

EDUCATOR GUIDE



Wild Frictions: The Politics and Poetics of Interruption

April 9, 2021 – September 19, 2021



Welcome!

Dear Educators,

We are delighted for you join us, as the Contemporary Arts Center (CAC) presents the group exhibition, Wild Frictions April 9, 2021 - September 19, 2021.

This group exhibition is about disruption, its causes, and effects. Artists from all over the world are pulled together in this exhibition, demonstrating the universal occurrence of interruptions, glitches, and mistakes.

We invite you to explore, create, immerse yourselves, and discover what stories, connections and lessons can be found within this exhibition.

Enjoy!

CONTENTS

4 - 21	Introduction to Wild Frictions Artwork and information
21	Vocabulary and Themes
21 - 23	Pre-visit Discussions <ul style="list-style-type: none">- About the CAC- About the building- Rules and Guidelines
23	Accessibility Information
24	Artwork Discussions
24 - 25	Lesson Plan Ideas
25	Learning standards

Introductory Wall Text for Wild Frictions

Attentive to the ways in which artists monitor, contemplate, and intervene in societies as they change, *Wild Frictions* brings together works that reflect some of the anxieties, disruptions, and tensions that arose or intensified during 2020. Using text, sound, performance, and digital media, the artists in this exhibition apply strategies of interruption and obstruction to a critique of the grand narratives, oppressive systems, and the unconscious, sometimes violent, organizing rituals that characterize everyday life. The presented works, though predominantly made prior to the pandemic, resonate with the feelings of disruption, alienation, and loss of control that have accompanied recent shutdowns, quarantines, and economic pauses.

New commissions by Félicia Atkinson and Nora Turato, as well as existing works by Nikita Gale, Steffani Jemison, Christine Sun Kim, Hanne Lippard, PressForPractice, and Laure Prouvost, use sound and verbal language to challenge linguistic convention. Through fragmented writing and decontextualized speech, “filler” words and punctuation devices—as well as with free jazz and white noise—they present the in-between and the pause as spaces from which meaning may emerge. Trisha Baga, Constant Dullaart, Kahlil Joseph, Jesse Ly, and Sable Elyse Smith punctuate real and virtual spaces with technological, algorithmic, and visual interventions that reveal the subtle forces of surveillance and oppression that exist in built and virtual environments. Jesse Darling, keyon gaskin, Klara Lidén, Ouecha, Jimmy Robert, and Pilvi Takala offer performativity, physicality, and movement as tools for disobedience and whimsy. They examine the ways in which the human body can be a tool for resisting societal norms and enacting alternative futures.

A special issue of the periodical *The Third Rail (TTR)* offers the opportunity to engage with the exhibition’s themes in print and online. The publication features contributions by many of the participating artists, as well as newly commissioned texts by literary theorist Emily Apter on the art of impasse, designer Prem Krishnamurthy on “bumpiness,” and curator Legacy Russell on glitch aesthetics, among others. Visit the CAC front desk for a free copy or read online at thethirdrail.com.

Works and Wall Text

Felicia Atkinson (b. 1981, Paris; lives and works in Brussels)

Sans Situation, 2021

8 min., 28 sec.

Courtesy of the artist

Sans Situation demonstrates Felicia Atkinson’s interest in the overlaying and distortion of sound in general and the emotive and obstructive power of noise in particular. Atkinson interweaves jazz music with readings from texts by Clarice Lispector, Virginia Woolf, and herself. Commissioned by the CAC for the entrance area of the building, the work introduces visitors to the exhibition *Wild Frictions*, currently on view on levels 4 and 5, with additional

interventions in the lobby and on the exterior facade. The title, a slang term for unemployed or “non-productive” in French, refers to the Situationist idea of *dérive*, meaning to wander aimlessly around an urban environment. Atkinson invites listeners to deviate from their routines and escape, briefly, from the workaday reality of Cincinnati’s central business district.

- Born 1981 Paris, France
- MFA Les Beaux Arts de Paris 2008
- PHD researcher in musicology at Rennes 2 University

Additional Resources

<https://www.tique.art/six-questions/felicia-atkinson/>

<https://www.la-criee.org/en/felicia-atkinson-2-2/>

Trisha Baga (b. 1985, Venice, FL)

