Hermitage, Amsterdam; and the Rijksmuseum, Amsterdam. His work is included in such esteemed international collections as Gemeentemuseum, The Hague; Centraal Museum, Utrecht; Stedelijk Museum, Amsterdam; Rijksmuseum, Amsterdam; Groninger Museum, Groningen; Ludwig Museum, Cologne, Germany; FNAC Collection, Paris; CaldicCollection, Rotterdam; Rosenblum Collection, Paris; and the Orefa Collection, Paris.

Form and content are constantly in dialogue in his work. Be it the friction generated in the space between the polished, apparent artificiality of his surfaces, and the depth of emotion they express—or the conflict between their power to speak to universal aspects of human experience and their surreal, not-of-this-world perfection. His photographs give voice to the unspoken and bring the overlooked to light, saying everything by saying nothing at all.
CLAES OLDENBURG

Lot #127

The Soap at Baton Rouge 1990

Edition 250, #145/250

Cast Resin, Vinyl Filled with Aluminum Silicate, Serigraphy on Acetate Sheet. The multiple is incised with the artist’s initials includes a deluxe edition book with production histories of all the artist’s multiples. 160 pages, 142 illustrations, 94 in color. The book is signed and numbered by the artist.

Minimum Bid: $1,200
Value: $3,000

Claes Oldenburg (b.1929) is an American sculptor, best known for his public art installations featuring oversized replicas of everyday objects. Another theme in his work is soft sculpture versions of everyday objects. Many of his works were made in collaboration with his wife, Coosje van Bruggen, who passed away in 2009 after 32 years of marriage. Oldenburg lives and works in New York.

Oldenburg’s first one-person show in 1959, at the Judson Gallery in New York, included figurative drawings and papier-mâché sculptures. He was honored with a solo exhibition of his work at the Moderna Museet (organized by Pontus Hultén), in 1966; the Museum of Modern Art, New York, in 1969; and with a retrospective organized by Germano Celant at the Guggenheim Museum, New York, in 1995 (travelling to the National Gallery of Art, Washington, D.C.; Museum of Contemporary Art, Los Angeles; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn; and Hayward Gallery, London).

In 2002 the Whitney Museum of American Art in New York held a retrospective of the drawings of Oldenburg and Van Bruggen;

the same year, the Metropolitan Museum of Art in New York exhibited a selection of their sculptures on the roof of the museum.

Oldenburg is represented by The Pace Gallery in New York and Margo Leavin Gallery in Los Angeles

Claes Oldenburg exhibited at Contemporary Arts Center:

“An American Viewpoint” 1963
“Master Drawings: Pisarro to Lichtenstein” 1966
“Richard J. Daley” 1968
“Painting, Drawing and Sculpture of the’60s and’70s From the Dorothy and Herbert Vogel Collection” 1975
“Disarming Images” 1984
“Diamonds Are Forever: Artists and Writers on Baseball” 1988
“New Media/New Materials” 2007
Tom Otterness (b. 1952) is a sculptor best known as one of America’s most prolific public artists. Otterness’ works adorn parks, plazas, subway stations, libraries, courthouses and museums in New York—most notably in Rockefeller Park in Battery Park City and in the 14th Street/8th Avenue subway station—and other cities around the world. He contributed a balloon (a giant upside-down Humpty Dumpty) to the Macy’s Thanksgiving Day Parade. In 1994 he was elected as a member of the National Academy Museum.


In 1987, Otterness exhibited his work The Tables at the Museum of Modern Art “Projects” show. White-collar workers, blue-collar workers, cops, radicals, captains of industry were displayed on four bronze picnic tables in the MoMA sculpture garden. The show travelled to the IVAM Centre Julio Gonzalez in Valencia; Portikus/Senckenbergmuseum in Frankfurt am Main; and Haags Gemeentemuseum in The Hague.

In 2005, “Tom Otterness on Broadway”, his largest exhibition to date, featured 25 different works installed between Columbus Circle and 168th Street in Washington Heights. The project was sponsored by the City of New York Parks and Recreation Department, the Broadway Mall Association, and Marlborough Gallery, and traveled to three other cities—Indianapolis, Beverly Hills, and Grand Rapids, Michigan.

One of Otterness’s earliest public art works, The New World, was commissioned in 1987 by the General Services Administration for the Edward R. Roybal Federal Building, part of the Los Angeles Federal Center. The work was installed in 1991. After this piece, Otterness was commissioned to do others for the General Services Administration, including federal courthouses in Portland, Oregon (Law of Nature, 1997); Sacramento, California (Gold Rush, 1999); and Minneapolis, Minnesota (Rock Man, 1999).

Tom Otterness exhibited at Contemporary Arts Center:

“Body and Soul: Aspects of Recent Figurative Sculpture” 1985
Nam June Paik is an iconic contemporary artist and a seminal figure in video art that has shown around the world. His video sculptures, installations, performances and single-channel videos encompass one of the most influential and significant bodies of work in the medium. Paik designed CAC’s very own Metrobot that will be refurbished this fall.

From his Fluxus-based performances and altered television sets of the early 1960s, to his ground-breaking videotapes and multi-media installations of the 1970s, ‘80s and ‘90s, Paik has made an enormous contribution to the history and development of video as an art form. Exercising radical art-making strategies with irreverent humor, he deconstructs and demystifies the language, content and technology of television. Merging global communications theories with an antic Pop sensibility, his iconoclastic works explore the juncture of art and popular culture.

