

AAA

r
c
h
i
v
e

s

c
t
i
o
n

AMANDA CURRERI
LINDSEY WHITTLE
CALCAGNO CULLEN

CAC
Contemporary
Arts Center



IN THIS ZINE

* **Amanda Curreri**
Double Vision

~ **Lindsey Whittle**
#sparklezillacac

+ **Calcagno Cullen**
Nothing Happens On Your Own

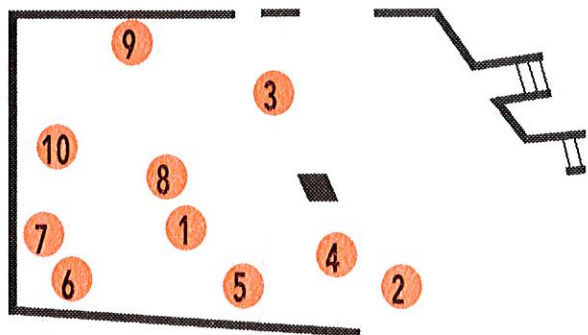
> **Credits**
Exhibition Credits
Artist Bios

AMANDA CURRERI

DOUBLE VISION



ARTWORKS



Artworks are listed by number, locations are approximate and subject to change.

1. **Revolt, She Said***, 2017

Recycled flag material, thread, grommets, and rope
96 x 68 inches

**Revolt, She Said* is the title of a 2002 Semiotexte book of interviews with Julia Kristeva.

2. **NO/ON**, 2016

Hand-dyed and printed cotton, thread
55 x 46 inches

3. **Gestures (Proteggere, Rubare*)**, 2018

Hand-dyed and hand-printed fabrics with indigo, madder, soot/soya dyes and acrylic on various fabrics such as used tablecloths, vintage Japanese linen, and cotton kimono fabric; vintage Japanese silk, Japanese denim (new), American denim (new), deconstructed denim jeans pocket, screen print on paper, digital print on fabric, recycled American flag cut-offs, and thread
96 x 48 inches (two-sided)

*In English, *Proteggere, Rubare* translate as "to protect, to steal," after the ancient Italian hand gestures pictured in the work.

4. **Homo-Hime***, 2018

Hand-dyed and hand-printed fabrics with indigo, madder, soot/soya, acrylic on various fabrics such as used table cloths, vintage Japanese ikat kimono fabric, cotton kimono fabric; vintage Japanese silk, Japanese denim (new), deconstructed denim jeans, dog toy eyes, digital print on fabric, and thread
72 x 48 inches (two-sided)

*The title, *Homo-Hime*, is a mis-translation with no known precedent from Japanese to English. It loosely translates as "Gay-Princess."

5. **I Belong to a Closed Group with No Name***, 2018

Recycled flag nylon, leather, cotton with soot/soya printing and rice-paste resist, sequins, button, rope, thread, Inkle weaving, vintage Japanese braid, acrylic and dye-remover screen printing on cotton, and canvas
72 x 48 inches

*Title is from a T-shirt in the Samoia archive at the GLBT Historical Society in San Francisco, CA.

6. **Jury Box**, 2010

Screen print and acrylic on two stretched canvases
54 x 156 inches (each panel)

7. **Signals**, 2019

Digital print on satin paper
33 x 22 inches (framed)

8. **Over and Over**, 2019

Used jeans, thread, coins, and rope
228 x 22 inches each

9. **Lullabies are for Children***, 2019

RopeWalk bobbins and sumi ink stained shelves
210 x 60 inches

*The work is installed to mirror the stanzas of Audre Lorde's poem, "The Same Death Over and Over or Lullabies are for Children," in her 1978 book, *The Black Unicorn*.

10. **RopeWalk**, 2018-ongoing

Worktables, RopeWalk Crew, and ongoing participatory rope-making (See next pages for more details)

DOUBLE VISION

*I can never romanticize language again
 never deny its power for disguise for mystification
 but the same can be said for music
 or any form created
 painted ceilings beaten gold worm-worn Pietàs
 reorganizing victimization frescoes translating
 violence into patterns so powerful and pure
 we continually fail to ask are they true for us.*

— Adrienne Rich, "The Images,"
A Wild Patience Has Taken Me This Far,
 Poems 1978-1981

Double Vision is a large-scale installation, remixing modern temple architectures with an active production and pedagogical space. Textiles, banners, and rope-making engage dialogue around labor and value, identity and freedom, and emergent possibilities. Teaching and making art in the current political climate has deeply impacted this body of new work.

Artworks in this exhibition include self-drafted garments; large-scale, two-sided banners that function as soft architectures; paintings composed from recycled flag-parts, deconstructed garments, dog toys, and elements from LGBTQ archives; a double vision ritual; and a collage-prayer titled, *Signals*, that faces-off with of a 13 foot-long work titled, *Jury Box*.

Additionally, *RopeWalk*—a participatory and active artwork—will be ongoing throughout the exhibition. Inspired by Italian American labor histories, the work is named after the 19th and 20th century industrial buildings whose form mirrored their function. [image underprinted here] The wall of braided ropes will grow, the shelves with bobbins ready for braiding, and the workshop area brings labor, value, play, and friendship into conversation.

Adrienne Rich became the first, and remains the only, artist to publicly denounce the prestigious National Medal for the Arts. Her 1997 refusal of the US's highest honor for artists was a form of protest against Bill Clinton's hegemonic policies.