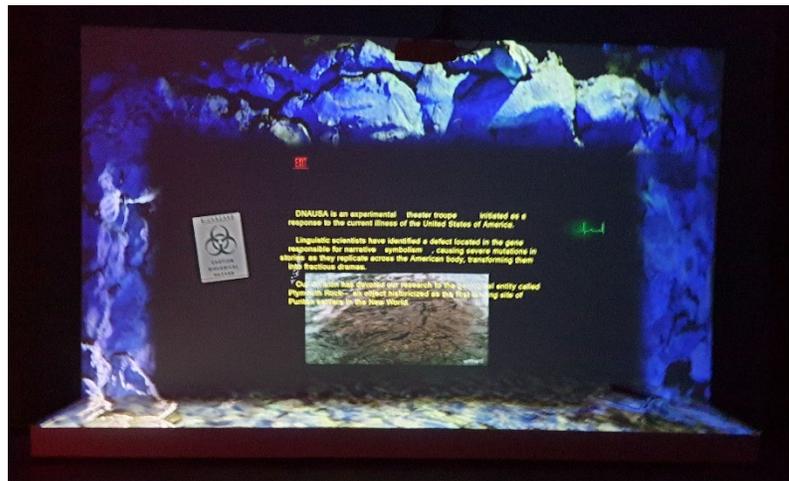
1620, 2020

2D and 3D color video, with sound

35 mins.

Courtesy of the artist and Greene Naftali, New York

Trisha Baga’s *1620* is a video installation inspired by the mythology of Plymouth Rock and its connections to ideas of Western exceptionalism, cultural identification, and the historical construction of truth. The video frames Plymouth Rock as a symbol of colonization and national identity, applying science fiction clichés to invite speculation about it as a potential source of “narrative stem cells.” A narrator discusses the process of disassembling traditional American founding narratives and the emotional significance of sites of origin. Baga questions reverence and collective truth, advancing a skeptical attitude in the historical perception of Plymouth Rock, and in US national identity. Further, the film’s narrative progression constitutes a manipulation of viewers’ perception of time, mimicking the fractured way that society ascribes meaning and value.



Additional Resources

https://www.carliergebauer.com/artists/aernout_mik

<https://www.moma.org/calendar/exhibitions/61>

<https://www.youtube.com/watch?v=P1tkzQw2Q4U>

Jesse Darling (b. 1988, Melbourne)

A Fine Line, 2018/2021

Steel core washing line, barbed wire, clothespins, fan, party flags, bird repelling steel spikes, pinwheel, wind twister, shower loofahs, pacifiers, plastic gold metals, synthetic ivy, stuffed animals, clothes, towels, fabric dining napkins and placemats, piñatas, balloons, air fresheners, bird feeder, umbrella, cable clamps, cable hooks, used face masks, used shoes, used soccer cleats, used bed sheets, electrical fans, balloons, air fresheners, bunting, baby clothes, toy singing birds, artificial greenery, fairy lights, graduation cap toy, party streamers, hair clips, plastic pink baby shoes, children's book, black panty hose, coloring book, used rag, wooden picture frame, keys and doorknobs, heart pillow, newspaper, lanyards, bags, gift wrap, silverware, and basket
Courtesy of the artist and Galerie Sultana, Paris

Jesse Darling's *A Fine Line* is an investigation of the precarious cultural, political, and social meaning of the body and our resulting understanding of gender. Darling uses a laundry line to investigate our concept of home, presenting ordinary consumer goods such as toys, shoes, and towels to evoke domestic labor of the kind most often associated with women. She introduces a sense of discomfort by juxtaposing decorative elements such as fairy lights and strings of ivy with strands of barbed wire to suggest that feelings of anxiety and oppression lurk beneath the traditional vision of American family life.



- Born 1988 Melbourne, Australia
- MFA, Slade School of Fine Art, UCL. Fine Art Media, 2014
- BA, Central St. Martins College of Art and Design, Fine Art Sculpture, 2010
- Tate Britain, London (2018)
- Triangle France, Marseille (2019)

Additional Resources

<https://bravenewwhat.org/>

<https://www.artforum.com/interviews/jesse-darling-84033>

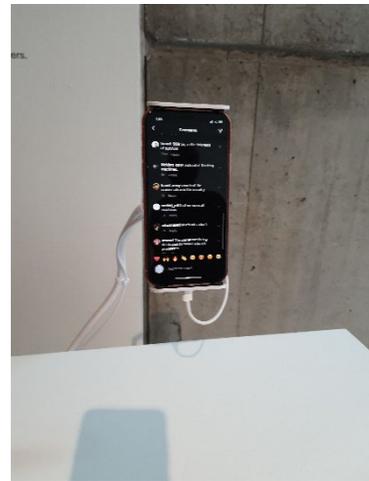
Constant Dullaart (b. 1979, Leidersorp, Netherlands)

Phantom Love, 2018 - 2020

iPhones and PVC, six parts

Courtesy of the artist and Upstream Gallery, Amsterdam

Using Instagram as his medium, Constant Dullaart has programmed hundreds of fake users to post comments, in rapid succession, on the social media accounts of public service institutions. Rather than offering political argument, these comments take the form of lyrical prose. The bots' choreographed poetic activity generates a creeping paranoia, prompting a critical reappraisal of our interaction with social media and the disinformation it so often spreads and popularizes.



