

A photograph of a person in a pig costume. The person is wearing a shiny, metallic blue and red outfit. They have two pig heads on their shoulders, one on each side. The pig heads are pink and have large ears. The person is standing in a room with a wooden floor and a white wall in the background. The text "KURT VON VOETSCH" is overlaid on the image in a large, bold, orange font with a black outline.

KURT VON VOETSCH

Self Portrait (detail), 1996, public performance with pig and cow elements.

"A similar profile energy distinguishes the composite works of Von Voestch, who deploys drawing to seize a realization, insight of corporal truth. For him, drawing functions as an act of necessity, a means of visualizing his own body at various times under varied circumstances. These are muscular works, robust expressions conceived in charcoal and wax, yet they contain passages of great subtlety. Like his performances, the drawings are a means of acting out. In that capacity they document a creative mind in flux."

Douglas Dreishpoon
Senior Curator, Albright-Knox Art Gallery



Pinwheel (detail), 1999, art gallery performance with pig and cow elements.



Corn Head (detail), 2000, Public performance with steel structure and corn.

Whore's Breakfast (detail),
1994, museum performance
with steel and fiberglass
structure and corn.



FROM THE GRAVE

The recent work of Kurt Von Voetsch lies somewhere between the tongue-and-cheek humor of Richard Prince and the debauchery of Hieronymus Bosch. His explorations into the pictorial effects and textural remains of private grave stones and public monuments is spirited with an opening aperture into his personal demons. His works are a fresh return to honesty in contemporary art...no matter how far down the shadowed path the may lead us...

MESSBAG SERIES

Von Voetsch's new body of work chronicles his observations of a profound and deep-seated imbalance in today's younger generation. The artist sees a change from the ideal of individual betterment for the greater needs of society to the self-absorbed aggression of myopic behavior. As the artist explains: "Our society has absorbed and embraced the notion of more, more, more—faster, faster, faster." The title of these works, Mess Bag Series, alludes to a day of reckoning for our over-stimulated, over-saturated need to consume.

Michael J. Beam
Curator of Exhibitions
and Collections
Castellani Art Museum



Grave Series #27, 2002,
wax and charcoal with tombstone rubbings
on assembled paper, h. 80 inches.



Grave Series #33, 2002,
wax and charcoal with tombstone rubbings
on assembled paper, h. 60 inches.



▲ Bagenstein, (detail), from the Messbag Series, 2007, wax and charcoal with tombstone rubbings on assembled paper, w. 80 inches.



▲ Jinkies, from the Messbag Series, 2007, wax and charcoal with tombstone rubbings on assembled paper, h. 65 inches.

◀ The Pup, from the Messbag Series, 2007, wax and charcoal with tombstone rubbings on assembled paper, h. 80 inches.

▶ Detail of performance installation, Messbag Series, 2007, including mixed media, found objects, and video documentation.



KURT VON VOETSCH

KURT VON VOETSCH

Born and raised in the Buffalo/Niagara region, Kurt Von Voetsch is renowned for his performance art of the 1980s and '90s that inherently referenced observations of his own self deprecation. At one stage of his career, while working at ARTPARK, Lewiston, New York, he befriended the international artists who were invited to create monumental installations, most of which were entirely removed at the close of each season. Von Voetsch's own artistic style gained immeasurable influence from this notion of temporality. His subsequent performances, such as *Whore's*

Breakfast, Corn Head, and Hi-C, conveyed to his audiences an awareness of society's shortcomings.

The colossal, ephemeral drawings featured in *Beyond/In Western New York 2007* continue this admiration for process and temporary presence. Von Voetsch works with a myriad of artistic materials implementing large-scale installations, dramatic public performances, as well as arrestingly interpretive works on paper. Von Voetsch maintains a studio in Buffalo, New York.

