

## PRESS RELEASE

# Contemporary Arts Museum Houston

EXHIBITION OPENING  
***THE INTERVIEW: Red, Red Future***  
February 27–June 5, 2016

## OPENING RECEPTION:

***THE INTERVIEW: Red, Red Future***

Friday, February 26 | 6:30–9PM

Join us for the opening reception of  
*THE INTERVIEW: Red, Red Future*.

## PERFORMANCE:

***The Interview***

Friday, February 26 | 6:30–9PM

Visitors are invited to engage with  
MPA to inaugurate her new work  
*The Interview*.

## IN CONVERSATION:

**MPA with Curator Dean Daderko**

Saturday, February 27 | 2PM

Learn more about the exhibition  
with the artist MPA and Curator  
Dean Daderko.

MPA  
Eye, 2015  
Archival pigment print  
7 x 7 inches  
Courtesy the artist

Houston, TX (January 15, 2016)—Human colonization of Mars is expected to begin in the coming decades as NASA and independent space ventures partner with corporate investors to explore the future of life on the planet. The recent discovery of flowing water on Mars’s surface fuels speculation that the red planet may already support life. Within this extraordinary context, the Contemporary Arts Museum Houston is pleased to present *THE INTERVIEW: Red, Red Future*, a solo exhibition by the artist MPA presented in CAMH’s Zilkha Gallery. Working closely with the artist, CAMH has commissioned an entirely new body of work: a dynamic installation that combines sculpture, light, and photography; a participatory work in which visitors can converse with the artist via phone; and an artist’s publication. Combining advanced technology and Minimalist aesthetics, MPA’s work sheds light on invisible forces and power.

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THE INTERVIEW: RED, RED FUTURE

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MPA  
*Mars*, 2014–15  
 Archival pigment print  
 47.5 × 47.5 inches  
 Courtesy the artist

MPA is an artist based in 29 Palms, California. This exhibition is the culmination of more than three years of her ongoing investigation of human colonization of Mars. This exhibition offers evidence of MPA's thoughts about Mars's future and her speculations about life the planet may already support. More broadly, MPA's exhibition considers the colonial implications of settling the planet, how scientific and mythical beliefs can co-exist, and imagination as a source of power.

The centerpiece of this exhibition is the sculpture *CODEX* (2015). Viewers circulating around this floor-bound work encounter a large aerial photograph of a Peruvian geoglyph. Dug into the ground, geoglyphs are massive earthworks—some as wide as 660 feet across—that depict a variety of animals, humanoid forms, and geometric motifs. This particular black and white photograph of a series of intersecting triangles is divided into 36 individual units, each 1 foot square. The glass plates positioned atop this photographic overview are treated with photochromic dyes. When exposed to ultraviolet (UV) light waves, these dyes—most popularly encountered as the transitional lenses of some eyeglasses—shift in color; *CODEX*'s glass plates reversibly transition from clear to opaque black or ruby red. These color shifts are initiated by the work *ISS Clock*, in which a programmed sequence of UV light reproduces the cycle of 16 sunrises and sunsets astronauts aboard the International Space Station experience every 24 hours—roughly, one sunrise or sunset every 45 minutes.

A second work, *Long Line* (2015), is an assemblage of lacquered wooden stakes that stretch across the gallery floor, augmented with selected objects—bits of weathered plastic, metal, Styrofoam, rubber, and ceramic shards—MPA has gathered on walks through the desert near her home. *Long Line* offers another way in which a view of a landscape takes an unexpected arc upwards; this arrangement of litter found atop the dusty soil suggests a bird's eye view of the artist's trajectory through her local landscape. Here again, the terrestrial and intelligible couple with the imaginary and unfamiliar.

In the participatory work *The Interview* (2016), visitors are invited to pick up the handset of a hotline telephone, which initiates a call to the artist; during their intimate conversations, MPA and visitors will speak about life on Mars. For the artist, this exchange functions as an analogue for both astronaut debriefings and the interviews required of civilian applicants to space exploration programs such as Mars One or SpaceX. MPA states: "Interviews have the weight of fact, but don't have to rely on fact. A testament has its own agency. *The Interview* is a testament." *The Interview*'s one-on-one exchange is an opportunity for mutual imagining that creates the possibility of a

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subjective counter-narrative. Who is interviewing whom? The artist? The visitor? In this open exchange, two beings come together to imagine with one another.