- Born 1979 in Leiderdorp, Netherlands
- Gerrit Rietveld Académie 2002
- Rijksakademie van beeldende kunsten 2008
- Solo exhibitions, Utah Museum of Contemporary Art (2012)
- Jeu de Paume-espace virtuel, Paris (2014)
- Aksioma, Ljubljana; Schirn Kunsthalle Frankfurt (both 2015)
- FOAM Museum, Amsterdam (2018).

Additional Resources

<https://www.constantdullaart.com/%E2%98%A0%E2%9B%94%E2%98%81%E2%98%81%E2%98%81%E2%8F%B3%E2%98%94%E2%9A%A0%E2%98%81%E2%98%81%E2%9B%94%E2%8F%B3%E2%98%A0F0%9F%92%A3%E2%9C%8AF0%9F%8F%BE%E2%9C%8AE2%98%94%E2%98%81%E2%98%81%E2%98%81/>

Nikita Gale (b. 1983, Alaska)
DRRRUMMERRRRR, 2019/2021

Drum set, rubber, tap water, vinyl, LED tube, steel, rubber, foam, and water pumps
Courtesy of the artist and Reyes Finn, Detroit

DRRRUMMERRRRR is a sculptural installation that incorporates multiple synchronous elements, which raise questions about spaces of congregation and listening—the concert hall, dance club, auditorium, and central square—and their political potential. Drums and cymbals are arranged in two large tubs of water so that no single person could play them from a single position. The constant flow of water endlessly “plays” the drum components. Thus the work prompts a reflection on nature’s capacity to disrupt and supersede human-designed systems. “Any potential economic, social and political infrastructure,” writes Gale, “will occur in a world that increasingly absorbs the noise and byproducts of technological advancement.”



Nikita Gale (b. 1983, Alaska)
FIXED LOOP I, 2018

Concrete, polyurethane foam, terrycloth, steel
115 × 21 3/4 × 13 1/4 in.
Courtesy of the artist and Commonwealth and Council, Los Angeles

Nikita Gale (b. 1983, Alaska)
FIXED LOOP I-II, 2018

Concrete, polyurethane foam, terrycloth, steel
115 × 21 3/4 × 13 1/4 in.
Courtesy of the artist and Commonwealth and Council, Los Angeles

Nikita Gale (b. 1983, Alaska)
FIXED LOOP III-IV, 2018

Concrete, polyurethane foam, terrycloth, steel
115 × 18 × 13 in.
Courtesy of the artist and Commonwealth and Council, Los Angeles

Nikita Gale is interested in the relationship between protest, material, and sound. Rendered from industrial materials often used to control sound or movement—acoustic paneling, towels, steel, and concrete—Fixed Loops I-V address the idea of blocking. The title establishes

a tension between the definitions of its paired components—“fixed” meaning unchanging, and “loop” referring to the compositional device whereby an action is endlessly repeated. The works’ ladder-like forms reference maintenance ladders made of steel rungs that are permanently embedded into the walls of museums and other institutions. Wrapped in sound-dampening materials, they represent an attempt to understand how our bodies relate to enforced silence or stasis.



- Born 1983 Anchorage, Alaska
- Lives and works in Los Angeles, California
- 2019 Skowhegan School of Painting and Sculpture | Madison, Maine
- 2016 MFA New Genres | UCLA, Los Angeles, California
- 2006 BA Anthropology (Archaeological Studies) | Yale University, New Haven, Connecticut

Additional Resources

<https://www.nikitagale.com/>

Steffani Jemison (b. 1981, Berkeley, CA; lives and works in New York)

WLD (turn back), 2018

Audio installation

13 min., 5 sec.

Courtesy of the artist and Kai Matsumiya, New York

The abbreviation WLD suggests many possible interpretations—would, wild, world, and so on. Jemison builds on this multiplicity to portray language as a flexible construct and a site of interiority in this sound work composed from a decelerated and repeated hip-hop fragment. A sequence featuring the intermittent ring of a vibraphone increasing in pitch is overlaid with vocals that are slowed and pitched down to such an extent that the lyrics become nearly indecipherable. Borrowing its style of manipulation from the “slowed + reverb” subgenre, the excerpt becomes a persistent gentle hum as the level of distortion increases. At one point, the tempo returns to normal and the lyrics, “You ain’t gotta turn back” are repeated several times before dissolving back into noise. *WLD (turn back)* belongs to a series by Jemison that refers to invented languages, in particular to coded notes found in the pockets of presumed illiterate St. Louis man Ricky McCormick at the time of his murder in 1999.



