

# CONTACT SHEET

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MARKET ARCADE

VISITOR CENTER

617

MAIN

BUFF  
VISIT

CEPA GALLERY AT THIRTY



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a non-profit, artist-run photography organization

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(front cover)

Lauren Tent, *Market Arcade Building*  
(CEPA's current location at 617 Main Street  
in Buffalo, New York)

(back cover)

Robert Collignon, *Monument Series #5,*  
*Wiscasset, Maine, 2003*  
Silver gelatin print, 20 x 16"

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# ARTIST WORK

CEPA GALLERY AT THIRTY

*March 21–May 15, 2005*

*Reception: April 7, 6–8 PM*

## LIGHT WORK

ROBERT B. MENSCHER MEDIA CENTER

316 Waverly Avenue, Syracuse New York 13244

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*July 9–August 26, 2005*

*Reception: July 9, 7–10 PM*

CEPA GALLERY

617 Main Street, Buffalo New York 14203

This exhibition and catalogue pay tribute to a group of artists who have made the Center for Exploratory and Perceptual Arts (CEPA Gallery) in Buffalo, NY, a respected venue for artists, and run by artists, for over thirty years. During that time CEPA has been a consistent example of what alternative art spaces were meant to be—innovative, energetic, fast on their feet, and always on the edge.

Like many other alternative art spaces across the country, CEPA was formed in the early 1970s by a small group of artists with common goals. By combining activism with an entrepreneurial spirit, similar groups of like-minded artists sprang up all over the country to create an alternative to existing cultural institutions by placing the entire decision-making structure of the group in the hands of artists. Fueled by the civil rights movement, the women's movement, and the anti-war movement, the alternative space movement was one of self-determination where artists decided that they understood best the needs of other artists and were best equipped to respond to those needs.

The alternative space or artist space movement cut across all mediums. In the process unused storefronts, empty factories, and abandoned classrooms were turned into galleries, performance spaces, and workshops through the force of sheer will and youthful enthusiasm. Incredibly, the government became a willing partner with these organizations whose aim was to question the very status quo the government sought to uphold. By the mid 1970s the National Endowment for the Arts (NEA) had several grant programs to specifically support alternative spaces, and the New York State Council on the Arts (NYSCA) was actively encouraging proposals from similar organizations especially in Upstate New York. The federal Comprehensive Employment and Training Act (CETA program) probably played the biggest role in sustaining alternative spaces by providing salaries for artists to work directly for, or under the auspices of, a specific organization. Although the CETA program is long gone, the NEA and NYSCA still support alternative

spaces, albeit with a bit more caution and regulation. Those spaces active today typically receive less than 10% of their total support from government sources.

By the end of the 1970s hundreds of artist-run organizations across the country had received tax-exempt status from the federal government. Driven by the desire to respond to the needs of artists, these organizations provided a myriad of services including exhibitions, publications, access to work space facilities, performance venues, educational programming, and public art projects. Concentrating primarily on serving emerging and under-recognized mature artists, these organizations helped foster and support a generation of artists and usher in significant cultural shifts that continue to influence mainstream institutions. Alternative spaces included women and artists of color in their programs and set an early example for many other institutions. Educational programs and practices pioneered by alternative spaces, especially in the area of media arts, have been adopted and embraced by colleges and universities. The entire genre of performance art was nurtured by the alternative space movement, and most artists who have risen to prominence since the 1970s received their first exhibition or performance opportunity at an alternative space.

The many contributions that alternative spaces have made to the cultural richness of the country are surpassed only by the unheralded accomplishments of the many who made it all possible—the individual artist wearing the hats of cultural worker, curator, administrator, fundraiser, janitor, chauffeur, gofer, accountant, writer, designer, and publicist, all at once and all of a sudden. There were no training programs or MBAs for these artists turned administrators. They learned by doing and invented their jobs as they went along, dashing the stereotype that artists could only function using one side of their brains.

There is perhaps nothing harder to sustain than an organization built on idealism and enthusiasm. Sooner or later



the energy needed to stay up all night painting gallery walls, cleaning glass, mopping the floor, running to the hardware store, raising the money, buying the food and wine, setting the table, and turning on the lights so everything will be ready for the opening—that you hope people will show up for—takes its toll. No matter how optimistic you are, you can still get burnt-out, and many alternative spaces did not survive these daily challenges. In order to endure for thirty years as a small non-profit organization, CEPA has managed to avoid burn-out with creative survival strategies without losing their desire to take risks and to support artists at all costs. This energy has not only survived but has been successfully transferred and maintained by twelve different directors over four decades.

CEPA is one of the few alternative spaces that has always had a working artist as its director. The dedication of those individuals as well as the many other artists who have helped the organization as curators, assistants, instructors, interns, volunteers, friends, and board members is what makes it unique and a cause for celebration.

I first became aware of CEPA in 1980 just after I was hired as the assistant director at Light Work. Light Work and CEPA are both photography organizations influenced to a large extent by the Visual Studies Workshop in Rochester whose founder and first director Nathan Lyons was one of the pioneers of the alternative space movement. At that time there was also an amazing explosion of photography organizations across the country that fueled CEPA's enthusiasm and sense of shared mission including Light Work in Syracuse, New York; the Mid-town Y Gallery and En Foco, New York City; the Catskill Center for Photography (now the Center for Photography at Woodstock), Woodstock, New York; the Houston Center for Photography; Light Factory, Charlotte, North Carolina; the Photographic Resource Center, Boston, Massachusetts; the Los Angeles Center for Photographic Studies; San Francisco Camerawork; Blue Sky Gallery, Portland, Oregon; and Aperion Workshops, Millerton, New York.

Out of all these organizations I formed an easy bond with Biff Henrich, CEPA's director at the time, and Bob Collignon who was curating some of CEPA's exhibitions. Right from the beginning I always felt that the three of us were on the same page about what it meant to be in a position to support other artists (although we often disagreed on which ones), and we freely exchanged ideas about artists, exhibitions, and publications as well as other mundane topics like screw guns, drywall, writing grant proposals, and creative ways to complete final government grant reports. I have worked with all subsequent directors at CEPA in a variety of different capacities and have always admired how each one has managed to keep the organization prospering and pushing the limits against daunting odds. For thirty years and counting CEPA has been out on its own renting, sharing, or borrowing space to accomplish their goals, and they have never given in or compromised their ideals in the process. They have remained on the edge supporting artists, championing causes, beating the bushes for new work, and taking risks because that is what they do best.

As a culture, the artists we have come to respect and admire are the ones who can interpret and describe with clarity their particular moment in history no matter where those questions lead or how far out of our comfort zone they take us. For the past thirty years CEPA has been led by artists with that same commitment and resolve. They have been visionaries, cultural workers, role models, rule breakers, deal makers, and agents of change—confirming that artists will always find innovative ways to work, and when artists run an organization, they truly do make a difference.

*Jeffrey Hoone*  
*Director*  
*Light Work*

# CEPA GALLERY: A DIRECTOR'S HISTORY OF AN ARTIST SPACE AT THIRTY

In recognition of the thirtieth anniversary of the Center for Exploratory and Perceptual Arts (CEPA Gallery), Jeffrey Hoone, director of Light Work, has generously devoted this issue of *Contact Sheet* to the past and present CEPA directors to show their work and share their stories.

Why focus on the CEPA directors? Since CEPA's official inception in 1974, every director has been a practicing artist. CEPA's achievements cannot be credited to any single individual, but to the succession of artist-directors, acting as the heart of the organization, providing the stream of vitality and determination needed to present and facilitate the practice of contemporary photography. CEPA's administrative history represents a living and evolving collaboration of people and ideas, which has continually pursued pioneering approaches to accommodate the shifting nature of photography.

CEPA directors grew up with a "New Frontier" attitude of justice and fair play, which they applied toward social conditions from improving civil rights to stopping an unjust war in Vietnam. With this mindset the CEPA founders did what artists do best, they worked to create alternative structures that placed more power and responsibility in the hands of imaginative people. In the early years, this cadre of youthful artist-directors were actively connected to breaking developments in the field because of their personal connections to other artists, especially in New York City. The early directors were young and had a

laid-back management style that allowed other staff members the freedom to help determine the organization's direction. They had not been trained as arts administrators and considered what they were undertaking to be a labor of love rather than a profession. As these individuals

accomplished their goals at CEPA they moved on to other explorations, opening the way for the next innovative person to lead the organization.

The directors of CEPA have naturally been agents of change. They have always wanted to open their eyes to what has been overlooked by the mainstream. In turn they have managed to find new audiences for intelligent and tough work, often from groups that have traditionally been underrepresented in cultural spaces. The directors' independence of vision critically examined the new and challenged the business-as-usual model.

CEPA directors have established a practice of looking outward and seeking a blend of local, national, and international programming. The organization's success can be attributed to the chutzpah of its leaders to take calculated risks and experiment with fresh ways of seeing and thinking. The directors have promoted smart work that is intellectually justified and comprehensible. Most attended or graduated from the University at Buffalo-State University of New York and maintain close ties to academia through teaching, collaborative projects, and contact with student interns.







(left) The Brinkworth Building in Buffalo was CEPA's first location in January 1974. (right) After several moves over the years, the Market Arcade at 617 Main Street in Buffalo became CEPA's new home in 1997.

Throughout its development CEPA's programming, stressing cutting-edge approaches, has been in sync with other leading contemporary artist spaces, such as Light Work and Visual Studies Workshop. Their collective courage to take chances with new artists expanded the definition of photographic practice and influenced who and what is represented in commercial galleries, museums, magazines, newspapers, and on the Web. Jointly these alternative spaces introduced innovative and diverse artists to the public eye and were instrumental in propelling photography's dramatic rise in stature.

As CEPA has grown and matured so has its audience. CEPA has widened its critical reach making it a highly desirable venue for artists in New York City and across the country to show their work. This expansion of viewership has fostered a thoughtfully amplified agenda of visual education, especially its youth programs, which have grown significantly during the past decade.

Outwardly CEPA has dramatically changed and improved how it conducts business, but inwardly it remains committed to its founding principles of being an artist-run space. The leadership has been fluid and flexible, valuing collaborative input, steering clear of hierarchies, and making the voices of

artists their paramount concern. When Jeffrey Hoone asked me, as a former CEPA director, to put together a history of the organization, I decided the most appropriate approach was to apply this philosophy by asking the directors to tell their own stories. In this spirit I have edited their responses with the able assistance of former CEPA director Gail Nicholson, and we now offer them for you to ponder:

*Robert Hirsch  
Buffalo, New York*

**ROBERT MUFFOLETTO**  
**Founder and director 1973–1977**

**Robert Hirsch: Describe the impetus leading to the founding of CEPA?**

**Robert Muffoletto:** I had just finished my MFA at the Visual Studies Workshop (VSW) in Rochester, NY, and moved back to my hometown of Buffalo. The MFA was issued through University at Buffalo-State University of New York (UB). I was doing freelance photography—weddings, band promotion photos—anything to pay the rent. Previously, I was an elementary school teacher, and I walked away from it because of the structure and politics of schooling—although it would be something that I would return to later. In Rochester I found a world of images and ideas that I loved and it opened my mind to new ways of being. After a short time back in Buffalo I decided to offer a workshop out of my apartment, but no students appeared.

**RH: What did you want to accomplish?**

**RM:** I started CEPA as a project that would first allow me to teach and second to build a photography exhibition space in Buffalo, which at that time had neither photo galleries nor a photo critic.

**RH: What did you do next to get started?**

**RM:** I decided to rent a storefront and start a photography gallery and offer photo classes. It changed my life. As I started building, an old friend from Buffalo State College (Buff State), who had a photography store, sold me what I needed on credit. The darkroom began with six little Bogen enlargers and a homemade sink. I had never done anything like this before, so I learned as I went.

**RH: What was the first exhibition?**

**RM:** It was a VSW traveling show of John Pfahl's work.

**RH: How did others start to support your efforts?**

**RM:** As I was building and painting the most interesting things started to happen; people started to stop and help. Some never left. It was part of the alternative spirit of the times. For example, Jeff Slotnick, a filmmaker at UB's Media Studies, built walls, organized film screenings, taught a film class, started and managed CEPA's bookstore. He was a major force for the next three years and remains a good friend. Pierce Kamke appeared and remained. Cindy King, a creative writing student at UB, stopped in and stayed until she graduated. Cindy organized poetry readings with Bob Creely and John Logan, among others. Others stopped by and just helped, volunteered to keep the gallery open, and we even started a publication called *Snapshots*. The roots of CEPA today were a result of the efforts of many.

**RH: How did this evolve into CEPA?**

**RM:** As a community of interested folks began to form, each brought their own creative energy. The vision was to engage photographers, writers, film, and video makers to bring photography to Buffalo and provide an exhibition space for work.

Collaboration is how the name came into being. Everyone had input and we needed a name to reflect the dynamics of the place and its diverse activities, thus the Center for Exploratory and Perceptual Arts became CEPA. We went non-profit in 1974. In retrospect I have thought we should have named our effort the Buffalo Photographic Workshop, as it would have been clearer, but that may have limited what was to later evolve.

**RH: How did you publicize CEPA and get people involved?**

**RM:** About one year later we asked the *Buffalo Evening News* to have Tony Bannon review CEPA exhibitions (Bannon became the director of the Burchfield-Penney

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*Collaboration is how the name came into being. Everyone had input and we needed a name to reflect the dynamics of the place and its diverse activities, thus the Center for Exploratory and Perceptual Arts became CEPA.*

—Robert Muffoletto



# ROBERT MUFFOLETTO

FOUNDER AND DIRECTOR 1973-1977



*Milwaukee, 1977*

Silver gelatin print, 5.75 x 5.75"



*Milwaukee, 1977*  
Silver gelatin print, 5.75 x 5.75"





*Milwaukee, 1977*  
Silver gelatin print, 5.75 x 5.75"

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Art Center in Buffalo and is currently the director of the George Eastman House in Rochester). Tony was a great supporter of our efforts and the spirit of CEPA. So was Dick Blau who taught in American Studies at UB and rented our darkrooms when we were at our third location. Dick helped organize CEPA's first board of directors and also became a good friend.

**RH: What role did Buffalo play in this dynamic?**

**RM:** It is important to realize the energy and high level of the visual arts in Buffalo at that time. There was the Center for Media Studies with Gerry O'Grady and all the artists involved, the seeds for Hallwalls were being planted, UB and Buff State had well-established photography programs, the Albright-Knox Art Gallery was very active under Robert Buck and Doug Schultz. While building CEPA I took a position as director for the Color Wheels Program at the Albright-Knox, where John O'Hern was of great support and a friend. Local artist Joe Orffeo brought another form of energy to the project, and Orffeo Printing Co. supported our printing and promotional needs. Plus, it was affordable to rent a storefront; you could still start something with no money. It was the first month's rent that was a challenge. These factors allowed CEPA to begin to grow into a community center with lots of ownership.

**RH: What was significant about your tenure as director?**

**RM:** The seeds were planted to build a community, and we stayed alive! We built connections with regional colleges. We funded and supported a documentation project by Leon Rogers, a mailperson, who photographed people on his Jefferson Avenue route. We put on an exhibit in the local library and at CEPA, and gave prints to people involved with the project. I am proud that we gained the support of the Niagara Frontier Transportation Authority (NFTA) in establishing a "photo bus," which exhibited work of area photographers in the advertising spaces above the seats to about 13,000 riders per week at that time. [Cindy Sherman did an NFTA bus show.]

**RH: How did CEPA change during your tenure?**

**RM:** It really did not change, it *became*.

**RH: In retrospect, what stands out?**

**RM:** The people who made it happen. The challenges we

all faced to follow a vision. People came together to make CEPA work.

**RH: How would you describe your CEPA management style?**

**RM:** I would call it a democratic process of shared community building. Of course the buck stopped with me. I had to be responsible for what did not work.

**RH: What were your major objectives?**

**RM:** First and foremost was staying afloat. Then we could begin building an awareness of photography as an expressive medium and providing a space for people to exhibit, to meet others with similar interests, and to play together.

**RH: What were your biggest challenges?**

**RM:** The economics of running the place and the disruption of the birthing process by having to move twice after starting out at the first location. We were also trying to build relationships with area colleges and offered classes for a number of them.

**RH: What was the best thing about CEPA for you?**

**RM:** Just doing it and living it.

**RH: What did you learn from your CEPA experience?**

**RM:** I learned that with a vision, energy, and the ability to build broad ownership and community, people could make things happen. My CEPA experiences taught me to follow my heart, that my creative energy could be directed to many different things and adventures.

**RH: What about the conflict between being an artist and being a facilitator?**

**RM:** It is a real problem, and you learn real quickly that it is hard to do both. In hindsight, I didn't have the opportunity to develop my own vision. Instead my art became making art spaces, and that has been a good adventure.

**RH: How did it affect what you are doing today?**

**RM:** After CEPA I helped start a gallery in Milwaukee, a journal on the criticism of photography (*Camera Lucida*), redesigned and edited a journal from the Los Angeles Center for Photographic Studies (*Frame|Work*), just co-founded an e-journal named VASA, started two graduate programs, founded an electronic community





(left to right) Cover of CEPA's magazine Snapshots—CEPA founder Robert Muffoletto assists a student—past director Pierce Kamke hangs an exhibition—early CEPA workspace.

network—Cedarnet (now ten years old). CEPA gave me the foundation for all of that, and the knowledge that if you follow your vision and your gut feelings, you can make things happen.

**RH: What do you think of CEPA now?**

**RM:** I am extremely proud of what the CEPA leadership has done. CEPA has become a presence in Buffalo and Western New York; it has continued the metro-bus project started in 1976, community workshops, and engaging local folks while supporting a community of creative people. Part of me is very happy and supportive of what CEPA has become; another part wants to be there; another part understands it is part of my history and the history of a good group of people. I am amazed that, like a child, CEPA has grown up and become its own person. I smile when I see what you and the others have accomplished, knowing what it takes to keep an organization alive and vital. Leaving CEPA allowed me to do other things, and provided me with a foundation to build upon. Looking back it has given me a sense of pride in what we did on next to nothing but the energy of a dream.

**RH: What guidance do you have for people starting out in the field?**

**RM:** Live your dream, have a vision, lust after what you do. Believe in yourself and in others. Build communities that support your vision. Life is an adventure, so be true to yourself and good to others.

**PIERCE KAMKE**  
**Director 1977**

*Other positions: instructor*

*Current involvement: board of directors*

**Robert Hirsch: Describe how you got involved with CEPA?**

**Pierce Kamke:** My involvement with CEPA was almost from the beginning. I had the second exhibit at the little-known location at 305 I Main Street (now Broadway Joe's). At the time I was working on animal portraits. One of my subjects, a young and cocky rooster, was in residence, much to the consternation of Bob Muffoletto. CEPA soon moved to 1377 Main Street, at the corner of Utica. There I taught classes and helped out as I could. We soon moved again to 3230 Main Street, close to UB's Main Street Campus. At this same time, I was living in an old warehouse-icehouse complex at 30 Essex Street with a group of artists, working on establishing another gallery. Quite literally, out of the hallways of that complex emerged Hallwalls. At Hallwalls we established programming links with Buff State and UB student galleries.

**RH: What was the most significant project you undertook at that time?**

**PK:** In this same cooperative spirit, I programmed a joint exhibit of stereoscopic artwork. With a little seed money, maybe \$2,000, I spent an entire year studying and collecting work for the exhibition. CEPA held the historical overview and Hallwalls the contemporary work. This was the first joint effort between the two galleries, and we used every inch of

space in both galleries. The historical work and equipment came from the Eastman House, Visual Studies Workshop, the local historical society, and Media Studies at the University at Buffalo. UB also brought in Alfons Schilling at that time, and he offered summer courses in stereoscopy. The exhibits had close to two thousand individual works, some as large as a whole room, but most of the stereo views came from collectors all over the country. There were also several live 3-D shadow play performances that were fantastic.

**RH: What was your most successful project during your tenure as director?**

**PK:** A major success was the funding of a federal Comprehensive Employment and Training Act (CETA) proposal that I wrote for *Portrait of Buffalo*, which created nine paid positions. This was a huge change for CEPA. To make this project happen, I divided the city into its twelve wards or political boundaries and assigned a photographer to spend a month working in that neighborhood. The next month they worked in a new area, and their downtime was spent printing the previous month's work. Exhibits were held in the appropriate community centers, and CEPA's name very quickly spread throughout the city. In stark contrast to the other CETA projects, CEPA received very positive press for *Portrait of Buffalo*, which led the powers at CETA to grant CEPA additional funding. At one point, CEPA had seventeen full-time paid staff members. CETA also funded a historical look at Buffalo photography. These CETA grants kept CEPA afloat for a number of years.

**RH: What was CEPA's biggest challenge at that time?**

**PK:** CEPA's biggest problem was finances. On Saturday, January 22, 1977, an article appeared in the Buffalo paper written by Terry Doran and Anthony Bannon with the headline "CEPA Calls It Quits." Following this obituary we convinced Bob Muffoletto to let Hallwalls adopt CEPA. CEPA moved into my old studio and apartment at the

30 Essex Street complex of buildings. I became the director in early 1977 and Kevin Noble became the programming director [Big Orbit Gallery is now located in the 30 Essex Street complex]. Keeping CEPA alive was important because it was the only gallery dedicated to photographic work.

**RH: How did Buffalo affect CEPA's development?**

**PK:** Buffalo has a very nurturing environment. Costs are low and the place is manageable. Our proximity to New York City and Toronto has helped maintain top quality.

**RH: What was your biggest challenge?**

**PK:** The most significant action I took for CEPA was to secure salary slots that lasted many years. I loved the year I spent curating and organizing the 3-D exhibits, but I left at the end of 1977 because I am not an administrator, and that is what I would have had to become.

**KEVIN NOBLE**  
**Director 1978**

*Current involvement: exhibited photographs in Irish Republicans: Ireland & America (1999) and Unlimited Partnerships: Collaborations in Contemporary Art —Part II (2000)*

**Robert Hirsch: How did you get involved with CEPA?**

**Kevin Noble:** I had a two-person exhibition with Philip Malkin at CEPA's original Main Street location. I had attended many openings, but I was not an active member. In 1975 I became involved with Hallwalls. When CEPA founder Bob Muffoletto decided to leave Buffalo, rather than closing CEPA he turned it over to us. "Us" being the people running Hallwalls. We moved CEPA from Main Street to

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*A major success was the funding of a federal Comprehensive Employment and Training Act (CETA) proposal that I wrote for Portrait of Buffalo, which created nine paid positions. This was a huge change for CEPA.*

—Pierce Kamke

# PIERCE KAMKE

DIRECTOR 1977



*Untitled, 1975, from the series Dog*  
Silver gelatin print, 40 x 60"





*Untitled, 1975, from the series Dog*  
Silver gelatin print, 40 x 60"



*Untitled, 1975, from the series Dog*  
Silver gelatin print, 40 x 60"

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Essex Street. Things were pretty fluid. Upon returning from a three month internship at the Visual Arts Program at the National Endowment for the Arts (NEA) in Washington, DC, it seemed that I was the one best suited for the job of developing a non-profit, artist-run space and became the director:

**RH: What other CEPA positions did you hold?**

**KN:** I was living and had a studio at 30 Essex from 1978 until I left Buffalo in 1980. I remained active at CEPA, but roles were not very clearly defined. Both CEPA and Hallwalls were essentially collectives with everyone helping out with hanging shows, getting the publicity out, taking part in meetings where programming was decided, and so on.