Paik was born in Seoul, Korea in 1932, and died in 2006. He studied music and art history at the University of Tokyo, producing a thesis on Arnold Schoenberg, and graduated in 1956 with a degree in aesthetics. Paik’s studies continued in Germany at the Universities of Munich and Cologne, and the Conservatory of Music in Freiburg. From 1958-63, Paik worked with Karlheinz Stockhausen at the WDR Studio für elektronische Musik in Cologne, Germany. After meeting Fluxus founder George Maciunas in 1961, he participated in numerous European Fluxus performances, actions and events.

Nam June Paik is the recipient of numerous awards, including a Rockefeller Foundation grant, the American Film Institute’s Maya Deren Award for Independent Film and Video, The New York State Governor’s Art Award, and The New York City Mayor’s Award to Distinguished Immigrants. He won 1st Prize/Best Pavilion at the 1993 Venice Biennale for Artist as Nomad in the German Pavilion. In 1998 he was honored with the prestigious Kyoto Award in Japan, and in 1999 he was named among “The Century’s 25 Most Influential Artists” by ARTnews. He was given the National Arts Club Artists Award in 2000.

Nam June Paik exhibited at Contemporary Arts Center:

“Video Art” 1975
“Painting, Drawing and Sculpture of the‘60s and’70s From the Dorothy and Herbert Vogel Collection” 1975
“Segments IV: Nam June Paik Video Flag X” 1985
JUDY PFAFF

Lot #130  
*Untitled 4* 2004  
Etching and Surface Roll  
Edition: AP  
10.5 x 15 inches  
Framed 20 x 24 inches  

Minimum Bid: $1,500  
Value: $2,600

Judy Pfaff was born in London in 1946. She received her BFA from Washington University and her MFA from Yale University. Her innovative work has brought her acclaim from galleries and museums throughout the United States, Europe, and the Far East. Her work can be found in such prestigious collections as the Detroit Institute of Art; The Museum of Modern Art, New York; The Whitney Museum of American Art, New York; and the Philadelphia Museum of Art.

From the beginning of her career in the 1970s, Judy Pfaff has worked with a wide and unusual range of materials and moves back and forth easily between two and three-dimensional work, creating art that is complex, profuse and unique. These dynamics, exuberant, large-scale works incorporate many different media. While primarily a sculptor, her concepts are expressed in equal power in her prints. Judy Pfaff’s sculptures, drawings and prints have been exhibited in museums and galleries around the world. She has been described as a “collagist in space.” Pfaff was named a MacArthur Fellow in 2004.

*Judy Pfaff exhibited at Contemporary Arts Center:*

“Walls” 1980  
“Dynamix” 1982  
“Body Language: Figurative Aspects of Recent Art” 1983  
“Standing Ground: Sculpture by American Women” 1987
A pioneer in the field of electronic art, Alan Rath (b.1959) builds mechanical sculptures infused with uncannily life-like characteristics. He received a BS in Electrical Engineering from the Massachusetts Institute of Technology (MIT) in 1982. His contributions to the field of contemporary sculpture and new media have received significant acknowledgement worldwide. His work is in such major collections as the San Francisco Museum of Modern Art, the Whitney Museum of American Art (New York), the Walker Art Center (Minneapolis, MN), the Los Angeles County Museum of Art, and the Hara Museum (Tokyo). Rath lives in San Francisco, CA.

Though often viewed solely through the lens of “digital art” or “new media,” Rath’s work is first and foremost sculpture, constructed with a deeply refined sense of formal elegance and a broad understanding of art historical context. The formal sophistication extends into the smallest of details, with a remarkable attention to functionality. Rath ingeniously designs and assembles every component of a work such that it can be easily dismantled, transported, and reassembled without the need of tools. He is also a key participant in the discourse around preservation of new media artwork against the inevitable course of technological evolution and obsolescence, and these concepts are incorporated into the fabrication of every aspect of his work.

Alan Rath exhibited at Contemporary Arts Center:

“Mechanika” 1991
Michael Sailstorfer was born in 1979 in Vilsbiburg, Germany, and currently lives in Berlin. He studied at the Academy of Fine Art in Munich and Goldsmiths College in London, and has been part of residencies in Los Angeles (Villa Aurora) and the Office for Contemporary Art Norway in Oslo. In 2004 he showed at the Sydney Biennial and at Manifesta 5 in San Sebastian, following up with exhibitions at Artists Space, New York (2005) and Martin Gropius Bau, Berlin (2006). Other solo shows have taken place in Austria, Belgium, Dubai, France, Italy and Switzerland. Sailstorfer is represented by the Johann König Gallery in Berlin, Galerie Emmanuel Perrotin in Paris, Galeria Fortes Vilaça in São Paulo, Zero Galleria in Milan, and Galerie Thaddeus Ropac in Salzburg.

Michael Sailstorfer exhibited at Contemporary Arts Center:

“Michael Sailstorfer: Every Piece Is A New Problem” 2014
JULIAO SARMENTO

Lot #133
*Cincinnati – Zizek* 2011
2 Prints, Polyvinyl Acetate, Pigments and Graphite on Paper and Inkjet Print on “Ilford” Barita Paper 310 gms, in Artist’s Frames.
Unique work.
18 1/8 x 13 ½ x 1 3/8 inches each

Minimum Bid: $7,000
Value: $21,000

Juliao Sarmento was born in 1948 in Lisbon, Portugal. From 1967-1970 he studied painting and architecture at the Escola Superior de Belas Artes, Lisbon, where he also received his Master’s degree in 1976. He currently lives and works in Lisbon. Sarmento has developed a multi-media visual language, combining film, video, sound, painting, sculpture and installations which often confronts issues of complex interpersonal relationships, utilizing themes such as psychological interaction, sensuality, voyeurism and transgression.