DOUBLE VISION

ROPEWALK

GET INVOLVED

WEEKDAYS 12-4pm

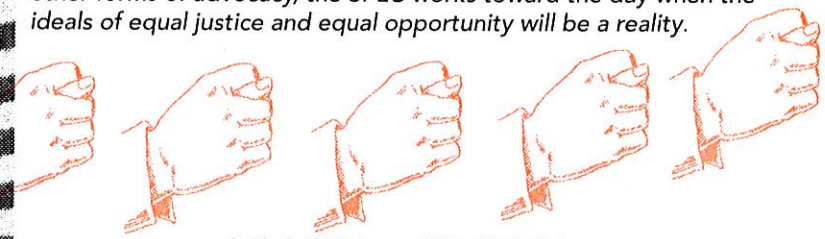
You are invited to join the RopeWalk Crew* weekdays, 12-4pm, in the gallery. *RopeWalk* is an ongoing, participatory artwork inspired by American labor and immigration histories. Throughout the duration of the exhibition, recycled flag material will be deconstructed and repurposed into long colorful strands for rope-making.

The **RopeWalk Crew** consists of the following School of Art DAAP students and alumni:

Mahnaz Amin Foroughi (MFA '19), Karri Durham (BFA), Kiara Gallo-way (BFA), Kate Gibson (MFA '20), Michaela Haawé (BFA), Alex Ma-con (BFA), Alex Phillips (BFA), Ellis Johnson (BFA), Becca Moskowitz (BFA), Elan Schwartz (BFA), and Aubrey Theobald (BFA '18; Crew Manager and Studio Assistant).

PROTECTION FOR THE DISQUIET APRONS

A limited edition of hand-printed and hand-sewn aprons are available for purchase in the CAC Gift Shop in conjunction with the exhibition. The aprons have been made collectively by the *RopeWalk Crew* and screen printed with the "figa" – an ancient Italian image that symbolizes protection. Proceeds from the aprons will go to the Southern Poverty Law Center (SPLC). With a motto of FIGHTING HATE, TEACHING TOLERANCE, and SEEKING JUSTICE, the organization has been instrumental in combatting the increased climate of hate and fear of the current political administration. The aprons are a way to bring home a piece of the artwork and to channel tangible support towards the vital civil rights work of the SPLC. In the organization's own words: *The Southern Poverty Law Center is dedicated to fighting hate and bigotry and to seeking justice for the most vulnerable members of our society. Using litigation, education, and other forms of advocacy, the SPLC works toward the day when the ideals of equal justice and equal opportunity will be a reality.*



AMANDA CURRERI



APPRECIATION

..... RESEARCH

Bryan Whitehead & Noguchi-San, Japanese traditional textile methodologies, Fujino and Hachioji, Japan
The Chavez Santiago family, Master weavers in the Zapotec tradition, Teotitlan del Valle, Mexico
Laurie Brewer, Associate Curator, Costume and Textiles, RISD Museum, Providence, RI
Bill Rudolph, Lead Historian, Plymouth Cordage Co. Museum, Plymouth, MA
Ramon Silvestre and Patricia Delara, GLBT Historical Society Archives, San Francisco, CA

..... LOCAL PARTNERS

The National Flag Co. and Artie Schaller III
DAAP, University of Cincinnati
1819 Innovation Hub, University of Cincinnati
Black Box Performance Series and Drew Klein, CAC

..... SUPPORT

Traveling Scholars Fellowship, The School of the Museum of Fine Arts, Boston & Tufts University, Boston, MA
Headlands Center for the Arts, San Francisco, CA
Pogue Wheeler Architecture and Design Research Grant, DAAP, Cincinnati, OH
Summerfair Aid to Individual Artists, Cincinnati, OH

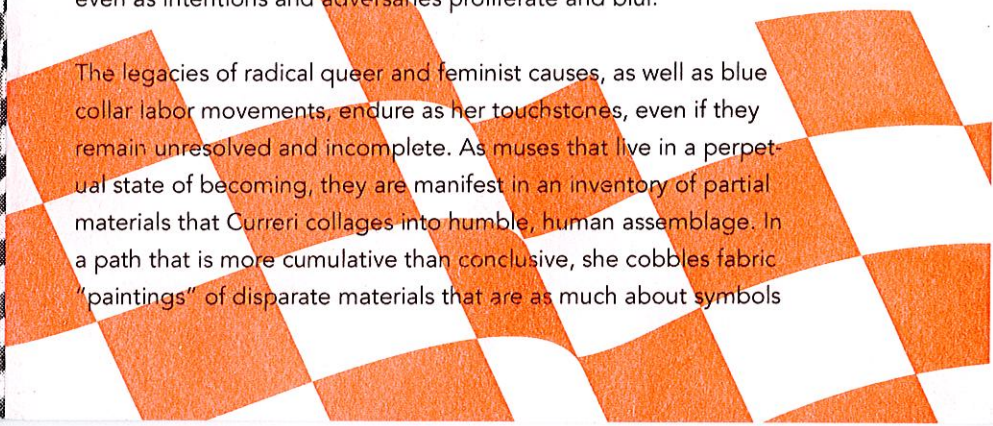
..... TEAMS ON-THE-GROUND

Steven Matijcio and the CAC Team
RopeWalk Crew
Aubrey Theobald, Studio Assistant
Joey Piziali + Vanessa Blaikie, Romer Young Gallery, SF, CA
Marguerite Fletcher, Bob Fletcher
Linda Curreri, fortitude
Welly Fletcher, always

