



**MEDIA CONTACT**  
Connie McAllister  
Communications and Marketing Manager  
Tel 713 284 8255  
cmcallister@camh.org

**ALWAYS FRESH  
ALWAYS FREE**

## The Contemporary Arts Museum Houston is pleased to announce its 2011 exhibition schedule

***Perspectives 173: Clifford Owens***  
**January 7 – April 3, 2011**  
**Opening reception: January 6, 6:30-9PM**  
**Curated by Valerie Cassel Oliver, Senior  
Curator, Contemporary Arts Museum Houston**

*Perspectives 173: Clifford Owens* marks the first solo museum exhibition for this New York-based photographer and performance artist. Often incorporating the camera in his performance works, Owens blurs the boundaries between the documentation of his performance events and the creation of photographic artwork born out of action. Additionally, Owens' performances break through the separation between artist and viewer by allowing audiences to participate in events. He also restages historical live art works by other artists, creating open-ended situations that challenge the convention of art-making. Owens' works often contain multiple components and layers based upon his interactions with the public or other artists. These interactions serve to create a context for the work that involves physically demanding actions within a controlled set of conditions. Working within these self-imposed conditions, Owens brings a new perspective to the history of performance art through the act of repeating canonical works within the very different context of current era, through the incorporation of the camera, his own body, and new audiences. Particularly in his restaging, Owens brings a newfound understanding of the canon through the recognition of black artists who have been historically lost within this dialogue.

### PUBLICATION

*Perspectives 173: Clifford Owens* is accompanied by a catalogue, featuring an essay by Valerie Cassel Oliver, color reproductions of exhibited work, and the artist's biography and bibliography.



Clifford Owens, *Studio Visits: Skowhegan (William Pope.L)* (detail), 2004-08. 36 gelatin silver prints mounted on aluminum. 5 x 7 inches, each. Courtesy On Stellar Rays, New York



Clifford Owens, *Photographs with an Audience (New York)* (detail), 2008-09. Installation of 18 C-prints. 18 x 20 inches, each. Courtesy On Stellar Rays, New York



***Answers to Questions: John Wood and Paul Harrison***

**February 12 – April 24, 2011**

**Opening reception: February 11, 7-10PM**

**Curated by Toby Kamps, Curator of Modern and Contemporary Art, Menil Collection, Houston**

*Answers to Questions: John Wood and Paul Harrison* is the first United States museum survey of work in video by this British artistic team. Wood and Harrison make video works that elegantly fuse advanced aesthetic research with existential comedy. The artists' spare, to-the-point works combine the actions of their own bodies and a wide range of static and kinetic props to humorously illuminate the triumphs and tribulations of making art and a life. In intentionally performing not-always-successful experiments with movement and materials, the artists employ exuberant invention, subtle slapstick, and a touch of melancholy to reveal the inspiration and perspiration behind all creative acts. *Answers to Questions: John Wood and Paul Harrison* is traveling to H&R Block Artspace, Kansas City Art Institute, Missouri, June - September 2011; and Frist Center for the Visual Arts, Nashville, February 2 – May 6, 2012

**PUBLICATION**

*Answers to Questions: John Wood and Paul Harrison* is accompanied by a fully illustrated catalogue featuring an essay by Toby Kamps as well as color reproductions of featured work, and the artists' biography and bibliography.



John Wood and Paul Harrison, *Shelf* (video still), 2007. DVD: color, sound, 27 minutes. Courtesy the artists



John Wood and Paul Harrison, *Notebook* (video still), 2004. DVD: color, sound, 49 minutes 40 seconds. Courtesy the artists

***Perspectives 174: Re: generation***

**April 8 – June 26, 2011**

**Opening reception: April 7, 6:30-9PM**

**Organized by CAMH's Teen Council**

CAMH's Teen Council organizes a *Perspectives* exhibition every two years that features work by Houston-area teens. *Perspectives 174: Re: generation* will explore issues of communication, technology, culture, identity, and the experience of coming of age in the 21<sup>st</sup> century. Artists are encouraged to freely interpret the exhibition's title and themes through their work in any media, including but not limited to: painting, drawing, sculpture, photography, video, and installations. Houston-based artist Robert A. Pruitt will serve as guest juror, and selected work will be displayed in the Museum's Zilkha Gallery and included in a printed exhibition catalogue.

**PUBLICATION**

*Perspectives 174: Re: generation* is accompanied by a catalogue, featuring an essay and color reproductions of exhibited work.