**RH: Describe your CEPA management style.**

**KN:** I never had a strong desire to be an administrator so I approached it as a job that I needed to do to get CEPA up and running at Essex Street. My method was to be a non-manager. I did learn how to run a staff meeting with a set agenda and reports from my NEA internship. I often considered CEPA and Hallwalls as “complimentary” cousins, not quite sister organizations, but certainly related. When I was director, CEPA and Hallwalls mailed out a joint monthly calendar of events and exhibitions.

**RH: How did CEPA change during your stint as director?**

**KN:** Bob Muffoletto had been the director in a traditional sense, deciding exhibitions and programming. When CEPA moved to Essex Street there was more of a sense of a collective in running and operating the place. For me the title of director was a formality required by the granting sources. I was committed to the concept of an artist-run collective space and would have preferred committee-based decisions. Most of the people involved with CEPA were active photographers and committed to their own imagemaking with little interest in arts administration.

*I was committed to the concept of an artist-run collective space and would have preferred committee-based decisions. Most of the people involved with CEPA were active photographers and committed to their own imagemaking with little interest in arts administration.*

**RH: What was your major focus?**

**KN:** There was a large difference in the kind of photographic work being shown in galleries such as Hallwalls and photography galleries such as CEPA. Hallwalls was showing the conceptual work of people such as Jan Dibbets, Robert Cummings, and Bruce Nauman. CEPA was showing documentary photography in the tradition of Walker Evans and Robert Frank and photographers showing at the George Eastman House or Light Gallery in New York. I wanted to bring these two approaches closer together by developing programming that blurred the line between the two attitudes, which also reflected the focus of my own image-making at the time.

**RH: What programs stand out?**

**KN:** During this period CEPA received a CETA grant to administer a photographic documentation project of people and places in Buffalo. This was a project initiated and directed by Pierce Kamke. The grant enabled us to hire about eight photographers and a darkroom staff. We mounted about twenty different exhibitions in various community centers and libraries throughout the city during that year. We also continued to show our regular exhibitions in our gallery and run the photo workshops.

Roger Denson and I curated an exhibition titled *Photography and the Likes: Seven California Photographers*, which was held at Upton Gallery at Buffalo State College. It included Joann Callis, Hal Fischer, Leonard Kopren, Suzanne Lacy, Judith Miller, Donna-Lee Philips, and Lew Thomas.

**RH: What challenged you?**

**KN:** The ever-present challenge of running a non-profit, artist-run space, having time to make my own artwork, and complete the graduate program at the Visual Studies Workshop in Rochester.

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—Kevin Noble



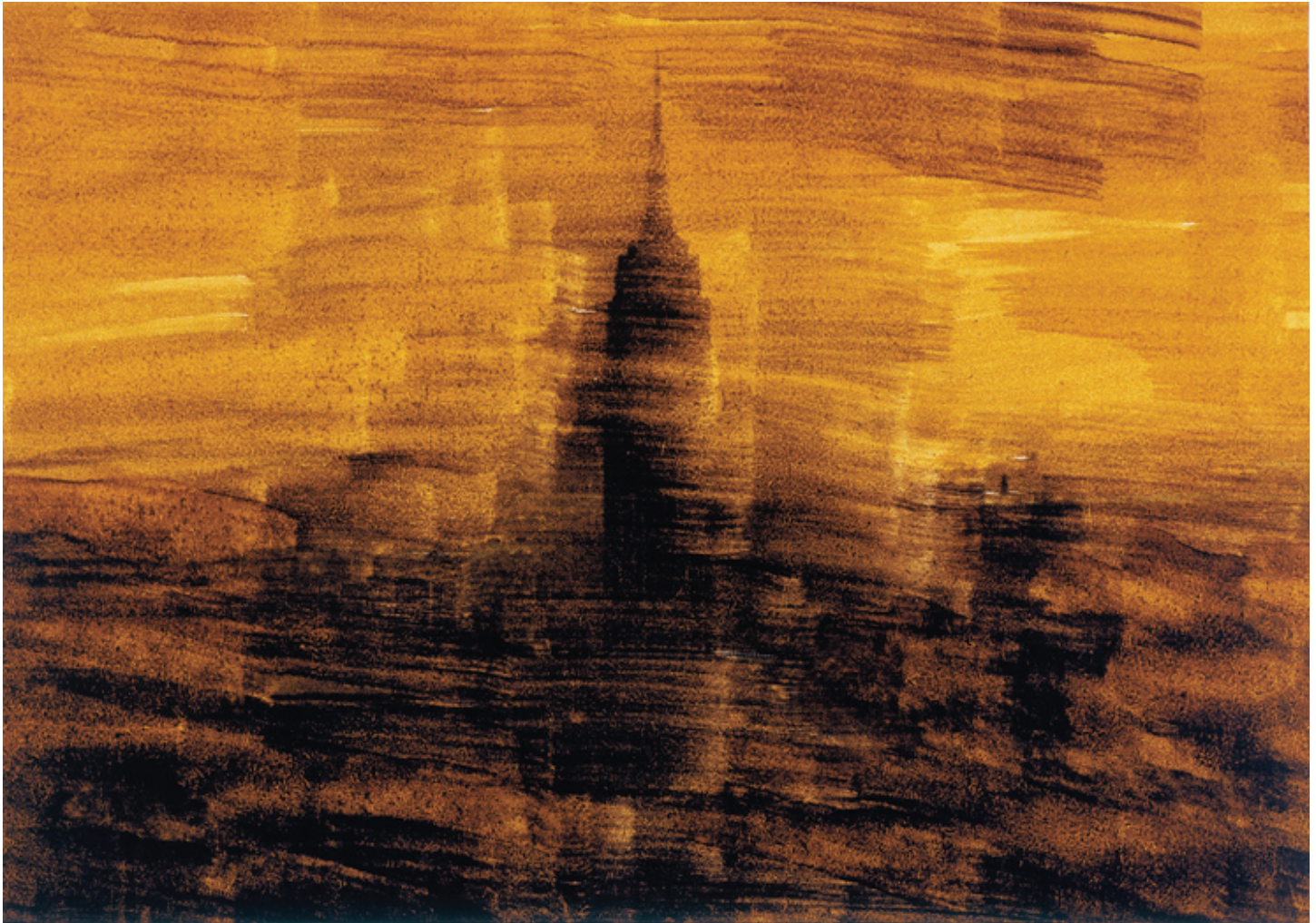
# KEVIN NOBLE

DIRECTOR 1978



*Untitled, 1979*

Kodalith film and paint, 16 x 20"



*Uptown, 1987*  
Chromogenic print, 13 x 18"





*Said in Lebanon, 2002*  
Chromogenic print, 40 x 30"



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**RH: What do you consider your major CEPA achievements?**

**KN:** I played a role in setting a course that set CEPA apart from the other photography centers. I was part of an art scene in Buffalo that included CEPA, Hallwalls, Media Studies, the Albright–Knox Art Gallery, the S.E.M. Ensemble, and other art groups. This broad cultural activity allowed me to lure Biff Henrich, Ken Pelka, Scott Rucker, and others from Rochester to Buffalo to become part of this scene. Gary Nickard started coming around, and he and Biff Henrich along with Dave Kulik formed the band The Vores, which became the house band for CEPA and Hallwalls. Gary and Biff both became CEPA directors and expanded the vision even further. Instead of working within a formal academic framework associated with an art school or a university, which artists and photographers normally develop in, we had a dynamic cultural scene that was intimately connected with the New York cultural scene.

**RH: What has made CEPA significant while allowing it to evolve?**

**KN:** CEPA has changed and grown with the times. Organizations founded and run by one individual tend to get rigid in their programming and vision over time. The fact that CEPA has changed directors every few years has allowed it to remain flexible. Each director and/or group of people around the director has been able to pursue their own vision of what CEPA should be.

**RH: How has Buffalo contributed to CEPA's long-term success?**

**KN:** Buffalo has a dynamic art scene and a history of being a place where artists can make work that moves out into the broader art networks. It has also developed a reputation that makes artists from other places want to show their work in Buffalo because they know that there is a serious audience that will see the exhibitions.

**RH: How has CEPA affected what you are doing today?**

**KN:** Working together with other artists in running a non-profit center was more influential than anything that I learned in school. The impact of those years has shaped the way I think about art and its role in society. I am still committed to and involved in collective activity in the Culture & Conflict Group, which was formed in 1998 to explore the role of art and artists in conflict situations, particularly military occupation and resistance. We have organized a number of exhibitions on Ireland and Palestine.

**RH: What guidance do you have for people starting out?**

**KN:** Get out of the university and art schools and into the streets. Then marry someone with a trust fund.

**KEN PELKA  
Co-Director 1978–1980**

*Other positions: volunteer, instructor, photographer for CETA project Portrait of Buffalo, financial director, director of community programs, director of exhibitions*

**Robert Hirsch: Describe your initial involvement with CEPA.**

**Ken Pelka:** In 1977, when CEPA moved to Essex Street, Kevin Noble got me involved as a volunteer. I also taught for CEPA in community centers. In 1978 I was a photographer for the CETA project *Portrait of Buffalo*. In 1978 and 1979 I was a co-director with Biff Henrich and Scott Rucker as well as financial director and director of community programs. In the fall of 1979 and part of 1980, while Tom Damrauer was director, I was director of exhibitions. In the spring of 1980 I moved to New York City.

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*CEPA as an organization is unique in that the continual change of staff has been beneficial to its evolution. With staff changes come new energy and perspectives. Commitment and change over time has kept CEPA from falling into a condition of stasis.*

—Ken Pelka

# KEN PELKA

CO-DIRECTOR 1978-1980



*Bathtime, 2004*  
Inkjet print, 6 x 8"





*Ice*, 1978, from the series *Portrait of Buffalo*  
Silver gelatin print, 14 x 14"





*Easter Eggs, 1978, from the series Portrait of Buffalo*  
Silver gelatin print, 14 x 14"

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**RH:What was your biggest problem?**

**KP:** In 1978, our biggest challenge was to continue and to expand programs while dealing with fiscal debt that was hindering basic daily operations and program planning. We were able to flourish because everyone was not dependent on CEPA for a salary. At this time many volunteer workers, including the directors, were working on CETA projects or teaching in community centers and/or local colleges to pay their bills.

By 1979 CEPA's active exhibition schedule grew to include another small gallery space with its own curator. The educational programs were growing to include more workshops, college programs, as well as a more active community darkroom. During this time CEPA was able to establish photography classes in several community centers. By 1979 CEPA had managed to get its debt under control. It was obvious CEPA would continue to exist, and long term planning as well as funding would be necessary. This precipitated CEPA separating from Larry Griffis's Ashford Hollow Foundation [an organization that received arts funding and was the landlord of 30 Essex] and seeking its own county funding. This action and the need to expand necessitated CEPA moving from Essex Street.

**RH:What was your most memorable experience?**

**KP:** It was meeting Larry Clark, who we brought up from New York City as a visiting artist. He just got out of jail and was still doing drugs. We had a difficult time waking him up to give his talk, but once he began he returned to life and was fantastic. Later, when I moved to New York City, one of my first jobs was working for Larry Clark on an edition of *Tulsa* prints.

**RH:What project stands out in your memory today?**

**KP:** The *Portrait of Buffalo* project. Besides affecting me, its multiple exhibitions and personnel had a profound effect on

CEPA. The project helped CEPA rise from its own ashes and establish itself as a cultural organization in Buffalo. *Portrait of Buffalo* helped pay the CEPA staff, allowing other funds to fiscally stabilize the organization. The project's numerous shows were well-received and gave CEPA a wider audience, which long term was just as important as salaries, particularly when we went to the county for funding.

**RH:What makes CEPA a unique arts organization?**

**KP:** CEPA has remained unique and significant because it resisted a purely regionalistic outlook, and its staff has been made up of photographers and artists. Although CEPA interfaced with the Buffalo community through some of its programs, CEPA has never functioned as just a showcase for Buffalo photographic artists. CEPA has always been a window to the larger photographic community as well as contemporary photographic issues. The fact that CEPA's staff has been composed of photographic artists is a major factor in CEPA's evolution. Each personnel change has brought new energies and aesthetic sensibilities that have ensured CEPA will evolve and remain temporarily significant.

**TOM DAMRAUER**

**Co-Director 1979–1980**

*Other positions: volunteer, instructor, curator*

**Robert Hirsch: How did you get involved with CEPA?**

**Tom Damrauer:** In 1978 I came to Buffalo to take summer classes at UB and initially stayed with Jan Sutcliffe and her then boyfriend Scott Rucker. I met the CEPA folks and was made to feel at home. I started hanging and worked in the darkroom, participated in the CETA project, hung shows, swept floors, taught classes, and curated shows.

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*There was no place else to be at the time. All was possible. Whenever we wanted to know more about an artist, we'd create a program around their work or simply invite them for a visiting artist talk.*

—Tom Damrauer



# TOM DAMRAUER

CO-DIRECTOR 1979-1980



*Untitled, 1986/2004, from the Garden Series*

Inkjet print, 3.43 x 9.75"





*Untitled, 1986/2004, from the Garden Series*

Inkjet print, 3.43 x 9.75"



*Untitled, 1986/2004, from the Garden Series*

Inkjet print, 3.43 x 9.75"

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**RH: What was significant about your tenure as director?**

**TD:** Overseeing the relocation of CEPA along with Hallwalls and building the new space on the fourth floor of 700 Main Street next to Studio Arena Theatre.

**RH: What was your biggest challenge?**

**TD:** Organizations have natural life cycles. It was obvious that CEPA was reaching the end of one of those cycles. The challenge was to see it through to its next phase.

**RH: How would you describe your management style?**

**TD:** I don't think that I even knew what a "management style" was then.

**RH: How did CEPA change during your tenure?**

**TD:** Other than physically, I'm not certain that it did in that our purpose was unchanged.

**RH: What were your major CEPA achievements?**

**TD:** The successful move to Main Street. Curating the John Baldessari cooperative exhibition with the Albright-Knox and the Richard Prince exhibition, which received much public attention, and publishing the artists' books: John Baldessari's *Close Cropped Tales* and Richard Prince's *Menthol Pictures*.

**RH: How did it affect what you are doing today?**

**TD:** I realized that I didn't want to be an arts administrator.

**RH: What qualities does Buffalo possess that have made it favorable for CEPA's long-term success?**

**TD:** Low cost of living and *not* being New York City.

**RH: What guidance do you have for people starting out in the field?**

**TD:** Be open.

**KATHY HIGH**  
**Co-Director 1980**

**Robert Hirsch: What was CEPA like when you got involved?**

**Kathy High:** I was a graduate student at the time at UB in the Media Studies and Art Department. Tom and I worked on fundraising and budget development. During this time both CEPA and Hallwalls were in the old icehouse at 30 Essex Street. People lived and had studios there. There was constant activity, artists from outside of Buffalo were visiting all the time, and we were constantly having discussions about art and life. It was very exciting and very much our own project.

**RH: How did you become the first woman co-director?**

**KH:** Prior to this advancement I had been working as the darkroom manager and helping with hanging exhibitions and doing whatever needed to be done. Prior to my arrival, the scene was a "boys' club" for the most part. Tom and I took over as co-directors in between things to help out and to see the organization through some tough times.

**RH: How would you describe the atmosphere?**

**KH:** We did not believe in hierarchies or in keeping very good records. Artists, including myself, were involved and working interchangeably at both CEPA and Hallwalls. It was difficult to distinguish between the two. Things were a bit anarchistic, and we liked it like that. At CEPA there was a lot of exchange about experimental methods of making photographs. It was like a large workshop, think tank, and one big experiment!

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*Working at CEPA Gallery was an uncommon experience in the early 1980s. CEPA was on the forefront of artist-run exhibition spaces as a gallery that exclusively exhibited photography. There was lots of radical photo experimentation occurring and lots of heated discussions about the progressiveness of the medium and its impact on our culture.*

—Kathy High



# KATHY HIGH

Co-DIRECTOR 1980



*Untitled, 1984*

Chromogenic print mounted on Masonite, 40 x 30"





*Untitled, 1984*

Chromogenic print mounted on Masonite, 40 x 30"





*Untitled, 1984*

Chromogenic print mounted on Masonite, 40 x 30"



**BIFF HENRICH**  
**Director 1980–1982**

*Other positions: co-director 1978–1980, instructor, lead photographer for the CETA project Buffalo's Photographic Past (1979), curator 1980–1982*

*Current involvement: board of directors (1978–present), occasional president of the board*

**Robert Hirsch: What was significant about your time as a director?**

**Biff Henrich:** Tom Damrauer was officially director when we moved, but my two years established the downtown presence at 700 Main Street. As Robert T. Buck, then the director of the Albright-Knox Art Gallery and later the director of the Brooklyn Museum, said to me after we moved, "You're uptown now, kiddo." The move to Main Street can't be underestimated because it legitimized CEPA's presence in the broader community. We were no longer in a little out of the way place that could be ignored or forgotten. We were on *Main Street*, upon which you could drive your car, as the subway had not yet been run above ground along that strip of downtown.

**RH: What are your most memorable projects?**

**BH:** Richard Prince did a small book when Tom was director titled *Menthol Pictures*. I established the first series of CEPA Books with NEA funding, which included Barbara Kruger, Sarah Charlesworth, and James Casebere. I was always thrilled by the visiting artist lectures we sponsored which had been a vital staple from Essex Street and an important link to the national art community. I am also happy about the series of significant collaborations we did with the Albright-Knox Art Gallery and Hallwalls. The series of four exhibitions called *4 x 3 Project* took place in all three institutions and had publications that accompanied

them (*Figures, Forms and Expressions*; Jennifer Bartlett; Jim Pomeroy; and John Baldessari).

**RH: Why was this important?**

**BH:** We managed to get the Albright-Knox to deal with photography, which had hardly been on their agenda previously. It was prescient with all the emphasis that is currently being placed on collaborations. We also collaborated with the Contemporary Art Museum of Houston on an exhibition of Charles Schorre's photographs. Charles, a Houston painter and photographer, mentioned how ironic it was that in order to get his first museum exhibition in photography, he had to go through a small artists' organization in Buffalo. This was unusual because artist spaces rarely collaborated with museums in their own area let alone out of state. It demonstrated the quality of programs and the national respect that CEPA had in the field.

**RH: What occurred with the darkrooms and workshops at that time?**

**BH:** I was responsible for eliminating the darkrooms and workshop component of CEPA because users or funders weren't supporting them. Eliminating these activities allowed CEPA to focus on what it did best, exhibitions. It also placed CEPA's exhibitions as the first thing in the minds of artists and general public. It was always about the art, and the workshops were merely a way to raise funds to support the exhibitions.

**RH: Why has CEPA been able to survive and flourish?**

**BH:** The single thing that I think has made CEPA survive is that the staff has made all aesthetic decisions unencumbered by its board of directors. With artists as directors, each individual has been allowed and, in fact, expected to take the organization in a direction they feel is most important at the time. I decided to stop being director

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*CEPA is a venue for ideas, and that ultimately is at least as valuable as any of the artists that have been there. However, the institution must not place itself in front of the art, and CEPA does not do that. It is has been and is still about the art.*

—Biff Henrich

# BIFF HENRICH

CO-DIRECTOR 1978-1980 • DIRECTOR 1980-1982



*Untitled, 2004*  
Giclée print, 30 x 30"





*Untitled, 2004*  
Giclée print, 30 x 30"





*Untitled, 2004*  
Giclée print, 30 x 30"



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because I had done all of the exhibitions I had wanted to do. This was why I had Bob Collignon start to curate some exhibitions. The fresh perspective is always a vital change. I was ready to actually close the doors. I thought the idea of CEPA might have run its course until Gary Nickard said to me, "Give me a shot." The three-person board met and said okay. With no experience, Gary was allowed to be director. The spirit of experimentation had allowed that to happen. The spirit of allowing failure, in the true tradition of the artist space, enabled that appointment. Of course he didn't fail. Tom Damrauer, Ken Pelka, Scott Rucker, Kevin Noble, Pierce Kamke, and Bob Muffoletto and myself had also had little or no experience being an executive director. However, we all knew the field, and we all had an idea of the kind of place CEPA could be. It certainly wasn't a uniform vision, but each director made CEPA reflect their particular vision. That characteristic persists today.

**RH: How has CEPA affected you?**

**BH:** CEPA has and continues to have an effect on me. As a long time board member I have watched it mature as an institution yet remain vital as an organization. I have helped whenever possible and stayed out of the way of others who could help in ways I couldn't. It has helped form the way I deal in all my professional relationships and informed the way I view art and other cultural organizations. I have learned that the hot thing of the moment is temporary. CEPA is a venue for ideas, and that ultimately is at least as valuable as any of the artists who have been there. However, the institution must not place itself in front of the art, and CEPA does not do that. It is has been and is still about the art.

**GARY NICKARD**  
**Director 1982–1988**

*Other position: curator*

*Current involvement: enthusiast*

**Robert Hirsch: What was significant about your tenure as director?**

**Gary L. Nickard:** I expanded the initiatives begun by Biff Henrich, such as publishing and high profile solo shows, secured broader funding from diverse government sources, increased the number of exhibitions per year, expanded the exhibition space, began to place exhibitions out in the community, and started systematic invitations to guest curators. I developed a functioning board of directors, started the *CEPA Journal*, started film and video "programettes," expanded CEPA's mission beyond being a photography gallery toward becoming a center for a broader examination of visual culture.

**RH: How did CEPA change during your tenure?**

**GLN:** It became nationally and internationally visible and more financially stable.

**RH: What artists, services, shows, and/or programs stand out?**

**GLN:** *Image of War*, which was a joint exhibition with Hallwalls curator Catherine Howe; the Jack Goldstein exhibition; the Abigail Solomon Godeau guest curated exhibition; and the guest speakers program. Overall the whole experience stands out!