Sarmento has exhibited extensively worldwide since 1979. He has been included in two Documentas and has represented Portugal in two Venice Biennales. His work is represented in public and private collections worldwide such as: the Hirshhorn Museum and Sculpture Garden, Washington, DC; the San Francisco Museum of Modern Art; The Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; the Musée National d’Art Moderne Centre Georges Pompidou, Paris, France; the Stedelijk Van Abbemuseum, Eindhoven, Holland; the Hara Museum of Contemporary Art, Tokyo, Japan; Contemporary Arts Center, Cincinnati, OH; the Museo de Arte Carrillo Gil, Mexico City, Mexico; Serralves Foundation, Lisbon, Portugal.

*Juliao Sarmento* exhibited at Contemporary Arts Center:

“Juliao Sarmento” 2011-2012
Frank Selby was born in 1975 in Palm Springs, CA and currently lives in North Carolina. He achieved his BFA from the University of New Mexico in 1998 and his MFA from Central St. Martins College of Art and Design in London, UK.

Fascinated by misinterpretation, Selby produces photographically based, meticulously rendered drawings of scenes of social unrest, which he sees as the ultimate consequence of our failure to communicate effectively. As he explains: “The images of riots, wars, uprisings and clashes found in my work are approached as instances of groups of people for whom a failure of language has created a crisis.” Though he began by painting layered compositions inspired by German Expressionism, a pressing interest in linguistics and the pitfalls of language drew him to focus on the drawings for which he is known.

His monochromatic compositions, which can take months to complete, are based on film stills and news photographs of historical and contemporary protests, riots, and natural disasters. By manipulating these source images through cutting, doubling, and blurring, Selby emphasizes the chaos and confusion of misunderstanding.

He has exhibited work across the United States and Europe including the Drawing Center in New York; the FLAG Art Foundation in New York; DePaul Art Museum in Chicago; Kunsthalle Athena in Greece and Vacant galleries in Vienna, Austria. Selby’s work is also included in the collections of the Whitney Museum of American Art, New York, NY; Weatherspoon Art Museum, Greensboro, NC; Blanton Museum, Austin, TX; Artists Pension Trust, New York, NY and the Hiscox Collection, London, UK.
Dasha Shishkin was born in 1977 in Moscow, Russia, and currently lives in New York, NY. She received her MFA from Columbia University, New York, NY (2006) and her BFA from the New School for Social Research, New York, NY (2001). Shishkin has recently shown in solo exhibitions at Susanne Vielmetter Los Angeles Projects, CA; Contemporary Arts Center, Cincinnati, OH; Zach Feuer Gallery, New York, NY; and group exhibitions at Oakland University Art Gallery, Rochester, MI; Joe Sheftel Gallery, New York, NY; and Denver Art Museum, CO. She is represented by Zach Feuer Gallery, New York, NY.

Shishkin’s work has been in the spotlight since her inclusion (as a University MFA student), in the 2005 edition of P.S.1 Contemporary Art Center “Greater New York.” The show’s co-curator (and current P.S.1 director) Klaus Biesenbach compared her work to that of Goya and Brueghel. Others have conjured Egon Schiele, Brice Marden, Henry Darger — even Japanese wood prints. But Shishkin’s pieces belong in a category of their own. Her abstract landscapes, bizarre scenes, and images of human interactions — which tap into the viewer’s own thoughts, dreams, or fantasies — are devised with bold, rich colors and tactile textures, using domestic materials like wallpaper and unique media like Conté crayons and Sumi ink. Her show at Zach Feuer Gallery drew scores of visitors, and the general consensus was “wow.”

Dasha Shishkin exhibited at Contemporary Arts Center:

“Dasha Shishkin: I Surrender, Dear” 2012
SIMPARCH is an American artist collective that was founded in Las Cruces, New Mexico in 1996, and is currently based out of Cincinnati. This group is presently organized and maintained by founding members Matthew Lynch and Steve Badgett. Former members were Pat Finlay and Robert Hollinger. Their practice involves large-scale, usually interactive installations and works that, as the group’s name suggests, examine “simple architecture,” building practices, site specificity and materials that may be salvaged, recycled or generally brought together with a kind of “do-it-yourself” attitude. Often collaborating with other artists, builders, art critics, graffiti artists, filmmakers, skateboarders, and musicians, SIMPARCH works at providing sites which allow for social interaction and experimentation with design and materials.

In their words, “Our approach is responsive to opportunity. Since our process is project driven, we largely operate without a permanent studio, arranging workspace appropriate to each project.”

SIMPARCH’s projects are driven by a concern for the work’s social potential. Acting as sites for communal interaction and social exchange, these structures infuse the languages of art and architecture with a desire to connect adverse participants.

SIMPARCH works include Ship from the Desert; The Moorings Project at the Maschinenhalle in Potsdam, Germany; Free Basin at the Hyde Park Arts Center in Chicago; and Spec at the Renaissance Society of the University of Chicago. Their work was included in the 2002 edition of Documenta. SIMPARCH is currently working on a commission for the General Services Administration at a new land port of entry in Texas. This permanent sculpture is being produced as a component of a major facility designed to control flow between the USA and Mexico. Other recent projects include a project for a festival put on by the ShurTech company, the makers of the Duck Tape brand.