Additional Resources

[Steffani Jemison](#)

<https://steffanijemison.com/log>

[Steffani Jemison: Promise Machine | MoMA](#)

Kahlil Joseph (b. 1981, Seattle)

BLKNWS, 2019

Color video, with sound, vinyl wallpaper

47 min.

Courtesy of the artist

BLKNWS is a constantly updating newscast that incorporates footage from a network of internet and TV channels, music videos, viral memes, home movies, academic lectures, films, and segments produced by the artist. Presented as a two-channel video montage mounted on wallpaper, the work's format refers to the experience of switching channels on a TV or toggling between multiple browser windows. The material on the screens is updated periodically by the artist to reflect current events and create what he terms an "unstable" artwork.



- born Seattle, 1981
- Lives and works in Los Angeles
- visiting artist in the Stanford Presidential Residencies on the Future of the Arts program

Additional Resources

<http://viaartfund.org/grants/kahlil-joseph-blknws/>

<https://bythepeople.org/kahlil-joseph>

<https://museum.stanford.edu/exhibitions/kahlil-joseph-blknws>

Christine Sun Kim (b.1980, California)

Trauma, 2020

Charcoal on paper

23-1/2 x 16-1/2 inches each, 7 parts

Courtesy of the artist and François Ghebaly, Los Angeles

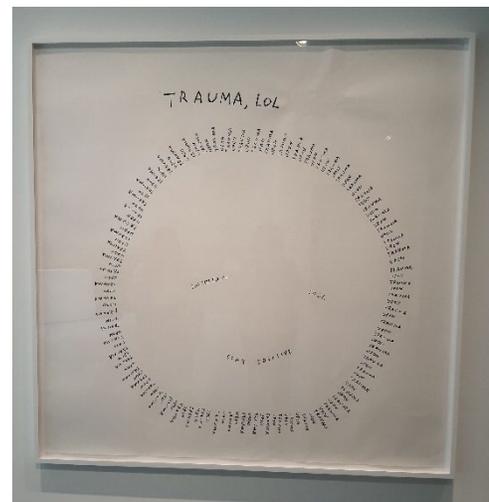
Trauma, LOL, 2020

Charcoal on paper

58-1/4 x 58-1/4 inches

Courtesy of the artist and François Ghebaly, Los Angeles

Christine Sun Kim's *Trauma* drawings reflect on her experience of prejudice as a member of the Asian diaspora and of the Deaf community, a phenomenon that has intensified during the Covid-19 pandemic. The works represent emotional and physiological trauma using a pared-down language of symbols and infographics. They also explore the experience of repeated micro-aggressions in the form of a line graph annotated with such terms as "erased" and "erasing," "self-doubt" and "self-hate." *Trauma, LOL* is composed in the shape of a smiley face, the contours of which are made up of the repeated phrase "trauma upon trauma" in reference to cumulative trauma. The comma in the title signifies the passage of time between injury and response. For Kim, LOL represents the way humor can be used as a coping mechanism in the face of systemic oppression.



Christine Sun Kim (b.1980, California)

Tiny Traumas, 2020

Acrylic

Courtesy of the artist and François Ghebaly, Los Angeles

Christine Sun Kim's Trauma drawings reflect on her experience of prejudice as a member of the Asian diaspora and of the Deaf community, a phenomenon that has intensified during the Covid-19 pandemic. The series represents emotional and physiological trauma using a graphic language of symbols and shapes. Rejecting the limiting misconception that Deaf people have no ties to sound, *Tiny Traumas* uses the musical note as a marker of repeated and cumulative instances of oppression, exploring the micro-aggressions experienced so often by members of the Deaf community. For the CAC, Kim has reimagined a drawing produced in winter 2020 as a fifty-foot mural for the building's glass facade.



- Born California, 1980
- Bard College, MFA, Annandale-on-Hudson, NY, 2013
- School of Visual Arts, MFA, New York, NY, 2006
- Rochester Institute of Technology, BS, Rochester, NY, 2002

Additional Resources

<http://christinesunkim.com/>

Klara Liden (b. 1979, Stockholm)
Warm-Up: State Hermitage Theater, 2014
Digital color video, with sound
4 min., 20 sec.
Courtesy of the artist and Galerie Neu, Berlin

Klara Liden's artistic practice focuses on the disruption of public and private spatial relationships, and the impact of that interruption on broader social systems. Taking a particular interest in urban architecture and social convention, Liden investigates how the human constructs of usefulness and appropriateness are manifested in public cultural space. *Warm-Up: State Hermitage Theater* shows Liden participating in the warm-up routine of the Saint Petersburg Ballet, attempting to replicate the highly trained dancers' disciplined movements.