DOUBLE VISION
DOUBLE VISION

Amanda Curreri

Hand gestures symbolizing both protection (*Proteggere*) and theft (*Rubare*) adorn an especially emblematic banner in this exhibition, speaking to the two sides of a single platform that characterizes the evocative, if equivocal work of Amanda Curreri. And while calling her methodical approach to appropriation and citation “stealing” may be overly harsh, the manner in which she translates reference materials into contemporary consideration – rescued from the fringes of history – protects causes yet to be resolved, and propels agents in a state of awakening. These entities gather most frequently in grassroots organizations, whose mechanisms of membership – including hand signals, jargon, code words and dress – simultaneously divide and unite individuals into factions and communities. In this charged social centrifuge, exemplified by a vintage T-shirt on display declaring *I Belong to a Closed Group with No Name*, Curreri self-professedly “prods the construction and performance of collective and individual identities” in a reflexive manner – orchestrating objects and actions that take things apart, to investigate why (and how) they come together. She collects this motley manifesto under the title of “Double Vision” at the CAC, which includes painting eyeballs onto the eyelids of her agents/attendants to suggest both unwavering vigilance as well as the myopia that mars many an ideology. Within these imperfect, if no less impassioned alloys, Curreri charts a course through the forms, fabrics and phrases of political movements – reflecting a landscape where intensities peak even as intentions and adversaries proliferate and blur.



The legacies of radical queer and feminist causes, as well as blue collar labor movements, endure as her touchstones, even if they remain unresolved and incomplete. As muses that live in a perpetual state of becoming, they are manifest in an inventory of partial materials that Curreri collages into humble, human assemblage. In a path that is more cumulative than conclusive, she cobbles fabric “paintings” of disparate materials that are as much about symbols

and subjects as they are about the process of their making. Remnants of clothes, books, magazines, tablecloths and flags populate these pieces with their respective histories, and commingle via pre-capitalist techniques (i.e. shibori) that Curreri translates from studies in Mexico and Japan. She performs similar pan-historical deconstruction upon language itself, rearranging sentences into pithy suggestions while stitching other words together and resurrecting mis-translations (i.e. *Homo-Hime*). The asterisk is a recurring device in this slanted enterprise, embellishing the source word to which it is attached while simultaneously redirecting our attention below the title, down into a referential archeology. Much like the pockets, compartments and hidden cargo that Curreri weaves into her textile works, the gestalt of every surface and sentence is thereby compromised – eschewing integrity to congregate complexity.

The ropewalk is an especially fitting metaphor for this operation, born from a traditionally fraught process performed in sweatshops where workers braided long strands of flammable hemp into sturdy rope. Like the “admixtures, confluents and inventions” that Curreri so determinedly pursues, the ropes in this show subvert singular allegiance to any one flag in favor of collective actions. Where labor is the lingua franca and no one author or origin can be discerned, the process of the rope’s making becomes its primary meaning – entwining multiple paths into a shared pursuit.

-SM 2019

LINDSEY WHITTLE

Illustrations by Clint Basinger

It seems appropriate that Archive as Action is a 3 person show. As a child, my dad told me the Hindu parable about the 3 blind people that approach an elephant. One grabs the tail and thinks it’s a snake; one grabs the leg and thinks it’s a tree and one grabs the ear and thinks it’s a bird.

Individually these people don’t really understand what an elephant is, but all together they are starting to get to the bottom of something. This story has been a consistent foundation for me as an artist. I believe that collaboration is actually the primary medium I work in. The more minds I am able to work with, the greater my understanding of the world around me. What a privilege to be paired with minds such as Cal and Amanda!

The other chief mode I work in, is connection. In a time when we are more connected to devices than to each other, it is important to bring individuals together, connect people to my work, and connect myself to other artists.

The foundation of the work for this exhibit is a non-objective shape language, formed through my connection with my fellow artist and husband, Clint Basinger. Since we met in 2011, we have been making collaboration drawings together. I mine the drawings for shapes that intrigue and excite me and isolate them. These isolated shapes, that don’t belong to him, or me, but both of us, appear in repeated ways in my work. By working with the same materials and shapes over and over again in different ways I can really dig into what they have to offer.

What are the most important ideas that guide your life? What ideas are you discovering in Cal and Amanda’s work? I hope you will let my work give you permission to be in the moment and have an open-ended conversation. I hope you can see the many applications and transformations these pieces have to offer. Use my pages in this zine like a workbook – draw in the margins, write down your ideas, answer my questions – contemplate the “elephant” with me.

Wearable projects: Paper, Tyvek and Neoprene

Since 2004, I have used the body to sketch and bring my art out of art spaces and into my daily routine. My pre-college education required a uniform everyday. When I encountered the freedom to wear anything I wanted, I started by exploring other uniforms: ballerina outfits, chef outfits, karate uniforms. I later shifted into collaging fashion and costume elements together.

Eventually I started to focus in on specific concepts and materials.

I wanted to share 2 of the iterations of this project in this exhibition because the shapes and experiences have informed a lot of the other work in the exhibition.

Wearing Paper:

In 2013, I made the decision to wear paper every day for a year. I wanted to work with inexpensive materials that people could relate to and that had the potential to get sculptural on the body. I made a new composition everyday exploring different kinds of paper (brown paper, newspaper, wrapping paper, tracing paper etc). I couldn't fall in love with these compositions because the paper would rip and get rained on etc. I kept a stapler in my purse and if the wind ripped it off of me, I would staple it back together in a new way. I never got used to how much sound the paper would make in quiet situations or how impactful this project would be to the people around me. The paper pieces you see here are remnants left from these wearable compositions, and some collages/projects I made from the remnants.