**RH: What concepts and practices have made CEPA unique and significant while allowing it to evolve and remain vital?**

**GLN:** Today CEPA has evolved a more flexible mission than being a mere photo gallery. However, back in the

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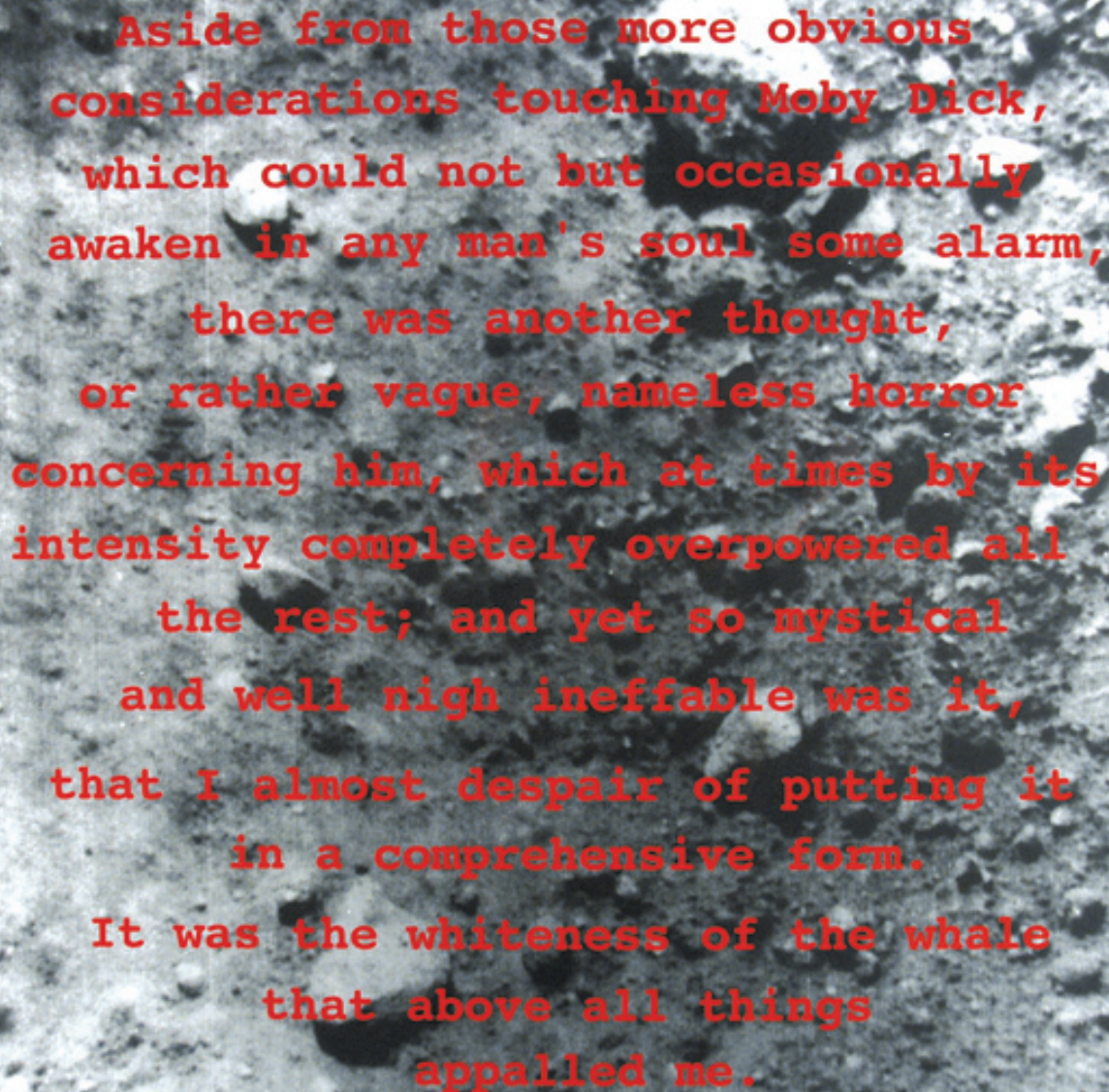
*Ultimately, Buffalo allowed CEPA to grow into an organization that looms large in how out-of-towners see it and yet remains modest in how the locals see it. I perceive that as its strength not its weakness.*

—Gary Nickard

# GARY NICKARD

DIRECTOR 1982-1988

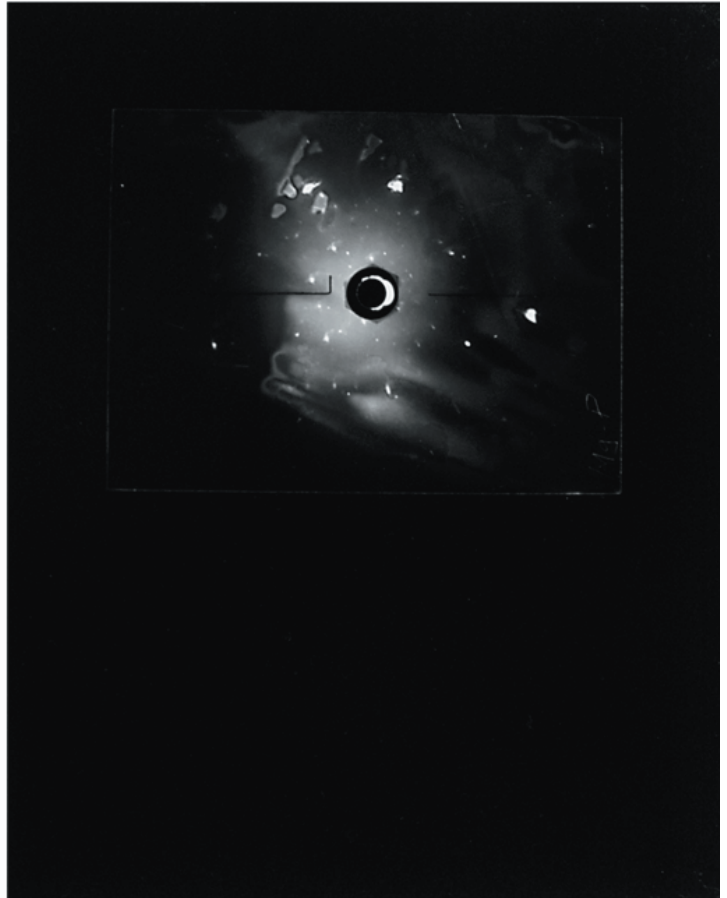
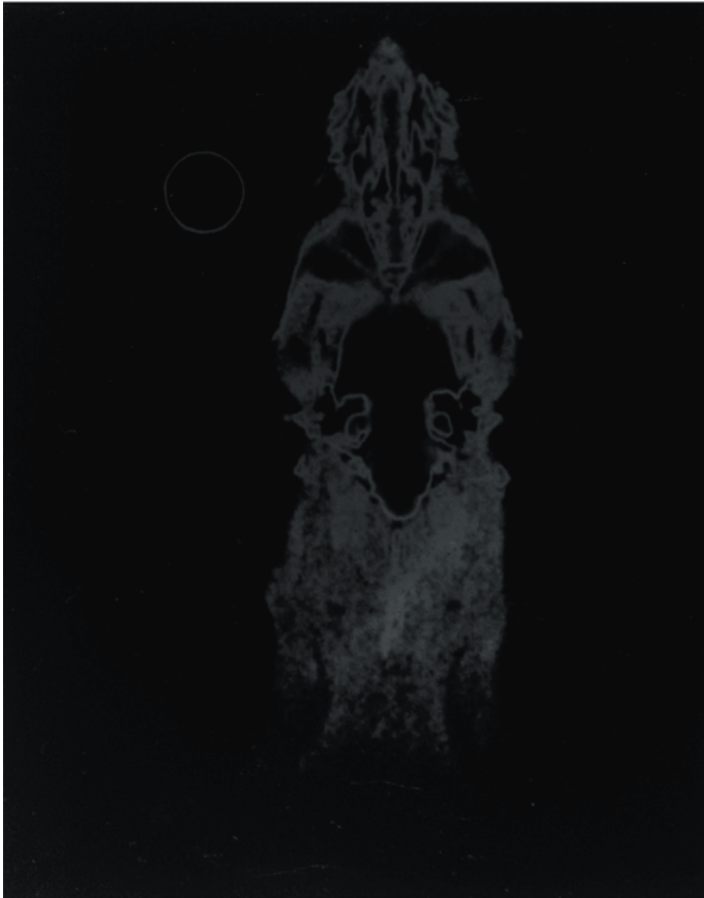
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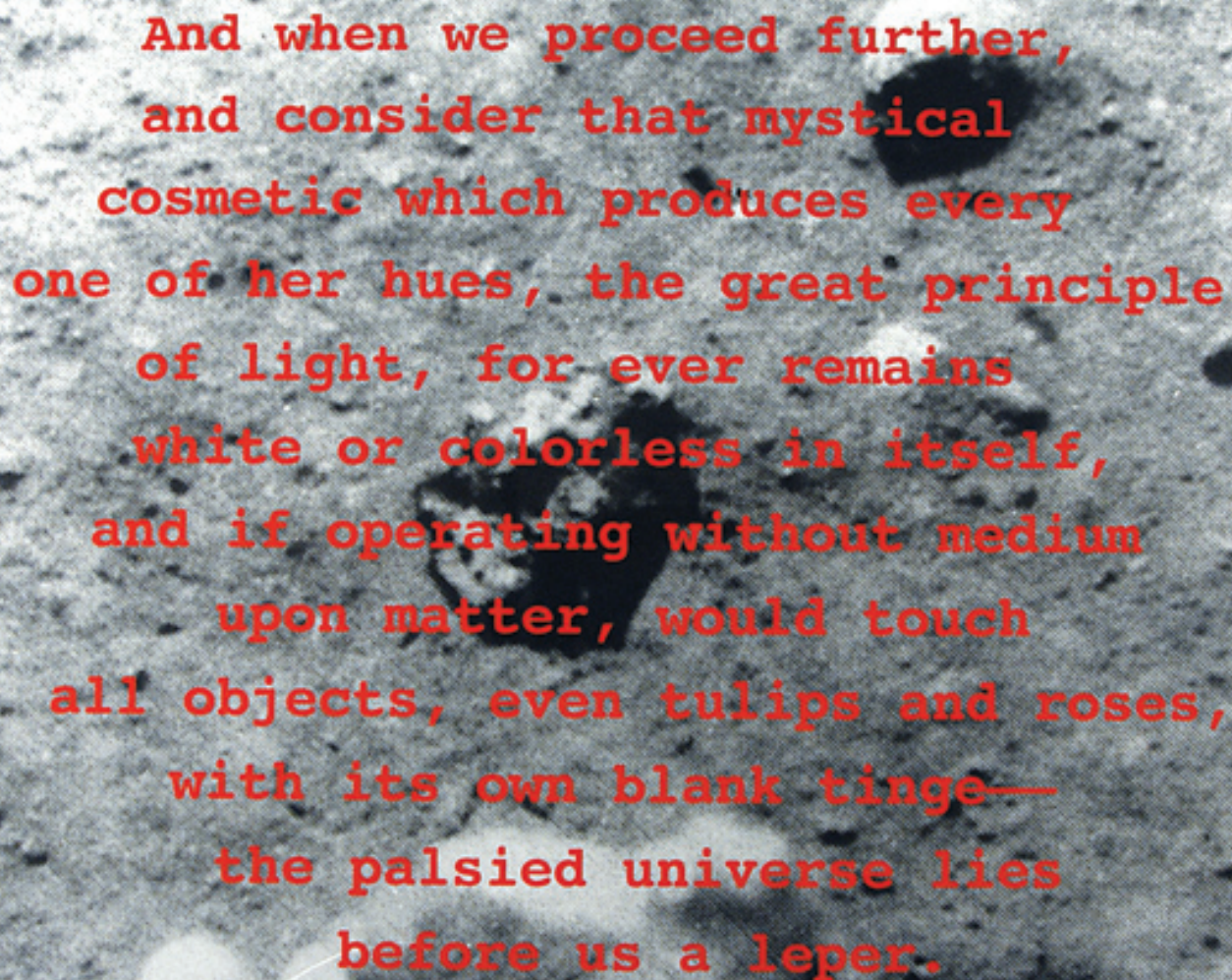
Aside from those more obvious considerations touching Moby Dick, which could not but occasionally awaken in any man's soul some alarm, there was another thought, or rather vague, nameless horror concerning him, which at times by its intensity completely overpowered all the rest; and yet so mystical and well nigh ineffable was it, that I almost despair of putting it in a comprehensive form. It was the whiteness of the whale that above all things appalled me.

*Untitled, 1995*  
Iris print, 18 x 18"





*Leviathan* (diptych), 1995  
Silver gelatin prints, 10 x 8" each



And when we proceed further,  
and consider that mystical  
cosmetic which produces every  
one of her hues, the great principle  
of light, for ever remains  
white or colorless in itself,  
and if operating without medium  
upon matter, would touch  
all objects, even tulips and roses,  
with its own blank tinge—  
the palsied universe lies  
before us a leper.





(left to right) *Cindy Sherman hangs work for an exhibition. (center) One of CEPA's early exhibition spaces. (right) Members' exhibition.*

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early 1980s there was considerable resistance to my efforts at broadening the organization's identity. Now CEPA can and does show whatever it wants, without the resistance of either sibling art spaces or community members, while still remaining centered upon the "camera arts." The term "camera arts" is itself more diffuse now that we are in a fully digital world. When I began, computers and digital art were largely a dream. CEPA didn't even own a computer, and photography was still a chemical imaging system. While I retain considerable nostalgia for "old school" photography, with digital imaging it really has become a whole different animal. The boundaries between still and moving images have continued to blur and become more fascinating. Likewise, my own definition of photography has become more open, e.g., why shouldn't it include sound capture as well as movement? Indeed, why shouldn't it be seen as linguistic?

**RH: Why has CEPA flourished in Buffalo?**

**GLN:** Buffalo is a unique place. Back in the 1970s, in the wake of the collapse of the city's industrial base, it had a truly post-apocalyptic feel—a perfect backdrop for the punk era. Yet today it has become so much more than the rust belt dinosaur that many dismiss it as. In essence Buffalo has become a college town. The University at Buffalo is both Buffalo's biggest industry and its cultural and intellectual dynamo. So much of Buffalo's vibrant cultural life has spun off from the school over the years. As noted by Matthew Schwonke [CEPA education director 1993–1995] in Hallwalls' chronicler Ron Ehmke's book *Consider the Alternatives*, "CEPA has always had close connections and

alliances with academia, especially the University at Buffalo." Buffalo was a benign environment for experimentation with what an alternative space could become, with just enough audience to maintain the interest level and support. It avoids the pressures that both smaller and larger cities might bring to bear, either distorting the director's vision or politically hijacking the organization's mission. Ultimately, Buffalo allowed CEPA to grow into an organization that looms large in how out-of-towners see it and yet remains modest in how the locals see it. I perceive that as its strength not its weakness.

**RH: How did you get involved with CEPA?**

**GLN:** As a UB student who was passionate about photography, I became a CEPA member right after it moved to the University Heights area. I knew Robert Muffoletto and took workshops and regularly used the darkroom. When CEPA moved into the Essex Street complex along with Hallwalls and the Artists Committee Gallery the whole place became a hangout for artists like Cindy Sherman, Robert Longo, and Charlie Clough. I also helped move CEPA into the 700 Main Street space.

**RH: What else was happening at that time?**

**GLN:** I was the bassist in The Vores, a punk rock band that featured CEPA director Biff Henrich on guitar and vocals. I also knew Biff from UB where we both studied under long-time CEPA advocate and supporter Professor Tyrone Georgiou. As the band wound down and Biff sought to move on from CEPA to pursue other interests, I was more or less drafted to take over the helm. It was quite daunting at first, but as I gained confidence the job became a real blast!





(left and center) Current exhibition spaces include storefront windows with digital displays and multiple gallery spaces at the Market Arcade Complex.  
(right) Tom Damrauer, like many other directors before and since then, assisted in the renovation of gallery space at CEPA.

In many ways they were the best years of my life, little or no money, but lots of contact with interesting people and ideas!

**RH: How would you describe your CEPA management style?**

**GLN:** That's a good one! Ha! How about "Enlightened Despot," or perhaps "Neurotic Visionary," or maybe better yet, "Mad Scientist."

**RH: What was your key focus?**

**GLN:** Intellectually interesting art—to put it plain and simple—I was focused on "smart art!"

**RH: What were your major challenges?**

**GLN:** Sibling rivalry with Hallwalls and the difficulty of broadening CEPA's funding base beyond government sources were the biggest problems. CEPA and Hallwalls shared the same space, and the only way to tell the difference between the two organizations was the paint color on the walls (CEPA was grey and Hallwalls was white). We were also in direct competition with Hallwalls for funding. With CEPA's eventual move into the Market Arcade [1997] and the physical separation of spaces there was a consequent clarification of how very different these two organizations really were.

**RH: What do you consider your major CEPA achievements?**

**GLN:** Keeping it going and leaving behind a solid platform for successive directors to experiment with what it might become.

**RH: How did it influence what you are doing today?**

**GLN:** As an educator, I continue to experiment with ideas in much the same way that I did at CEPA. As an artist, I continue to experiment with the visual presentation of ideas just as I did with CEPA shows. The experience has never left me. It really helped to shape my worldview.

**RH: What counsel do you have for people starting out in the field?**

**GLN:** Keep true to your vision. Don't let practical realities or funding pressures dissuade you from what you really want or need to do. Idealism is much more valuable than management experience—you can always hire an accountant—it's not easy to hire a visionary.

**GAIL NICHOLSON**  
**Director 1988–1992**

*Other positions: assistant, bus show curator, assistant to the director, auction coordinator, associate director*  
*Current involvement: board of directors, Director's Club Initiative, Committee for the Collaboration Initiative with Big Orbit and Just Buffalo Literary Center*

**RH: How did you get involved with CEPA?**

**GN:** I met Bob Collignon, then CEPA's curator, when I was a photography student at UB. He suggested that I apply to CEPA as an assistant, and I was hired in 1982. I became the bus show (metro-transit art) curator (1983–1985) after Daniel Levine. When Collignon left, I became assistant to

the director for Gary Nickard. When Gary left in 1988, I was hired as executive director/curator. I left for a while in 1992 and returned as auction coordinator in 1993. And finally, I was associate director with directors Robert Hirsch and Lawrence Brose through 2000. We were never short on staff titles.

**RH: What was significant during your directorship?**

**GN:** One option brought up by the board when Gary left was to close CEPA, that maybe it was a good time to end. I had been there for five or six years and didn't agree, so, I applied and got the job (there were two other interested parties). As director, I felt that CEPA's income pattern could be stabilized, so I pursued the National Endowment for the Arts Advancement Grant for help. We won it in 1992. The Advancement process was thrilling and pivotal because it put CEPA into planning gear and offered us national support and consultants for over four years. Our main Advancement consultant, John Wessel of Wessel + O'Connor Gallery in New York City, was wonderful and came to Buffalo to meet with us monthly. Eventually, I hired Bob Hirsch as exhibitions curator and Lawrence Brose as film curator/publications director. We made a good team.

**RH: What were your biggest challenges?**

**GN:** The Advancement Grant was great, but strained the day-to-day, taxing our small staff, and finances could always present challenges. For me, juggling directorial and curatorial roles became problematic. This was improved once we separated director/curator into two jobs by hiring Bob Hirsch as curator in 1992.

**RH: How did CEPA change during your tenure?**

**GN:** NEA Advancement lead to change. The board grew to twenty-one members and we entered a sort of group therapy. With the help of the NEA we got a critical and fresh look at CEPA's history, mission, programming, board, and fundraising. The discussion during Advancement

provided a solidarity going forward; everyone appreciated what we had and wanted to create a broader awareness of CEPA. We pursued improvement in marketing, earned income, membership, major fundraisers, and private funding. I felt there was a new energy and commitment to the organization, to artists, to programs.

**RH: How was CEPA perceived locally?**

**GN:** CEPA was best known outside our region. Locally, a small group knew CEPA programs were done professionally, but thought it wasn't a place for photo buffs. We considered it part of our mission to bring a broader public in so that we could "educate" them—let them know the value of bringing national and international artists' work to the region. Also, the lack of marketing was a huge problem, being the last thing there was ever any money to support. And there was nothing like that empty, sick feeling in your stomach when you cared so much about what you were doing, working so hard to make something perfect—and then hardly anyone showed up.

**RH: What do you consider your major CEPA achievements?**

**GN:** During the Advancement Grant we revised CEPA's mission statement to reflect our commitment to cultural diversity in programming and we initiated the CEPA Auction. I thank UB professors and board members Jolene Rickard, Marion Faller, and others for bringing such issues to the table. I felt it was an accomplishment to pay artists to work, to build the education program, and to hire serious, hardworking people who continue to make a difference to CEPA's future.

