

Education Guide

OUT OF STOCK

April 11–October 19, 2025



Nate Barcot, *Ăn Canh Khổ Qua Thì Khổ Qua (Eating Bitter Melon Ends Suffering)*, 2024. Acrylic paint on wood. Image and work courtesy the artist.

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Exhibition Overview

“In an era of mass consumption it is easy to forget the world we come from.”

– Chloe Kerlin, *Stitched Integration* (2024)

OUT OF STOCK presents critical perspectives on the theme of consumption. This 14th biennial exhibition of Houston-area teen artists:

- critiques false productions of want and desire, as designed by a profit-motivated society
- warns against the transformative ecological costs of a consumption-oriented culture
- questions the boundaries between the real and digital, and between the user and product
- offers consumption practices as rituals and traditions for healing, understanding, or cultural connection

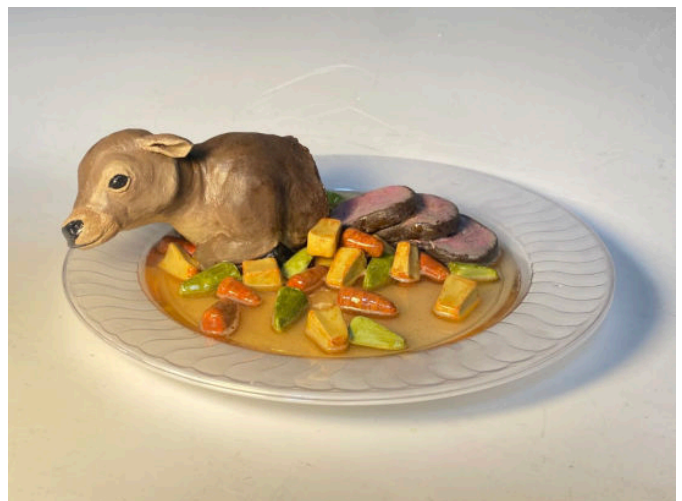
Quick Facts

- OUT OF STOCK is collectively curated by the 2024-25 cohort of Teen Council (TC). The exhibition marks the TC program’s 25th-year anniversary, departing from previous biennials by presenting society-scale critiques, alternative to identity-scale self-reflection.
- 32 Houston-area teen artists were invited to present 37 artworks, including video, installation, found-object assemblage, photography, print, soft sculpture, collage, ceramicware, painting, and a prescription pill bottle.
- Artists are curated from a city-wide open call for submissions, prompting the following questions:
What is the line between product and person?
What are you consuming? Is it consuming you?
When does consumption cross the line between want and need?

About Teen Council

Teen Council (TC) is a 14-member cohort of teens from the Greater Houston Area meeting weekly at Contemporary Arts Museum Houston. Every academic year since 1999, they are tasked with learning the behind-the-scenes work of the museum to program the platforms and infrastructures of Houston’s peer arts talent, teen artistic expression, and teen engagement. Its culminating projects include organizing the TC biennial—a group exhibition of Houston-area teen artists curated from a city-wide, thematic open call, and presented in the Nina and Michael Zilkha Gallery every other Spring. Stewarded under CAMH’s Learning and Engagement department, Teen Council is coordinated by TC alumnus Jack Morillo (2017-2018) and prior TC biennial participant Julia Rossel (*Shapeshifters*).

OUT OF STOCK is organized by Contemporary Arts Museum Houston (CAMH). The exhibition is curated by CAMH’s 25th Teen Council cohort comprising Mylinh Bui, Chloe Cheuk, Andrew Hernandez, Hemani Koppolu, Mirabela Kumar, Isabella Landin, Anjali Martinez, Topher McCord, Peace Okoh, Mia Ramos, Kerah Roque, Zarah Saffar, Ray Tian, and Sophia Zhao, in collaboration with Jack Morillo, Teen Council and Tour Program Coordinator and Julia Rossel, Teen Council Associate.



Riley Hill, *Cui Bono?*, Plastic plate, aluminum foil, polymer clay, acrylic paint, resin, resin dye. Image and work courtesy the artist.

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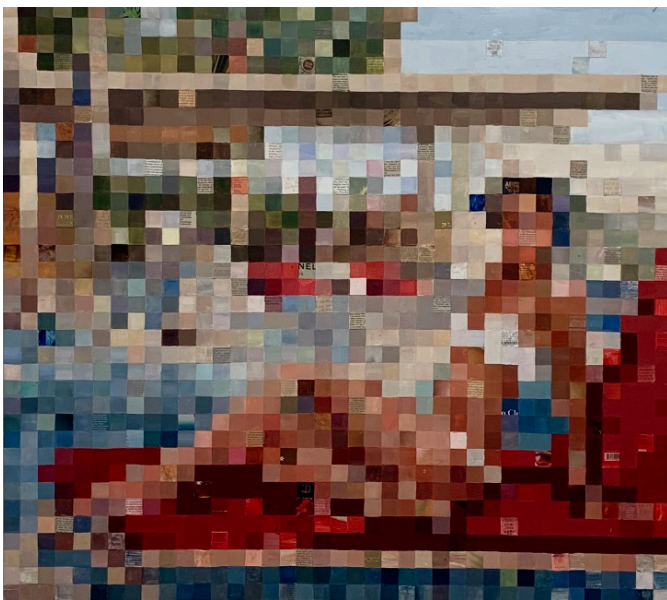
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Key Questions

“Once they get a taste of it, they want more and more.”