Wearing Tyvek:

Half way through the year I decided focus in the project more. I decided to work exclusively, with Tyvek, which is a paper/fabric hybrid. This allowed me to sew and add closures etc. Instead of making a new composition daily, I decided to add or subtract to the same composition everyday, creating one long sentence over the course of many months. I framed the outfit on the last day of the project to preserve that conversation.

Wearing Neoprene:

I use my paper project as reference for a lot of things that I make in the present. I became aware last year, of my dependence on my loud textile prints to make an impact. I was neglecting the sculptural capabilities of what I wear. So I decided to revisit some of the ideas in the paper project through a different material: Neoprene. I document everything that I wear everyday. I wanted the documentation to be an art experience on it's

own. I knew I wanted to remove the body from these images and let the material speak for itself. Sometimes I learn the most about my work by giving it

away. My fellow artist, Bert Marckwardt works very differently than I do, which is why it's so important to put our heads together. Bert also worked closely with me during the paper project, so I knew he understood the work. This digital collage/animation you are seeing is Bert processing hundreds of photos of my creating shapes on the body with neoprene daily into an otherworldly collage experience. The neoprene original photos were shot by friend and frequent collaborator, Dustin Schleibaum.

How does what you wear impact the people around you, your mood, your day? What is your uniform and why?

Ceiling Images

There are 2 images on the ceiling. 1 image is by the elevator and one large one on a light box. Grace DuVal took both of these images of my work. The image by the elevator is of an installation I did in 2014. I love seeing my work through Grace's eyes. She shoots color in such a magical way, and she really gets my work and me as a person. I have always felt that image looked like a painting that I couldn't look away from. But I have never found the right time to show it until now.

The images are on the ceiling because I wanted to go off script. We have expectations about how things are supposed to be in a space. I thought about how little I look up, and saw this as an opportunity to change that point of view.

I have a story about the light box image. For this exhibition, I turned to the ideas I had been dreaming about for years but hadn't had the opportunity to execute. I had thought about doing this image with Grace for YEARS. I wanted to create an otherworldly, contemplative landscape with my hook and loop work that you could just fall into and spend time with. Grace was in right away - we come up with collaborative projects as an excuse to hang out since we both work non-stop. We shot this image last September on my favorite beach in Rogers Park in Chicago. The window of time to shoot on a beach in Chicago and not freeze is small. We knew we wanted this image to happen at dawn. So my husband Clint and I, due to work constraints, had to drive through the night on a Friday (I slept in the car), got to Chicago at 3 am, Grace was still up working, and Clint took an hour nap. We left for Rogers Park at 4 am to meet another one of

CLINT
BASINGER
-JAN 09, 2019-

CLINT
BASINGER
-JAN 09, 2019-

our amazing artist friends, Jake Vogds. Clint and Jake were the patient models. Grace and I had prepared for EVERYTHING that could go wrong. However we did not anticipate the 15 mph winds, which turned Jake and Clint into kites! What you can't see in this amazing image is me jumping in frame between every shot to make sure Clint and Jake didn't blow over into the water and drown, Jake stepping into burrs and still pushing through, and Grace getting licked by a very curious dog while shooting. Through all of it, and with Grace's talent we got the shot I had been dreaming about. Later that day, Clint and I assisted Grace (who still hadn't slept) with the performance "Rhinestone Cowboy" by Chicago performance collective Atom-R. I had helped Grace make some digital collages that the cows wore in this performance, and Atom-R interpreted one of my garment pieces in the performance. The whole event took place at sunset. In a single day Grace, Clint and I had an art experience at both dawn and sunset. The day was intense and exhausting, but it was also as magical as it sounds. The next morning Grace flew to New Zealand for another art project she was involved in.

Use the QR code on my last page, you will find images of Rhinestone Cowboy, and Grace's New Zealand project! Do you feel the same way about the image knowing its back-story? This image is my dream world - what kind of world do you dream about?

Welded shape

Of all the work, this piece was the biggest risk, and scared me the most. I used new processes and materials I was unfamiliar with. When something scares me, I know I am onto something and have to do it. This was another piece that I had envisioned for a long time, but hadn't been able to make it. This 5 x 7 ft shape is made up of 12 smaller shapes. It is from my current shape language created with my husband. Normally, I work by making interesting shapes that I combine to see what larger objects I can produce. For this piece, I selected the final shape first. By breaking it apart I had the opportunity to create new combinations. I worked with local artist Adam Schmidt to weld the shapes. I made models of the shapes and Adam welded them, and added support bars for strength. I really admire how Adam really tries to understand my art-making process and make my vision come to life. It was a lot of trial and error as we tried to figure out together how to make this dream sculpture a reality.

YOU are invited to take the pieces of this sculpture off the wall and try figuring out how to wear it, composing it in the space on the floor, or

composing it on the magnets on the wall. I invite you to take a picture of your explorations with this piece and use the hashtag #sparklezillacac when posting it.

Interlocking Acrylic

These interlocking acrylic shapes were born out of my quest for materials and actions that connect. These pieces combine laser cut shapes from 2 different flat shape languages to create large installations in a space or around the body. The first shape language is based on my cultural research of silly shapes. I revisited the piece in 2018, incorporating my current shape language. While making this work I learned to use the laser cutter at the Cincinnati Library's Maker space. Cutting the pieces empowered me, gave me so many new options, and let me take advantage of the negative space as well.

Hook and Loop Work

This work can be seen as a cloud on the ceiling of the hallway and in the reflective room.