- Born 1979 Stockholm, Sweden
- Royal School of Technology, School of Architecture 2004
- Konstfack University of the Arts Crafts and Design 2007
- Solo exhibits, Moderna Museet, Stockholm (2007)
- Museum of Modern Art, New York (2009)
- New Museum, New York (2012)
- Irish Museum of Modern Art, Dublin (2013)
- WIELS Contemporary Art Centre, Brussels (2015)
- Secession, Vienna (2019).

Additional Resources

<http://www.reenaspaulings.com/KL.htm>

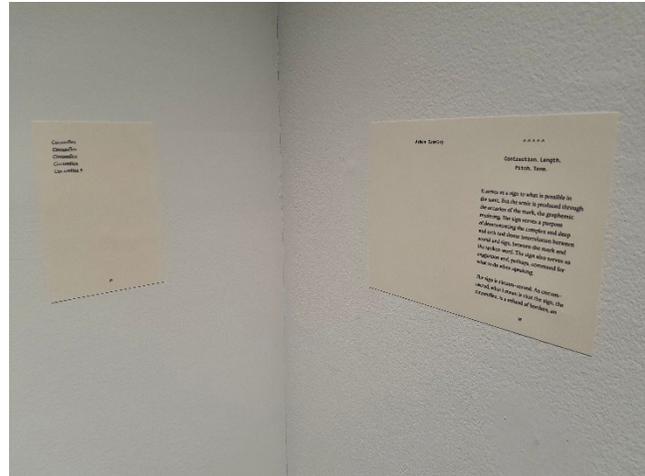
<https://www.frieze.com/tags/klara-liden>

- (b. 1981, London)

Additional Resources

<http://www.imaokon.co.uk/>

<https://chisenhale.org.uk/exhibition/ima-abasi-okon/>



Ouecha (est. 2016)

BACKRONYM (Be Active Changed Kind Ready Omni Neutral You Me), 2020-21

Postcards on plywood, with kitchen wire

Courtesy of the artists, Los Angeles

Los Angeles-based design duo Ouecha works with fashion, visual arts, film, and industrial design to challenge traditional hierarchies and modes of display within museums and galleries. For *Wild Frictions*, Ouecha has placed a set of postcards in the museum shop that invite people to call one of twelve phone numbers, with the option to leave a message. Callers will hear different answering machine messages that combine classical music, sound effects, poetry, and absurdist questions. The intervention replaces the expected commercial exchange with something stranger and more intimate.



Ouecha (est. 2016)

BACKRONYM (Be Active Changed Kind Ready Omni Neutral You Me), 2020-21

Color video

36 mins, 30 sec.

Courtesy of the artists, Los Angeles

Los Angeles-based design duo Ouecha works with fashion, visual arts, film, and industrial design to challenge traditional hierarchies and modes of display within museums and galleries. This video, projected on the gallery floor, features animated landscapes. Ouecha employs collage strategies using amateur computer graphics and data visualization techniques to form twelve meditations on chaos, interconnectedness, decay, and failure.

Sampling contemporary thinkers Cornel West, Wayne Koestenbaum, Jeannette Armstrong, Fred Moten, and Behzad Khosravi Noori, and others, Ouecha references theorist Roland Barthes's idea of *idiorhythms*. Derived from the Greek word meaning "a state of constant flux" or "unregulated change," the compound word relates to the various ways people/groups live together while respecting each other's customs and eccentricities.



- Ouecha(Frank and Christina Lyon) (est. 2016)
- Design studio and producers of wearable art
- The meaning behind Ouecha is, "...to take the long view of life's frustrations – or, as Frank puts it, "Ouecha is the idea that you could be upset that you missed your flight – or you could be grateful that you had a flight to miss in the first place."

Additional Resources

<http://www.ouecha.com/>

<https://www.startribune.com/couple-put-art-and-soul-into-their-clothing-line/419710133/>

Laure Prouvost (b. 1978, Lille, France)

IDEALLY HERE A DIVA WOULD SING THE LAST FEW WORD YOU SAID, 2016

Oil, collage, and varnish on wood

30 x 42 x 2 cm 11 3/4 x 16 1/2 x 3/4

Courtesy of the artist and Lisson Gallery, New York

Laure Prouvost (b. 1978, Lille, France)

IDEALLY THIS SIGN WOULD BE THREE SISTERS SMILING AND GIGGLING AT YOU AS YOU ARE RIDING THESE WORDS, 2017

Oil and varnish on wood

30 x 40 x 2 cm 11 3/4 x 15 3/4 x 3/4

Courtesy of the artist and Lisson Gallery, New York

Laure Prouvost (b. 1978, Lille, France)

IDEALLY THIS SIGN COULD TURN ALL LIQUID, 2018

Oil and varnish on wood

30 x 40 x 1.8 cm 11 3/4 x 15 3/4 x 5/8

Courtesy of the artist and Lisson Gallery, New York

In her small text paintings, Prouvost makes imaginative use of language, exploring humorous connections generated in the slippage between two and three dimensions. The works' simple white lettering exudes a playful quality, while the words themselves have a dream-like absurdity and unreality.