***Stan VanDerBeek: The Culture Intercom***

**May 14 – July 10, 2011**

**Opening reception: May 13, 7-10PM**

**Curated by Bill Arning, Director, Contemporary Arts Museum Houston, and João Ribas, Curator, MIT List Visual Arts Center**

*Stan VanDerBeek: The Culture Intercom* is the first museum survey of the work of media art pioneer Stan VanDerBeek, exploring his investigation of the links between art, technology, and communication. Surveying the artist's remarkable body of work in collage, experimental film, performance, participatory, and computer-generated art over three decades, *Stan VanDerBeek: The Culture Intercom* highlights his pivotal contribution to today's media-based artistic practices. The exhibition features a selection of early paintings and collages, a selection of his pioneering films, recreations of immersive projection and film environments, documentation of site-specific and telecommunications projects, and material related to his influential writing on media. This exhibition is co-organized by MIT List Visual Arts Center where it will be on view February 3 – April 3, 2011.



Stan VanDerBeek, *Breathdeath* (still), 1963. The Estate of Stan VanDerBeek

**PUBLICATION**

A fully illustrated catalogue will accompany *Stan VanDerBeek: The Culture Intercom*, providing a critical context for VanDerBeek's role in the formation of new media art. Through scholarly research on several facets of his practice, including the concept of "expanded cinema" and his contributions to media theory, the catalogue highlights the fusing of technology, film, performance, and multimedia that define VanDerBeek's place in the aesthetics of media art. Along with essays by the two exhibition curators, the catalogue will feature short interviews with many of VanDerBeek's prominent collaborators, giving unique insight into the aims and methodologies employed throughout his artistic career. Additional contributors include Jane Farver, Director, MIT List Visual Arts Center; Jacob Proctor, Associate Curator of Modern and Contemporary Art at the University of Michigan Museum of Art; Gloria Sutton, art historian and curator on the faculty of the Master's program, Art and Curatorial Practices in the Public Sphere, Roski School of Fine Arts at the University of Southern California; and Michael Zyrd, Associate Professor in Cinema and Media Studies at the Department of Film and Graduate Program Director for MA and PhD programs in Cinema and Media Studies, York University, Toronto, Ontario.

*Funding for MIT's presentation of Stan VanDerBeek: The Culture Intercom is provided by the Council for the Arts at MIT and the Massachusetts Cultural Council. Additional funding for CAMH's presentation is provided by Union Pacific Foundation.*

**Perspectives 175: Marc Swanson: The Second Story**

**July 1 – October 9, 2011**

**Opening reception: June 30, 6:30-9PM**

**Curated by Bill Arning, Director, Contemporary Arts Museum Houston**



Marc Swanson, *Untitled (Boxer Box)*, 2010. Wood, chain, digital c-print, polyurethane. 24 x 36 x 8 ½ inches. Courtesy the artist

Marc Swanson constructs sculptures out of found iconographic sources, from taxidermy to tattoos. He fabricates them from culturally-loaded materials so that the resulting sculptures in both form and content reveal the conspicuous constructedness of our personas in the modern mediated world. For example, taxidermy forms relating to his own father's fantasy of an outdoorsy hunter's life—one his dad never really lived but simulated—are overlaid with the glittered mirrored surfaces associated with the demimonde of the after-midnight nightclub world the artist inhabited for many years. Swanson's allusions often refer simultaneously to both the austere, rarefied, and serious history of minimal art and the legacy of cheesy metal and self-consciously decadent glam rock bands. In stating the equal importance of both in his work, Swanson makes viewers aware of the complex negotiations between high and low culture in everyone's lives. *Perspectives 175: Marc Swanson: The Second Story* is curated by CAMH Director Bill Arning.

**PUBLICATION**

*Perspectives 175: Marc Swanson* is accompanied by a catalogue, featuring an essay by Bill Arning, color reproductions of exhibited work, and the artist's biography and bibliography.

**The Spectacular of Vernacular**

**July 23 – September 18, 2011**

**Opening reception: July 22, 7-10PM**

**Curated by Darsie Alexander, Chief Curator, Walker Art Center, Minneapolis**

In an era of virtual neighborhoods and fast-paced internet communication, *The Spectacular of Vernacular* addresses the role of vernacular forms in the work of 20 artists who utilize craft, incorporate folklore, and revel in roadside kitsch to explore the role of culturally specific iconography in the increasingly global world of art. Originally employed as a linguistic term, vernacular is now broadly applied to categories of culture, standing in for regional, folkloric, or homemade—concepts that contemporary artists have investigated since the late 1950s as part of a deeper consideration of the relationship between art and everyday life. For those included in the exhibition, aspects of the vernacular—and often specifically American



Lari Pittman, *A Decorated Chronology of Insistence and Resignation 330*, 1994. Acrylic, enamel, and glitter on two wood panels. 83 x 160 inches. Private collection

vernacular—provide a platform for narratives of home life, social ritual, and sense of place. Drawing inspiration from such diverse sources as local architecture, amateur photographers, and state fair banners, their work runs the aesthetic spectrum from sleek to homespun, underscoring the diverse manifestations of the vernacular within our lived environment and its impact on artists working today. This exhibition is organized by Walker Art Center where it will be on view January 29 – May 8, 2011.