The hook and loop work was born out of my desire to connect people together and put multiple people in one garment. Hook and loop tape literally connects together. It was invented for the NASA space suits, so it is crazy strong! It has endless sculptural capabilities. It defies gravity, and can connect to the body, walls, floors, ceilings, or any surface. I have been making shapes with this material and all of its transformative and infinite possibilities since 2013. My grad school advisor once told me "it's all a sketch until you're done with it" and I keep that idea close to my heart.

You are welcome to use the remote in the hallway to turn on and change the lights of the velcro cloud. Please also use the remote to turn them off when you are finished!

Performances/Installation changes

My work will feature 4 performances during this exhibition and the work being exhibited will change after each to reflect the performance. Please feel welcome to come to any or all of the performances!

March 13 Same Beginning- Different Ending: A Collaborative Exploration Between Sky Cubacub, Grace Duval, Lindsey Whittle and Pones INC

April 4 Light Collage: A fully collaborative performance between Lindsey Whittle, Pones INC, and Bert Marckwardt.

May 23 Interior Castles: Music and Movement in 3 Parts

June 13 #spikow2 (A wedding reception reenactment)

Atrium of Window Clings

An important aspect of my work is to make digital collages from images of my significant works and then turn those into fabric prints. I then wear those prints which creates conversations around those original artworks, keeping the work alive and active. In recent years, I have also been printing these digital collages onto window clings to create stained glass windows. Color needs light to thrive. So light has become a large aspect of my practice. Using the sun to blast colorful shapes into spaces is very exciting for me. I wanted to welcome people to Archive as Action and celebrate the other amazing artists in the exhibition. So 2 of the fabric prints I made from images of Amanda's work and the other from Cal's work. Can you figure out which prints in the Atrium belong to Cal and Amanda?

Take a picture of this QR code and it will take you to a page on my website.

On this page you will find:

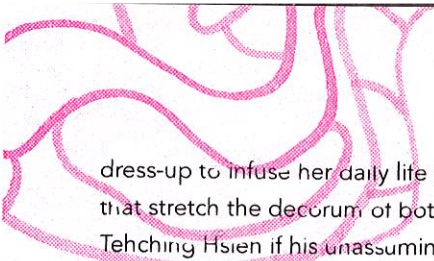
- Images patrons have taken in this exhibition.
- Links to artists I mentioned in this zine.
- Descriptions of all the the incredible people that made this work possible. It takes a village!
- Descriptions of the 4 performances.
- An important essay about my current work by my colleague Matt Morris!



Lindsey Whittle

From painting, pop culture and design to fashion, the city, and samples of her husband's drawings, Lindsey Whittle assembles an expansive language of embryonic shapes that underpins her playfully transgressive practice. She systematically documents each letter and stage along the way even as individual forms slide into the motley brew – spawning what artist and curator matt morris calls “basic visual building blocks” she employs “rampantly and passionately, generating compositions that are as beguilingly awkward as they are symphonic in their celebration.” Like open code with a voracious appetite and endless capacity, this amorphous alphabet plays out across dress patterns, welded forms, interlocking acrylics, hook & loop clothing, room-sized installations and various other applications with no assignment other than that of a shared enterprise. With a minimum of punctuation or parameters, Whittle speaks the nebulous lexicon continuously like “one long sentence” and enthusiastically invites other to participate in the translation. This most often takes place through brightly hued pieces of biomorphic clothing that she allows others to re-organize and wear – thereby sharing the performance of this vocabulary amongst a group of collaborators as broad as the language itself.

Within this joyously unwieldy, crowd-shared consciousness, Whittle declares her primary medium as “collaboration” – eschewing singular elements in favor of symbiotic, synergistic junctures that are always, invariably part of something else. As seen in the performance in which she sews multiple church robes together for a conjoined choir, we experience a vibrant, if uncanny amoeba that pulses in a multitude of directions as it searches for harmony. In so doing, Whittle's work can be read in conversation with artists like Franz West and Lynda Benglis who channeled their reveries in color and form into increasingly weighted meditations on the body in a state of becoming. Often employing her own figure to “sketch” ideas into being, Whittle has moved decidedly beyond fantasy

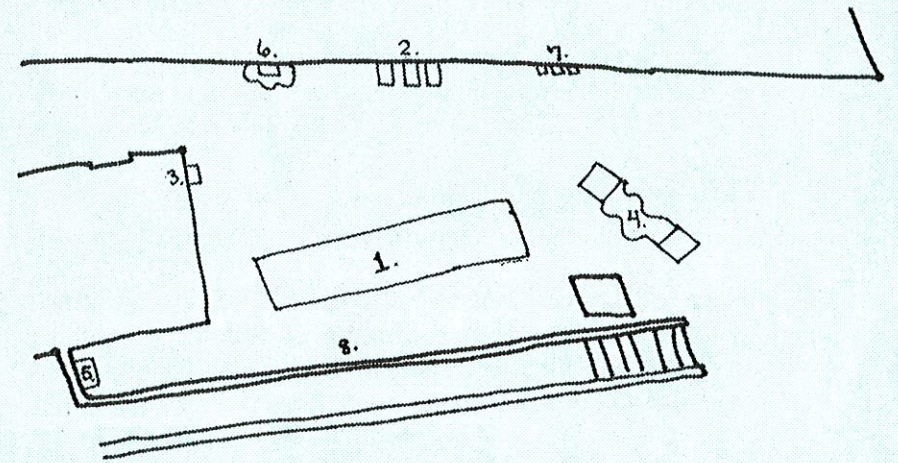


dress-up to infuse her daily life with unapologetically garish outfits that stretch the decorum of both fashion and gender. Akin to artist Tehching Hsien if his unassuming jumpsuit was replaced by neoprene ecstasy, she methodically entwines art and life in a manner that is more normative than theatrical. For Whittle the daily usage of her form language in everything she does is not about spectacle, shock value or exoticism but rather the very opposite – aiming to recalibrate our codes of normalcy to better accommodate more expansive models of art and gender.