- born in Lille, France (1978)
- Based in Antwerp
- BFA from Central St Martins, London in 2002
- MFA at Goldsmiths College, London
- Current solo exhibitions, 'Deep See Blue Surrounding You / Vois Ce Bleu Profond Te Fondre' at LAM - Lille metropole
- Villeneuve d'Ascq, France
- 'Re-dit-en-un-in-learning CENTER' at Lisson Gallery London.

Additional Resources

<https://www.lissongallery.com/artists/laure-prouvost>

Jimmy Robert (b. 1975, Guadeloupe)

Paramètres, 2012

HD video, sound

5 min., 20 sec.

Courtesy of the artist and Tanya Leighton, Berlin

In this performance for video, Jimmy Robert explores social boundaries and inquires, playfully, into perceptions of identity and individual agency. *Paramètres* features Robert as he sits at a table with a stack of cardstock paper drawn and cut with geometric shapes. He performs a choreography with these props, repeatedly holding up sheets to frame the

contours of his face. The artist recites a text that refers to the structures and systems that guide or limit what is possible, revealing language as a construct and echoing the seemingly objective geometric shapes. Robert states, "Set up the parameters, adjust the structure" as he uses his body to enact a recoding or refusal of such barriers, literally moving the seemingly severe and fixed shapes to fit his individual characteristics.



- Born 1975, Guadeloupe
- Lives and Works in Berlin
- Frieze, May 2020
- Solo show *Akimbo*, Nottingham Contemporary, Nottingham Plie, Leopold Hoesch Museum, Duren

Additional Resources

<https://tanyaleighton.com/artists/jimmy-robert>

Sable Elyse Smith (b. 1986, Los Angeles, CA)

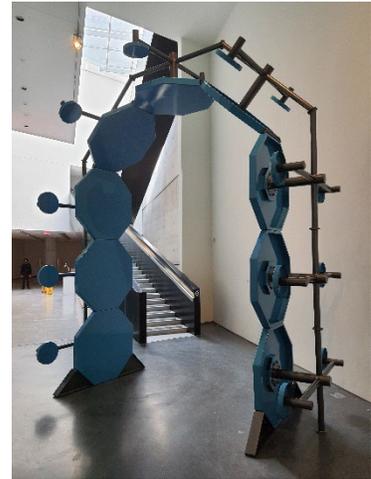
swear it closed, closes it, 2018

Powder coated aluminum

172h x 144w x 68d in

Courtesy of the artist and JTT, New York

In her work, Sable Elyse Smith makes visible subtle forces of surveillance, control, and oppression that exist in the built environment and in language. *swear it closed, closes it* (2018), an ornate archway fashioned from tables and chairs from prison visitation rooms, is part of a series of recent sculptures featuring municipal furniture reconfigured to counter its intended function. The components of the sculpture are suggestively at odds with the freedom of passage and movement represented by the open shape of the arch suggests freedom of passage and movement, reminding us that not all people have this liberty. The arch further references militarized design structures and walk-through metal detectors that scan our bodies while entering courtroom, airport, or prison.



Additional Resources

<http://sableelysesmith.com/>

Pilvi Takala (b. 1981, Helsinki)

The Stroker, 2018

Digital color video, with sound, two channels

14 min., 26 sec.

Courtesy of the artist and Carlos Ishikawa, London

Pilvi Takala's video installation *The Stroker* explores the unspoken implications of personal space and the covert politics of physical interaction. It documents the artist's movement through the office of Second Home in London, a members-only co-working space occupied primarily by young entrepreneurs. As she walks through the space, Takala introduces herself as the representative of a health and wellness brand that promotes physical contact as a means of productive workplace relationship building. By brushing her hand against each person she passes, Takala creates a palpable sense of discomfort, revealing through this subtle transgression the existence—and power—of shared expectations around physical boundaries.

- Born 1981, Helsinki
- MFA/BFA, Academy of Fine Arts, Helsinki, 2001-2006
- Environmental Art, Glasgow School of Art 2004-
- Institute of Fine arts, Lahti Polytechnic 200-2001

Additional Resources

<https://pilvitakala.com/>



Nora Turato (b. 1991, Zagreb, Croatia), with Phoebe Kerr
i'm on the verge of TOTAL VICTORY, 2021

Banner

Courtesy of the artist, LambdaLambdaLambda, Prishtina, Kosovo, and Galerie Gregor Staiger, Zurich

i'm on the verge of TOTAL VICTORY is a set of banners that harnesses the power of language to explore current social anxieties. The banners, which are rotated monthly over the course of the exhibition, are distinguished by consciously unsophisticated design, neon coloration, and bold typography. Each one features a catchphrase based on an idiomatic expression describing an ambiguous scenario. These texts—"when the facts change i change my mind"; "no one wants what no one wants"—draw on the languages of self-help literature, social media, and advertising, aping the fickle hysteria of contemporary life.