#### PUBLICATION

A fully illustrated 112-page catalogue includes an essay by the exhibition curator Darsie Alexander and Andy Sturdevant, artist and curator, and a reprint of John Brinckerhoff Jackson's "Vernacular" from his seminal 1984 reader on vernacular landscapes. Also included will be a reading list, featured as an appendix, that functions as a cross-section of art criticism and cultural studies. A full plate section will highlight the works in the exhibition.

The Spectacular of Vernacular at the Walker Art Center is made possible by generous support from the Andy Warhol Foundation for the Visual Arts. Sponsorship is provided by Briggs & Morgan, PA. Media partner Mpls.St.Paul Magazine.

#### **Donald Moffett: The Extravagant Vein**

**October 1, 2011 – January 8, 2012**

**Opening reception: September 30, 7-10PM**

**Curated by Valerie Cassel Oliver, Senior Curator, Contemporary Arts Museum Houston**

The first comprehensive survey of Moffett's investigations into art history, paint, and form, *Donald Moffett: The Extravagant Vein* will provide viewers with insight into the breadth and range of the artist's practice over the past twenty years. As a painter, Moffett extends the traditional two-dimensional frame, converting the ordinariness of the flat plane into highly textured relief works with his signature oil paintings or into intricate illuminations by incorporating video projections onto the canvas. The subject matter of his paintings—from landscape and nature to politics and history—are poetic, provocative, and even at times humorous. An astute and thoughtful painter, Moffett knows the power of the artist to critique the world at large, and his love of the Spanish romantic painter Goya (1746-1828) and Italian painter Morandi (1890-1964), are manifested in his ability to blend the subtle with the outlandish, the image with social critique. As a founding member of Gran Fury, the artistic arm of the activist group ACT UP, Moffett has remained engaged with issues surrounding the presence of gays in historical and contemporary culture. And he is fearless in addressing issues that still resonate today, such as the rights of openly gay men and women to serve in the military (*Gays in the Military*, 1990-91) and the aesthetics of gay subcultures (*Fleisch*, 2007). Moffett is also interested in the ecstatic and its manifestation in the secular world in which we inhabit. Moffett incorporates sound and light in his work, sometimes as stand alone projects and at other times in conjunction with his paintings, creating an ambiance more reminiscent of the art and culture of the Renaissance era than of our current technological world. While this exhibition provides contemporary views on several important topics of our contemporary lives, it is, too, a meditation on the larger, timeless universal issues of love, loss, alienation, and death.



Donald Moffett, *Lot 060707 (O-Black)*, 2007. Acrylic on linen with rayon and aluminum zipper. 35 ½ x 28 ½ inches. Courtesy the artist and Marianne Boesky Gallery

*Donald Moffett: The Extravagant Vein* will travel to The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY (February 18-June 3, 2012), and The Andy Warhol Museum, Pittsburgh, PA (June 23-September 9, 2012).

**PUBLICATION**

*Donald Moffett: The Extravagant Vein* is accompanied by a fully illustrated catalogue featuring essays by exhibition curator Valerie Cassel Oliver; Bill Arning, Director, Contemporary Arts Museum Houston; Douglas Crimp, Fanny Knapp Allen Professor of Art History at the University of Rochester, NY; and Russell Ferguson, Chair of the Department of Art at the University of California Los Angeles, as well as color reproductions of featured work, and the artist's biography and bibliography.

*Donald Moffett: The Extravagant Vein* is supported by a generous grant from The Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

***Perspectives 176: Glen Fogel: With Me... You***  
**October 14 – December 31, 2011**  
**Opening reception: October 13, 6:30-9PM**  
**Organized by PARTICIPANT INC, New York**

Glen Fogel will create a new room-sized video installation, shown in conjunction with a series of large-scale printed reproductions of intimate letters written to the artist by would be lovers. *Perspectives 176: Glen Fogel: With Me... You* continues Fogel's pairing of elements of personal history with superimpositions of the self onto found or public material. Using the photography and display style of Home Shopping Network as a starting point, Fogel embarked on a project to videotape all of the wedding rings in his family's possession. Going back to his great grandparents' rings that have been stripped of their jewels, to the wedding rings of his parents and siblings, Fogel has documented the process of requesting permission through email exchanges, recorded phone calls, and kept videotape of his travels to Colorado and California to obtain the rings. The exhibition is organized by PARTICIPANT INC where it will be on view January 9 – February 20, 2011.