The performance of Whittle's form language in a socio-political arena fashions a provocative petri dish that blurs the contours we typically assign to bodies and the other. Like an indefinite inkblot, Whittle's renditions of humankind by way of her clothing imagines appendages, swells and fluidity in a kaleidoscopic play that carries implicit political cargo. In so doing, the ideologies enacted by garments are undone and we participate in a more radical, elastic visioning of the body in public space. This distortion is not that of the abject or grotesque, but rather an investment into a more inclusive future where color and fluidity inhabit a shared vernacular.

-SM 2019

CALCAGNO CULLEN



It's a more wobbly line than you might think.

The line between public and private, neighbor and coworker, artist and mother, collaborator and spouse, organizer and friend, participant and curator.

I'm always trying to live on these lines, balancing on them and blurring them to make them wider.

There are fears of building something that grows beyond the liminal spaces where social magic happens. Building something that can no longer fit comfortably in the hearts of those at the margins, who hold the purest intentions and most beautiful future visions for us.

The works in this space and the related events are made possible because of so many **contributors, collaborators, participants and friends.**

Here are some that need mentioning:

Roberto Akuma, Mariam Alzoubi, Sara Caswell Pearce, Alice Cullen, Skip Cullen, Jim DaMico, Angali Dutt, Sam Ferris, Ross George, Krishna Ghimire, Dana Hamblen, Chuck Herndan, Tyler Hilderbrand, Scott Holzman, Desirae Hosley, Libby Hunter, Tommy King, Krista King-Oaks, Jason Ly, Zoila Martinez, Jeffrey Miller, Angel Mputu, Jodi Pickering, Bibi Rai, Nar Maya Rai, Sarmilla Rai, Purni Rai, Sheryl Rajbahandari, Shirley Richards, Fabiola Rodriguez, Lourdes Santos Martinez De Abughosh, Abby Schnure, Maria Seda-Reeder, Loraine Wible, Alan Wight, Ethan, Natasha, Colette, Kelly, Zann, YOU!!!

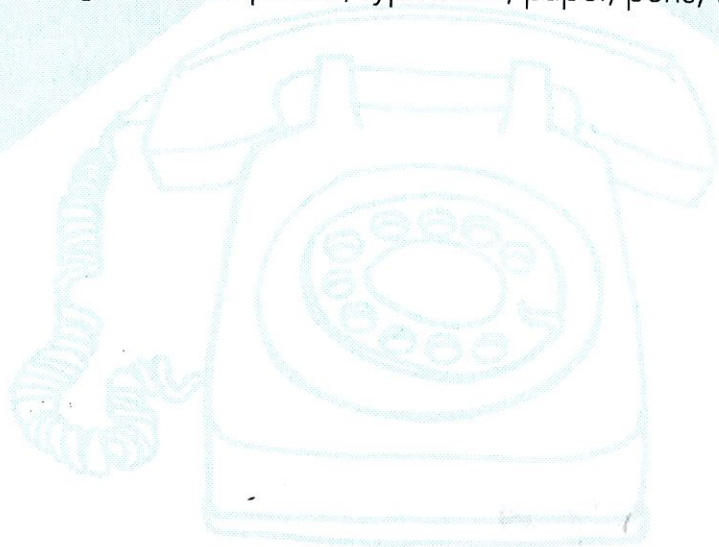
The works in this space also includes direct references to and quotes by Vito Acconci, Sherry R. Arnstein, Dena Beard (ala Mark Fisher), Joseph Beuys, Charles Bukowski, Tom Finkelpearl, Antonio Gramsci, Martin Luther King, Eadweard Muybridge, Pablo Neruda, Rebecca Solnit, Gertrude Stein

This work is rooted in my deep belief that public art institutions should be places of creative commons, and in my persistent optimism that in bringing people together, we can bridge the deep divides in our society.

The space created for this exhibition is an attempt to make visual my work as a creative organizer, and to claim this sort of fertile administration as my art practice. More importantly, this space is intended to upend the status quo of most gallery spaces by placing people at the forefront and objects as secondary, simple props to stimulate conversation.

This project is an endeavor to foster exchanges that may lead to connection, understanding, and hopefully real transformation.

1. *Office of Working for the Visibility of Organization and Engagement*, 2019, adhesive vinyl, assembled furniture with found and donated chairs, evolving collection of books we are reading/we should be reading, land line phone, typewriter, paper, pens, wi-fi



This space is for working, meeting, bullshitting, planning, eating, making, sketching, reading, and thinking. Throughout the life of this space we will host events that get us looking at our own selves and the present state, meeting each other and listening better, and looking forward to envision a better future and making plans to make it a reality.

Sit down, grab a pencil, grab a book

This is your space

You make this happen

2. *Active Archive*, 2019, Prompts distributed in newspapers, on telephone poles, and via postcards throughout the run of the exhibition, collected responses in three steel master card file cabinets and in cassette tape form via a voicemail recorder

Throughout the life of this exhibition several prompts will be distributed both in and outside of the CAC. These prompts are intended to get us looking at our own selves and the present state, meeting each other and listening better, and looking forward to envision a better future and making plans to make it a reality. The responses from these prompts will be archived as they are received in these filing cabinets as well as in the voicemail recordings from call-in responses.