EDUCATION

1991 Masters of Science, Student Personnel Administration, State University of New York at Buffalo, New York

1987 Masters of Fine Arts, Ohio University, Athens, Ohio

1985 Bachelor of Fine Arts, Carnegie-Mellon University, Pittsburgh, Pennsylvania

1982 Associates of Fine Arts, Niagara County Community College, Niagara Falls, New York

PROFESSIONAL DEVELOPMENT

1992 Advanced Media Studies and Programs, Niagara University, New York

1991 Carpentry Certification, Board of Cooperative Educational Series, Sanborn, New York

1990 Works on Paper Certification, Art Conservation Lab, Oberlin, Ohio

1989 Automotive and Small Engine Certification, Board of Cooperative Educational Series, Sanborn, New York

1988 Welding Methods Certification, Board of Cooperative Educational Series, Sanborn, New York

PROFESSIONAL EXPERIENCE

1996-Current, Gallery Manager, Preparator, Castellani Art Museum of Niagara University, Lewiston, New York

1996-Current, Senior Lecturer in Painting and Drawing, Theater and Fine Arts Department Niagara University, New York

1990-1996, Preparator, Albright-Knox Art Gallery, Buffalo, New York

1989 Visual Arts Technical Assistant, Workshop Manager, Niagara Community College, Sanborn, New York

Drawing Instructor, Niagara Community College, Sanborn, New York

1985-1990, Technical Assistant, International Artist Residency Program ARTPARK, Lewiston, New York

1986-1987 Graduate Assistant, School of Art, Ohio University, Athens, Ohio

SELECTED RESIDENCIES AND AWARDS

1996 Best in Show, Graphic Controls Award, Buffalo, New York

1995 Mid-Atlantic Fellowship in Sculpture, National Endowment for the Arts, New York, New York

1994 Best in Show, Graphic Controls Award, Buffalo, New York

Best in Show, Western New York, Albright-Knox Art Gallery, Buffalo, New York

SELECTED SOLO EXHIBITIONS

2007 In *Beyond Western New York*, Regional Museum Collaboration, Castellani Art Museum, Niagara University, New York

2006 24/12, Burchfield-Penny Art Center, Buffalo State College, New York

1997 State Head, Chautauqua Institute of Art, Chautauqua, New York

Waffle Head, McDonough Museum of Art; Youngstown State University, Ohio

Love Letter, Niagara County Community College, Art Gallery, Sanborn, New York

1996 Hurricane Head, Burchfield-Penny Art Center, Buffalo State College, New York

1995 Hot Dog Installation, Big Orbit Gallery; Buffalo, New York

1994 Chili House Installation, Big Orbit Gallery; Buffalo, New York
Whore's Breakfast, Big Orbit Gallery; Buffalo, New York

SELECTED EXHIBITIONS

2006 Finger Lakes Open, Memorial Art Gallery, Rochester, New York

2002 Finalist, *Beyond Western New York Exhibition*-Albright Knox Art Gallery, Buffalo, New York

2000 In *Western New York Exhibition*, Albright Knox Art Gallery, Buffalo, New York

1997 In *Western New York Exhibition*, Albright Knox Art Gallery, Buffalo, New York

Cleveland Performance Art Festival- Cleveland, Ohio

1996 46th *Western New York Exhibition*-Albright Knox Art Gallery, Buffalo, New York

1994 45th *Western New York Exhibition*- Albright Knox Art Gallery, Buffalo, New York

X-Sighting, Anderson Art Gallery; Buffalo, New York

1993 Charlotte International Invitational, Charlotte, North Carolina

Cities on Edge, Hallwalls, Buffalo, New York

1992 Finger Lakes Open, Memorial Art Gallery, Rochester, New York

Works in Wood and steel- Big Orbit gallery, Buffalo, New York

1988 Sculpture Installation, Hallwalls; Buffalo, New York

FEATURED COLLABORATIONS

2000 *Happy's Nightmare*, Center for Art Gallery, University at Buffalo, State University of New York, Buffalo, New York

1998 *Whole Lot of Chugger Behind a Whole Lot of Pat*-, Big Orbit Gallery; Buffalo, New York

SELECTED PUBLICATIONS

2007 "Into The Biennial," Part 4, *Artvoice*, October 25-31, 2007, p. 26.

2006 "Human Nature," *Gusto-Buffalo News*, September 1, 2006, p. 15.

2003 "A Banner Year for Art and Theater," *Buffalo News*, January 5, 2003, p. H1 & H6.

2002 *Definitive Exhibition Catalog, Happy's Nightmare*, University at Buffalo, Center for the Arts, Buffalo, New York

2000 "A Whole Load of Chugger Behind a Whole Lot of Pat at Big Orbit," *Artvoice*, December 21-27, 2000, p. 23.

"Compare and Contrast- The Best of Western New York," *Buffalo News*, January 20, 2000.

1995 National Endowment for the Arts, Regional Visual Arts Fellowship Catalog, 1994-1995, Mid Atlantic Arts Foundation, Baltimore, Maryland, p. 55.

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