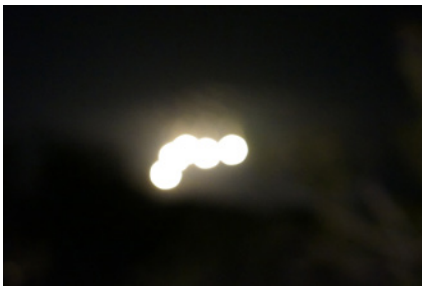
*THE INTERVIEW: Red, Red Future* is organized by Dean Daderko, Curator at the Contemporary Arts Museum Houston, and is on view February 27 – June 5, 2016 in CAMH's Zilkha Gallery.

### ABOUT THE ARTIST

MPA (b.1980) has explored a range of meditative, durational, theatrical, and actionist modes of performance to engage “the energetic” as a potential material in live work. Enriched with ritual, her performances and installations critically examine behaviors of power in personal and social spaces. In previous works, she has proposed questions on the global arms race, patriarchy as governance, and the dysfunctional union of art and capitalist commodity. MPA's work has been exhibited at the Swiss Institute and the Whitney Museum of American Art in New York; Los Angeles Contemporary Exhibitions (LACE); the Stedelijk Museum Amsterdam, The Netherlands; and Museo de Arte Contemporáneo de Oaxaca, Mexico. Her dynamic body of work *Directing Light onto Fist of Father* (2011), co-curated by Dean Daderko and Alhena Katsof for Leo Koenig Projekte in New York, combined a looping 16mm film and a plaster cast of MPA's father's fist in an installation that incited three durational performances. In *Trilogy (o)* (2012), presented at Human Resources in Los Angeles, NASA sound recordings of dying stars accompanied 31 photographs of Nike war missiles arranged as a moon calendar. A frequent collaborator, MPA is a visible muse for many contemporary photographers, painters, and performers. After receiving a Foundation for Contemporary Arts Grant in 2013, MPA relocated from New York City to 29 Palms, CA to continue her research of somatic practices.

### PUBLICATION

*THE INTERVIEW: Red, Red Future* is accompanied by a full-color artist's book that includes an essay by Curator Dean Daderko and three interviews by MPA with: cultural theorists Stefano Harney and Fred Moten; investigative journalist Linda Moulton Howe; and architect Vicente de Szyszlo. Produced in a limited edition of 450 signed and numbered copies, the catalogue is designed by CAMH Graphic Designer Amanda Thomas, and edited by Rose d'Amora and CAMH Curatorial Associate and Business Manager Patricia Restrepo. Essays and interviews will be available online at [www.camh.org/redfuture](http://www.camh.org/redfuture).



MPA  
*Overhead*, 2014–15  
Archival pigment print  
21.5 x 30 inches  
Courtesy the artist

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### PUBLIC PROGRAMS

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#### PANEL DISCUSSION:

**MPA**  
Friday, March 25 | 6:30PM

In collaboration with the FotoFest  
2016 Biennial, *CHANGING  
CIRCUMSTANCES: Looking at the  
Future of the Planet*, CAMH is pleased  
to announce the participation of MPA  
in a panel discussion as part of the  
three-day Marfa Dialogues/Houston  
(MD/HOU) symposium. MD/HOU is  
organized by FotoFest International,  
Ballroom Marfa and the Public  
Concern Foundation to consider  
the scale of climate change from  
the perspective of artistic practice,  
public policy, critical theory, and  
environmental science.

### PUBLIC PROGRAMS

All events are free and open to the public and take place at the Contemporary Arts Museum Houston unless otherwise noted. For complete listings and current information, please check [www.camh.org](http://www.camh.org).