SIMPARCH exhibited at Contemporary Arts Center: “SIMPARCH: Gloom and Doom” 2006
SIMPARCH is an American artist collective that was founded in Las Cruces, New Mexico in 1996, and is currently based out of Cincinnati. This group is presently organized and maintained by founding members Matthew Lynch and Steve Badgett. Former members were Pat Finlay and Robert Hollinger. Their practice involves large-scale, usually interactive installations and works that, as the group’s name suggests, examine “simple architecture,” building practices, site specificity and materials that may be salvaged, recycled or generally brought together with a kind of “do-it-yourself” attitude. Often collaborating with other artists, builders, art critics, graffiti artists, filmmakers, skateboarders, and musicians, SIMPARCH works at providing sites which allow for social interaction and experimentation with design and materials.

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SIMPARCH exhibited at Contemporary Arts Center: “SIMPARCH: Gloom and Doom” 2006

Lot #138
Suite of 3 Blueprints: Spiral Unit
2008
Antiqued Plotter Print
Hand-Tinted open Edition
Print to suit, 24 x 36 maximum

Minimum Bid: $300
Value: $450
Lorna Simpson was born in 1960 in Brooklyn, New York, and received her BFA in Photography from the School of Visual Arts, New York, and her MFA from the University of California, San Diego. When Simpson emerged from the graduate program at San Diego in 1985, she was already considered a pioneer of conceptual photography. Feeling a strong need to re-examine and re-define photographic practice for contemporary relevance, Simpson was producing work that engaged the conceptual vocabulary of the time by creating exquisitely crafted documents that are as clean and spare as the systems of meaning they produce. Her initial body of work alone helped to incite a significant shift in the view of the photographic art’s transience and malleability.

Her work has been exhibited at the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago; the Miami Art Museum; the Walker Art Center, Minneapolis; and the Irish Museum of Modern Art, Dublin. She has participated in such important international exhibitions as the Hugo Boss Prize at the Guggenheim Museum, New York, and Documenta XI in Kassel, Germany. She has been the subject of numerous articles, catalogue essays, and a monograph published by Phaidon Press. Simpson’s first mid-career survey was exhibited at the Los Angeles Museum of Contemporary Art, the Miami Museum of Art, the Whitney Museum of American Art, the Kalamazoo Institute of Art, and the Gibbes Museum in South Carolina. Of late, she had a solo exhibition at Salon94, New York, in 2008 and a solo exhibition at Obadia Galerie, Paris, in 2009. In 2010, she is the recipient of the International Center of Photography’s Infinity Award in Art. Her work is currently being exhibited at the Baltic Centre for Contemporary Art, Newcastle, UK.

Lorna Simpson exhibited at Contemporary Arts Center:

“Lorna Simpson For the Sake of the Viewer” 1993
“New Media/New Materials” 2007
PAT STEIR

Lot #140

**Spanish Monoprint** 2004-2014
Monoprint with Glitter
64 ¾ x 31 ¼ inches

Minimum Bid: $6,500
Value: $15,000

Pat Steir was born 1940 in Newark, NJ. She works in paint, printmaking and installation art, and her work revels in both chance and skill – capturing the subtle patterns within the randomness of nature. She is a recipient of the Guggenheim Artist’s Fellowship and the National Endowment for the Arts Individual Artist’s Grant. Steir received an Honorary Doctorate of Fine Art from Pratt Institute, as well as an Alumni Honoree from both Pratt Institute and Boston University.

Rooted in writing and literature, Steir worked as an editor for Semiotext magazine and was a founding board member of both the Printed Matter bookshop, New York and the landmark feminist journal, Heresies.

Her work is included in major public collections around the world, including The Metropolitan Museum of Art; The Museum of Modern Art; The San Francisco Museum of Fine Arts; The Solomon R. Guggenheim Museum; The Tate Gallery, London; and the Whitney Museum of American Art, NY. Art in America said of her work, “This is painting in a grand tradition.” She lives and works in New York and Vermont.

Pat Steir exhibited at Contemporary Arts Center:

“Representing Reality: Fragments from the Image Field” 1983
“Arbitrary Order: Paintings by Pat Steir” 1984
“Encore II: Celebrating Fifty Years” 1989
“Pat Steir: Water & Stone” 2010
MICHAEL STILLION

Lot #141

**Stare (Jeff)** 2014
Ink, Gouache, Colored Pencil, Marker
17 x 14 inches

Minimum Bid: $700
Value: $1,200

Michael Stillion was born in Columbus, OH in 1980 and raised in Pleasant City, OH; he currently lives and works in Cincinnati. He received a Bachelor of Fine Arts from the Columbus College of Art and Design and a Master of Fine Arts from Indiana University. Stillion has earned numerous awards and residencies including an Ohio Arts Council Grant Individual Excellence Award, a Joan Mitchell Full Fellowship from the Vermont Studio Center, a one year full fellowship in Roswell, New Mexico, and most recently a prestigious nomination for the Louis Comfort Tiffany Foundation Award. He currently teaches at the Columbus College of Art and Design, and works regularly with Artworks.

