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**The Contemporary Arts Museum Houston debuts the final three shows for *Outside the Lines*, a six-part exhibition featuring abstract painting in celebration of the Museum's 65<sup>th</sup> anniversary.**

*Outside the Lines*

October 31, 2013 – March 23, 2014

Exhibitions and Opening Receptions

*Rites of Spring*

Opening Reception: Saturday, January 11 | 6:30-8:30PM

On view through March 9

*Painting: A Love Story*

Opening Reception: Saturday, January 18 | 6:30-8:30PM

On view through March 23

*Black in the Abstract, Part 2: Hard Edges/Soft Curves*

Opening Reception: Saturday, January 25 | 6:30-8:30PM

On view through March 23

HOUSTON, TX (December 18, 2013)—The Contemporary Arts Museum Houston is pleased to present the final three shows organized under the broader exhibition *Outside the Lines*. Presented on the occasion of the Contemporary Arts Museum Houston's 65th anniversary, [\*\*\*Outside the Lines\*\*\*](#) is a six-part exhibition series conceived as an evolving dialogue on contemporary abstraction. The first three exhibitions—*UIA (Unlikely Iterations of the Abstract)*, *Outside the Lines*, and *Black in the Abstract, Part 1: Epistrophy*—opened October 31, 2013. The final three presentations—*Rites of Spring*, *Painting: A Love Story*, and *Black in the Abstract, Part 2: Hard Edges/Soft Curves*—open in January over three weekends.

**ABOUT OUTSIDE THE LINES**

From recent paintings embracing more traditional definitions of abstraction to multimedia works that challenge such notions, *Outside the Lines* showcases the Museum's commitment to chronicling shifts in contemporary art practices by presenting some of the most compelling work being made today and revisiting the historical foundations to which they speak. CAMH's



director Bill Arning and full curatorial staff—Valerie Cassel Oliver and Dean Daderko—each organized two exhibitions; these six complete visions are mounted in two rounds. *Outside the Lines* is installed in both the Brown Foundation and the Zilkha galleries, uniting the whole museum in one thematic exhibition for the first time. Constructed as a dynamic, diverse, and innovative curatorial project, *Outside the Lines* offers a variety of vibrant visual experiences and perspectives on abstraction in the present moment.

Harkening back to the popular CAMH exhibition *Abstract Painting, Once Removed* (organized by Dana Friis-Hansen, 1998) and the curatorial experimentation in *Changing Perspectives* (1995), *Outside the Lines* opened October 31 with three presentations: *UIA (Unlikely Iterations of the Abstract)* organized by Arning, *Black in the Abstract, Part 1: Epistrophy* organized by Cassel Oliver, and *Outside the Lines* organized by Daderko. Staggered openings in January 2014 for the remaining three exhibitions in the series—*Rites of Spring* by Daderko, *Painting: A Love Story* by Arning, and *Black in the Abstract, Part 2: Hard Edges/Soft Curves* by Cassel Oliver—invite audiences to re-visit the evolving exhibition and consider abstract painting from multiple vantage points. Though installed in dedicated spaces, these exhibitions converse with each other. The full complement of shows will be contextualized within a single catalogue to be published in 2014.

## ABOUT THE EXHIBITIONS

### ***Rites of Spring***

**Opening Reception: Saturday, January 11, 6:30-8:30PM, with a curatorial walk-through at 6:30PM**

**On view through March 9**

**Curated by Dean Daderko, Curator, CAMH**

In 1913, when Igor Stravinsky's legendary ballet and orchestral work *The Rite of Spring* premiered at the Théâtre des Champs-Élysées, its audience found it so avant-garde and unfamiliar that they nearly rioted. What they saw positioned familiar elements and tropes in an entirely new, and perhaps disconcerting, context. So close and yet so far.

The bewildering sensation of recognizing the foreign in the familiar and the familiar in the foreign is at the heart of the exhibition *Rites of Spring*. Taking stock of the tension between abstraction and representation, *Rites of Spring* juxtaposes abstract paintings that make room for bodies with photographs that could be described as 'painterly.' To paraphrase Kurt Vonnegut, the easiest way to bring a scene into focus is to put a figure in it. Anchoring abstract painting with figurative elements, and using the straightforwardly representational medium of photography to create abstract images, *Rites of Spring* makes the case that abstraction isn't solely the territory of painting.