About Nora Turato

- Born 1991
- Lives and works in Amsterdam

Additional Resources

https://www.lambdalambdalambda.org/?/artist/nora_turato/

Jesse Ly (b. 1997, Dayton, OH)

Briefly & Forever Golden, 2021

Archival inkjet print

Courtesy of the artist

trust, 2021

Archival inkjet print

Courtesy of the artist

observe, 2021

Archival inkjet print

Courtesy of the artist

In these works, reconstituted photographs of the artist and his partner allude to the multiple facets of identity, as well as to questions of existence, love, self-reflection, racial melancholia, inherited trauma, and grief. Avoiding direct representation—something we still tend to expect of photography—these fractured images use purposeful mistakes such as blurring, light leakage, and lens fog to obscure—and therefore protect—that which is sensitive, personal, and intimate.



Vocabulary and Keywords

Disruption

Mistake

Glitch

Themes

Disruption: The overall theme of the exhibition is interruption or disruption. All the works call to the viewer's attention a sort of break in the expected, a surreal moment, broken communication, glitch in media, and/or instability.

Social Justice Issues: Many of the artists in the exhibition use the concept of disruption as a tool to address social justice issues around gender, sexuality, race, incarceration, and ability.

PRE-VISIT DISCUSSIONS

ABOUT THE CONTEMPORARY ARTS CENTER

In 1939, Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman took the advice of Edward M.M. Warburg, the founding father of the American Ballet and a founder of the Museum of Modern Art. He suggested that rather than stress about finding non-existent art jobs in New York, "Why not starting something in Cincinnati? Plenty of room there. If you decide to try, come and see me and I'll help you."

By August of that year, Peggy Frank Crawford, Betty Pollack and Rita Rentschler raised \$5000 (about \$93,000 today) and created the Modern Art Society (MAS). For almost a year their "office" consisted of a letter file and a portable typewriter set up in one or another living room. Within a few years, the MAS had exhibited Renoir, Van Gogh, Gauguin, Picasso, Beckman, Klee and many more in the lower levels of the Cincinnati Art Museum. In 1952, the MAS changed their name to the Contemporary Arts Center and in 1964 they earned a space of their own in downtown Cincinnati. In 2003, the CAC moved into the Lois & Richard Rosenthal Center for Contemporary Art designed by architect Zaha Hadid. The NY Times called the structure, "the best new building since the Cold War."

The Contemporary Arts Center is a non-collecting institution, meaning there is no permanent collection. All exhibitions are borrowed from artists, collectors and other art galleries and institutions. We strive to create exhibitions that allow visitors to "open their minds" to the arts, and to the dialogue that can be had when viewing contemporary art. We believe that art and the creative process belong to all people and that contemporary artists are an important part of how we see and interact with our world today.

ABOUT THE LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ARTS

In the late 1990s, after acquiring the lot on which the Contemporary Arts Center now sits, a committee narrowed a field of over 300 architects chose to design the building—first to 97, then to 12 and finally 3 of the most exciting designers working in the world today. From them, a unanimous choice emerged: Baghdad-born, London-trained Zaha Hadid.

The decision was in keeping with the CAC's 60-year history of promoting the new. Though Hadid had been the subject of adulation, study and controversy, her work exhibited at major museums with international critical acclaim, she had only completed two freestanding structures during her career. As a largely untested inventor, a woman and an Arabic Muslim, Hadid had not found the construction world easy to enter. This renowned building is Hadid's first American building, and is the first American museum building designed by a woman. Groundbreaking took place in May 2001 and the new Center opened to rave reviews on May 31, 2003. The seven-story, 82,265 square-foot Contemporary Arts Center is named the Lois & Richard Rosenthal Center for Contemporary Art after the CAC's former Chairman of the Board and the most generous contributor to the new building. It sits on a narrow 11,000-square-foot footprint, and includes a 2,366-square-foot black box performance space.