Michael Stillion exhibited at Contemporary Arts Center:

“Shall I tell you the secret of the whole world? Painting, Parody & Disguise” 2014
SHAAN SYED

Lot #142
*Untitled* 2013
Gouache on Paper
24 x 17 inches

Minimum Bid: $1,200
Value: $2,100

Shaan Syed was born in Toronto, Canada in 1977. His practice focuses on painting and questions the thin line between conventional notions of abstraction and representation. He has had solo exhibitions at Ana Cristea Gallery (New York), PlugIn ICA (Winnipeg), Brown (London), Galerie Michael Janssen (Berlin), and VousEtesIci (Amsterdam). Syed has participated in group exhibitions at Jerwood Space London, Ana Cristea Gallery (New York), Aspex (Portsmouth UK), Elementa Gallery (Dubai), S1 Artspace (Sheffield), La Salle de Bains (Lyon), Bloomberg Space (London), and Mercer Union (Toronto).

He has been included in several anthologies on painting and color and is a recipient of The Elephant Trust UK Grant and The Pollock-Krasner Foundation Grant for Painters (both 2013). Syed recently launched an artist bookwork co-published by FormContent and S1 Artspace (UK) that documents a fly-posting project titled “The Andrew Project; 1000 And Something Portraits in Toronto, Berlin and London, 2010-2013”.

Syed’s work will be featured in the upcoming Thames and Hudson publication “100 Painters of Tomorrow”, (2014). He lives in London and shows with Galerie Michael Janssen, Berlin, Germany.
KAMILA SZEJNOCH

Lot #143
Swing 2008
Photo Transferred to Poster
Limited Edition
28 x 40 inches

Minimum Bid: $500
Value: $1,000

Kamila Szejnoch (b.1978) is a graduate of the Department of Sculpture at the Academy of Fine Arts in Warsaw. In her work she deals with art in public space – creating installations, sculpture and urban designs. As the point of departure she typically employs existing places and structures. Recently her favorite topics have been history, ideology and city symbols – the elements which influence or reflect our identity.

Szejnoch has been trying to approach, update, ridicule or just remind outdated layers of the past by adding something new and contrasting - distinct from their original style or function. Therefore most of her works consist of two main elements - historical, traditional, already fixed or closed in its form, and more contemporary, open, playful, interactive ones. In her projects she gives forgotten, old-fashioned symbols new life for the general public.

Kamila Szejnoch exhibited at Contemporary Arts Center:

“Buildering: Misbehaving the City” 2014
Tattfoo Tan (b.1975) currently resides in Staten Island, NY with his hens. He works with the public on issues relating to ecology, sustainability and healthy living. While wide-ranging in materials, Tan’s work is project based, ephemeral and educational in nature.

Tan has presented, collaborated and shown his works in various venues and institutions including: Staten Island Arts, Queens Museum of Art, Lower East Side Tenement Museum, Artisphere, The City of New York Department of Cultural Affairs Percent for the Arts, Eugene Lang College/New School for Liberal Arts, Parsons the New School for Design, Fashion Institute of Technology, 601Tully/Syracuse University, Macalester College, Pratt Institute, The Center for Book Arts, Aljira - A Center for Contemporary Art, Project Row Houses, Contemporary Arts Center, Cincinnati, Robert Rauschenberg Foundation and The Laundromat Project.

He has been recognized for his effort, service and artistic contributions to the community, and is a proud recipient of a proclamation from The City of New York. He was also given the Twenty-Eighth Annual Award for Excellence in Design by Public Design Commission of The City of New York for his design and branding of the Super-Graphic on Bronx River Art Center.

Tattfoo Tan was included in the 2012 exhibition “Green Acres” at the Contemporary Arts Center. “Green Acres” addressed farming as both activism and as an art form. The show built on eco-conscious exhibitions the CAC has spearheaded in the past— including “The American Lawn: Surface of Everyday Life,” “Ecovention” and “Beyond Green”—and puts into context the nearly 40 year phenomena of farming as art.

TATTFOO TAN
Lot #144
*S.O.S. Guilds (Money Trees)*
Money on Paper
12 x 12 inches
Minimum Bid: $1,500
Value: $4,000

*Tattfoo Tan exhibited at Contemporary Arts Center:*
“Green Acres: Artist Farming Fields, Greenhouses and Abandoned Lots” 2013
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Tattfoo Tan exhibited at Contemporary Arts Center:

“Green Acres: Artist Farming Fields, Greenhouses and Abandoned Lots” 2013
Tony Tasset was born in Cincinnati in 1960 and lives in Chicago. He achieved his BFA from the Art Academy of Cincinnati in 1983 and his MFA from The School of the Art Institute of Chicago in 1986. With public commissions in Chicago, Pittsburgh, and University Park, Illinois, he has been actively exhibiting his work nationally and abroad for almost 15 years. In 2006 he was awarded a Guggenheim Fellowship and the Louis Comfort Tiffany Award. Perhaps of equal significance to the artist’s oeuvre, he threw the first pitch at a Cubs game at Wrigley Field in 2010.

Tasset first attained prominence in the 1980s creating works that referenced art history and post-modern theory. Since then Tasset has created intimate explorations of himself and immediate family and a series of works in several large-scale public commissions across the country. Of note is the thirty-foot tall “Eye” recently installed in Dallas and a 94-foot tall steel and aluminum rainbow towering over Sony Studios in Culver City, California.

Tasset’s work is in many private and public collections including: the Art Institute of Chicago, the Baltimore Museum, the Carnegie Museum of Art, MOCA Los Angeles, the MCA Chicago, the San Francisco Museum of Art and the Museum for Modern Art, Frankfort. He is currently participating in the 2014 Whitney Biennial.