Artists in *Rites of Spring* are Michele Abeles, Lucas Blalock, Chris Cascio, Abigail DeVille, Nicole Eisenman, Josh Faught, Robert Melee, Troy Michie, Ulrike Müller, Jennifer Packer, Joyce Pensato, David Reed, Mariah Robertson, Eileen Quinlan, Pinar Yolacan, and Brenna Youngblood.

***Painting: A Love Story***

**Opening Reception: Saturday, January 18, 6:30-8:30PM, with a curatorial walk-through at 6:30PM**

**On view through March 23**

**Curated by Bill Arning, Director, CAMH**

Without cynicism, these painters stage studio experiences in which one sees acts of painterly lovemaking accumulate over time. By tenderly examining the surfaces of their works, one can reconstruct the painterly decisions, additions, revisions, and erasures that lead to the finished image and thereby reconstruct the narrative by which the artists fall in love with their own work. The painterly pleasure they seek is like the fugitive lover whose loss has to be perpetually risked in order to keep their passion level high, and we, the audience, can experience that pleasure vicariously.

In each and every piece in the show failure has been risked and sometimes encountered. Several of the artists spoke of moments of desperation in the studio when the works felt unsalvageable and almost ended up in the dumpster. In each case the next studio decision allowed the artists to become re-enraptured and let these experiments take on a public life forever in the artists' official output. Every artwork is the result of a series of decisions, but this mode of painting lets the process of one decision after another remain visible, and for those of us that love artist processes and cherish even the illusion of being with them in their studios, such paintings are like watching a romance, where the outcome remains uncertain until the very last moments.

*Painting: A Love Story* includes fifteen artists from New York, Boston, Houston, and El Paso: Richard Aldrich, David Aylsworth, Andrew Brischler, Joseph Cohen, Matt Connors, Keltie Ferris, Geoff Hippenstiel, Eva Lundsager, Jason Middlebrook, Sam Reveles, Cordy Ryman, Amy Sillman, Shane Tolbert, Scott Treleaven, and Charline von Heyl.

***Black in the Abstract, Part 2: Hard Edges/Soft Curves***

**Opening Reception: Saturday, January 25, 6:30-8:30PM, with a curatorial walk-through at 6:30PM**

**On view through March 23**

**Curated by Valerie Cassel Oliver, Senior Curator, CAMH**

Conceived as the companion to *Black in the Abstract, Part 1: Epistrophy*, which explored the fragmentation of the figurative as well as the loose and expansive nature of abstraction, this section chronicles the history of black artists whose work relies on the drama of restraint. Drawing upon the historical framework of minimalist impulses in painting, this exhibition investigates the interwoven histories of black artists working within the monochromatic and geometric or "hard edge" impulses from the 1960s to the present.

Despite their virtual invisibility in the field of abstraction, black artists have engaged in this tradition for over six decades. Their adherence to the genre despite their lack of acknowledgment has empowered these artists to reach beyond the conventional and conceptually expand the discourse of their engagement with this genre. In bringing together three generations of artists in dialogue with one another, the exhibition highlights the trajectory of this practice as well as the conscious and unconscious lineages that emerge. From the deeply saturated 1968 monochromatic *Yellow on Yellow* by Felrath Hines to the pulsating binaries of Jennie C. Jones' acoustic paintings, the very nature of these works are preoccupied with the infusion of movement within the two dimensional frame and the inherent dynamic interplay

between materiality, texture, sound, movement, and cultural acuity. The exhibition also lays bare the tension surrounding painting then and now—the interrogation of its history and traditions as well as the willingness of artists to destroy, reinvent, and reframe the practice over time, all the while finding an uneasy reconciliation of their presence within the history of its tradition.

*Black in the Abstract, Part 2: Hard Edges/Soft Curves* features sixteen artists: Derrick Adams, McArthur Binion, Nathaniel Donnett, Sam Gilliam, David Hammons, Felrath Hines, Rashid Johnson, Jennie C. Jones, Simone Leigh, James Little, Rodney McMillian, Nadine Robinson, Cullen Washington, Stanley Whitney, Jack Whitten, and Brenna Youngblood.

### **PUBLICATION**

The publication accompanying *Outside the Lines* will contain essays by Director Bill Arning, Senior Curator Valerie Cassel Oliver, and Curator Dean Daderko that detail the nuances of their individual takes on contemporary abstract painting as represented by their exhibitions. It will include full-color reproductions of artist's works, installation views from the six exhibitions, and biographies of the participating artists.

This catalogue is made possible by a grant from The Brown Foundation, Inc.