3. *Happiness Calculator*, 2009, printing calculator, handouts on shelf

I numerically chart a variety of things in my life, everything ranging from weather, to diet, to exercise. I then give my overall happiness a score, ranging from one to one hundred percent happy. The piece included in this exhibition is an invitation for visitors to investigate their own happiness and some of the factors that may contribute by filling out a worksheet and using the provided device to calculate the sum.

Visitors are also welcome to reject this equation entirely and claim their own happiness in a self-determined equation as they see fit.

4. *Desiderate*, 2013, two typewriters, one sheet of scroll paper, red and black ink, dimensions variable

This interactive piece asks visitors to respond to two corresponding questions that are presented on a continuous loop of paper. The questions will change as the exhibition evolves.

5. *So Where Do We Go? Dreams That Are Unlikely But Possible*, 2019, payphone with recorder

Record what you think we (the collective we) should do next. How can we make this place better? What's your biggest utopian fantasy look like and how do we get there?

Pick up the receiver. Press 1 to record. Press 2 to listen to others' answers.

This piece is a reprise of *What's Troubling You?*, a site-specific installation as part of the Potrero Annex Housing Projects in San Francisco, CA. A phone equipped with a sound-activated recording device was installed into an unused phone booth, soliciting responses to the question "What's Troubling You?" in an often unacknowledged part of the city

6. *OK*, 2014, wall-mounted typewriter, paper, ink

A rhythmic action to settle the nerves.

It will all be OK

We will all be OK

7. *Telephone Heart Audio*, 2010-2011, wall-mounted rotary phones

Pick up the handset and hear a stranger's voice, discussing both the mundane and dramatic details of their lives.

8. *New York City Letters*, 2008 – 2015, book

Day By Day, 2016-2017, Collaboration with Tommy King, Book

Per Rimanere Qui, 2012, Book

YOU WILL BE OK.

Calcagno Cullen

Heeding the mandate that "nothing happens on your own," Calcagno Cullen orchestrates a passionately networked practice in which objects yield to the organizations and exchanges that circulate in between. As an artist, curator, executive director, community organizer, small business owner, fundraiser, property developer, docent, wife and mother, Cullen's ability to congregate a multitude of lives could be considered her most successful, if as yet unfinished artwork. Within this expansive enterprise she has consistently employed drawing as a vessel of both communication and catharsis – extending every page into a nexus within, and between, ongoing series. While living in San Francisco Cullen began the *NYC Letters* project in which she chose random New York City residents to send diary-like drawings containing personal musings, confessions, questions, and a very sincere request to respond. Every answer is documented on a website, and every story that is reciprocated contributes to an abstract, if no less intimate cartography where stories are loosened from their authors and allowed to circulate beyond the subject. Voices live as fleeting landmarks here, much like those in Cullen's work *We Are Here* where she collaborated with Middle Eastern and Northern African refugees in Southern Italy to embed their portraits into coastal beaches, and translate their rudimentary drawings into wallpaper that was bought and sold. Her collection and re-distribution of stories as sociological fodder are transmitted by way of rotary telephone receivers as well (e.g. *Call and Response*), creating a network where directed dialogues are replaced by endearing webs of open-ended sharing.

At every moment between mundane chatter and life-altering exposition, this architecture of listening and empathy has informed Cullen's subsequent founding and operation of the organization as an art practice. Established in 2015 as a community-driven, artist-led endeavor, the plucky not-for-profit Wave Pool is described as "a contemporary art fulfillment center" which habitually exceeds our

understanding of the artist-run gallery. And while *Wave Pool* presents exhibitions, administers studio space, and hosts residencies and film screenings, these staple practices are as much a service to local artists as they are a foil to Cullen's greater social ambitions. Fueled by the mission to pair community needs with artists' "sense of possibility," she distributes *Wave Pool* as a platform for experimental, people-driven practices that share resources, connect communities and revitalize the surrounding Camp Washington neighborhood. In this arena, "art" is an attitude that circulates across society – leveraging unconventional practices to bring fresh vegetables into a food desert, explore a micro-economy built upon barter and time, and provide support for refugees to pilot entrepreneurial projects and make their art a part of living.

At the CAC, a large, multi-faceted table serves as both the organizing principle and overarching metaphor for Cullen's philosophy. Cobbled from a multitude of smaller tables and furnishings, it is less a product than a catalyst: prompting us to gather, converse, work, and eat together. Alongside a series of other works that employ office staples as both presentation strategies and aesthetic components (e.g. filing cabinet, typewriters), Cullen recalibrates what, and how, it means to work. With components that are a bit round and weathered, with charts that measure personal happiness rather than profit margins, and where streamlined efficiencies are replaced by cresting humanism, this is the human body as office, and the site where Cullen's telephone heart resounds.