**RH: What programs stand out today?**

**GN:** What stands out is that we pulled off so much! Such a wide variety of programs including gallery exhibitions, satellite exhibits in the community, film programs, publications, educational programs at the gallery and at

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*The staff and board, for years and years, have made a good team. CEPA's history is packed with people who have remained loyal and involved. They are passionate about the organization, bring a variety of skills, and work well together.*

—Gail Nicholson



# GAIL NICHOLSON

DIRECTOR 1988-1992



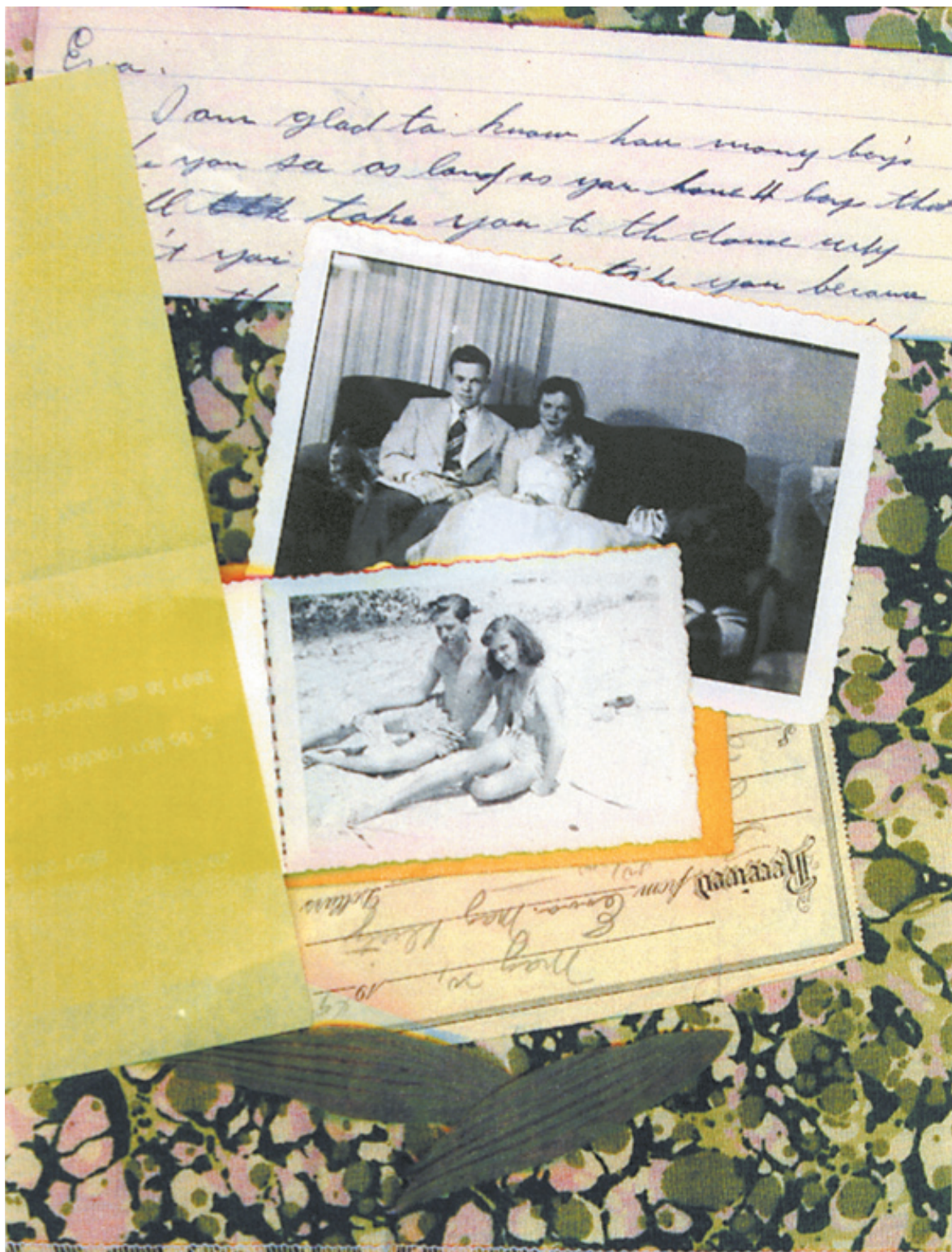
*Untitled, 1986, from the series Posing Eva May*

Color photocopy, 10 x 7"



*Sibling Box, 1985 (front and back view)*  
Mixed media, 3.5 x 4.5"





Untitled, 1986, from the series *Posing Eva May*  
Color photocopy, 10 x 7"

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public schools, an artist lecture series, and collaborations with other arts organizations. I am happy that many of these programs continue and have grown. We did exhibitions with Clarissa Sligh, Carrie Mae Weems, and John Dugdale—to name a few—who put extraordinary and memorable installations up at CEPA.

**RH: What made CEPA unique and significant while allowing it to evolve and remain vital?**

**GN:** The staff and board, for years and years, have made a good team. CEPA's history is packed with people who have remained loyal and involved. They are passionate about the organization, bring a variety of skills, and work well together.

**RH: What is it about Buffalo that has made it favorable for CEPA's long-term success?**

**GN:** Regional funders have coached arts groups into securing and maintaining their ongoing support. There is an enduring arts community that pulls together to keep doors open even when funding is in jeopardy.

**RH: How has CEPA shaped what you are doing today?**

**GN:** As an arts administrator, making art took a back seat. I am getting back to my own projects. I love sharing art projects with my ten-year-old daughter, and I make sure she is getting an arts education. CEPA is like a family—it tugs at you. I enjoy participating on the board where there is a deep history of involvement and a great camaraderie. We realize we have had an exceptional working experience, wherein we had great freedom to create something *really* special. I have a real fondness for that.

**RH: What guidance do you have for people starting out in the field?**

**GN:** Working hard at what you love in a cooperative atmosphere is something you really can help to create.

**ROBERT HIRSCH**  
**Director 1993–1999**

*Other positions: independent curator for Point & Shoot exhibition with David Harrod 1991–1992, auction volunteer 1992, exhibitions curator 1992–1993*

*Current involvement: national advisory board and auction committee member*

**How did you get involved with CEPA?**

**Robert Hirsch:** Within twenty-six hours of arriving in Buffalo in the summer of 1991 to be a visiting artist at UB, I found myself at the first CEPA auction committee meeting during which I “volunteered” to head the student work force. I got to know Gail Nicholson and Lawrence Brose while working on the first *Point and Shoot* show, which resulted in Gail hiring me as the CEPA curator. When she stepped down as director I was asked if I was interested in the position and declined because I was happy being the curator. After a failed national search, I became the reluctant director.

**What was significant about your tenure as director?**

**RH:** We decided it was in CEPA's best interest to separate from Hallwalls and create a stronger organizational identity. We took over the entire fourth floor at 700 Main Street when financial motives caused Hallwalls to move to the Tri-Main Center. The increase in exhibition space allowed CEPA to present much larger, in-depth, theme-based exhibitions. With much help from Mike Hamilton and the architectural firm of Hamilton, Houston, Lownie, we created a plan and raised the money to remodel the fourth floor and add a group darkroom. After the interior space was demolished in December 1996, City of Buffalo fire inspectors decided that our permit should not have been issued and over \$500,000 in additional fire code updates would be needed for the project to continue. We decided

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*Most of all we risked failure and tried to see the opportunities of all the situations we encountered. Places like CEPA exist because people have had the audacity to take chances and challenge accepted practices.*

—Robert Hirsch



# ROBERT HIRSCH

DIRECTOR 1993–1999



*World in a Jar: War and Trauma, 2004*

*Installation, 4 x 50 x 3'*



Detail from *World in a Jar: War and Trauma (KKK/Washington, DC)*, 2004





*Untitled, 2004*  
*Chromogenic print, 40 x 60"*

not to go this route and began to search for a new location. While we were homeless David Anderson of the Anderson Gallery allowed CEPA to install all its scheduled exhibitions at his gallery. After meeting with Buffalo mayor Tony Masiello, we were offered space in the newly renovated Market Arcade along with funds to assist in the build out. We saw the potential of the spaces that nobody else knew what to do with and quickly redid our plans, which included a digital lab and wet darkroom as well as an underground gallery. What began as a disaster, ended up by June 1997 with CEPA back in business in a new highly visible historical building and in possession of a fresh and independent persona. After moving in I learned about a historical déjà vu when Tony Bannon, director of the Eastman House, informed me the Arcade had been the home of the Buffalo Pictorialists' camera club, including darkrooms, and Alfred Stieglitz had given lectures here.

### **How did CEPA change during your tenure?**

**RH:** Physically CEPA went from medium-sized gallery without street presence, where first timers usually had to be escorted up through the tiny elevator to the fourth floor, to a highly accessible and publicly visible complex occupying three floors in the Market Arcade. After being homeless and working out of extremely tight quarters, it was quite a high to have the mayor cut the ribbon at CEPA's new digs. We knew that it marked the beginning of a new era of possibilities.

The expanded gallery space, first the entire fourth floor of 700 and then at the Arcade, enabled CEPA to pursue a new curatorial strategy of exploring themes in greater depth.

Building off the Advancement Grant, we were able to open new funding opportunities, which led to the re-creation of an education department with digital and traditional imaging facilities for use by artists and inner city youths. The big dream when I came to CEPA was to get funding from the Andy Warhol Foundation for the Visual Arts, which was realized with project support in 1999. In turn, this led to Warhol organizational support that would greatly influence the CEPA of the future.

### **What artists, services, shows, and/or programs stand out?**

**RH:** The first *Point and Shoot* show (1992) I did with David Harrod (Dave was a CEPA board member and graduate

student in photography at UB), which became a prototype for the future large-scale theme exhibitions. Dave and I were in the Eastman House gardens photographing with point and shoot cameras when Dave said, "Bob, how about doing a point and shoot show?" We decided to examine how artists were using this tool and did a national call for work. Photographers loved the idea and it was so popular I did a sequel the following year after I became the CEPA curator. For me, the unrivaled part of being involved with CEPA was the constant first-hand interaction with stimulating and innovative work. Other thematic exhibitions included *Personal Quests: Contemporary Color Practice*, 1994; *In Search of the Pleasure Principle*, 1995; *Multiple Affinities*, 1995; *Uncommon Traits: Re/Locating Asia*, 1997–1998; *Ruins in Reverse: Time and Progress in Contemporary Art*, 1998–1999; and *Images in a Post-Photographic Age*, 1999.

### **What concepts and practices made CEPA unique and significant while allowing it to evolve and remain vital?**

**RH:** I wanted to produce thematic shows to more deeply examine contemporary trends within the field. I favored using curatorial consultants, as opposed to the guest curators, who would bring their expertise and work with CEPA staff to formulate an exhibition. As a producer, I found this type of collaboration intellectually stimulating as the process broadened my outlook, which resulted in more dynamic exhibitions. The inclusion of new partners with each project ensured an evolution and growth of ideas while still insuring a distinctly CEPA imprint. As CEPA does not maintain a permanent collection, I recall often walking alone through the galleries and savoring the transitory sense of our accomplishments that felt so much like life itself. I was regretful that what I was experiencing would last but for a brief instant, yet took pleasure and consolation in knowing we would be installing a new, different, and wonderful project in its place.

### **Describe your CEPA management style.**

**RH:** When I first arrived at CEPA everyone shared one office space, which I didn't like because there was no privacy. By default this arrangement fostered an ongoing discussion about every project because one couldn't help but know what everybody was doing or talking about. This communal atmosphere carried over even as the office configurations changed and became the way CEPA did business. I came to



think of it as being the CEPA Way. Financially I was a Scrooge who struggled to make the organization live within its means, but within those parameters I tried to give people the independence to make the day-to-day decisions about managing their programming responsibilities. You could do what you wanted as long as you stayed within your budget.

### **What were other areas of focus?**

**RH:** I viewed publication as an extension of CEPA's presentation strength and as a way of giving CEPA projects an after-life that could reach others in the field. We were able to recommence publishing the *CEPA Journal* in a new and expanded format that covered our projects in greater depth. CEPA became one of the first artist spaces to launch a viable Web site, which I perceived as a broadening of publishing. We were also in the troughs of the digital revolution. When I began grants were done on a typewriter. When I left every staff member had a computer. From the one-station Amiga computer at 700 Main Street was born a new Mac lab. In addition, we built the auction into a larger concept of audience development and name recognition. The expansion of CEPA's gallery space enabled us to present large-scale, thought-provoking, photo-based installations such as Shadi Nazarian's *Thresholds* and Stephan Apicella-Hitchcock and Brian McClave's *Geegaw+Scientifikk = Logikkal Trifle?* We were also able to get top academic writers such as Grant Kester, Eduardo Cadava, Peter Osborne, and Susan Buck-Morss to write for CEPA catalogs.

### **Briefly describe key challenges you faced.**

**RH:** I became director in 1993 because nobody else wanted the job. I had experience running academic galleries (I was a co-founder of North Light (1972) and founder of Southern Light (1977), both of which continue operating), but I had no experience running a not-for-profit organization, especially one that was in financial straits. I was fortunate to be mentored by Gail Nicholson, Lawrence Brose, Jim Rolls, and Biff Henrich but still felt like I was flying by the seat of my pants. I recall sitting at my desk, removing uncanceled stamps from the incoming mail to save postage while the damn subway horn kept blaring as I tried to make deals with creditors and funders. (The subway comes above ground near 700 Main Street and each time a train emerged from the tunnel it would blow its horn numerous times. The horn was loud enough to interrupt conversations and make people on the phone place a finger over their

uncovered ear.) Getting out of the red ink and financing our grand schemes was always the most difficult aspect of being director. Working conditions were not always ideal. During the summer the giant east-facing windows turned the office into a broiler. Without air conditioning the skimpily dressed staff sweated as fans blew unweighted papers about the space. At one point I had a reoccurring dream of pushing a truck up an extreme incline and whenever I got close to the peak the truck would roll back down. One doesn't need Freud to interpret what that means.

### **What do you consider your major CEPA achievements?**

**RH:** When I left CEPA we had moved to a new location that provided a dramatic public presence, expanded exhibitions, public art projects, publications, and educational programs for youth. We resurrected the darkrooms and took the organization into the digital age in terms of both its administration and imaging facilities. In addition, we dramatically expanded the breadth and expertise of our board of directors, our funding base, and provided better working conditions and staff salaries, while continuing to assist artists in making and presenting new work. Most of all we risked failure and tried to see the opportunities of all the situations we encountered. Places like CEPA exist because people have had the audacity to take chances and challenge accepted practices.

### **What qualities does Buffalo possess that have made it favorable for CEPA's long-term success?**

**RH:** Buffalo is not what people think it is—chicken wings, football, and snow. Like the highways that were built for traffic that no longer exists, Buffalo's art scene is out of proportion in a positive way to its current population in terms of quality and vitality. Maybe the weather promotes this phenomenon? Winter encourages artists to stay in their studios and work while audiences are seeking intriguing projects to lure them out of their houses.

Reasonable gallery rent has played a very practical role in CEPA's history. The minimalistic beauty of the 700 Main Street galleries with its white walls, hardwood floors, and five thousand square feet of space would not be financially feasible in New York City. The likelihood of an artist space being able to afford a prime downtown location would be nil New York City.

Most importantly are the people who have come to

Buffalo for its educational opportunities. With the dramatic decline in manufacturing jobs and the disappearance of the steel industry, Buffalo has become a college town. Although many of its residents may not be aware of it, Buffalo has been a major center of postmodern activity in art and literature. Even during the past fifteen years of cultural war and the disappearance of government support for challenging contemporary art, Buffalo continues to be a site for stimulating photography-based endeavors. Though local business and political leaders continually fail to recognize the creative class and waste millions of dollars on ridiculous magic bullet schemes that allegedly will resurrect the city, higher education and diverse cultural offerings are the area's biggest assets and draw.

### **What guidance do you have for people starting out?**

**RH:** Don't get involved in the arts unless you absolutely can't help it, but if it is your calling be smart about it. Don't be naive in believing the world is waiting to anoint your vision. Art is an endeavor that requires a special combination of business acuity, social skills, timing, and luck to succeed, none of which have anything to do with one's artistic abilities. Avail yourself of internships, mentors, and networking, try not to burn too many bridges, but don't sell out. Some people believe their talent will make them successful, but I have observed that the people who make a good life in the arts do so by persevering. They are the ones who show up every day and do what needs to be done, living life as they find it. I think of Buddha who said, "A jug fills drop by drop."

### **How did CEPA affect you?**

**RH:** I was fortunate in knowing from an early age I wanted to be involved with photography and over time this enabled me to explore numerous roles within the field. At CEPA I discovered that any bright idea I had could be enhanced, expanded, and improved upon by the other "CEPAites."

I came to greatly appreciate, admire, and mimic the collective brilliance known as CEPA in my undertakings since leaving.

### **LAWRENCE BROSE** **Director 1999–present**

*Other positions: film curator 1989–1991, director of publications and director of public art 1991–1995, artistic director 1995–1999*

### **Robert Hirsch: How did you get involved with CEPA?**

**Lawrence Brose:** I began as freelance film curator programming film exhibitions for CEPA in 1989. Then Gail Nicholson approached me with a position as publications director through an NEA Advancement Grant she secured. This came as I was downsizing my piano restoration business. It was a nice shift and little did I know at the time that I would remain with the organization. It's made its way into my blood and has been the greatest experience of my career.

### **RH: What has been significant about your tenure as director thus far?**

**LB:** What has been significant, and some of this was in partnership with Bob Hirsch before I was executive director; would be our major theme-based exhibitions. We also expanded our education program into a significant department headed up by Lauren Tent. With Sean Donaher we expanded our Artist-in-Residence program and secured a live/work artist loft one block from our facilities. CEPA also was a founding member of the New York State Artist Workspace Consortium. In 2001 we secured a Warhol Initiative grant and received the New York State Governor's Arts Award.

The Warhol Initiative was a \$110,000 capital infusement

*continued on page 56*

*It's the people who make CEPA. From the magnificent staff, artists, and volunteers to a tremendously supportive board of directors—that is how we remain essential and healthy.*

—Lawrence Brose



# LAWRENCE BROSE

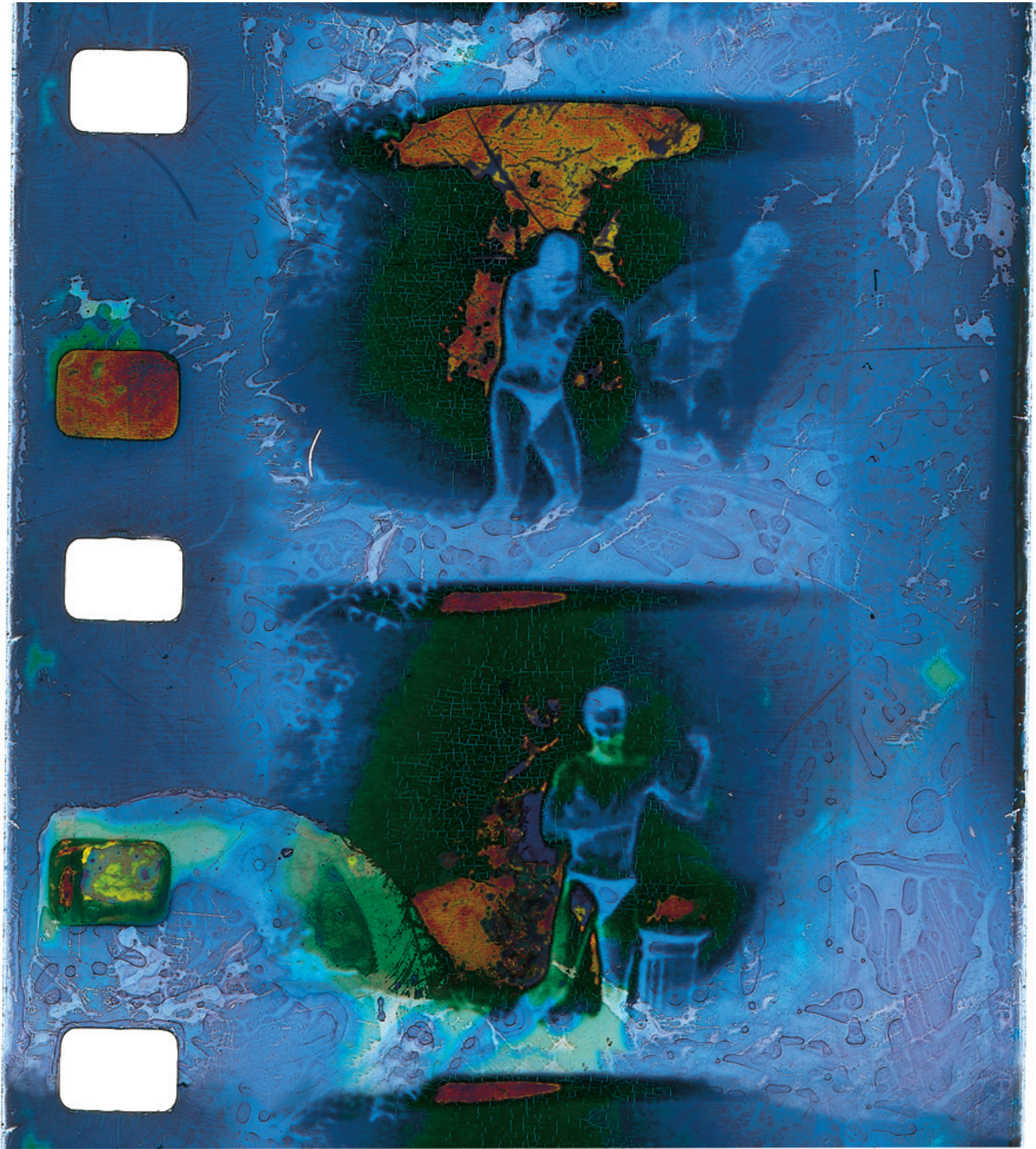
DIRECTOR 1999-PRESENT



*Untitled (Agnes Brooklyn Bridge #1), 2001, from the series De Profundis*

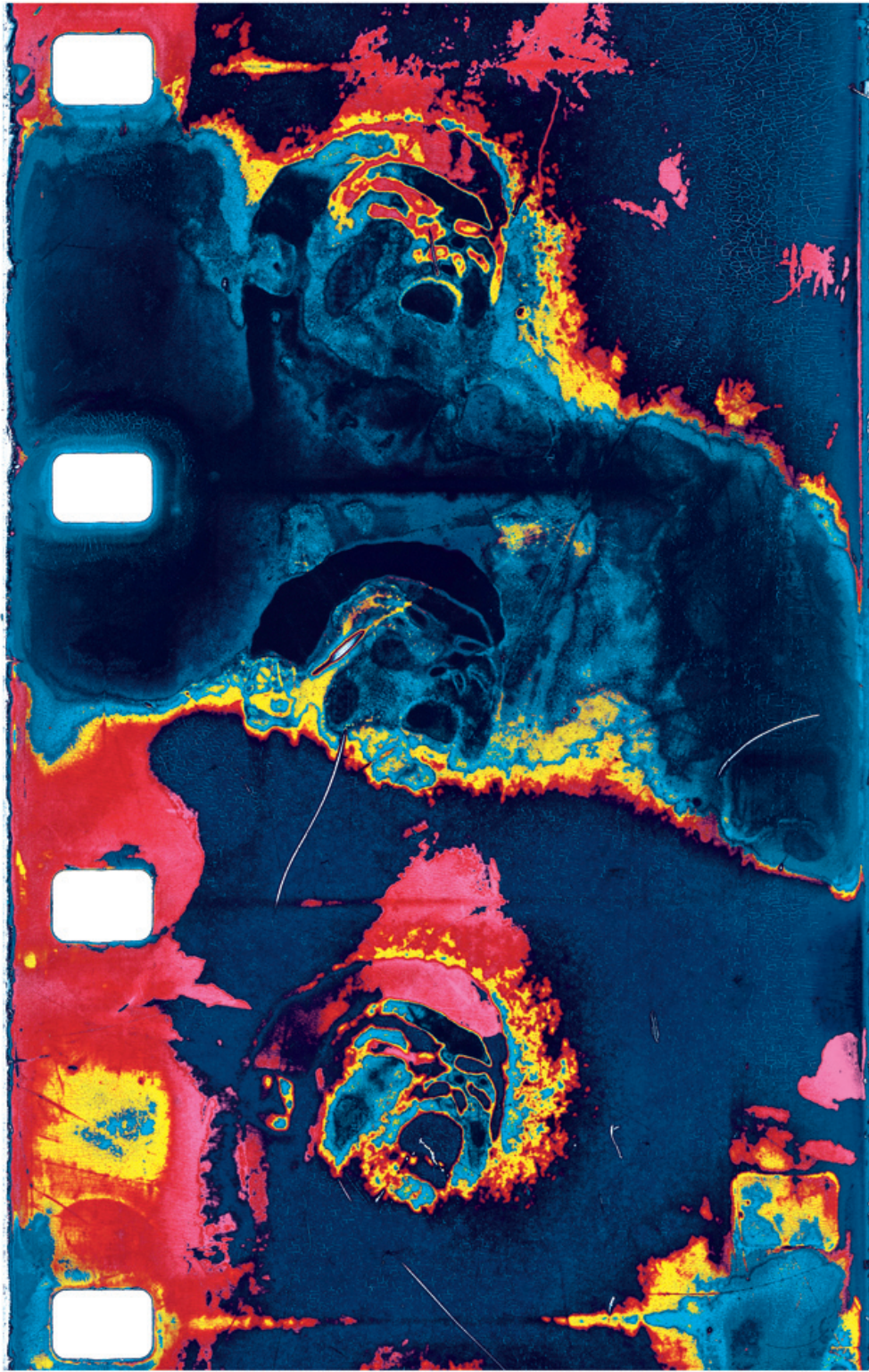
Iris print, 46 x 34"





*Untitled (Athletic Model Guild)*, 2001, from the series *De Profundis*  
Iris print, 46 x 34"





*Untitled (Boys in Ecstasy #1), 2001, from the series De Profundis*  
Iris print, 46 x 34"

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grant that had a tremendous impact on CEPA Gallery's business and managerial functions. It provided the funding and resources to create a strategic business and marketing plan and to improve the organization's infrastructure with new administrative systems, equipment, and staff and board training.