– Laurine Claresta, *A Taste of Risk* (2024)

- What do you desire? To what extent do your desires come from you, or from external influences like friends, social media, and corporations?
- What are the costs of what you want? Who, what, and where are the impacts of possessing a product?
- What is your relationship to digital space? How does it influence your life?
- What practices of consumption are available to you as rituals for connection?



Faina Maredia, *It's All Just Pixels to Me*, 2024. Acrylic paint, magazine cutouts, paper cut outs, receipts. Image and work courtesy the artist.

Themes and Concepts

“I wanted to explore the role of artists through the lens of a ruined world, a failure to change course, to understand whether we as artists can do more, or more specifically if that additional action comes through art or something larger.”

– William Condron, *behemoth is dead* (2024)

Technology, Social Media, and (Virtual) Reality

How do you locate the real versus the digital in the age of A.I., the omnipresent smartphone, and ubiquitous social media use?

See: *Illusion of Abundance* (2024) by Bells Bosell, *Portr-AI-ts* (2024) by Khoi Chu, and *It's All Just Pixels to Me* (2024) by Faina Maredia.

Obsession, Desire, and Addiction

Is your desire yours? Is desire made?

See: *Constant Chase* (2024) by Riley Hill, *A Taste of Risk* (2024) by Laurine Claresta, and *What is Art Doing?* (2024) by Lena Frances Wills.

Ecology and the Environment

When does a creature become a commodity?

See: *Abandoned Machine* (2024) by Ethan Baptiste, *Wailing* (2024) by Zainab Basit, *Cui Bono?* (2024) by Riley Hill, and *Stitched Integration* (2024) by Chloe Kerlin.

Accumulation

Is consumption culture's accumulative, unsustainable quality reaching a tipping point?

See: *Amalgamation* (2024) by Alonzo Abara, *behemoth is dead* (2024) by William Condron, *Hungry, Hungry, Funny Fruits* (2024) by Mary Munk, and *Home no longer mine* (2024) by Edna Urrutia

Ritual, Honor, and Cultural Practice

Can we consume to make meaning?

See: *Naeeman (Blessing)* (2024) by Dana Alageli, *Ăn Canh Khổ Qua Thì Khổ Qua (Eating Bitter Melon Ends Suffering)* (2024) by Nate Barcot, and *Brothers in Arms* (2024) by Gigi Gallien.

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Curricular Connections

“By letting the lion consume me, I display my wanting to be consumed by my culture and the healing impact that can bring.”

– Nate Barcot, *tēt, a New Year* (2024)

Environmental Science

What do you do with what you have? Several artworks in this exhibition make references to our relationship between nature and industry/waste, including Itzel Silva’s *Junkie the Possum* (2024), and Zainab Basit’s *Steel Wings* (2024). Biomimicry is the idea and process of applying the survival strategies of the natural world into human contexts. For example, wind turbine blades replicate the structural features of whale fins and bird wings to improve aerodynamics, efficiency and noise-reduction. Amelia Craypo’s *Clutter Bug* (2024) inverts this concept by imagining how a spider might craft its web if it followed humans’ consumption habits.

Think of a human need or habit, and think of an organism that might have evolutionarily responded to that need in their own way. Craft, invent, or propose a prosthetic that addresses the need using biomimicry. Inversely, rework an organism’s adaptation by applying how a human behavior might approach it instead, as Craypo had done. As a challenge, research the human impact to your chosen species, and use materials that have become harmful or invasive to the organism.

History/Social Studies/Economics

What’s the cost? Supply and demand is a foundational economic model that informs the cost of a product based on the quantity produced and how much people want the product.

Pick an object to perform an in-depth supply study: What is it made out of? Where does the material come from? What kind of labor does it take to refine the material? Whose labor is it? Pair your research with an in-depth demand study: Who wants it? Why do they want to buy it? Where does it end up after it is used? For example, Edna Urrutia’s *Home no longer mine* (2024) depicts Ghana’s beaches overrun

with fashion waste, driven by demands centered in the globe’s wealthy nations.

Report your findings by making a new object using your chosen material to present one or more answers to these questions, or an object repurposed to offer an alternative lifecycle.

Arts and Technology

When do we depart from reality, and why? *Portr-AI-ts* (2024) and *Rasterized* by Khoi Chu, and *It’s All Just Pixels to Me* (2024) by Faina Maredia, use technology to critique how its use and progression has distorted how we live in reality.

Choose a technological tool like a camera, Photoshop, or social media filters to create a work that speaks to your reality. Look for ways to exploit your tool to distort how reality is shown. What do you aim for in your new work, if not representation?



Elyssa Lassoued, *Mimi*, 2024. Photo, 35mm. Image and work courtesy the artist.