



**Pictures, Patents, Monkeys, and More...**

**ON COLLECTING**



**INDEPENDENT  
CURATORS  
INTERNATIONAL**

Published to accompany the traveling exhibition *Pictures, Patents, Monkeys, and More... On Collecting*, organized and circulated by Independent Curators International (ICI), New York. Guest curator for the exhibition is Ingrid Schaffner

#### EXHIBITION ITINERARY

(at the time of publication)

##### **Western Gallery**

Western Washington University  
Bellingham, Washington  
January 19–March 10, 2001

##### **John Michael Kohler Arts Center**

Sheboygan, Wisconsin  
August 12–October 21, 2001

##### **Akron Art Museum**

Akron, Ohio  
November 17, 2001–February 24, 2002

##### **Fuller Museum of Art**

Brockton, Massachusetts  
June 1–August 18, 2002

##### **Institute of Contemporary Art**

University of Pennsylvania  
Philadelphia, Pennsylvania  
September 15–November 10, 2002

##### **Pittsburgh Center for the Arts**

Pittsburgh, Pennsylvania  
January 18–March 16, 2003

Library of Congress Catalog Number: 00 140024  
ISBN: 0-916365-59-X

Editor: Lisa Cohen

Design: Barbara Glauber & Beverly Joel/Heavy Meta

Printed in Germany by Cantz.

#### LENDERS TO THE EXHIBITION

The exhibition draws on three distinct collections: the collection of contemporary art of the Robert Shiffler Foundation, Greenville, Ohio; the National Museum of American History, Smithsonian Institution, Washington, D.C. for their collection of nineteenth-century patent models; and a private New York-based collection of stuffed sock monkey toys. At each venue, the exhibition is supplemented by a fourth collection, chosen by the presenting institution.

In keeping with the concept of the exhibition, the designers of the book have contributed elements from their own collection of typographical flourishes.

25  
ICI's 50th Anniversary  
1978–2000

© 2001 Independent Curators International (ICI)  
799 Broadway, Suite 205  
New York, NY 10003  
Phone: 212-254-8200 Fax: 212-477-4781  
[www.ici-exhibitions.org](http://www.ici-exhibitions.org)

All rights reserved. No part of this publication may be reproduced or otherwise transmitted in any form or by any means, electronic or otherwise, without permission in writing from the publisher

#### PHOTO CREDITS

Courtesy Basilico Fine Arts, p. 19; courtesy Brian Multiples, p. 22; D. James Dee, p. 12, 18, 27, 31; Ron Forth, p. 14, 26, 32; Four Walls, p. 21; courtesy Christopher Grimes Gallery, Santa Monica, CA, p. 30; courtesy Rona Hoffman Gallery, Chicago, p. 20; courtesy Postmasters, Inc., New York, p. 20; courtesy Shiffler Foundation, Ohio, p. 15, 18, 22, 23, 24, 27; courtesy Carl Solway Gallery, Cincinnati, OH, p. 28; courtesy Sotheby's, p. 11; Richard Strauss, p. 46, 47, 48, 49, 50, 51, 52, courtesy National Museum of American History, the Smithsonian Institution, Washington, D.C.; Arne Svenson, p. 57, 58, 59, 60, 61, 62, 63, 64; Hugh Talman, p. 45, courtesy National Museum of American History, the Smithsonian Institution, Washington, D.C.; courtesy 303 Gallery, New York, p. 29; Tony Walsh, p. 13, 18, 25

Cover: Christian Marclay, *Chorus*, 1988;  
Two Sock Monkeys; Windmill, 1878; and  
Dog-Powered Treadmill, 1878



## THE ROBERT J. SHIFFLER FOUNDATION

Ohio businessman Robert J. Shiffler has been collecting artworks since 1986. In 1998, he established The Robert J. Shiffler Foundation to promote avant-garde culture in its most challenging manifestations, through tours of the collection, special events, a Web site, educational programs, exhibitions in its Greenville, Ohio, storefront, and an unusually generous loan policy. The art collection now totals over six hundred works, with a companion collection consisting of an important archive of artists' books, multiples, performance documents, videos, computer-based works, and audio recordings.

Owning anything is a responsibility, but Shiffler's collection—and its public mission, which he considers a priority—comes with particular burdens. In addition to spoilage (more than a few works involve organic materials), there are issues of storage (the foundation rents a former department store in Downtown Greenville, which can be visited by appointment), administration (a curator/archivist is in charge of the collection), preparation (art handlers are called in to help with loans and installations), insurance, and maintenance. Shiffler admits that his resources are not unlimited: he tends to buy works by artists whose careers are just about to take off—in other words before their prices soar out of his reach. But with his unusual level of commitment comes the opportunity to contribute to and observe contemporary culture at the very level of its making. —I.S.

Pages 11 through 32  
feature all the artworks  
in the exhibition.

- 31 Janine Antoni
- 14 Willie Cole
- 13 Karen Finley
- 12 Bob Flanagan and  
Sheree Rose
- 21 Four Walls
- 22 Felix Gonzalez-Torres
- 27 Gregory Green
- 27 Perry Hoberman
- 18 Charles LeDray
- 15 Christian Marclay
- 23 Joel Otterson
- 20 Paul Ramirez-Jonas
- 28 Alan Rath
- 18 Jason Rhoades
- 19 Matthew Ritchie
- 18 Kay Rosen
- 17 Lorna Simpson
- 16 Annie Sprinkle
- 11 Haim Steinbach
- 26 Jessica Stockholder
- 24 Tony Tasset
- 22 Rirkrit Tiravanija
- 25 Brian Tolle
- 20 Carrie Mae Weems
- 29 Sue Williams
- 32 Fred Wilson
- 30 Lisa Yuskavage

Artworks in storage at the  
Robert J. Shiffler Foundation,  
Greenville, Ohio



LISA YUSKAVAGE  
**Fleshpot**, 1995  
Oil in canvas  
68 x 50 inches