In January 2000, CEPA Gallery was identified by the New York State Council on the Arts as one of the state's top artist centers and was invited to help found the New York State Artist Workspace Consortium ([www.nysawc.org](http://www.nysawc.org)). CEPA played a pivotal role in defining the Consortium and remains actively involved in this unique network of organizations. Consortium members work cooperatively to better serve the visual arts field through collaborative fundraising, professional development, and problem-solving initiatives. Participating in Consortium activities, working with national consultants, and learning from the diverse experience of fellow members has allowed CEPA to mature as an organization and to grow programmatically and financially.

Currently we are embarking on a significant Administrative Collaboration Initiative. CEPA Gallery, Just Buffalo Literary Center, and the Big Orbit Gallery are working with a team of professionals from the External Business Program at Canisius College to develop a model collaborative venture that aims to increase support and revenue, decrease overhead, and improve infrastructure through shared administrative resources, consultants, and marketing. The three organizations will share fundraising and grant writing resources, business consultants, and managerial expertise to help advance our individual missions and collective efficiency.

I am also very proud of our team of staff, teaching artists, and consultants. The quality of our grants and written materials has been significantly impacted by our former associate director and now freelance grant writer, Kathleen Kearnan.

**RH: Describe your CEPA management style.**

**LB:** The most loving thing I've been accused of by the staff is that I run a loose ship. I'm proud of that, but that is the only way I can treat the people who work at CEPA. I have tightened financial control by bringing our accounting in-house and computerizing our accounting methods. I've also created an open and welcoming atmosphere while expanding our audience base.

**RH: Thus far, what has been your major focus?**

**LB:** My major focus continues to be expanding opportunities for artists, mounting important photo-related exhibitions, and ensuring CEPA play an important role in our community.

**RH: Briefly describe the key challenges you have faced to date.**

**LB:** The major challenge has been to diversify our funding and try to stay ahead of the constantly changing funding landscape. The changes at the NEA and the loss of municipal support have been drastic challenges, but we've managed to maintain a high level of exhibitions and services to artists.

**RH: What do you consider your major CEPA achievements to date?**

**LB:** The quality of our exhibitions and public art programs is number one. This is what caught the eye of the Warhol Foundation first with exhibition support and then with the Initiative. Next is having a significant impact on the cultural landscape of the region and getting the word out to a larger population. The regional recognition has had significant influence on securing support from many local foundations and businesses helping us survive and flourish through these difficult economic times.

**RH: How has CEPA changed during your tenure?**

**LB:** We have grown our private and corporate support and increased our services to artists and members. CEPA has significantly matured as an organization while maintaining all of what makes it a great and vital center for contemporary photo-related arts. We suffered a great blow when the City of Buffalo unceremoniously ripped up all cultural contracts late 2001 and abandoned all future cultural funding. And now Erie County has abandoned all cultural funding as well. This has had a significant negative impact on the organization, but with restructuring and hard work we have survived and are prospering once again.

Another significant development has been the level of regional awareness we've been able to generate. CEPA has always had an important national and international reputation, but the general public in the Buffalo Niagara area didn't know about us. We have set out to correct this, and it is finally beginning to take root and flourish.





(left) Apartment for artists in residence. (center) Biennial photography art auction. (right) Gallery exhibition reception.

**RH: What artists, services, shows, and/or programs stand out?**

**LB:** I must acknowledge the generosity of the artists who support CEPA by donating artwork to our Biennial Photography Art Auction. I am proud of our major exhibitions since our move to the Market Arcade, *Uncommon Traits: Re/Locating Asia* with curatorial advisors Marilyn Jung, Monica Chau, and Margo Machida; *Ruins in Reverse: Time and Progress in Contemporary Art*, co-curated with Grant Kester; *Unlimited Partnerships*, our twenty-fifth anniversary show exploring collaborative art practices, co-curated with Jill Casid and María DeGuzmán; plus *Paradise in Search of a Future* with guest curator Lisa Fischman; and *Fresh Meat*, a survey of forty-five emerging artists from New York City with guest curator Stephan Apicella Hitchcock. Also, the very moving *Requiem for September 11<sup>th</sup>* public art installation by Tatana Kellner and the current queer exhibition *Deviant Bodies*. The participation of curatorial consultants and scholars in our theme-based projects has added to their power and significance. I am also very pleased with the expansion of our residency program growing into an important artist workspace for the development and creation of new projects.

**RH: What has made CEPA unique and significant while allowing it to evolve and remain vital?**

**LB:** Remaining focused on creating significant photo-related art exhibitions, signature public art projects, and serving artists is vital. So is keeping the organization artist-run so its culture remains artist-oriented. It's the people who make CEPA, from the magnificent staff, artists, and volunteers to a tremendously supportive board of directors—that is how we remain essential and healthy.

**RH: What qualities does Buffalo possess that have favored CEPA's long-term success?**

**LB:** Buffalo is a significant cultural city. We have a tremendous amount of contemporary art and artists in the region. It is also a very easy place to live and work. So many students come here to study art and stay because it is inexpensive and they can work on their art and find support. There is also a long history of art philanthropy and appreciation in this city. The foundations have really warmed up to supporting organizations like CEPA in recent years as they begin to understand that we are a vital part of the cultural landscape and add to the quality of life.

**RH: What guidance do you have for people starting out in the field?**

**LB:** Follow your passions and they will sustain you. Oh yeah, and be generous in spirit and with your ideas. Read a lot, love what you do, and find a way to continue making your art!

## CEPA CHRONOLOGY 1974–2004

Each event/exhibition is separated by “•”, exhibition titles always precede artists included in that exhibit, a single name denotes solo exhibits that were untitled or where the title is unknown.

### 1974

**February 1, 1974, CEPA opens at 3051 Main Street. Robert Muffoletto becomes founding director. During the summer CEPA moves to 1377 Main Street.**

**First Public Event:** Poetry Reading and Jam Session—Poets: Peter Larry Lundy, Max Wickert, Judy Kerman, Cynthia King/Music: Ron Gordon, Dave Katz, Liz Gallerani **Exhibitions:** John Wood • Pierce Kamke • Andy Topolski • Kevin Noble and Philip Malkin **First Community Darkroom Project:** Leon Rogers **Visiting Artists:** A.D. Coleman • Nathan Lyons.

### 1975

**CEPA moves to 3230 Main Street near the campus of the State University of New York at Buffalo (UB). The first CEPA Quarterly is published.**

**Exhibitions:** Richard Link • Cindy Sherman • Ellen Carey • Leon Rogers • Michele Panzarella • Michael Korsi • K.R. Fessler • Peter Laytin • *Carnival Strippers*—Susan Clay Meiselas • *Niagara Frontier Photography Exhibition*—Ken Rowe, Michael Myers, Barbara Jo Revelle, Joseph Hryvniak, William Staffeld, Thorne Sidney, C. John Davis and others **Visiting Artists:** Les Krims • Roger Mertin • A.D. Coleman.

### 1976

**First Metro Bus Shows are installed.**

**Exhibitions:** Paul Albert • Aaron Siskind • Al Katz • Rosalind Kimball Moulton • Nathan Lyons • Tyrone Georgiou • John Wood • Don Blumberg • Lauren Shaw • Ralph Gibson • *The Graflex Exhibition* **Bus Shows:** Cindy Sherman and Ellen Carey • Bruce Jackson **Visiting Artists:** Robert Heineken • Nathan Lyons • Barbara Jo Revelle • Joan Lyons.

### 1977

**Robert Muffoletto resigns and CEPA comes close to closing. Pierce Kamke steps forward to become director. CEPA moves to 30 Essex Street, receives major funding through the federal Comprehensive Employment and Training Act (CETA).**

**Exhibitions:** *Eternal First Moments*—David Geyer • René Magritte • Susan Eder • Ruth Breil • Alan Winer • Charles Swedlund • Oscar Bailey • Judy Rifka • Michael Zwack **Bus Shows:** Dick Blau • Kathleen Howell • Terry Higginson • Jon Burris • David Seman and Brain Kirkley **CETA/CEPA Project:** *Portrait of Buffalo*, 9-15 photographers.

### 1978

**Kevin Noble becomes director. Scott Rucker, Ken Pelka, and Biff Henrich are on staff as co-directors. CETA continues supporting the *Portrait of Buffalo* project.**

**Exhibitions:** *Seven from Syracuse*—Phil Block, Lucinda Devlin, David Broda, Richard Laughlin, Doug Whitman, Lynn McMahill, Marion Faller • *Photography and the Likes: Seven California Photographers*—Hal Fischer; Joann Callis, Leonard Kopren, Suzanne Lacy, Judith Miller; Donna-Lee Phillips, Lew Thomas • Jan Groover • Tyrone Georgiou • Mark Rucker • Phyllis Bauman • Alan Winer • Richard Margolis • Tom Jenkins • Wayne Goldstein • Tom Berg • Ken Pelka • *Benefit Show*—Michael Bishop, Phil Block, Donald Blumberg, Chris Burke, Ellen Carey, David Chappel, Charles Clough, Tony Conrad, Alex Dan, C. John Davis, Susan Eder; Joe Emery, Peggy Fox, Tyrone Georgiou, Biff Henrich, Terry Higginson, Joe Hyrvniak, Tom Jenkins, Les Krims, David Kulik, Paul Lembourg, Robert Longo, L.P. Lundy, Joan Lyons, Nathan Lyons, John Maggiotto, Richard Margolis, Laurie Neaman, Linda Neaman, Kevin Noble, John O’Hearn, Ken Pelka, Robert Polidori, Ann Rosen, Scott Rucker; Don Russell, Armand Saia, Ramona Scarpace, Don Scheller; David Seman, Paul Sharits, Norine Spurling, Charles Stainback, Joel Swartz, Anne Turyn, Tina Young • *Invisions: An Exhibition of Photography by Student & Faculty of Pennsylvania State University*—Ken Graves, Marc Hessel, Gerald Lang, Rich Stoner; Bruce West, Dick Heyler, Elizabeth Kleins, Mary Ellen Mark, Rich Rydell, Mark Forkel, David Balas • *CEPA Workshop Exhibition* **Bus Shows:** *Art Can Not Help But Be Like Us*—Kevin Noble • *The Life & Work of Paul Gauguin*—Bill Currie • Joe Emery • Charles Clough • John Maggiotto • *The Secret Sister*—Suzanne Johnson • *Swing by Home on Your Next Business Trip*—Donna Wyszomiersky • Richard Henderson • *Neon Dreams/Highway Schemes*—Greg Hannen • *Queen for a Day—the Status of Women in the 70s, Five Phases of Womanhood*—Ramona Scarpace **CETA/CEPA Project:** *Portrait of Buffalo* • Charles Clough • Ken Pelka • David Seman • Ramona Scarpace • Kevin Noble • Marcia Werner **Writeratio:** David Lunde • Joe Chamberlain • Elaine Rollwagen • Gary Storm **Visiting Artists:** Hal Fischer • Marion Faller • Colin Greenly • Robert Cumming • Jan Groover • John Brumfield • Anthony Bannon • Richard Margolis • Ed Earle • John Pfahl • Robert Stevens • Mark Goodman • Ben Lifson • Tyrone Georgiou • Joan Lyons.

### 1979

**Tom Damrauer joins Biff Henrich and Ken Pelka as co-director.**

**Exhibitions:** *Tinge/Touch*—Ann Rosen • David Kulik • Charles Stainback • Nadar • Colleen Kenyon, Kathleen Kenyon • *C.A.P.S. Show*—Ellen Carey, Douglas Baz, Eduardo del Valle, Mirta Gomez, Lucinda Devlin, Benno Friedman, Bonnie Gordon, Ani Gonzalez, Colleen Kenyon, Peteris Kruminis, Robert Mapplethorpe, Hiromitsu Morimoto, Charles Stainback, Joy Taylor, Toba

Pato Tucker; John Pfahl, Austin Hansen, St. Claire Bourne • *Toronto Group Show*—Isaac Applebaum, Paul Campbell, Lynne Cohen, Lorne Fromm, Eldon Garnet, Ben Holtzberg, Marianne Knottenbelt, Gar Smith, George Whiteside • Robert Polidori • *Peripheral Vision*—Wayne Goldstein • Kenneth McGowan • Norine Spurling • *Extensions/Combination*—Chris Holderness • Lori Novak • Barbara Karant • *Problematic Photography Group Show*—Hal Fischer; Donna-Lee Phillips, Al Nodal, Myer Hirsch, Gary Greenwood • *Sx-70 Group Show*—Barbara Astman, Bruce Charlesworth, Helen Morse, Rena Small, Sharon Smith, Harvey Stein • Charles Clough • Joanne Miles • Scott Rucker • *Buffalo’s Historic Past – M&T Plaza Show* **CETA/CEPA Project:** *Buffalo’s Photographic Past*, 5-6 staff positions added **Bus Shows:** Diane Bush • *Jaws*—Bonnie Fletcher • Keith Gemerek • Jay Patterson • Amy Gissen • Lisa Hewitt • Peggy Fox • Joann Miles • *A Visit to a Modern Tomb*—Stephanie Taddeo • *Buffalo’s Photographic Past* **Reading Events:** Juan Gonzales • Sara Norat • Russell Edson • Michael Rumaker **Visiting Artists:** Russell Drisch • Colleen Kenyon • Charles Hagen • Bill Owens • Shelley Rice • Bonnie Gordon • Don Russell • Marcia Resnick • Anne Turyn • Larry Clark • Cindy Sherman • Robert Polidori • William Sylvester • Laura Blacklow • Ann Rosen • John Wood • Ellen Carey • Ed Bowes • Larry Williams • Charles Stainback • Mirta Gomez • Eduardo del Valle • Larry Kida • Carol Edmundson • Donna-Lee Phillips • Valentin Tatransky • Michael Bishop • David Hlynsky • Susan King • Marcia Resnick • Gary Greenwood.

### 1980

**The first artist publication is produced. CEPA leaves Essex Street in June and in September opens at 700 Main Street (with Hallwalls). Kathy High joins Tom Damrauer and Biff Henrich as co-director. Later in the year Biff Henrich becomes director. The 4 x 3 Project is started. CEPA receives NEA funding to publish a book series.**

**Exhibitions:** Marilyn Bridges • Lucinda Devlin • Larry Williams • Robert Collignon • *Model Photography*—Bernard Faucon, Pat Place, Laurie Simmons • Richard Prince • David Haxton • Leland Rice • Jennifer Bartlett (*4 x 3 Project*) • Sandy Skoglund (*4 x 3 Project*) • Bobbe Besold • Peggy Fox • Brian Hagiwara • Bernard Faucon • Pat Place • Phil Block • *Annual Members’ Exhibition*—Phyllis Baumann, Robert Collignon, Deborah Culkowski, Nick Culkowski, Tom Damrauer, Donna Jordan Dusel, Wayne Goldstein, Biff Henrich, Terry Higginson, Kathy High, Robert Holland, Joseph Hryvniak, Daniel Levine, Bill Murphy, Gary Nickard, Richard Prince, Scott Rucker, Nina Scioli, David Seman, Kathleen Sherin, James Strach, Jeffrey Thomas • David Haxton • Patricia Carroll • Kenneth Shorr • *Buffalo’s Photographic Past—Industrial Photographs: A Survey* **Bus Shows:** *Gail & the Dog*—Keith Sanborn • *I’m Sick of War Pictures*—Laurie Neaman • Andy Grundberg • Zeke Berman • *In Search of Visions*—Jeffery Thomas • *Personal Secret*—Scott Rucker • Kathy High • Lisa Horlein • Nan Goldin • *Sx-70 Show* with



Xerox • “Hey Mister, Y’all sell TVs?”—Robert Collignon • *The Shoe That Became Lava*—Louis DeCarlo • *Glads*—Laurie Robinson • *Title-Untitled*—David Koenig • *Untitled Work*—Diane Olsen-Bush **Visiting Artists:** A.D. Coleman • Laurie Simmons • Lewis Baltz • Phil Block • Richard Prince • Charles Demarais • Alida Fish • Bobbe Besold • Norman Spinrad • Kevin Noble • Andy Grundberg • Zeke Berman • Joel Sternfeld • Joel Levenson • Sandy Skoglund • Leland Rice • Patricia Carroll **Artist Publications:** *Menthol Pictures*—Richard Prince **Writer in Residence:** Fielding Dawson **Writers and Poets:** Andy Grundberg • Fielding Dawson • Jerome Rothenberg • Marina LaPalma • Hannah Weiner.

## 1981

**Exhibitions:** Jim Pomeroy (*4 x 3 Project*) • *Pages from Books Unpublished*—Charles Schorre • John Baldessari (*4 x 3 Project*) • *Portrait Show*—Cindy Sherman, Eileen Cowin, William Coupon, Peter Reiss • Ruth Thorne-Thomsen • Dorothy Handelman • *Annual Members’ Exhibition* • Jack Butler • Jane Wenger • Jerry Berndt • Steve Halpern • *Figures: Forms and Expressions*—Jimmy Desana, Peter Glendinning, Yura Adams, Nick Culkowski, Susan Shaw, Jean Vong **Bus Shows:** *Space Bus*—David Kulik • *From Barbo With Love; White Magic*—Tony Billoni • *Fat Tuesday*—Nick Culkowski • *PIX*—Jim Sylvia • *Strictly Commercial*—Peter Sowiski • K.C. Kratt • Becky Koenig • *Buffalo Photo Pictorialists* • Bruce Posner • L.P. Lundy • *Metro Blues*—Missy Kennedy **Book Reading:** Dorothy Handelman **Visiting Artists:** Jim Pomeroy • Carol Squiers • Charles Biasiny-Rivera • John Baldessari • Jimmy Desana • Ed Earle • Max Kozloff • Dennis Grady • Charles Schorre • John Brumfield • Antonio Mendoza • William Coupon • Jane Wenger • Susan Shaw • Yura Adams • Don Russell • Jerry Berndt • John Gintoff • Peter Glendinning **Artist Publications:** *Close Cropped Tales*—John Baldessari.

## 1982

**Gary Nickard becomes director. Open Space Exhibition Series starts.**

**Exhibitions:** James Casebere • Nic Nicosia • Barbara Kruger • Eric Jensen • Jeffrey Hoone • *Volunteer, A Photo Novel*—Anne Turyn • Bill Paris • Steve Dennie, Mark McFadden, Phillip Galgiani, Nic Nicosia, Casey Williams • Michael Harvey • Kevin Noble • Jim Leach • Ken Pelka • Michael Smith • Diane Buckler • *Recent Work*—Sarah Charlesworth • *Portraits*—Richard Baim • *Open Space Exhibition Series; Unseen Light: Contemporary Color Photography Exhibition*—Paul Klein, Richard Misrach, Lorie Novak, Arthur Ollman • Daniel Levine • Mauro Altamura • Lisa Bloomfield • Robin Lasser • Marshall Mayer • *The Maiden’s Blush*—Sylvia Kolbowski • *Color Street Photography*—Don Chiappinelli **Bus Shows:** *Modern Science*—Gary Nickard • *Wish You Were Here*—Eric Jensen • Thomas Payne • Jose Antonia Vasquez • Frank Gimpaya • Sophie Rivera • *Union Square Photographers* • Carol Beesley • Rosemary De Rosa • Charlie Stiffler • *Public Miracles*—Samuel Vacanti • *The Opposable Thumb*—Norma Kassirer

**Visiting Artists:** Sherrie Levine • Nic Nicosia • James Casebere • Les Krims • Barbara Kruger • Mark Johnstone • Catherine Lord • Gary Nickard • Anne Turyn • Steve Dennie • Colin Westebeck • Michael Smith • William Larson • Scott Rucker • Paul Klein • Marion Faller • Mauro Altamura • Jayce Salloum • Jim Sylvia **Artist Publications:** *In The Second Half of the Twentieth Century*—James Casebere • *Volunteer, A Photo Novel*—Anne Turyn.