Glen Fogel, production still, 2010. Courtesy of the artist

**PUBLICATION**

*Perspectives 176: Glen Fogel: With Me... You* is accompanied by a catalogue, featuring an essay by Bill Arning, color reproductions of exhibited work, and the artist's biography.

**MAJOR EXHIBITIONS SUPPORT**

The exhibitions in the Brown Foundation Gallery have been made possible by the patrons, benefactors and donors to the Contemporary Arts Museum Houston's Major Exhibition Fund: Major Patron—Chinhui Juhn and Eddie Allen, Fayez Sarofim, Michael Zilkha; Patrons—Louise D. Jamail, Mr. and Mrs. I. H. Kempner III, Ms. Louisa Stude Sarofim, Leigh and Reggie Smith; Benefactors—City Kitchen Catering, George and Mary Josephine Hamman Foundation, Jackson Hicks / Jackson and Company, Marley Lott, Poppi Massey, Beverly and Howard Robinson, Andrew Schirrmeister, Susan Vaughan Foundation, Inc., Mr. and Mrs. Wallace Wilson; Donors—A Fare Extraordinaire, Anonymous, Baker Botts, L.L.P, Bergner and Johnson Design, The Brown Foundation, Inc., Jereann Chaney, Susie and Sanford Criner, Elizabeth Howard Crowell, Ruth Dreessen and Thomas Van Laan, Marita and J.B. Fairbanks, Jo and Jim Furr, Barbara and Michael Gamson, Mr. and Mrs. William Goldberg / Bernstein Global Wealth Management, King & Spalding L.L.P., KPMG, LLP, Judy and Scott Nyquist, David I. Saperstein, Scurlock Foundation, Karen and Harry Susman, and Martha Claire Tompkins.

### **PERSPECTIVES EXHIBITIONS SUPPORT**

The *Perspectives* Series is made possible by major grants from Fayez Sarofim; The Studio, the young professionals group of the Contemporary Arts Museum Houston; and by donors to the Museum's *Perspectives* Fund: Bright Star Productions Inc., Fusion Taco, Heidi and David Gerger, Anne and David Kirkland, Karol Kreymer and Robert J. Card, M.D., Kerry Inman and Denby Auble, Belinda Phelps and Randy Howard, Lauren Rottet, Leslie and Shannon Sasser in Honor of Lynn Herbert, Sara Dodd-Spickelmier and Keith Spickelmier, William F. Stern, 20K Group, LLC, and Laura and Rob Walls.

### **EDUCATION SUPPORT**

The Museum receives support for its education programs from: Anonymous, Baker Botts L.L.P., Baker Hughes Foundation, Ruth Dreessen and Thomas Van Laan, Louise D. Jamail, John P. McGovern Foundation, Mr. and Mrs. I.H. Kempner III, Kinder Morgan Foundation, Andrew R. McFarland, M.D. Anderson Foundation, Marian and Seros Martel Foundation Endowment, Mrs. Louisa Stude Sarofim, and 20K Group, LLC.

Teen Council is supported by Mrs. Louisa Stude Sarofim and Baker Hughes Foundation.

### **GENERAL SUPPORT**

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 Houston Endowment, the City of Houston through the Houston Museum District Association, National Endowment for the Arts, the Texas Commission on the Arts, and The Wortham Foundation, Inc.

All CAMH produced catalogues are made possible by a grant from The Brown Foundation, Inc.

Continental Airlines is the official airline of the Contemporary Arts Museum Houston.

### **CAMH MISSION**

The Contemporary Arts Museum Houston is an idea and a place shaped by the present moment. The Museum exemplifies the dynamic relationship between contemporary art and contemporary society through its exhibitions, public and educational programs, and publications. The CAMH provides the physical and intellectual framework essential to the presentation, interpretation, and advancement of contemporary art; it is a vibrant forum for artists and all audiences, and for critical, scholarly, and public discourse.

### **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 Wednesday 11am-7pm, Thursday 11am-9pm, Friday 11am-7pm, Saturday and Sunday 11am-6pm. Admission is always free. For more information, visit [www.camh.org](http://www.camh.org) or call 713 284 8250.