-SM 2019

**AMANDA CURRERI, LINDSEY WHITTLE
& CALCAGNO CULLEN**

ARCHIVE AS ACTION

February 8 through June 16, 2019

Curated by Steven Matijcio

Generously Supported by
1919 Investment Counsel

All works by Artists unless otherwise noted
Cover by Hot Take Press

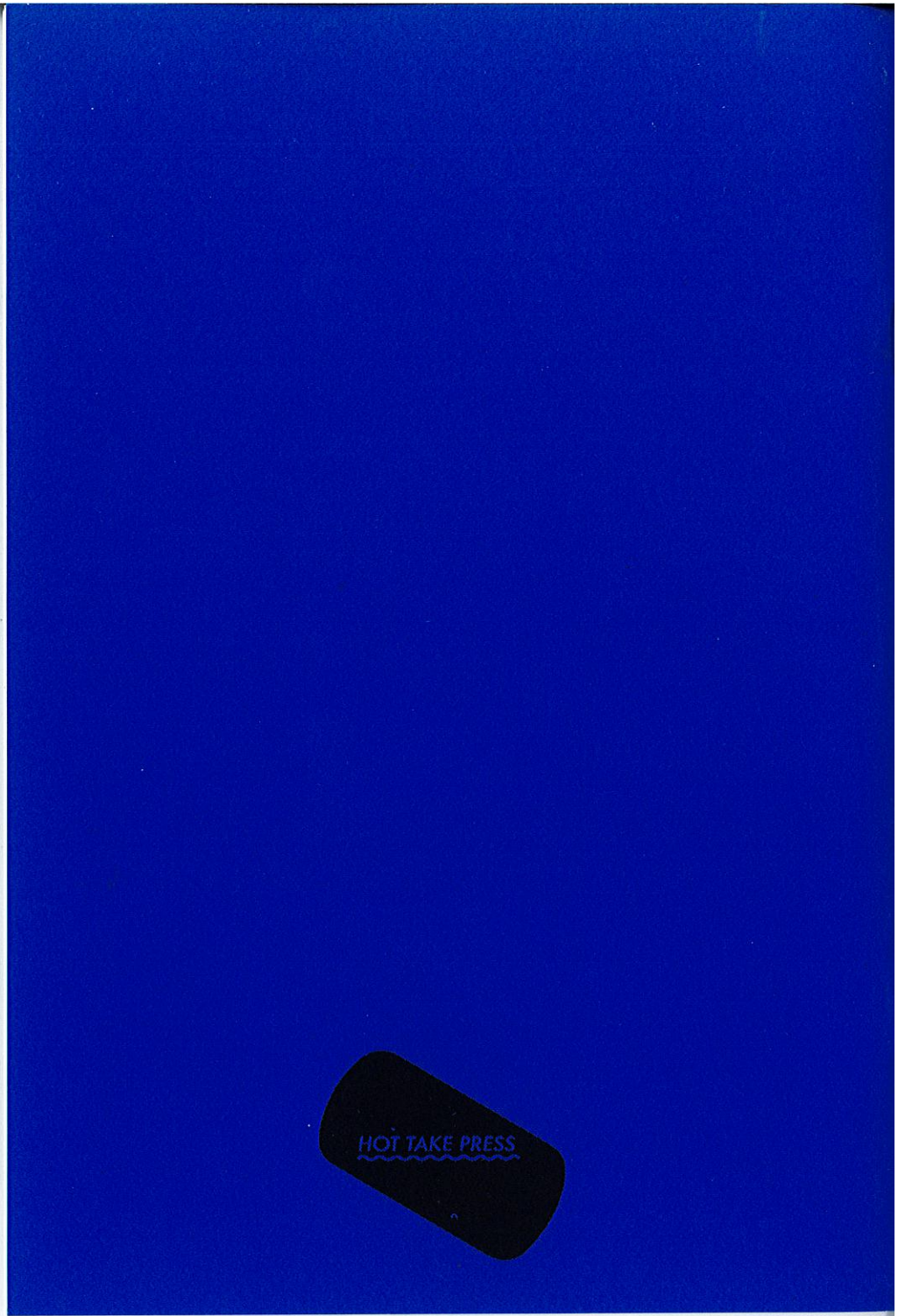
cincycac.org

Amanda Curreri Upon arrival in Cincinnati, Amanda Curreri co-started Special Collections Press, an independent art book press, housed in the School of Art at the University of Cincinnati's College of Design, Architecture, Art and Planning (DAAP). Concerned with the immediate nature and agency of art-publishing, as well as the haptic and social nature of bookmaking, the press fosters meaningful dialogue with artists from outside the region. With each new publication, they host a local launch party as a way to create community and encourage relationships to form across new lines. The collaborative nature of the press has also created a student-based initiative, Hot Take Press, who will be producing the exhibition's accompanying zine.

Lindsey Whittle, along with Annie Brown, Clint Basinger and Noel Maghath, formed PIQUE Gallery to create the art world they wanted to exist. The gallery strives to create an inclusive space that connects artists to each other and to the community, one that can adapt to a variety of art experiences, opportunities, workshops and performances.

In her studies and career, Whittle has traveled and sought education in order to equip herself to make the artwork she dreamed of, returning to Cincinnati to teach and share her discoveries around fashion and performance art with young artists. Her goal is to help get the wisdom from artists to art students earlier in their studies and practices, in order to give them more informed perspectives from which to build. Whittle loves the Cincinnati art scene and is committed to its development in collaboration with other artists in the community.

Calcagno "Cal" Cullen believes in the power of art to create empathy and positive social change. She made that belief a tangible reality by co-founding Wave Pool with her husband, Geoffrey "Skip" Cullen, where she serves as the socially-minded art center's executive director. What started as a way to better support artists in Cincinnati has grown quickly to support an array of community groups by pairing them with local and world-renowned artists. The majority of Cal's work involves "listening deeply" to the needs of neighborhoods and artists, then finding ways to creatively pair them in order to turn deficits into assets. You can see this method in action with The Welcome Project, a partnership between Wave Pool and refugee service organization Heartfelt Tidbits that trains, employs and builds bridges between Cincinnati's newest neighbors and the broader community through art, crafts and food.



HOT TAKE PRESS