## 1983

**CEPA begins to program satellite exhibitions throughout the community.**

**Exhibitions:** *Creative Perspectives in Photography*, curated by Barbara Kruger—Aaron Siskind, Caldecot Chubb, Nancy Rexroth, William Eggleston, Marcia Hafif, Walker Evans, Andre Kertesz, Dorothea Lange, Robert Adams, Lewis Baltz, Wright Morris, Ed Ruscha, William Christenberry, Alma Lavenson • *Lifesaving and Water Safety*—Ann Fessler • David Henry • *Traditional Pow Wow Dancer*—Jeffery Thomas • *History of the American Twentieth Century*—Ilene Segalove • *Action Landscapes*—Scott Rucker • *Basic Meaning*—Phillip Galgiani • *Ballet Series/Interiors*—Laurie Simmons • *Instant Design/Predetermined Values*—Jayce Salloum • Lynette Hamister • *Obsession*—Vikky Alexander • Mary Ahrendt • *Light Pushes*—Vahe Guzeliman • Ward Hopper • *Men in Media*—curated by Carol Squiers • *An Inch Away*—Nan Goldin • *Strip Pictures*—Frank Duffy • *ADSVMS-ABSVMVS*—Hollis Frampton • Art Rogers • Richard Petry • *The Trouble with Water*—Barbara Broughel • Jim Pomeroy • *Open Space Exhibition*—Rafael Goldchain, K.C. Kratt, Melanie Macleannan, Murry Pomerance • *Open Space Exhibition*—Frank Duffy, Lynette Hamister, Jim Jipson, Mike Morgan, Beverly Nichols • *Open Space Exhibition*—Hank Dimuzio, Ron Giebert, Nancy Golden, Pat Hayes, Chris Hill, Joan Posluszny, Barbara White • *Open Space Exhibition*—Sheila Barcik, Barbara Lattanzi, Kirk Mohn, Kathy O’Niel, Timothy Reilly, Samuel Vacanti • Joel-Peter Witkin • Brian Weil • *Other People*—Patt Blue • Diane Blell • *Caves*—Eldon Garnet • *The Four Seasons & The Greek Myths*—Don Rodan **Satellite Exhibitions:** Charles Steckler (UB’s Center for Tomorrow) • H. Phelps Clawson (Center Theater) **Bus Shows:** *Life, Still*—Diane Bertolo • *Straight to You*—Barbara White • *Cooking Tip from the Mystery Chef*—Patty Wallace • David Troy • *Surveillance*—Brian Benedict • *In the Absence of Heroes*—Jayce Salloum • *Strip Pictures*—Frank Duffy • ...*Which Connects*—Paul Szp **Visiting Artists:** Manual (Suzanne Bloom and Ed Hill) • Michael Dlein • Abigail Solomon-Godeau • Hollis Frampton • Nathan Lyons • Marx A. Hrendt • Marvin Heiferman • Ann Fessler • Barbara Kruger • Carol Squires • Jim Welling • Phillip Galgiani • Art Rogers • Lynn Zelavanski • Laurie Simmons • Richard Petry • Art Spiegelman • Françoise Mouly • Patt Blue • Jim Pomeroy • Eldon Garnet • Diane Blell **Artist Publications:** *Basic Meaning*—Phillip Galgiani • *Simple Conjunctions*—Phillip Galgiani • *In and Around The House*—Laurie Simmons.

## 1984

**CEPA closes on July 27 for facility improvements and reopens on September 21.**

**Exhibitions:** *The Constructed Image*—Peter DeLory, Francois Deschamps, Reed Estabrook, Dan Powell, David White • *Talking to a Man*—Anita David • *The Animal*—Tony Conrad, Barbara Broughel • Leandro Katz • Gretchen Bender • *East Meets West*—Tseng Kwong Chi • James Welling • Christy Rupp • *Stock Footage*—George Legrady • William Wegman • Tim Maul • Gretchen Bender • Wyn Geleynse • *Open Space Exhibition*—Peter Muscato, Stephen Myers, Brian Oglesbee • Douglas Kahn • Mundy McLaughlin • Tony Conrad • Anita David • *Prescriptives*—Joyan Saunders • Wyn Geleynse • Bruce Horowitz • *Tales of Devotion*—Chris Hill • *Industrial Photographs: 1900-1979*—curated by Biff Henrich • *In the Picture of Health: Selections from the Burns Archive* • *A Group Called Grain: Photography from Japan*—curated by Joel Sackett • *Setting Up*—Bob Burley, Steve Evans, Blake Fitzpatrick • Jim Jipson **Satellite Exhibitions:** Eric Egas (UB’s Center for Tomorrow) • Willyum Rowe, Jed Devine (Bethune Gallery, UB) • Keith Smith (Villa Maria College) • William Wegman (Albright-Knox) • Bruce Horowitz (UB’s Center for Tomorrow) • *Industrial Photographs: A Survey 1900-1979* (Buffalo Museum of Science) **Bus Shows:** *Subculture*—Group Material • Tom Petry • Vikky Alexander • *Saving the Eyes of Youth*—Steve Gallagher • *Fetishism*—Felix Gonzalez • Willie Allen • *Visiting the Garden*—Scott Ward • *Of Letters, Numbers and Puzzles*—Hideki Yokoo **Visiting Artists:** Tseng Kwong Chi • Douglas Kahn • Mundy McLaughlin • Jed Devine • Joyan Saunders • George Legrady • Reed Estabrook • Leandro Katz • Willyum Rowe • Tony Conrad • Nan Goldin • F. Stop Fitzgerald • William Wegman • Vicki Goldberg • Keith Smith • Michael Starenko **Artist Publications:** *Stockfootage*—George Legrady • *Prescriptives*—Joyan Saunders • \$19.84—William Wegman • *The Animal*—Tony Conrad, Barbara Boughel.

## 1985

**Initiation of Western New York Filmmakers’ Forum and Perspectives Series. CEPA begins programming exhibitions for Campos, a rental photography lab in Tonawanda, NY. The first CEPA Journal is published.**

**Exhibitions:** *Quadrant Series*—Drex Brooks • Carol Conde and Karl Beveridge • Scott Rankin • *Crocodile Tears*—Douglas Huebler • *New Paintings*—Kumar & Melamid • Chris Hill • Marion Faller • Steve Gallagher • *How To Read Cards/Future Fictions*—Chris Hill • John Danehy and Gary Nickard • *Worldview*, curated by Daniel Levine—Erica Beckman, Jennifer Bolande, Ger Van Elk, Peter Fendingo Gunther, Peter Nagy, Richard Prince, Glenn Steigman, Meyer Vaisman, Oliver Wasow • *Machine Language*—Paul Berger, John Knecht, Paul Rutkovsky, Leandro Katz • James Welling • *Artists and Photographic Installations*, curated by David White—Ardon Alger, George Blakely, Lisa Bloomfield, Robert Flynt, Dennis Grady, David Joyce, Susan Kirchner,

Michael Lawlor, Susan Smith, Gregory Spade • *Image of War—Kill Radius Series*—Jack Anderson, *Battlefield Panoramas*—Deborah Bright, *Vietnam*—Larry Burrows, *Algeria*—John Hull, *Military Icons*—Cynthia Norton, *Hiroshima*—Hiromi Tsuchida, plus a collection of German war art from the US Army. **Satellite Exhibitions:** *Still Life*, curated by Marvin Heiferman and Diane Keaton (UB) • *Local Conventions 1979–1982*—Marion Faller (Campos) • *The Spectacular Reflection of Commerce*—Kathy Sherin, Cathy Shuman, Nancy Thayer, Margaret Wheeler, Gail Nicholson (UB's Center for Tomorrow) • Robert Bruce Kirton (Campos) • Joan Harrison, Jeanne O'Conner, Ann Lovett (UB's Bethune Hall) • *Testimonial Images from India*—Martha Strawn (UB's Center for Tomorrow) • *New Work*—Nick Culkowski (Studio Arena Theater) **Bus Shows:** *Send \$5.00 and Receive Picture of 12-Inch Tool*—John Danehy • Robert Flynt • Susan Barnes • *Diet TV*—Nancy Bless • Fred Ciminelli • *Wide Views*—Tyrone Georgiou • *Buffalo's Polonia*—Sophia Knab **Visiting Artists:** Duane Michals • Paul Rutkovsky • John Knecht • Lydia Lunch • *Notorishe Reflexe* • Robert Freidus • Marvin Heiferman • Douglas Huebler • Barbara Hammer • John Hull **Western New York Filmmakers' Forum:** Peter Babula, Patricia Carreras, Kevin Fix • Don Brennan, Eric Jensen, John Kunz • Nancy and Vernon Norwood, Armin Eurich, Ken Joseph, Brian Springer • Tony Conrad, Tom Corell, Steven Gallagher • Biff Henrich, Paul Sharits • Hollis Frampton • Fritz Bacher, Pete Kautz, Pete Vogt, Peer Bode • Heather Connor, James Hartel **Perspectives Series:** *Politics:* Leon Golub, Hans Haacke • *Politics:* Joseph Beuys, Barbara Kruger • *Women:* Lucy Lippard, Nancy Spero • *Women:* Lee Krasner, Martha Rosler **Artist Publications:** *The Milk of Amnesia*—Leandro Katz • *Gelatin Photographs 1–12*—James Welling • *Crocodile Tears*—Douglas Huebler.

## 1986

**The Metro Bus Show program is expanded to include installations at Metro Rail subway stations.**

**Exhibitions:** *Sharp Rocks*—Edgar Heap of Birds (concurrently at UB's Bethune Gallery) • Jack Goldstein • Eve Laramée • Barbara Ess • Robert Fichter • *Ghosts*—William Delappa • Bill Lent • *The Return*, produced by En Foco, curated by Charles Biasiny-Rivera—John Betancourt, Carlos Guzman, Jose Gaztambide, Rafael Ramirez Aviles • *New Paintings and Old Photographs*—David Schirm • *New Work*—John Schlesinger • Frank Majore • Biff Henrich • Robert Del Tredici • Kristin Reed • *Members' Exhibition* • *Spiritual America*, curated by Collins and Milazzo—Jane Bauman, Gretchen Bender, Barry Bridgwood, Calvin Brown, David Cabrera, Sarah Charlesworth, Peter Coates, Nancy Dwyer, Michael Corris, Dorit Cypis, David Diao, Lea Douglas, Sarah Drury, Daniel Faust, Diana Formasano, Peter Halley, James Hill, Peter Hopkins, Sara Hornbacher, Mark Innerest, Liz Koury, Jeff Koons, Annette Lemieux, Allan McCollum, Steve Miller, Robert Morgan, Peter Nagy, Joseph Nechvatal, Bonnie Nielson, Anna Oberto, David Reisman, Jim Rodgers, Kay Rosen, Tad Savinar, John

Schlesinger, Michael St. John, Lewis Stein, Karen Sylvester, Tyler Turkle, Wallace and Donohue, Robin Weglinski • John Danehy • Tyrone Georgiou • Barbara Lattanzi • *Cross Pollination*—Carol Chen, Hyunsock Cho, Anne Finger, Amani Fliers, Patricia Gaines, Diane Gamboa, Mary Burns Gronenthal, Cyndi Kahn with Michele Clinton, Susan King, Linda Lopez, Nelvatha, Linda Nishio, Janau Noerdlinger, Susan Ocona, Robin Price, May Sun, Mari Umekubo, Patsi Valdez with Sylvia Delgado, Linda Vallejo, Elfie Winkins-Nacht • *Hold*—David Gordon • Jack Goldstein • Eve Laramée • *At Work in the Fields of the Bomb*—Robert Del Tredici • Frank Majore **Satellite Exhibitions:** *From the Inside*—Aukram Burton, Mary Jesse Garza, Willie Middlebrook (Artists Gallery) • *Photographs*—Gail Nicholson (Studio Arena Theatre) • *Photographs*—Eric Jensen (Campos) • *Photographs*—Martin Benjamin (UB's Center for Tomorrow) • *Landscape/Newscape*—John Craig, Sokhi Wagner (New Gallery, Villa Maria College) • *Beyond Selling*—Claire Lerner-Degre (Campos) • *Photographs*—John Danehy (UB's Center for Tomorrow) • *Images of Ongwehonwe Khaa*—curated by Peter Jemison; Dorothy Chocolate, Rick Hill, Tim Johnson, Martin Loft, Victory Masayeva, Jr., Larry McNeil, Brenda Mitton, Jolene Rickard, Carm Little Turtle, Richard Ray Whitman (Second Floor, 700 Main Street) • Sheila Barcik (UB's Center for Tomorrow) **Bus Shows:** *Pan-a-Kepsi*—Phyllis Christopher, Don Trainor • *Time Line*—Dan Calleri • *Still-Frame*—Eric Jensen • *Masks*—Victor Shanchuk, Jr. • *In-Dependence*—*Ways of Identification*—Kasper Thomas Linder • *Patchwork Pieces*—Marion Faller (subway stations) • *Experimental Photography...The Extinction of the Guinea Pig*—Kristin Reed **Visiting Artists:** David Schirm • Edgar Heap of Birds • Aukram Burton • Mary Jessie Garza • Barbara Ess • Sokhi Wagner • Collins and Milazzo • Eve Laramée • Peter Jemison • Jack Goldstein • Robert Del Tredici • Robert Fichter **Western New York Filmmakers' Forum:** *Films from Montreal's Independent Filmmakers' Co-op*—Peter Sandmark, Tara Workman, Marie Potvin, Richard Raxlen, Anne Sirios, Ray Roth, Mary Ellen Davis • *Video from the Upper Mid-West, from UCVideo*—Bruce Charlesworth, James Byrne, Deana Kamiel, Helen Demichiel and Laurie Van Wieren, Ken Fiengold, Dan Appleby and Bruce Carlson • *Central/Western New York*—curated by John Knecht; Christine Chang, Matt Gilson, Robert Huot, Owen Shapiro, Christopher Palmer, Phyllis Christopher, Donna Kappa, Rachael Weismann, Julie Zando • *Broken Treaty and Land Rights*—Chris Spotted Eagle • Lawrence Brose, Don Brennan, Michael Hamilton, Jon Hand • Peter Babula, Paul Dickenson, John Dombrowski, Barbara Lattanzi • Bob Doyle and Joan Noir • Jody Lafond • *The House*—Fritz Bacher, Ed Bak, Tony Conrad, Steve Gallagher, Jody Lafond, Tom Mazur, Fred Mohr, Ellen Spiro, Rachel Weissman **Special Programs:** *War N' Piece, Where Fools Russian*—Pat Oleszko **Artist Publications:** *Sharp Rocks*—Edgar Heap of Birds • *Simple Conjunctions*—Phillip Galgiani.

## 1987

**Exhibitions:** Geno Rodriguez • *Vestigial Remains*—Sigrid Casey • *Altars of Earth*—Smith Dudley • *Not After the Fact*—Kaspar Thomas Linder • *Photoworks*—Robert C. Morgan • Fariba Hajamadi • *Enthusiasm*—Barbara Lattanzi • *Riding First Class on the Titanic*—Nathan Lyons • *Vision of Strength & Coming into Power*—Shan Goshorn • *Untitled Still Lifes*—Laurie Neaman • *Sexual Difference: Both Sides of the Camera*, guest curated by Abigail Solomon-Godeau—Richard Baim, Sarah Charlesworth, Imogene Cunningham, Dorit Cypis, Connie Hatch, Peter Hujar, Louis Lawler, Sherry Milner, Diane Neumaier, Richard Prince, Jo Spence, Baron Von Golden, Francesca Woodman • *Assimilation/Isolation*, curated by Anita Douthat—Michael Ach, Miguel Gandert, Carol Guzy, Hanh Thi Pham, Edgar Heap of Birds, Kayoko Shibata-Medlin, Ki Ho Park, Meridel Rubenstein, Richard Ray, Judith Sedgwick, Kaz Tsuchikawa, Richard Turner, Mihoko Yamagata • *Ripple of Thunder!*—*The History of Black Motorcyclists In America*—Collette Fournier and Adolph Dupree • *Tableau Morte*—Gwen Akin and Allan Ludwig **Satellite Exhibitions:** *A Whiter Shade of Pale*—Patty Wallace (Campos) • *New Work*—Daniel Calleri (UB's Center for Tomorrow) • *The Pleasures of Childhood*—Clarissa Sligh (Artists Gallery) • *Untitled*—Fern Logan (Artists Gallery) • *Selections*—Christopher Nickard (Greater Buffalo Chamber of Commerce) • *New Work*—Thomas Payne (UB's Center for Tomorrow) • *New Work*—Madonna Dunbar (Campos) • *Portrait of Buffalo II Artists in Residence*—Peter Jemison, Richard Ray, Fern Logan, Sophie Rivera • Ken Welgoss (Campos) • Anne Barnard (Campos) **Bus Shows:** *Landmarks Series*—Peter Iverson • *Supermom Comic Part II*—Mary Ellen Matisse • *Experimental Photography...The Extinction of the Guinea Pig*—Kristin Reed • *Scenes of the Crime*—Christopher Nickard (subway stations) • *Socialeyezation*—Frank Luterek • *Personal Effects*—Lynette Hamister • *Power, Fear and Beauty*—Biff Henrich (subway stations) • *What's the Point*—Meredith Allen • *Socialeyezation*—Frank Luterek • *Synthesis of Form*—Alice Wojtczak **Visiting Artists:** Gwen Akin and Allen Ludwig • Nathan Lyons • Fariba Hajamadi • Shan Goshorn • Geno Rodriguez • Abigail Solomon-Godeau • G. Peter Jemison • Richard Ray Whitman • Fern Logan • Sophie Rivera **Western New York Filmmakers' Forum:** *Madison Filmmakers Collaborative*—Chris O'Dowd, Ken Kerst, Maggie MacIntosh, D.W. Wanberg, Steve Wursterlund • *Lens Considerations: New Video from COLAB* • Robert Doyle • Mark Swetland • Paul Dickinson, Michael Hamilton, Biff Henrich, Henry Jesionka, Ken Rowe, Lewis Klahr, Mark Frischman, Eric Jensen, Terry Klein, Barbara Lattanzi, Paul Sharits • Lawrence Brose, John Dombrowski, Carmen Einfinger, Jon Hand, Patty Wallace, Peter Babula, Don Brennan, Tony Conrad, So Young Kim, Gary Nickard, Amaresh Sinha, Jam Vafai, Kevin Fix, Steve Gallagher, Lewis Mang, Joel Resnikoff, Rachael Weissman • *I Can't Shut Up*—Fritz Bacher • Danny Lyon Film Festival • *The Corrosion Show*—Terry Klein • *Alien Nation*—Meridel Rubenstein, Michael Ach & Mark Brady • *Rapture*—Paul



Sharits, world premiere **Artist Publications:** *Thought Objects*—Barbara Ess and Glenn Branca • *Verbal Landscape/Dinosaur Sat Down*—Nathan Lyons • *The Cadet Jumps into the Water*—Robert C. Morgan.

## 1988

**Gail Nicholson becomes director. CEPA receives Arts Organization Award from the Arts Council in Buffalo and Erie County.**

**Exhibitions:** *Curator's Choice: The Photographer's Mind*, curated by Deborah Willis—Omobowale Ayorinde, Millie Burns, Leonard Byrd, Albert Chong, Joan Eda, Collette Fournier, Tyrone Georgiou, Francis Giles, Todd Gray, Thomas Harris, Leroy Henderson, Raymond Holman, Ozier Muhammad, John Pinderhughes, Cyril Ryan, Jeffery Scales, Coreen Simpson, Clarissa Sligh, Janyl O. Smith • *Imagined Documents*—Robert Collignon, Lejaren Hiller, David Levinthal • *Photems*—a collaborative project between Rimma Gerlovina, Mark Berghash, Valeriy Gerlovin • *The Whole Hole*—Joe Babcock • *Stereo Views*—Jim Pomeroy • *Neither Nor: A Primer*—Marion Faller • *A Sense of Rasta*—Omobowale Ayorinde • *Merci Gonaives*—Danny Lyon • *Personal, Political Observations*—Pat Ward Williams • *Adventure in Technos Dystopium: Popular Natural Philosophy*—Orshi Drozdik • *On Britain's Doorstep*—Stephen Shortt **Satellite Exhibitions:** *Techno-Roomscapes*—Frank Luterek (Campos) • *Considerable Situations*—Jim Pomeroy (Campos) • *American Color*—Traveling Exhibition (Campos) • *The Way We See It: Native Photographers*—Jesse Cooday, Denise Deadman, Rick Hill, Jolene Rickard, Gregory Stevens (Campos) • *SPE/NA. Graduate Exhibition* (UB's Bethune Gallery) • Sophie Rivera (UB) • Anne Barnard (Campos) • *Synthesis of Form*—Alice Wojtczak (Campos) **Bus Shows:** *Image Maps*—Bonnie Gordon (subway stations) • *Smile Please*—Kerr + Malley • *Fables of the Major Food Groups*—Jim Jipson • *The Bus Show*—Villa Marie College Students • *Auto Plant*—Dom Battistella • Ed Sobala **Visiting Artists:** Deborah Willis • David Levinthal • Rimma Gerlovina and Valeriy Gerlovin • Jim Pomeroy • Mary Filippo • Anne Turyn • Stephen Shortt • Orshi Drozdik • *Cultural Perceptions: A Forum for Iagemakers with Diverse Cultural Perspectives* **Film and Video:** *The Generic Show*—Kevin Fix • Yann Beauvais • *Water*—Alan Sondheim • *Contemporary Women Filmmakers*—Su Friedrich, Holly Fisher, Bette Gordon, Mary Filippo • *San Francisco's Video Tour de Force*—Scott Alexander, Ron Ryder, Chuck Z., John Martin, Alan Lande, Arda Ishkanian, Leslie Singer, Kurt Lundblad, Ken Reyes, Down Kelly and John Norwood, Lisa Swenson, Ivar Smedstad, Matias Jaramillo, Gina Lamb, Marshall Weber, Steve Paar, M.J. Wilson, Phil Patiris, Ben Britton, Craig Baldwin, George Hampton • *Avant Garde Film Festival* • *Native American Topics* • *Where is Refuge?*—Bill Jungles • *Warriors: Honoring Native American Veterans of the Vietnam War*—Deb Wallwork.