Tasset is a professor in the School of Art and Art History at the University of Illinois at Chicago. He is represented by Kavi Gupta Gallery Chicago.

Tony Tasset exhibited at Contemporary Arts Center:

“As It Is” 2000
“Shall I tell you the secret of the whole world? Painting, Parody & Disguise” 2014
Shinji Turner-Yamamoto was born in 1965 in Osaka, Japan, and currently lives in Cincinnati. He studied at the Kyoto City University of Arts and at the Accademia di Belle Arti, Bologna (where he lived for 11 years). His current projects include: LIGHTNING, a project with lightning struck trees, and CONSTELLARIA, working with fossil fragments he collects in the tri-state region.

Turner-Yamamoto’s work has been the subject of solo shows at Museo d’Arte Contemporanea Villa Croce, Genoa, Italy; Crawford Art Gallery, Cork, Ireland; the Contemporary Arts Center, Cincinnati, OH; and the Ippaku-tei Teahouse, Embassy of Japan, Washington, DC. Upcoming exhibitions include a fall 2015 solo exhibition at the Weston Gallery, Cincinnati.

His past projects include: MONGOLIA 360° at the Land Art Biennial; HANGING GARDEN at the Holy Cross Church, Cincinnati, OH; and DISAPPEARANCES, SITE:LAB at an abandoned commercial building, Grand Rapids, MI, which received the 2011 ArtPrize International Juried Award.

A monograph “Shinji Turner-Yamamoto: Global Tree Project” was published by DAMIANI (fall 2012) which documents 11 projects realized in a ruined folly on a cliff overlooking the Celtic Sea, an 8th century Kiyomizu Temple Sutra Hall, a garden in New Delhi, the Mongolian Gobi Desert, and abandoned architectural landmarks in the American Midwest.

Shinji Turner-Yamamoto exhibited at Contemporary Arts Center:

“Shinji Turner-Yamamoto: Disappearances” 2010-2011
Aya Uekawa was born in Tokyo, Japan in 1979, and left for New York City to study contemporary art in 2001. She earned her MFA degree from Hunter College in 2008, and began her professional career during her MFA program.

Uekawa’s works are exhibited at galleries and museums in the United States and Europe including the Akron Museum, Baltimore Museum of Art, Japan Society, Marlborough Chelsea, FLAG Art Foundation, Arndt and Partner, and Kravets/Wehby Gallery.

The young women populating the visual world of Uekawa appear to be waiting for something we remain oblivious to - lost in thought, inaccessible, defiant yet vulnerable. The features of Uekawa’s mysterious, slightly disturbing female figures invoke elements of medieval altarpieces, renaissance effigies and Japanese manga. Their clothing and settings however, are clearly inspired by op and pop art – an unusual conflation. This tension gives Uekawa’s paintings their characteristic lure and distinct style and underscores her contribution to contemporary figurative painting.

Oscillating between trompe-l’oeil and op art effects, her paintings draw the observer’s gaze into an abundance of detail. The viewer is immersed in serene, enigmatic narratives, with a magic founded on ambivalence.

Aya Uekawa exhibited at Contemporary Arts Center:
“Sanctuary Dreams” 2009
Joey Versoza (b.1978) is a Northern Kentucky native and a graduate of the Art Academy of Cincinnati. He currently works between Dayton and Cincinnati. Versoza’s exhibitions in Cincinnati include Do You Make Work? at Aisle Gallery, moon in the wall, hope you don’t dissolve at U-turn Art Space, J.O.S.E (Jealous Ones Still Envy) at Art Damage Lodge, and Menagerie at Publico. In 2011 he was included in the group exhibition LOL: A Decade of Antic Art at The Contemporary Museum, Baltimore.

Versoza has also shown in multiple group shows in Chicago, New York, Baltimore, and Cincinnati. His first solo museum show, curated by Justine Ludwig, opened in Fall 2013 at the Contemporary Arts Center in Cincinnati. He is currently a seasonal tutor at the Art Academy of Cincinnati.

"Joey Versoza exhibited at Contemporary Arts Center:

“Joey Versoza: Is This It” 2013-2014
Lee Walton is an artist. He was born in 1974 in Walnut Creek, CA and currently lives in Greensboro, NC. Walton holds a Master of Fine Arts Degree from the California College of the Arts and a Bachelor of Fine Art Degree from San Jose State University. He is currently an Assistant Professor at University of North Carolina at Greensboro.

Walton has lectured at Massachusetts Institute of Technology (MIT), Art in General, The New School, Portland State University, Art Institute of Boston, University of Ulster in Belfast, Northern Ireland, and Columbia University. In 2006 he was the recipient of the S.J. Truman Award in Drawing at the National Academy Museum, New York, NY and the Bartlebooth Award, London, UK. He has received accolades from museum and art center funded projects at the Reykjavik Art Museum of Iceland, the Indianapolis Museum of Contemporary Art, and the Oakland Museum. He has exhibited at the 00130 Gallery, Helsinki, Finland; Southern Exposure, San Francisco, CA; the Kraushaar Gallery, New York, NY; and Clubs Project, Inc., Melbourne, Australia.

Walton has been commissioned by museums, institutions, cities and organizations both nationally and internationally to create exhibitions, lectures, projects, experimental workshops, performances, and public events.

