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The Contemporary Arts Museum Houston is pleased to present works by the internationally celebrated artists Jérôme Bel, Wu Tsang, and Haegue Yang in *Double Life*.

Double Life
December 13, 2014-March 13, 2015

Opening Reception
Friday, December 12 | 6:30-9PM

HOUSTON, TX (November 6, 2014)—The Contemporary Arts Museum Houston is pleased to present the exhibition *Double Life* (December 13, 2014-March 13, 2015), which features works by the internationally celebrated artists Jérôme Bel, Wu Tsang, and Haegue Yang. *Double Life* includes an immersive light and sculpture installation, a 16mm film loop, live dance presentations, and a newly-commissioned video work.

“Performance” has long been understood as the time-based activity of live bodies presented for an audience, but this definition has its limits. Performance can, and does, encompass a much broader range of concepts and actions, including performance-for-the-camera and even viewer participation. Stemming from this updated understanding of the field, *Double Life* attempts to illuminate some of performance's subtler and more expansive manifestations.

In an ongoing series of eponymously titled works, Paris-based choreographer Jérôme Bel invites dancers onstage to recount their lived experiences. *Double Life* includes two works from this series: the video *Veronique Doisneau* (2004) and the performance *Cedric Andrieux* (2009). During these events, Doisneau and Andrieux alternate between sharing personal anecdotes and “illustrating” their stories by performing specific passages of movement; their presentations unite physical and conceptual facets of dance. Creating scripted versions of the stories shared with him by the dancers allows Bel to challenge notions of subjectivity and agency. By focusing our attention on the performers’ experiences, practice,



Haegue Yang, *Mountains of Encounter*, 2008. Aluminum Venetian blinds, powder-coated aluminum hanging structure, steel wire, moving spotlights, floodlights, and cable. Dimensions variable. Courtesy Galerie Wien Lukatsch, Berlin and Greene Naftali, New York. Installation view at Kunstverein in Hamburg, Germany, 2008. Photo: Fred Dott, Hamburg



and labor, Bel rejects the notion that dancers are merely bodies employed to execute a choreographer's vision, thereby deepening our understanding of their commitments and abilities. Bel's work has recently been featured in Performa 13 in New York (2013); dOCUMENTA (13) in Kassel, Germany (2012); and the Fusebox Festival in Austin (2011).

The looping film *For how we perceived a life (Take 3)* (2012) was shot by Wu Tsang on a single 400-foot long roll of 16mm film stock. In it, Tsang and a group of performers lip-sync to prerecorded footage from Jennie Livingston's legendary documentary *Paris is Burning* (1990). Livingston's influential, era-defining film about New York City's underground ballroom scene introduced "voguing" to mainstream audiences. How then does the sense of words spoken by individuals in the earlier film change when actors recite them today? In Tsang's film, the performative appropriation of lines from Livingston's documentary results in a subjective shift. Tsang plays with the tensions and assumptions inherent in this characteristic re-embodiment to critique and celebrate issues of identity, representation, and exploitation. *Double Life* marks the premiere of *Miss Communication and Mr:Re* (2014), a newly-commissioned two-channel video installation in which Tsang and the poet and critical theorist Fred Moten enact—among other things—a missed encounter, an attempt at connection, and a love story. Tsang has recently performed and presented his work at the Stedelijk Museum, Amsterdam (2014); MCA Chicago (2014); Diverseworks, Houston (2013); and the Tate Modern, London (2013).

Haegue Yang's *Mountains of Encounter* (2008) is a labyrinthine sculptural environment of suspended Venetian blinds whose bright red slats are illuminated by moving spotlights. Walking among its layers of blinds, viewers experience plays of color, light, shadow, and emotion. Yang's work is inspired by a series of clandestine meetings that took place in the mountains of northern China in the 1930s, when American journalist Helen Foster Snow interviewed the Korean national Jang Jirak; she recorded his stories in her book *Song of Ariran* (1941). Writing under the pen name Nym Wales, Snow chronicled how Jirak—whom the book identifies as Kim San—fought to liberate Korea from Japanese imperialism with the support of the Chinese communist party. With *Mountains of Encounter*, Yang translates this complex and layered history into an affective, abstract experience; armed with knowledge of the narrative that inspired it, viewers may perceive the angular tops of the blinds as craggy mountain peaks or imagine themselves attempting to avoid detection by military searchlights. Yang's work has been seen in solo exhibitions organized by the Bergen Kunsthall, Bergen, Norway (2013); the Haus der Kunst, Munich, Germany (2012); the Kunsthaus Bregenz in Bregenz, Austria (2011); the Walker Art Center, Minneapolis (2009); and in the Korean Pavilion of the 53rd Venice Biennale in Italy (2009).

The works in *Double Life* blur the boundaries between staged narratives and real world encounters, and transform quotidian materials and situations into memorable experiences. They reference a range of temporalities and operate in spaces between the visual and performing arts, fiction and documentary, feeling and representation. Bodies in these works traverse numerous boundaries and invite us to consider the term "movement" with regard to its physical, social, and political capacities. Most importantly, we are invited along for a ride that is, to quote Gertrude Stein, "a spectacle and nothing strange."