## 1989

**Exhibitions:** *Digital Image: A Closer Look*, curated by John Hiester—Steve Bonnett, Howard Cohen, Patrick DeRose, Dave Ellis, Isabella S. L. Green, Howard Greenhalgh, Jamie Houk, Terry Hylton, Peter Kavanagh, Robert Keough, Darrell Pickett, Dale Sloat, John Solowski, Michael Teres, Brian Tregidden, David Wagner, Douglas Whitehouse • *Materiality*—curated by James Welling; Nancy Barton, Laurel Beckman, Don Corman, Jeanne Dunning, Rodney Graham, Monique Safford, Christopher Williams • *Images; The Doll House; Acrobal politics*—Judite Dos Santos • *Buffalo Shoot—Annual Members' Exhibition* • *Eureka!*—Cork Marcheski • *Duende!*, curated by Gary Nickard—Charles Biasiny-Rivera, Rafael Goldchain, Ricardo Salcedo, Andres Serrano • *New British Photography*, curated by Linda Cathcart—Victor Burgin, Susan Butler, Callum Colvin, Peter Fraser, Paul Graham, Susan Hiller, Mari Mahr, Ron O'Donnell, Martin Paar, Boyd Webb, Richard Wentworth, Verdi Yhooda • *Digital Photography: Captured Imagery/Volatile Memory/New Montage*, curated by Jim Pomeroy and Marnie Gillett—Michael Brodsky, Carol Flax, Christopher Burnett, Ed Tannenbaum, Esther Parada, Paul Berger, George Legrady, Manual (Suzanne Bloom and Ed Hill), Alan Rath, Sheila Pinkel • *Essential Contact*—curated by Ingrid Pollard; Rotimi Fani-Kayode, Gilbert John, Rhona Harriette, Joy Kahumbu, Mumtaz Karimjee, Roshini Kempado, Mohan Mistry, Robert Taylor, Peter Vainik • *In The Ring*—curated by Jenny Mckenzie; Ingrid Pollard, Claudette Johnson, Geraldine Walsh, Simone Alexander • *Interim Part I; Corpus*—Mary Kelly **Satellite Exhibitions:** *New Work*—Lauren Tent (Campos) • Katherine Kreisher (Campos) • *Endgame*—Richard Baim (Campos) • *Myth Today*—Richard Bolton (Campos) • *Joint CEPA/El Museo Francisco Oller y Diego Rivera Exhibition*—curated by Craig Centrie (Campos) **Bus Shows:** *Recent Work*—Cheryl St. George • Fred Ciminelli • *Preparing the Body: Pathogenic Equations—Virocode*—Andrea Mancuso/Peter D'Auria • *What Is Sexy*—Craig Ziper • *Image Maps*—Bonnie Gordon (subway stations) • Kristin Peterson **Visiting Artists:** James Welling • Judite Dos Santos • Chen Mei • Stan Brakhage **Film and Video:** *Western New York Film Forum*—Kevin Fix, Eric Jensen, Julie Zando, Peter Babula John Hand • *Films and Lecture*—Stan Brakhage • *Hyacinth Fire*—Lawrence Brose with live music from the Buffalo New Music Ensemble • *People from The People's Republic of China* • Joan Strommer • Bruce Baille.

## 1990

**Exhibitions:** *Chile: Seen from Within*, curated by Sheila Pinkel—Paz Errazuriz, Helen Hughes, Marcelo Montecino, Eduardo Nunez, Felipe Orrego, Sergio Parr, Luis Weinstein, Lille Y Toulouse, Oscar Wittke, Esther Bubley • *Trajectories*—Helene Hourmat • *The Man In The Street*—Ken Miller • *Derivatives*—recent work from CEPA Amiga Workshops • *Threshold Procedures*—Michael West, Virocode, Kristin Peterson, Peter Panetta, Thomas Mulligan, David Maas, Flexoid, Gabrielle Bouliane • *Then What?*—Carrie Mae Weems

• Carl Weidemann (performance) **Satellite Exhibitions:** Edie Bresler (Campos) • *Painted Photographs*—Katherine Kreisher (Campos) • *Passages*—Michael Gibbs (Campos) **Bus Shows:** *Stretch and Tone*—Diane Bush • Robin Tressler • *Busz Words: Public Art from L.A.*—Cheryl Gaulke, Karen Atkinson, Sandra Govin, Mark Greenfield, Dolores Guenero-Cruz, Li Huai, Kerr + Malley, Susan King, Beverly Naidus, Mark Niblock, Kathleen O'Reilly, Jesus Perez, Sheila Pinkel • *Narrative Photograms*—Peter Goin • *Views of Europe*—Bill Arnold • *People In Environments*—Jane Alden Stevens • *Recent Work*—Lorna Beiber **Visiting Artists:** Esther Bubley • Orlagh Mulcahy • Emily Breer • Ken Miller • Carrie Mae Weems • Omobowale Ayorinde • Marion Ware • Sylvie Poirier **Film and Video:** *Portraits*—Alia Syed (Germany), Vicki Adams (England), Matthias Mueller (Germany), Gina Czanecki-Gables (England), Jean Mathee (Ireland), Orlagh Mulcahy (England) • Emily Breer • *A Day Without Art—Video Against Aids* • *Spatial Depth and Spastic Death*—Carl Weidemann • *Films from the London Filmmakers Coop*—Michael Maziere; Moira Sweeney, Anna Thew, Tina Keane • *The DMS Show* • *Pressure*—Harold Ove • *Feel The Fear*—Mary Fillipo **Artist Publications:** *Then What? Photographs and Folklore*—Carrie Mae Weems.

## 1991

**CEPA changes mission statement to formally recognize underrepresented cultural perspectives. CEPA commits to organizing a large-scale fundraiser—planning begins on a benefit auction.**

**Exhibitions:** *Elite Health Network*—Kristin Peterson • *Photographs of Widely Known Non-Existent Beings*—Kathleen Campbell • *Touch*—Margaret Randall • *Fragments from the Other Side*—curated by Amalia Cordova; Claudia Perez, Sergio Perez, Evelyn Ruman • *Uncensored Posters—Rochester Artists Coalition Against Censorship* (Sixty Artists) • *Island Journey*—Charles Biasiny-Rivera • *Dis-Ease*—John Paradiso • Lorna Simpson • *Survival of the Fittest*—Heather Mattinson • *Second Annual Amiga Show*—Carol Kinne, Shalom Gorewitz, Gary Hesse, Nikisha E. Vanderhoeven, Sharon Burke, Florence Ormezzeno, Ahmed Omar Balfakih, and twenty-five other artists • *MINUS/PLUS: Altered Photographic Images*—Gary Stanton • Adrienne Salinger • Genny Pickett • *Eastern Stream*—Liz Boettger **Satellite Exhibitions:** *Simple Gifts*—Judy Sanchez and Tom Weber (Campos) • *Annual Members' Exhibition*—Donna Jordan Dusel, Christine Russo, J. Michael Sheeler, Lynette Miller Hamister, Eileen Sullivan, R.H. Stamps, Alison Kurek, Daniel Lee Crapo, David Clark, Louise Genetti, Ruth E. Heintz, Alfonso Volo, Melissa Grainger, John Paradiso, Kathleen Campbell, Eric Jensen, Sean P. Zoll, Peter Babula, Cheryl Jackson, Hulleah Tsinhnahjinnie (Campos) • Hulleah Tsinhnahjinnie (Campos) • Ed Sobala (Campos) • Craig Klose (Campos) **Bus Shows:** *The Secret of Seque*—Lynn Devlin • *Surveillance*—Blaise Tobia • *Overlapping Strategies*—David Harrod • *Parallax*—Kelly McFadden • *Valuable Knowledge*—Matt McElligott **Visiting Artists:** Craig Centrie • Louis Klahr

• Kathleen Campbell • Barbara Hammer • Lourdes Portillo • Charles Biasiny-Rivera • Lorna Simpson • Hulleah Tsinhnahjinnie • Laura Cano • Genny Pickett • Liz Boettger **Film and Video:** *Tales of the Forgotten Future*—Louis Klahr • *Films by Barbara Hammer*—Barbara Hammer • *Selections from the Fourth Annual New York Lesbian and Gay Experimental Film Festival*—curated by Lawrence Brose featuring *Eye to Eye*—Isabel Hegner; *Stop the Church*—Robert Hilferty; *Fear of Disclosure*—Phil Zwickler and David Wojnarowicz; *Viva Eul [Long Live Me]*—Tania Cypriano; *Mike's Film*—David John Lambie; *1970 & 1971 Gay Pride Marches*—Marguerite Paris; *I got This Way from Kissing Girls*—Julie Butler; *Dreams of Passion*—Aarin Burch; *A Valentine for Nelson*—Jim Hubbard; *Final Solutions*—Jerry Tartaglia • *Contemporary African-American Filmmakers*, co-sponsored by Ujima Theater Company, curated by Coco Fusco and organized by the Gallery Association of New York State—*Hairpiece: A Film For Nappyheaded People*—Ayoka Chenzira; *Tongues Untied*—Marlon Riggs; *Illusions*—Julie Dash • *Films by Chicana Artists*—Esperanza Vaquez; Frances Salome-Espana; Osa Hidalgo De La Roiva; Debbie Lee Sanchez; Lourdes Portillo • *The DMS Show*—students from the Department of Media Studies at UB • *Tibet Film and Video Festival*—*The History and Culture of Tibet – Films and Videos from 1937–1991*—The Year of Tibet Western New York Organizing Committee, curated by Martin McGee • (Kidlat Tahimik in person) presented by CEPA, Hallwalls and Squeaky Wheel.

## 1992

**CEPA receives \$55,000 NEA Advancement Grant for organizational stabilization. CEPA holds its first biennial photography art auction.**

**Exhibitions:** *Point and Shoot*, curated by Robert Hirsch and David Harrod—Terry Towery, Judy Sanchez, Jennette Williams, Carol Glauber; David Pace, Matthew Marvin, Frank White, Beth Lantgen, Mel Rosenthal, Dennis Olanzo Callwood, Sulaiman Ellison, Louis M. Squillace, Linda Raskin, Annette Fournet, Lil Friedlander, K. Johnson Bowles, Mark Sheinkman, Blair Ruth Rainey, Hanneke Van Velzen • *Viewpoint*—Duncan Bethel, Terrie Ford, Bridgette Robinson, Curtis Robinson, Flora Shack, Jeanette Shropshire, Clarence Washington, John Dugdale; Steven Morrison • *Third Annual Amiga Art Exhibition*—curated by Andrew Deutsch and Matthew McElligott; Denis Dale, Joseph Scheer, Michael Schell, Spencer Cromie, Steinar Rosenberg, Wojciech Bruszewski • John Paradiso • Willyum Rowe • Ana Maria Hidalgo • Stephen Morrison • John Dugdale • *Vestigial Remains*—Sigrid Casey • Sammy Watso (Native American Fellowship Winner) • *Alters of Earth*—Smith Dudley **Satellite Exhibitions:** *Short Stories*—Julia Millis (Campos) • *CEPA Point and Shoot* (Campos) • *Looking At Animals*—Terry Towery (Campos) • *Natural Resources: Visual Metaphors*—Judy Sanchez and Tom Weber (Campos) • Richard Kaplan (Campos) **Bus Shows:** Jeanne Victor • *African Mosaics*—Sulaiman Ellison • *Off the Deep End*—Jeannette Williams • Michelle Bradt

• *The Bill of Rights*—Pete Herzfeld **Visiting Artists:** Robert Hirsch • Willyum Rowe • Phyllis Galembo **Film and Video:** *Power and Desire*—Experimental Lesbian and Gay Filmmakers • *Grapholetti*—Francoise Thomas • *Ballad of Reading Goal*—Richard Kwietniowski • 1969—Jerry Tartaglia • *First Comes Love*—Su Friedrich • *The Right to Love*—Carl Michael George • *Relax*—Chris Newby • *Spin Cycle*—Aarin Burch • *The Love Monster*—Maria Maggenti • *Identities*—Nino Rodriguez • *Needle Nightmare*—Phil Zwickler • *Coiled*—Zack Stiglietz (Albright-Knox) • *La Nina, la Pinta, and the Santa Maria; Tapas* • *A Place of their Own* • *Till Somebody Loves You* • *A Leaf Falls*—Pia Cseri-Briones.

## 1993

**Robert Hirsch becomes director. CEPA completes major Bus Show project for International Festival of the Image: Montage '93 (Rochester, NY—thirteen buses). CEPA receives first Mid-Atlantic Arts Foundation grant.**

**Exhibitions:** *Juchitan: A Town of Women*—Graciela Iturbide • Mona Jimenez • Joseph Scheer • Elizabeth Davis • *The Ballet Di.Gi.Tal Suite*—Connie Coleman and Alan Powell • *Point and Shoot II*—Patti Ambrogio, Joann Marie Brennan, Steven A. Heller, Heidi Lee Kellner, Gilbert Kwong, Karen Rodewald, Adina Sabghir, Judy Sanchez, Wallace Wilson • *50 Years of Silence: Memory and Loss*—Tatana Kellner • *Discarded Photos*—EIDIA (Paul Lamarre and Melissa Wolf) • *Bearing Witness*—Debra Goldman • Amy K. Jenkins **Satellite Exhibitions:** *On Fixing Some Important Shadows in Buffalo, New York*—Robin Tressler **Bus Shows:** *Reflection/Reflection*—UB Advanced Undergraduate Students • *International Festival of the Image: Montage '93* (Rochester, NY—thirteen buses)—EIDIA (Paul Lamarre and Malissa Wolf), Gail Rebhan, Bebe Williams, James Prez, Pat Bacon, Fern Logan, Yau-Ching, Ann Lovett, Hallie Levine, Rebecca Graves, Jennette Williams, Sulaiman Ellison, David Harrod • *Keepers of the Western Door for the World University Games*—*Tuscarora:* Patricia Deadman, *Onondaga:* Eric Gansworth, *Seneca/Tuscarora:* George Longfish, *Tuscarora:* Jolene Rickard, *Seneca:* Alan Jamieson, *Tlinget:* Jesse Cooday, *Seminole/Creek/Dine:* Hulleah Tsinhnahjinnie, *Cherokee/Oklahoma:* Shan Goshorn • *Green Bus Exhibition*—*Natural Resources: Visual Metaphors*—Judy Sanchez and Tom Weber; *Through the Eyes of a Water Well Driller...an Environmental Statement*—Robert J. Holland, *Modernlife Refuge*—Connie Bigelow, SUNY Brockport students of Brent Scott **Visiting Artists:** Mona Jimenez • Joseph Scheer • Connie Coleman and Alan Powell • Tatana Kellner • Paul Lamarre and Melissa Wolf • Woo Young Kim • Eduardo Cortils • Maria Zorriqueta • Diane Bush • Ilse Gassinger • Jaclyn Shoub • Rafaelo Kazakov • Jolene Rickard. **Film and Video:** *Short Films of Brazil* (Albright Knox).

## 1994

**CEPA holds its Second Biennial Photography Art Auction.**

**Exhibitions:** *Personal Quests: Contemporary Color Practice*—Jane Calvin, Jean-Jacques Dicker, Jennifer Edwards, Rosalie Favell, Robert Goss, Toni Hafkenscheid, Laura Letinsky, Linda Robbennolt, Brent Smith, Dia Stolnitz • *Looking Commercial: Selection of Studio Owners from Western New York*—Jim Bush, James Cavanaugh, Robert Collignon, Neal Davis, Tony DeAngelo, Frank Duffy, David Gordon, Biff Henrich, Robert Hirsch, Jim Jarosz, Anthony Lojaco, Mike Meyers, Mark Murphy, Bob Scott • *Keepers of the Western Door*—Nora Noranjo-Morse, Rosalie Favell, Richard Whitman, Anabel Wong, Rebecca Belmore, Jesse Cooday, Patricia Deadman, Rosalie Favell, Keith Goldstein, Rick Hill, George Longfish, Larry McNeil, Shelley Niro, Jolene Rickard, B. Houle, Greg Staats, Jeffrey Thomas, Hulleah Tsinhnahjinnie, Barry White, Phil Young • *The Shampoo Room*—John Valentino • *Scenes from an Urban Chicano Experience*—Miguel Gandert • *Rituals: Social Identity/A View from Within*—Zig Jackson, Melissa Ann Pinney, Jocelyn Lee, Dinh Q. Lê, Catherine Allport, Fay P. Fairbrother, Keith Gemerek • *Second Biennial Photography Art Auction Preview Exhibition* **Satellite Exhibitions:** *Keepers of the Western Door* (Campos) • *Void*—Steven T. Skopic (Campos) • *The Calendar Pictures*—Carol Selter (Campos) **Bus Shows:** *Keepers of the Western Door*—George Longfish and Jesse Cooday • *Children from the Parkside Community Summer Arts Program* • *Racing Through History*—Fern Logan • *You Are What You Are, Honey*—Yau Ching **Visiting Artists:** Robert Goss • Toni Hafkenscheid • Jolene Rickard • Zack Stiglitz **Film and Video:** *Northern Exposures: Recent Canadian Experimental Films* (Albright-Knox)—Carl Brown, Bruce Elder; Barbara Sternberg, Michael Hoolboom • *Eight Short Films*—introduced by Gary Popovich; Garine Torossian, Wirk Mead, Dirk Debruy, Valerie Teresko, Ellie Epp, Ann Marie Flemming, David Rimmer • Zack Stiglitz.

## 1995

**The Metro Bus Show program is expanded to include installations at the Buffalo Niagara International Airport. CEPA begins Education Programming.**

**Exhibitions:** *Light & Representation—Members' Exhibition* • *Explaining The Explainable (Not Just Art)*—Bonnie Gordon • *Remembrance of Love*—Christopher Nickard • *In Search of the Pleasure Principle*—Cora Cohen, Joan Curtis, James Baker Hall, Ann A. Johnson, Rod Lazorik, Frank Noelker, Michael O'Brien, John Pfahl, Felicity Rich, Elise Mitchell Sanford, Thomas Tulis, Kathy Vargas, Jo Whaley • *The Exile Project*—Yuri Marder • *New Work*—Josh Iguchi • *The Return*—Sylvia de Swaan • *Face to Face with the Bomb: Unveiling America's Nuclear Arsenal*—Paul Shambroom • *Camera & Light—Annual Members' Exhibition; 75 Artists* **Satellite Exhibitions:** *Watershed Investigations*—Mark Abrahamson (Campos) • *The Lakeview Project*, 23 youths from the Lakeview



Housing Project (Campos, UB Center for Tomorrow & Buffalo Community Partnership) • *In Years with 12 Months*—Nathaniel Brockman (Campos) • *The Memory is a Muscle*—Matthew Lincoln (Campos) • *Diptychs; Sequences; Landscapes*—Gwen Akin and Allan Ludwig (Campos) • *Historic Images from Western New York*—Various 20<sup>th</sup> Century Photographers (Niagara Outlet Mall) **Bus Shows:** *Seduction*—Advanced Undergraduates in UB's Photography Program • Parkside Community Association Summer Arts Program • Just Buffalo Literary Center Writer-In-Education Project **Public Art Projects:** *Keepers of the Western Door*, Edgar Heap of Birds (Buffalo Niagara International Airport, Metro Rail Stations, Metro Buses, Main Place Mall) • Jean Lamarr **Visiting Artists:** Bonnie Gordon • Matthew Isaac Schwonke • Gerald Mead • Gary Nickard • Lucy Lippard • Kathleen Campbell • Gwen Akin and Allan Ludwig • Sylvia de Swaan • Paul Shambroom • Margo Machida **Film and Video:** *Six Films from Kapital*—Keith Sanborn • *La Nina, La Pinta and The Santa Maria & Lost Tribe*—Pia Cseri-Briones and others from Visual Studies Workshop • *Brownsnow*—Carl Brown • *Up to the South*—Walid Ra'ad and Jayce Salloum • *Body In Question*—Barbara Sternberg • *Two*—Kika Thorne, Mike Hoolboom • *Open Letter: Grasp the Bird's Tail*—Brenda Joy Lem • *Private Property (Public Domain)*—Shellie Fleming • *Beating*—Barbara Sternberg • *Power and Desire '95: Off The Margins* [eight films by gay and lesbian artists of color]—Karim Ainouz, Jamika Ajalon, Yau Ching, Shari Frilot, Thomas Allen Harris, Quentin Lee, Charles Loftin, Luciana Moreira, Lily Marnell • *Visions of Empowerment*—O. Funmilayo Makarah • *Super 8 Filmmaker*—Luther Price • *Shades and Spirits*—independent films by African-American Women (with Hallwalls) • *New French Experimental Films*—Yann Beauvais **Education Programs:** *The Lakeview Project Exhibition*—taken by youth from the Lakeview Housing Projects as part of CEPA's pilot educational photography program • CEPA/BMHA Education Program, Lakeview Housing Development • CEPA BMHA Education Program, public housing developments in North Buffalo • CEPA Education Program—Native American youth from Buffalo's west side • *The North End*—North Buffalo public housing.

## 1996

**CEPA receives NYSCA Statewide Challenge Grant. *Chambers of Enchantment* begins CEPA's now commonly used practice of constructing large scale exhibitions that are united by a specific curatorial premise. CEPA holds the Third Biennial Photography Art Auction. Last exhibition at 700 Main Street, *Chambers of Enchantment*, is installed.**

**Exhibitions:** *Third Biennial Art Auction Exhibition*—125 artists • *Difficult Books*—Miranda Maher • *Multiple Affinities*—curated by Adele Henderson Kathleen Campbell and Barbara Rowe; Tomie Arai, Rosemarie Bernardi, Randy Bolton, Patti Capaldi, James Casebere, Don Cortese, Miranda Maher, Patrick Nagatani, Dennis Olsen, Kristine Phillips, Laura Ruby, Joyce Rudinsky,

Maryanne Ellison Simmons, Peter Sowiski, Sam Walker • *Chambers of Enchantment: Recovery and Loss*, commissioned installations by eleven artists investigate spiritual and/or social identity concerns and interpretations of family/cultural history; *The Delight of Confession Prolongs the Pleasure of...*—Dick Avern, *100 Butterflies*—Jeffrey Byrd, *True/Stories*—Jane Calvin, *Self Portrait with Eggs*—Albert Chong, *Touch, See, Believe*—Joseph DeLappe, *Caged Spirits*—Fay Fairbrother; *Chamber of Memory*—Jim Jipson, *Every Hour on the Hour*—Heidi Kumao, *The Quality of Mercy*—Dinh Q. Lê, *El Sagrado Corazon/Sacred Heart*—Delilah Montoya, *Illuminated Sculptures*—James Thomas **Satellite Exhibitions:** *The North End*—24 young photographers (Shaffer Village public housing development) • *Historic Images from Western New York*, various early 20<sup>th</sup> century photographers (Market Arcade Building) • *Inside/Out—Native American Youth Project* (Campos) • *Inside/Out—Native American Youth Project* (Solid Ground Coffee Shop) • *Photographic Re-Survey of the American Landscape: Memorials to the Industrial Revolution*—Charles Agel (Campos) **Bus Shows:** *Contrast: Exploring Visual Opposites*—UB color photography students **Public Art Projects:** *Students & Desks*—Pat Bacon (Main Place Mall) **Visiting Artists:** Don Cortese • Joyce Rudinsky • Peter Sowiski • Sam Walker • Randy Bolton.