### **PUBLIC PROGRAMS**

All events are free and open to the public and take place at the Contemporary Arts Museum Houston unless otherwise noted. Please check CAMH's calendar at [www.camh.org](http://www.camh.org) for a complete list of programs and dates.

#### **Lecture: Abigail DeVille**

**Thursday, January 9 | 6:30PM**

Join us for a lecture by artist Abigail Deville whose work is featured in both *Black in the Abstract, Part 1: Epistrophy* and *Rites of Spring*.

#### **Lecture: Jack Whitten\***

**Friday, January 24 | 2PM**

\*Special location: University of Houston, Fine Arts Bldg. Rm. 110

Artist Jack Whitten will discuss his current body of work and some of the social histories that inform his practice. Throughout his almost fifty-year career, Whitten has utilized various artistic techniques in his paintings, including sculpture and mosaic, to convey his artistic interpretations and representations of contemporary culture. New York Times critic Holland Carter said of Whitten's recent gallery show: "Jack Whitten is still making work that looks like no one else's..." Whitten's process-driven abstract painting work is on view in *Black in the Abstract: Hard Edges/Soft Curves*, which is part of CAMH's 65<sup>th</sup> anniversary exhibition *Outside the Lines*.

#### **Musiqá Loft Concert**

**Thursday, January 30 | 6:30PM**

**Thursday, February 27 | 6:30PM**

In conjunction with the exhibition *Outside the Lines* and CAMH's 65<sup>th</sup> anniversary, Musiqá will perform Terry Riley's *In C*, which turns 50 in 2014, on January 30. *In C* was one of the first

minimalist compositions and relies on repetitive elements to achieve subtle epiphanies. The piece consists of 53 separate modules of roughly one measure apiece, each containing a different musical pattern but each, as the title implies, in the key of C. It is a variable work that has no specified duration and can have any number of performers. As the score states, "Patterns are to be played consecutively with each performer having the freedom to determine how many times he or she will repeat each pattern before moving on to the next." Performances normally average between 45 minutes and an hour and a half. Musiq̃a will perform another concert at CAMH on February 27 also inspired by *Outside the Lines*.

**Lecture: David Reed and Stanley Whitney**  
**Thursday, February 20 | 6:30PM**

Two of the leading voices in painting today, Stanley Whitney and David Reed have both been exhibiting their artwork for over thirty years. Whitney and Reed will each discuss their art-making practices. The artists will then engage in a discussion using their conversation from the Spring issue of [Bomb Magazine](#) as a jumping off point for both artistic and experiential contrast as well as comparison and discovery of previously unknown artistic insights that reveal themselves throughout an interview-like dialogue.

**EXHIBITION SUPPORT**

*Outside the Lines* has been made possible by the patrons, benefactors and donors to the Museum's Major Exhibition Fund: Major Patron - Chinhui Juhn and Eddie Allen, Fayez Sarofim, and Michael Zilkha. Patrons - Carol C. Ballard, Mr. and Mrs. I. H. Kempner III, Ms. Louisa Stude Sarofim and Mr. Wallace Wilson. Benefactors - George and Mary Josephine Hamman Foundation, Louise D. Jamail, Anne and David Kirkland, KPMG, LLP, Beverly and Howard Robinson, Andrew Schirrmeister III and Leigh and Reggie Smith. Donors - A Fare Extraordinaire, Bank of Texas, Bergner and Johnson Design, Jereann Chaney, City Kitchen, Elizabeth Howard Crowell, Dillon Kyle Architecture, Sara Paschall Dodd, Ruth Dreessen and Thomas Van Laan, Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, King & Spalding L.L.P., Marley Lott, Belinda Phelps and Randy Howard, Lauren Rottet, Susan Vaughan Foundation, Inc., and Karen and Harry Susman.

**EDUCATION SUPPORT**

The Museum receives support for its education programs from: Anonymous, Dillon Kyle Architecture, Sara Paschall Dodd, Frost Bank, Louise D. Jamail, Mr. and Mrs. I.H. Kempner III, Kinder Morgan Foundation, Robert and Pearl Wallis Knox Foundation, Leticia Loya, Elisabeth McCabe, M.D. Anderson Foundation, Marian and Speros Martel Foundation Endowment, Andrew R. McFarland, Nordstrom, Inc., Ms. Louisa Stude Sarofim, Texas Commission on the Arts, Martha Claire Tompkins, and Elizabeth Satel Young.

Teen Council is supported by Ms. Louisa Stude Sarofim.

**GENERAL OPERATING**

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

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

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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.

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**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.