Born in Iraq in 1950, Hadid received her degree in mathematics from the American University in Beirut and studied at the Architectural Association in London where she won the Diploma Prize in 1977. Upon graduation, Hadid became a partner at the Office of Metropolitan

Architecture where she worked with influential architects Rem Koolhaas and Elia Zenghelis. Establishing her own practice in London in 1979, she soon gained international attention with her groundbreaking plan for the Peak International Design Competition for Hong Kong in 1983. In 2004, she became the first female recipient of the Pritzker Architecture Prize, which is the equivalent to the Nobel Prize for Architecture. In 2008, she was listed as one of Forbes Magazine's "100 Most Powerful Women," and in 2010, Time Magazine named her one of the "100 Most Influential People in the World," and UNESCO Artist for Peace. She was awarded the Stirling Prize for Architecture in 2010 and 2011. In 2012, Hadid was awarded Damehood by Queen Elizabeth II. And, in 2015, she received the Royal Gold Medal from the Royal Institute of British Architects. Hadid died in 2016.

RULES AND GUIDELINES

- Visitor admission and school tours are free at the Contemporary Arts Center.
- We require that there must be a chaperone for every 5 students under the age of 18 for self-guided groups. For docent-led tours, the required ratio is 1 to 10 for students through grade 5 and 1 to 15 for students grades 6-12.
- No backpacks, coats or lunches are permitted in the galleries, but personal belongings may be stored in the large bins or lockers we have available. Instructors may keep any emergency bags and purses with them.
- Currently photography is permitted in all areas of the museum. The CAC encourages you to post photos to various social media sites using @CincyCAC and #CincyCAC.
- Pens are not permitted in the gallery spaces. Pencils are available for use at the front desk.
- Walk throughout all galleries- no running, climbing, or roughhousing. If visiting with students under 18 please provide guidance and supervision.

ACCESSIBILITY INFORMATION

- Our facility is ADA compliant and we will make every effort to provide accommodations when requested.
- Hearing protection is available upon request.
- Fidgets are available upon request.
- Sensory maps and social stories are available upon request.
- Large text is available upon request.
- Two quiet spaces are available—the Lower Level Lobby and the Contemplation Room.
- For further inquiries or requests, please contact Shawnee Turner at sturner@cincycac.org

ARTWORK DISCUSSIONS

These discussions can occur during and after viewing.

- When is the last time you experienced an interruption? What was it? How did you respond? Was the interruption for the better?
- What does the word disruption mean to you? Is it hard to focus when there are disruptions?
- What do you think about mistakes? How can mistakes be a good thing?
- What are ways that technology played a role in Wild Frictions?
- What surprised you the most? Was there an artwork or artist that stood out for you? If so, why?
- A primary theme for this exhibition is the idea or act of disruption. How was the experience of viewing this exhibition in multiple, non-continuous areas of the building? How does the CAC's layout serve as a physical reminder of that theme?
- Several of the artists in the exhibition use humor in their work. What role does humor play in difficult situations?
- When you think about things that make you uncomfortable, how do you get over them?
- Miscommunication is a strategy that is intentionally used by some artists in the exhibition. What are some of the ways you experienced errors and unclear or partial information in the artworks? How do you usually respond to confusion or miscommunications in your daily life?
- How do artists in the exhibition comment on the importance of questioning authority? Which "authorities" are they questioning? In what ways are disruptions sometimes positive?
- Do you like to solve puzzles? What makes puzzles interesting to you? How are these artworks like puzzles?

LESSON PLAN IDEAS

- A Jesse Darling inspired clothing line. Students could be encouraged to bring items from home to hang on the line or they could make paper cut out versions. Students could discuss how each item related to their home. They could bring or make a second item that is the opposite of the first to also hang on the line.

- Looking at Klara Liden’s work, students could watch a video of professionals performing some kind of task and they would have to reenact the task.
- Many of the artists use text. This could be a great way to incorporate poetry or thoughtful meme making.
- Many of the artist are interested in public disruption. A great improve game to imitate this disruption is Bus Stop. In the game two students go at a time. One student is the “normal” person waiting for the bus. The second person enters the bus stop and acts as wacky as possible. They can make movements with their body or ask silly questions. The goal is to see how long the “normal” person can make it at the bus stop until they finally decide to exit the scene. This is always a lot of fun and gets a lot of laughs.

LEARNING STANDARDS

Common Core Standards

<http://www.corestandards.org/>

Ohio Common Core Links

<http://education.ohio.gov/Topics/Learning-in-Ohio/OLS-Graphic-Sections/Learning-Standards>

<http://education.ohio.gov/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards>

Kentucky Common Core Links

<https://education.ky.gov/curriculum/standards/kyacadstand/Pages/default.aspx>

https://education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky_Academic_Standards_Arts_and_Humanities.pdf

Indiana Standards Links

<https://www.doe.in.gov/standards>

<https://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts>

Aesthetic Perspectives: Attributes of Excellence in Arts for Change

<http://www.animatingdemocracy.org/aesthetic-perspectives>