Much of Walton’s work involves sports. For example, in 2004 to 2005 Walton organized a free throw contest with basketball player Shaquille O’Neal; for every free throw by O’Neal, Walton attempted one, hoping to beat O’Neal’s average. In another piece, “One Shot A Day”, Walton changed the rules of golf and made a single swing each day. Playing 18 holes this way took him close to 5 months, from March 26 to August 15 in 2003. During that period, each day he published a video of his swing on his website.

Walton’s drawings are exclusively represented by Kraushaar Galleries in New York.

Lee Walton exhibited at Contemporary Arts Center:

“Buildering: Misbehaving the City” 2014
Carrie Mae Weems was born in Portland, Oregon, in 1953. Weems earned a BFA from the California Institute of the Arts, Valencia (1981), and an MFA from the University of California, San Diego (1984), continuing her studies in the Graduate Program in Folklore at the University of California, Berkeley (1984–87). Weems has worked toward developing a complex body of art that employs photographs, text, fabric, audio, digital images, installation, and video over the past twenty-five years. Her work has led her to investigate family relationships, gender roles, the histories of racism, sexism, class, and various political systems.

Of her own work Weems has said, “Despite the variety of my explorations, throughout it all it has been my contention that my responsibility as an artist is to work, to sing for my supper, to make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely from the roof-tops and storm barricaded doors and voice the specifics of our historic moment.”

In a review of her series The Hampton Project in the New York Times, Holland Cotter says, “Weems has long been one of our most effective visual and verbal rhetoricians. When she tackles complex subjects in complex ways, the results are . . . deeply stirring.”

Weems has participated in numerous solo and group exhibitions at major national and international museums including the Whitney Museum, the Museum of Modern Art and the Metropolitan Museum of Art.

Currently, her work is the focus of a major retrospective, Carrie Mae Weems: Three Decades of Photography and Video. The exhibition began its run at The Frist Center for Visual Arts in Nashville then travels to Portland Art Museum, Oregon; Cleveland Museum of Art, Ohio; Cantor Center for Visual Arts, Stanford University, ending at the Guggenheim Museum, New York in January 2014. Yale University Press publishes the accompanying catalogue.

Weems has received numerous awards, grants and fellowships including the prestigious Prix de Roma, The National Endowment of the Arts, the Alpert, the Anonymous was a Woman and the Tiffany Awards. In 2012, Weems was presented with one of the first US Department of State’s Medals of Arts in recognition for her commitment to the State Department’s Art in Embassies program.

Carrie Mae Weems exhibited at Contemporary Arts Center:

“Carrie Mae Weems” 1995
“It’s Only Rock and Roll” 1995
“New Media/New Materials” 2007
Tom Wesselmann was born in Cincinnati, Ohio on February 23, 1931. He was accepted by the Cooper Union and moved to New York in 1956. Wesselmann’s first solo exhibition, The Great American Nude took place at the Tanager Gallery in New York in 1961. After several solo shows at Green Gallery, a long relationship with the Sidney Janis Gallery began when he participated in their seminal group exhibition New Realists in 1962. In 1985, the first Steel Drawings were produced. These rigid, painted works were cut steel or aluminum, and perfectly matched his original drawings in a larger scale. In his last series, the Sunset Nudes, Wesselmann returned to the subject for which he is so well known. This series of oil-on-canvas paintings of reclining nudes before a tropical landscape, reaffirmed his lifelong commitment to figurative painting.

His choice of commonplace motifs in monumental scale, provocative imagery, and the use of bright color made Wesselmann a founding force of American Pop-Art during the 1960s. In 2012, the Montreal Museum of Fine Art organized the first North American retrospective which traveled to the Virginia Museum of Fine Art, and will be exhibited at the Denver Art Museum and the Cincinnati Art Museum, in 2014.

Wesselmann and his contemporaries – Andy Warhol, Roy Lichtenstein and James Rosenquist – forged the Pop Art movement by creating large scale, dynamic compositions, experimenting with new media, and using images from everyday popular culture. Humor, sensuality, and innovation were common elements of the Pop Art movement.

Made famous by his Great American Nudes, Wesselmann reinterpreted the history of art and past definitions of beauty, seeking to canonize a new American beauty in bold color. Wesselmann continued to reinvent himself and produce highly original work long after the Pop Art movement peaked. He died in New York in 2004 at the age of 73.

Tom Wesselmann exhibited at Contemporary Arts Center:

“An American Viewpoint” 1963
“Master Drawings: Pissaro to Lichtenstein” 1966
Rondle Royce West was born an artist in 1965 and has been one ever since. In his words, “I believe life experiences have helped me become that artist and have inspired much of my work.” West is mostly self-taught. His assemblage sculptures reflect a fondness for found objects and consist of metal, wood, toys and spray paint, as well as different types of adhesives.

West uses cartoons characters, pop culture references and science fiction or technological elements, all forged into one statement on religion, evolution and/or science. The result is often so “maximal” that one struggles to comprehend the different levels of texture at play. ‘You never quite know where to direct your eye first,’ he says. ‘For me they’re like little mini stage sets. They tell a story. It’s like looking at a theater production.’

West lives in Cincinnati and Palm Springs.