## 1997

**CEPA presents exhibitions at satellite spaces in the Market Arcade Building and at the Anderson Gallery while construction progresses at CEPA's future home in the Market Arcade Building. CEPA initiates practice of using curatorial consultants to expand the scope of exhibitions. Inaugural exhibition at Market Arcade home, *Uncommon Traits: Re/Locating Asia, Part II (September 13)*, is held.**

**Exhibitions:** *Light and Image—Annual Members' Exhibition* (Market Arcade) • *Emerging Artists Exhibition*—Tim Merrick and Carol Selter (Market Arcade) • *Models of Exactness*—Gerald Mead (Anderson Gallery) • *Small Wonders*—exhibition of photographic works smaller than 8x8 inches; curated by Gerald Mead (Anderson Gallery); Karl Baden, John Baldessari, Karen Rich Beall, Julie Blankenship, Rachel Bliss, Diane Bush/Steve Baskin, Norman Colp, Heather Cox, Lauren Davies, Paul Fransis, Tyrone Georgiou, Biff Henrich, Josh Iguchi, Carla Iverson, Jennifer Karady, Huey Lentz, Sharon Ligorner, Arnold Mesches, Nam June Paik, John Pfahl, Andrew Sanders, Mike and Doug Star, Ferenc Suto, Rosemary Sweetman, Sharon Tani, T.A. Trombley, Sarah Vogwill, Alfonso Volo, Jill Waterman • *Daughters of St. Catherine*—Kathi Rick (Anderson Gallery) • *The Face of Madagascar*—Janice Levy (Market Arcade) • *Making and Unmaking*—Margaret Wagner (Market Arcade) • *Uncommon Traits: Re/Locating Asia, Part I*—curated by Robert Hirsch and Lawrence Brose; Marilyn Jung, Monica Chau, Margo Machida; *Attachment/Detachment*—Young Kim, *Ngukkei: Family House Home*—Brenda Joy Lem, *Lost in Translation*—Linda Liang, *Defining Moments*—Yong Soon Min, *Nuclear Enchantments*—Patrick Nagatani, *Screen*

*Series*—Osamu James Nakagawa, *Assimilation*—Pipo Nguyen-Duy, *The Coconut Chutney Series*—Allan De Souza, *Metro Rail Project*—Tomi C. Yum • *Uncommon Traits: Re/Locating Asia, Part II*—Yoshio Itagaki, Young Kim, Lousie Noguchi, Karen Kosasa, Stan Tomita, Eye Con—Sasha Yungju Lee, *Flash It, Home Sweet Home, Citizenship*—Saiman Li, *Assumed Identity*—Susan Sponsler; *Visual Haiku*—Paul Takeuchi, *Confessions of a Salesman*—Ho Tam, *Quiet Dissonance II*—Tomi C. Yum **CEPA Journal:** *Uncommon Traits: Re/Locating Asia* in three volumes, edited by Robert Hirsch and Lawrence Brose. Curatorial Premise Essays: Part One, Marilyn Jung; Part Two, Monica Chau; Part Three, Margo Machida **Satellite Exhibitions:** *Northern Lights: Two from Canada*—Toni Hafkenschied, Steve Payne (Campos) • *Humanature*—Peter Goin (Campos) • *Photographs*—George Arthur (Main Place Mall) **Bus Shows:** Osamu James Nakagawa • Sasha Yungju Lee **Public Art Projects:** *Soul Searching*—Stephen Marc • D'Arcy Curwen • Brenda Joy Lem • Osamu James Nakagawa • Linda Liang • Jackie Chang • Yoshio Itagaki • Saiman Li **Film and Video:** Pratibha Parmar • Abigail Child • Yvonne Rainer present in person at Hallwalls. **Visiting Artists:** Patrick Nagatani • Brenda Joy Lem • Marilyn Jung • Louise Noguchi • Karen Kosasa • Sasha Yungju Lee **Education Programs:** *Careers: School To Work Project*—Herman Badillo Bilingual Academy, Father Belle and Pratt-Willert Community Centers • *Documentary Photography*, teaching artist Judy Sanchez—Herman Badillo Bilingual Academy • *School To Work*—Public School #71.

## 1998

**CEPA holds its Fourth Biennial Photography Art Auction.**

**Exhibitions:** *Uncommon Traits: Re/Locating Asia, Part III—FREE TRADE FREE FALL FREE DO(O)M-j. chang made in the U.S.A.*—Jackie Chang, *New Work*—Dinh Q. Lê, *Home Sweet Home, Citizenship*—Saiman Li, *Expatriate Consciousness*—Hanh Thi Pham, *Play the Game (You Can't Win)*—Sharon Tani and Merlin Lembong, *Fargo, Burning History*—Paul Wong, *Untitled*—Tomi C. Yum, *Annual Members' Exhibition* • *Third Annual Emerging Artists Exhibition*—Lynn Cazabon and Geidi Sibony • *Ruins in Reverse: Time and Progress in Contemporary Art, Part One*—curatorial consultant Grant Kester; *The Sisyphian Journey in Search of Nature*—Kim Abeles, *Crossing a Line*—Carol Flax, *Blind Trust: Guides for the Uninfected*—Robert Flynt, *Untitled*—Patty Wallace, *The Trouble with Arcadia*—Manual **Satellite Exhibitions:** *New Work*—Keith Johnson (Campos) • *Minor League Baseball*—Roger Freeman (Campos) • *Suburban Dreams*—Beth Yarnelle Edwards (Campos) **Public Art Projects:** *Play the Game (You Can't Win)*—Merlin Lembong and Sharon Tani (Market Arcade Windows) • *Home Sweet Home, Citizenship*—Saiman Li (Window on Main Street) • *The Sisyphian Journey in Search of Nature*—Kim Abeles (Window on Main Street) • *Crossing A Line*—Carol Flax (Market Arcade Windows) **Bus Shows:** Tomi C. Yum • Patty Wallace **Visiting Artist:**

Paul Wong **Education Programs:** *Photo Weavings*, teaching artist Dinh Q. Lê—Buffalo Public School #45 • *Neighborhood Exploration*—Father Belle Community Center • *Buffalo: Portrait of a City*—Beecher and Masten Chapters of Boys & Girls Clubs of Buffalo **Resident Artist:** Dinh Q. Lê.

## 1999

**Lawrence Brose becomes director. CEPA receives first grant from the Andy Warhol Foundation for the Visual Arts. CEPA begins to offer children's and adult workshops in its digital lab and photographic darkrooms. Art Works! artist-in-residency program is established.**

**Exhibitions:** *Ruins in Reverse: Time and Progress in Contemporary Art Part II—Partially Buried in Three Parts: Extract*—Renee Green, *In the Place of the Public*—Martha Rosler, *Geegaw + Scientifikk= Logikkal Trifle (Underground Gallery) Steps Towards an Understanding of a Severed Human Head (Window on Main Street)*—Stephan Apicella-Hitchcock and Brian McClave, *Thresholds: The Arcade Projects*—Shadi Nazarian, *Geomancia*—Martin Kruck, *The Shower Bath of the Patriarchs, a Psychogeography of Buffalo*—Gary Nickard and Patty Wallace, *Untitled*—Anya Lewin • *Binary Exposures*—Thomas Payne • *Buffalo: Portrait of a City* • *Fourth Annual Emerging Artists Exhibition*—Linda Brown and Lara Odell • *Annual Members' Exhibition: 25 Years of Photography* • *Urban Dresses*—Gisela Gamber • *Pictures from America*—Jeffrey Henson-Scales • *Images in a Post-Photographic Age*—Will Larson, Susan Evans, Matt Gainer, Rachel Schreiber, Simen Johan, Martina Lopez, Susan Silton, Paul Berger, Avraham Eilat, Kimberly Burleigh, Michael Endsorf • *Irish Republicans: Ireland and America*—Kevin Noble • *Buffalo: Portrait of a City II* (exhibition and book signing) **CEPA Journal:** *Ruins in Reverse: Time and Progress in Contemporary Art*—Grant Kesler, editor and curatorial consultant. Critical essays: *Reversible Tomorrows: Art, Photography and Progress at the Fin de Siècle*—Grant Kesler • *Irreversible Ruin*—Eduardo Cadava • *A Historical Index of Images: the Aesthetic Signification of the Photograph*—Peter Osborne • *Time and the Image: Darwinianism in Reverse*—Susan Buck-Morss **Satellite Exhibitions:** *Buffalo: Portrait of a City* • *New Work*—Kanghoon Park **Bus Shows:** *In the Place of the Public*—Martha Rosler • *Untitled*—Anya Lewin • *If All the Frogs Sicken and Die, What Will Happen to the Princess*—Ruth Whalen • *The Dorothy Dandridge Series*—Beverly L. Johnson **Window on Main Street:** *Steps Towards an Understanding of a Severed Human Head*—Stephan Apicella-Hitchcock and Brian McClave • *New Work*—Emily Chang • *John Brown Series*—Tyrone Georgiou **Visiting Artist:** Jeffrey Henson-Scales **Education Projects:** *Careers: School to Work, School 71* • *Buffalo: Portrait of a City II*—Babcock Mitchell Chapters of the Boys & Girls Clubs of Buffalo • *Neighborhood Exploration*—Police Athletic League Maryland/Busti Site (formerly Father Belle Community Center) • *Photographs Within a*

*Room*—Seniors Unlimited of People Inc. • *Careers: School to Work Project*—teaching artist Patty Wallace, Buffalo Public School 71.

## 2000

**CEPA partners with nine New York State organizations to form the New York State Artists Workspace Consortium funded by NYSCA, The Warhol Foundation, the NEA, and the Ford Foundation. CEPA holds its Fifth Biennial Photography Art Auction.**

**Exhibitions:** *NAPF: The Navel of the World*—an intercultural multimedia project by twelve artists • *Descriptions, Depictions and Decisions*—Robert Goss (5<sup>th</sup> Annual Emerging Artist Exhibition) • *Annual Members' Exhibition: Ground Zero* • *Vision Femenina, Mayan Women from Chiapas, Mexico* • *Apeshit*—Leah Gilliam (collaboration with Squeaky Wheel) • *New Work*—Keith Johnson • *Young Photographers, Student Work from CEPA's Youth Education Program* • *Soul Searching*—Stephen Marc • *Cuba 2000 Paradox Found*—Errol Daniels • *5<sup>th</sup> Biennial Photography Art Auction Preview Exhibition* • *Unlimited Partnerships: Collaboration In Contemporary Art, Part One*—curated by Jill Casid, María DeGuzmán and Lawrence Brose; *Blueprints for a Nation*—Adal and Rev. Pedro Pietri, *Political Landscapes*—Carol Conde and Karl Beveridge, *2 Degrees of Separation*—*Next Question:* Emily Blair, Michelle Illuminato, Phuong Nguyen • *Unlimited Partnerships: Collaborations in Contemporary Art, Part Two; Real Time Shifts*—Jessie Sherfin, Joseph Scheer and Peter Bode, *New Work*—SPIR, *Conceptual Photography*—Jill Casid and Maria Deguzman, *TireFire*—Sue Wrbican and Mary Carothers, *Theatre of Operations*—Carol Conde and Karl Beveridge (multiple public locations), *New Installation—Culture and Conflict Group:* Lyell Davies, Conor Mcgrady, Gary Nickard, Kevin Noble, Michael Tierney, Patty Wallace and Frankie Quinn, *Damping Chamber; Hornful, Buzz Humm*—Millie Chen and Evelyn Von Michalofski, *Germ Theory*—Virocode: Peter D'auria and Andrea Mancuso **CEPA Journal:** *Unlimited Partnerships: Collaborations in Contemporary Art*, Editor: Grant Kester. Critical Essays: *Conversation Pieces: Collaboration and Artistic Identity*—Grant Kester; *Volatizing Partnership Ltd.: Partnerships Unlimited*—Jill Casid and María DeGuzmán **Public Art Projects:** *Pupspindanceslow*—Caroline Koebel • *Paradise Reconfigured*—Paul Vanouse • *New Installation—Culture & Conflict Group* **Education Programs:** *Buffalo: Portrait of a City III*—Boys & Girls Club, Baird and LaSalle Chapters • “Keepin it Real” Newspaper Project and *Family Tree Project*—BPS 71 • *Self Portrait Project*—BPS 45 • *Careers*—BPS 63 • “*Young Perspectives*” *Buffalo History Calendar Summer Program*—BPS 71 • “*Our Voices*” Project—BPS 28 • *Photography Class*—Charles Finney High School • *What's Your Story?*—Grover Cleveland High School • *Photography Class*—King Urban Life Center **Resident Artists:** Emily Blair • Michelle Illuminato • Phuong Nguyen • Stephen Marc • Sue Wrbican and Mary Carothers.

## 2001

**City of Buffalo abandons cultural funding. CEPA receives the New York State Governor's Arts Award. CEPA receives a Warhol Initiative Grant of \$110,000 for capacity building.**

**Exhibitions:** *Annual Members' Exhibition: Expose Yourself* • *6<sup>th</sup> Annual Emerging Artists Exhibitions; Tato*—Olenka Bodnarskyj-Gunn, *Cubic Foot of Earth*—Brian Collier • *Reliquary of Desire*—Frank Miller • *New Developments*—Kim Beck • *The Hirschfeld Exhibit: Magnus Hirschfeld and the Institute for Sexual Science* • *Paradise in Search of a Future, Part One*, curated by Lisa Fischman and Lawrence Brose—*The Abstraction*—Michael Anderson, *Frontiertown 2000 (FT2K)*—Diane Bertolo, *Citizen of the World*—Tseng Kwong Chi, *Already Been in a Lake of Fire*—Walid G. Ra'ad, *Awakened in Buffalo*—Stephen Marc, *Just Another Market Mop Up*—Andrew Johnson, *French Chair in Taiwan*—Ben Yu, *Knowmad*—Knowmad Confederacy, Oliver Boberg, Peter DeLory, Doug Hall, Taro Hatori, Carolyn Ray, John Schnabel, Elin O'Hara Slavick • *Paradise in Search of a Future, Part Two*—The McDonald's Project—Mark Hogan, *The Artist Is at Niagara Falls*—Matts Leiderstam, *Dead Letter Office*—Allan Sekula, *Whose Paradise?*—Karen Kosasa and Stan Tomita, *Plenium: Touring 2001*—Jane D. Marsching, *Souvenirs*—Frank Miller, *Mirage*—Annette Weintraub, *All That is Solid: Buffalo, 2001*—Deborah Bright, *Imaging Niagara*—John Craig Freeman, *White Noise*—Susie and Betsy Brandt **CEPA Journal:** *Paradise in Search of a Future* (CD-ROM format)—journal editor and essayist: Lisa Fischman **Satellite Exhibitions:** *Steel*—Patricia Layman Bazelon (Weiss Gallery At SUNY Empire State, Empire Brewing Co.) • *Buffalo: Portrait of a City III* (HSBC Bank branches throughout the region) **Bus Shows:** *Souvenirs*—Frank Miller • *Awakened in Buffalo*—Stephen Marc • *Theatre of Operations*—Carol Conde and Karl Beveridge (Buffalo Niagara International Airport, Metrorail Stations, Metro Buses) **Public Art Projects:** (Window on Main Street) *Waters*—Pamela Hawkins • *Plenium: Touring 2001*—Jane D. Marsching • *The Abstraction*—Michael Anderson **Education Programs:** *Art Works!* • *Mural Project*—BPS 28 • *Autobiography*—BPS 45 • *Propaganda* (photography, video and web design)—BPS 71 • *Photography Class*—Charles Finney High School • *Photography Class*—Erie County 4-H • *Photography Program*—GLYS (Gay & Lesbian Youth Services) • *What's Your Story?*—Grover Cleveland High School • *Family Tree: My Family, Myself*—Herman Badillo Summer Program **Resident Artists:** Deborah Bright • John Craig Freeman • Susie and Betsy Brandt • Matts Leiderstam.

## 2002

**CEPA mounts first major single artist retrospective. Tatana Kellner is commissioned to create a public art memorial for first anniversary of September 11th. CEPA and Big Orbit Gallery begin an adminis-**



trative collaboration. **The Sixth Biennial Photography Art Auction is held.**

**Exhibitions:** *Emerging Artists 2002; Blue Water*—Michael Bosworth, *Untitled Series*—John Opera, *New Work*—Brendan Bannon • *Annual Members' Exhibition* • *Speak Truth To Power*—organized by Kerry Kennedy Cuomo; Eddie Adams • *We've Come This Far: The Abyssinian Baptist Church*—Bob Gore • *Assemblage & Ritual: The Work of Tatana Kellner – A Mid-Career Retrospective*—Tatana Kellner, curated by Anne Ellegood, associate curator, New Museum of Contemporary Art • *6<sup>th</sup> Biennial Photography Art Auction Preview Exhibition* **Public Art Projects:** *Requiem For Sept. 11<sup>th</sup>*—Tatana Kellner (Market Arcade Atrium Banner Project) • *Heart*—Gayle Gorman (Window on Main Street) **Education Projects:** *Art Works!* • *Photography Program*—Boys & Girls Club • *Postcard & Poetry Project*—BPS 28 • *Autobiography*—BPS 45 • *All About Me*—BPS 54 • *War is War* Documentary Video Project—BPS 7 • *What's Your Story?*—Grover Cleveland High School • *Communities*—Herman Badillo Summer Program **Resident Artists:** *Art Works!*—Gary Cardot • *Regional Residency Program*—Alison Slein • Pat Bacon • Jeanne Dunkle.

## 2003

**CEPA initiates the Regional Artists Residency Program. ChEaPA High Octane Art Sale is held.**

**Exhibitions:** *Annual Members' Exhibition* • *Chapters*—Eric Jensen • *A Succession of Fragments: The Archeology of Separation*—Matt Lange • *Cornelia Dohse-Peck* • *Elmwood Gallery District Exhibition* • *The Faces of Iraq*—sponsored by Buffalo Peace People Organizers' Network with support from Hag Theater and Righteous Babe Records • *Suenos Perros*—Juan Perdiguero • *Resident Aliens; Rustbelt Memories*—Gary Cardot, *Outside/In*—Pat Bacon, *New Work*—Alison Slein, *New Work*—Jeanne Dunkle • *Fresh Meat*—curated by Stephan Apicella-Hitchcock—[forty-five New York City based artists] Matt Bakkom, Michael Bell-Smith, Beth Campbell, Dylan Chandler, Irvin Coffee, Jennifer Dalton, Peter Eide, Michelle Elzay, Eteam, Christopher Frederick, Mattias Geiger, Susan Graham, Kira Lynn Harris, Tina Hejtmanek, Adam Henry, Christopher Ho, Sigrid Jakob, Tom Kehn, Kaitlin Kehnemuyi, Dina Kelberman, Megan Lang, Daniel Lefcourt, Kristin Lucas, Dora Malech, Alicia Marin, Felicia McCoy, Glynnis McDaris, Joe McKay, Saul Metnick, Mario M. Muller, Laurel Nakadate, Christian Nugyen, Danica Phelps, Walid Ra'ad, Douglas Ross, Casey Ruble, Adina Segal, Shelter Serra, James Sheehan, Penelope Umbrico, Elizabeth Valdez, Sue Wrbican, Brennen Wysong **Public Art Projects:** *The White Bear and Other Unwanted Thoughts*—Anya Lewin and Lara Odell **Education Projects:** *Art Works!* • *Video, Photography and Web design*—Boys & Girls Club • *All About Me* and *"Journal of Growth"*—BPS 6 • *War is War*, Documentary Video Project—BPS 71 • *Photography Program*—Buffalo Weed & Seed • *Summer Photography Class*—Girl Scouts of Buffalo &

Erie County • *Photography Program*—GLYS (Gay & Lesbian Youth Services) **Resident Artists:** *Art Works!*—Anya Lewin • Juan Perdiguero • Martin Kruck.

## 2004

**CEPA's youth education project with Buffalo Public School 171 is ranked #1 in state by the New York State Council on the Arts Arts in Education program. The Seventh Biennial Photography Art Auction is held.**

**Exhibitions:** *The Most Important Picture: Photographs by HIV Positive Children of Romania*—Brendan Bannon, co-sponsored by AIDS Community Services of Western New York • *Annual Members' Exhibition* • *T/Here*—Deborah Jack • *Geomancia*—Martin Kruck • *House and Home*—Jan Nagle • *Inhabiting Media; Participation Through Color; Light; Sound; Text & Image*—UB School of Architecture exhibition • *Deviant Bodies; The Attendant*—Isaac Julien, *Illegal to See: The Outsider Art of Amos Badertscher*—Amos Badertscher, *Looking for Love*—Sigrid Jakob, *Fan Mail/Clone*—Akil Kirlew, Horace Mayfield, Keith Gemerek, Jeffrey Byrd • *In the Workspace: Work from the New York State Artists Workspace Consortium; Harvestworks, Reveal/Clear/Fill*—Alison Crocetta, *Political Projects* (DVD)—curated by Sara Reisman, *Whiz Bang* (DVD)—curated by Meg Shiffler, *Women's Studio Workshop—A Survey of Handmade Artists Books, Dieu Donne' Papermill—A Survey of Works on Handmade Paper, Sculpture Space, Human Units*—Rainer Maria Wehner, • *Eye Body*—Carolee Schneemann • *Unseen America, 1199* SEIU Western New York Healthcare Workers • *Young Photographers Exhibition*, featuring work by young students from the Prime Time Summer Program • *7<sup>th</sup> Biennial Photography Art Auction Preview Exhibition* **Public Art Projects:** *Passages*—Deborah Jack (Window on Main Street) • *Fan Mail/Clones*—Akil Kirlew (Window on Main Street) • *Reveal/Clear/Fill*—Alison Crocetta (Window on Main Street) **Education Projects:** *Baird Clubhouse Photography Program*—Boys & Girls Club • *News from the Middle* (Video Newscast Program)—BPS 17 • *Photography Class*—Parkside Community Summer Program • *Photography Program*—Buffalo Weed & Seed • *Photography Program*—GLYS (Gay & Lesbian Youth Services) • *Prime Time Summer Photography Program*—Gloria J. Parks Community Center, Lackawanna Recreation & Education Center and Martha Mitchell Community Center **Artists Residencies:** *Art Works!*—Keith Gemerek • Tomie Arai • Sylvia de Swaan.

Thirty years ago CEPA was an organization looking forward and not thinking about the past. During their first seven years they moved five times and almost closed up shop after only four years of operation. Programs, exhibitions, and events often took place with great spontaneity and things including records and staff titles and responsibilities were like smoke in a crowded room—you knew it was there but you couldn't reach out and embrace it.

Compiling this timeline was a daunting task for CEPA's current staff, especially Sean Donaher. The challenge included resurrecting several years of programs and events from badly faded sheets of paper that had to be inspected with a magnifying glass. Memories of all former directors were taxed beyond reason and undoubtedly some things were just lost in the ether of age, memory, and contention that visits us all.

Like any good story told by many voices the story of CEPA will continue to evolve and change as it remains firmly grounded in the pursuit of supporting artists, taking risks, and making a difference.