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.

Opening Reception: *Double Life*
Friday, December 12 | 6:30-9PM

Celebrate with us at the opening reception of *Double Life*. Curator Dean Daderko will lead a gallery walk-through of the exhibition at 7PM. Reception with cash bar.

In Conversation: Haegue Yang and Dean Daderko
Saturday, December 13 | 2PM

Artist Haegue Yang will join Curator Dean Daderko in conversation about her work and the exhibition *Double Life*. Yang is a Korean artist based in Berlin and Seoul. Her work has been seen in solo exhibitions organized by the Bergen Kunsthall, Bergen, Norway (2013); the Haus der Kunst, Munich, Germany (2012); the Kunsthau Bregenz in Bregenz, Austria (2011); the Walker Art Center, Minneapolis (2009); and in the Korean Pavilion of the 53rd Venice Biennale in Italy (2009).

Dance Performance: *Cédric Andrieux*
Friday, January 30 | 7PM

Saturday, January 31 | 2PM talk with Jérôme Bel followed by performance at 3PM
FREE ADMISSION

Internationally-renowned choreographer Jérôme Bel offers viewers an inside look into what it's like to be a dancer in the revealing performance *Cédric Andrieux*. Professional dancer Andrieux translates his experience as a dancer, including his many years with the Merce Cunningham Dance Company and the Lyon Opera Ballet, into a one-man show to give viewers an intimate look into a performer who has lived the history of contemporary dance. Moving beyond dance, the performance "works well as an illumination of the hard work, frustration, boredom, depression, physical pain and absurdity that are part of any life and career," Michael Upchurch, *Seattle Times*.

PUBLICATION

An illustrated catalogue accompanies *Double Life* with an essay by Litia Perta, Ph.D., writer and core faculty member of the University of California, Irvine's Critical and Curatorial Studies Department, and a text by the exhibition's curator, Dean Daderko. Designed by AHL&CO, this catalogue also includes full-color reproductions of the artists' works, installation views of the CAMH exhibition, a checklist of works in the exhibition, and biographic and bibliographic information on the participating artists. The catalogue will be distributed by Distributed Art Publishers (D.A.P.).

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

EXHIBITION SUPPORT

Double Life is supported in part by Glen Gonzalez and Steve Summers.

Jérôme Bel's installation and performance is supported by the Cullen Trust for the Performing Arts; and funded in part by FUSED: French U.S. Exchange in Dance, a program of the New England Foundation for the Arts' National Dance Project, the Cultural Services of the French Embassy in the United States, and FACE (French American Cultural Exchange), with funding from the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation, and the Florence Gould Foundation.

Double Life is made possible by the patrons, benefactors and donors to the Museum's Friends of Steel Exhibitions: Director's Circle - Chinhui Juhn and Eddie Allen, Fayez Sarofim, Michael Zilkha Curator's Circle - Marita and J.B. Fairbanks, Dillon Kyle Architecture, Inc., Mr. and Mrs. I. H. Kempner III, Ms. Louisa Stude Sarofim. Major Exhibition Circle - A Fare Extraordinaire, Bank of Texas, Bergner and Johnson Design, Jereann Chaney, Elizabeth Howard Crowell, Sara Paschall Dodd, Ruth Dreessen and

Thomas Van Laan, Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, Blakely and Trey Griggs, George and Mary Josephine Hamman Foundation, Jackson and Company, Louise D. Jamail, Anne and David Kirkland, KPMG, LLP, Beverly and Howard Robinson, Lauren Rottet, Robin and Andrew Schirrmeister, Leigh and Reggie Smith, and Yellow Cab Houston.

EDUCATION SUPPORT

The Museum receives support for its education programs from: Anonymous, Vera and Andy Baker, Frost Bank, Louise D. Jamail, 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, Cabrina and Steven Owsley, Ms. Louisa Stude Sarofim, Texas Commission on the Arts, Bridget and Patrick Wade, and Elizabeth Satel Young.

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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, Anonymous, Jereann Chaney, Marita and J.B. Fairbanks, Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, Leticia Loya, Fayez Sarofim, Robin and Andrew Schirrmeister 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 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 Jules de Balincourt, Jack Early, Mark Flood, Keltie Ferris, Barnaby Furnas, Theaster Gates, Trenton Doyle Hancock, Mary Heilmann, Jim Hodges, Jennie C. Jones, Klara Lidén, Maya Lin, Robert Mangold, Melissa Miller, Marilyn Minter, Angel Otero, Enoc Perez, Rob Pruitt, Matthew Ritchie, Dario Robleto, Ed Ruscha, Rusty Scruby, Cindy Sherman, Lorna Simpson, James Surls, Sam Taylor-Johnson, and William Wegman.

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 or call 713 284 8250.