In Aeqai, Keith Banner described his work as such: “Rondle West’s Pop-Rococo universe is something to behold. He is a maximalist working with miniatures, creating visual flourishes and earthbound chandeliers out of thrift-store castoffs, knick-knacks, dolls, action-figures, and whatever else lands in his aesthetic ballroom/landfill. He does not seem to know when to stop and yet each of his sculptures feel perfectly edited and extremely finished, thanks to their monochrome glosses. Unlike a lot of assemblage artists, West does not celebrate the objects he appropriates. He just uses their shapes and meanings to fashion clouds and skylines to an impossible and kind of scary Utopia-scape. In fact any deep meaning is almost always trumped by the overbearing everything-ness of each piece, a meticulous attention to detail bordering on the insane and yet melded and teased into a precise preciousness.”

Rondle West exhibited at Contemporary Arts Center:

“Shall I tell you the secret of the whole world? Painting, Parody & Disguise” 2014
THE ART OF LIVING WELL

14K AQUAMARINE RING
Lot #200
Circa 1950
Minimum Bid: $3,000
Value: $7,500

A vibrant 14k yellow gold and aquamarine ring. The rectangular-cut aquamarine weighing approximately 35.00 carats, with medium blue color and Type 1 clarity. Mounted 14k yellow gold with a Florentine finish.

CHANEL SUNGLASSES
Lot #201
Style: Chanel 6045T
Minimum Bid: $300
Value: $500

Protect your eyes in style this summer with a pair of chic shades. These Chanel sunglasses feature a composite frame, gradient lens and are polarized with 100% UVA/UVB protection. They are black with silver arms, and are sure to be the finishing touch every outfit needs.

CHANEL PURSE
Lot #202
Style: Chanel Mini Flap
Dimensions: 5.7” x 9.3” x 2.6”
Minimum Bid: $1,500
Value: Priceless

All women know that a Chanel bag hanging from your shoulder means that you were blessed with perfect taste. This bag is classic navy lambskin with gold hardware and features the trademark Chanel quilting. It is in pristine condition, gently used, and comes with a Chanel dust bag.
EDIBLES AND ART

Lot #203
Private Dinner Party & Tour
Minimum Bid: $800
Value: Priceless

Join Chairwoman Dianne Dunkelman and Raphaela Platow, Director of the CAC, for an intimate dinner in Dianne’s home. Along with a gourmet dinner, prepared by Chef Jean-Robert de Cavel on site, you and your guests will enjoy a tour of Dianne’s private art collection. This experience is limited to 8 people, and the date must be mutually agreed upon and coordinated with Ms. Dunkelman and Ms. Platow. Expires one year after purchase.

A VERY MERRY UNBIRTHDAY!

Lot #204
UnMuseum Birthday Party
Minimum Bid: $250
Value: $500

Your child’s next UnBirthday will be an unforgettable experience with our team from the UnMuseum! The birthday guest will have the opportunity to come up with a theme, and our talented team artists/educators will do the rest! They will determine the perfect project to go with the theme. Guests will take home artful goodie bags, and more importantly, great memories! Recommended for ages 2-15. Beverages are included, you bring your favorite cake! Party includes private use of the CAC’s boardroom and terrace during business hours. The group will receive free admission to the CAC and unMuseum. (The CAC and the UnMuseum will remain open to the general public during the party.)

Space is limited to 25 guests.

PRIVATE ONE NIGHT, ONE CRAFT

Lot #205
D.I.Y. Summer Parties
Minimum Bid: $250
Value: $500

Celebrate summer the CAC way! Learn creative new ways to enliven your summer soirée. You will create colorful, marbleized placemats and learn a simple technique to silkscreen your own monogrammed napkins. You will also make a festive centerpiece (out of paper!), all while sipping on specialty cocktails. This experience is perfect for teambuilding!

Space is limited to 25 guests.

PRIVATE ONE NIGHT, ONE CRAFT

Lot #206
D.I.Y. Printing
Minimum Bid: $250
Value: $500

Discover printing with friends or coworkers! You will learn to silkscreen print with pantyhose and create your own stamps. This experience is another great teambuilding opportunity and comes with beer and wine.

Space is limited to 25 guests.
for today.
for tomorrow.

PNC is proud to congratulate the Contemporary Arts Center on celebrating 75 tremendous years of enriching our community through the arts.
To the dreamers, the daring minds who suffered birth pangs in 1939. To the bold, who saw limitless skies in negative space and the brave who color in their curiosity outside the lines. To those who confound, reminding us that perspective and its refreshment can shape meaning. To those who make provocative mistakes, reminding us that institutions, much like art, are the labored love of humans.

For this, your 75th year, your defiance of facile inclinations, we celebrate a Cincinnati institution that has tempted us to consider the limits of imagination, the architecture of the mind and the calligraphy of expression.

Here’s to the next 75 years.

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CONTEMPORARY ARTS CENTER

June is Membership Month at the CAC and we are offering Director’s Circle membership (valued at $1000) for $750 on new or upgraded memberships in honor of our 75th Anniversary.

Contact:
Sarah Day
sday@contemporaryartscenter.org
513-345-8422

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contemporaryartscenter.org/DIY
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HOURS
Monday  10am – 9pm*
Tuesday  CLOSED
Wednesday – Friday  10am – 6pm
Saturday & Sunday  11am – 6pm

CAC Store is open the above hours and
Tuesday  11am – 6pm

The CAC is closed Thanksgiving, Christmas & New Year’s Day.

ADMISSION
CAC Members & Children under 5 years old  FREE
Adults  $7.50
Seniors (60+)/Students & Teachers  $5.50

*Admission is FREE on Monday nights 5–9pm, thanks to Macy’s

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