### EXHIBITION SUPPORT

This exhibition has been made possible by the patrons, benefactors and donors to the Museum's Friends of Steel Exhibitions: Director's Circle: Chinhui Juhn and Eddie Allen, Faye Sarofim, Ms. Louisa Stude Sarofim, Curator's Circle: Dillon Kyle Architecture, Inc., Mr. and Mrs. I. H. Kempner III. Major Exhibition Circle: A Fare Extraordinaire, Bergner and Johnson Design, Jereann Chaney, Sara Paschall Dodd, Marita and J.B. Fairbanks, Greg Fourticq, Barbara and Michael Gamson, Brenda and William Goldberg, Blakely and Trey Griggs, George and Mary Josephine Hamman Foundation, Leslie and Mark Hull, Jackson and Company, Louise D. Jamail, Anne and David Kirkland, KPMG, LLP, Beverly and Howard Robinson, Lauren Rottet, Robin and Andrew Schirrmeister, Yellow Cab Houston, Mr. Wallace Wilson, Michael Zilkha. Perspectives Exhibition Circle: Bright Star Productions Inc., Elizabeth Howard Crowell, Dillon Kyle Architecture, Inc., Leigh and Reggie Smith, King & Spalding L.L.P., Susan Vaughan Foundation, Inc.

The catalogue accompanying the exhibition is made possible by a grant from The Brown Foundation, Inc.

### CAMH EDUCATION SUPPORT

The Museum's education and outreach programming has been made possible by the patrons, benefactors and donors to its Families of Steel Programming: Vera and Andy Baker, Mary and Marcel Barone, Louise D. Jamail, Kinder Morgan Foundation, Robert and Pearl Wallis Knox Foundation, Leticia Loya, Marian and Speros Martel Foundation Endowment, M.D. Anderson Foundation, Elisabeth McCabe, Andrew R. McFarland, Nordstrom, Nancy O'Connor, Cabrina and Steven Owsley, Ms. Louisa Stude Sarofim, Texas Commission on the Arts, Kim and Gerard Trevino and Bridget and Patrick Wade.

### GENERAL SUPPORT

Funding for the Museum's operations through the Fund for the Future is made possible by generous grants from Chinhui Juhn and Eddie Allen, Jereann Chaney, Marita and J.B. Fairbanks, Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, Leticia Loya, Faye Sarofim, Robin and Andrew Schirrmeister and David and Marion Young.

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The Museum's operations and programs are made possible through the generosity of the Museum's trustees, patrons, members and donors. The Contemporary Arts Museum Houston receives partial operating support from The Brown Foundation, Inc., Houston Endowment, the City of Houston through the Houston Museum District Association, the National Endowment for the Arts, the Texas Commission on the Arts, The Wortham Foundation, Inc. and artMRKT Productions. CAMH also thanks its artist benefactors for their support including Michael Bise, Bruce High Quality Foundation, Julia Dault, Keltie Ferris, Mark Flood, Barnaby Furnas, Theaster Gates, Jeffrey Gibson, Trenton Doyle Hancock, Jim Hodges, Joan Jonas, Jennie C. Jones, Maya Lin, Julian Lorber, Robert Mangold, Melissa Miller, Marilyn Minter, Angel Otero, McKay Otto, Enoc Perez, Rob Pruitt, Matthew Ritchie, Dario Robleto, Ed Ruscha, Cindy Sherman, Shinique Smith, John Sparagana, Al Souza, James Surls, Sam Taylor-Johnson, William Wegman, and Brenna Youngblood.

*United is the Official Airline of the Contemporary Arts Museum Houston.*

### CAMH MISSION

The Contemporary Arts Museum Houston is a leading destination to experience innovative art. CAMH actively encourages public engagement with its exhibitions through its educational programs, publications, and online presence.

**ALWAYS FRESH, ALWAYS FREE**

### GENERAL INFORMATION

The Contemporary Arts Museum Houston is located at 5216 Montrose Boulevard, at the corner of Montrose and Bissonnet, in the heart of Houston's Museum District. Hours are Tuesday, Wednesday, and Friday 10AM–7PM, Thursday 10AM–9PM, Saturday 10AM–6PM, and Sunday 12PM–6PM. Admission is always free. For more information, visit [www.camh.org](http://www.camh.org) or call 713 284 8250.