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.

Annual Report for the Fiscal Year
July 1, 2015–June 30, 2016
Opening Reception of Mark Flood: Greatest Hits at the Contemporary Arts Museum Houston, 2016. Photo: Martin Yaptansco.
HISTORY OF CAMH

Annual Report 15-16
1948

The Contemporary Arts Museum Houston was founded in 1948 by a group of seven Houston citizens to present new art and to document its role in modern life through exhibitions, lectures, and other activities. The Museum’s first exhibitions were presented at various sites throughout the city, such as The Museum of Fine Arts, Houston, and included This is Contemporary Art and L. Moholy-Nagy: Memorial Exhibition.

1950–1960

The success of these first efforts led in 1950 to the building of a small, professionally equipped facility where ambitious exhibitions of the work of Vincent van Gogh, Joan Miró, Alexander Calder, Max Ernst, and John Biggers and his students from the then-fledgling Texas Negro College (now Texas Southern University), reflected Houston’s receptiveness to new ideas.

In 1955, the once volunteer-run Museum hired Jermayne MacAgy as its first professional director. Ms. MacAgy organized such definitive exhibitions as The Sphere of Mondrian, Mark Rothko (his second museum exhibition), The Disquieting Muse: Surrealism, and Totems Not Taboo: Primitive Art. During the 1960s, the Museum’s dedication to thematic exhibitions, architecture and design, and surveys of individual artists continued. Landmark exhibitions included The Emerging Figure and the influential Combine paintings of Robert Rauschenberg.

1970–1980

By the close of the 1960s, the Museum’s programs and audiences had outgrown the 1950 facility, and the trustees secured capital funds and a prominent site on the corner of Montrose and Bissonnet where the new building, designed by Gunnar Birkerts, was built. In 1972, the present facility opened with the controversial Exhibition 10, which featured several artists working in non-traditional media. Throughout the 1970s, the Museum continued its commitment to showcasing the newest national and regional art in such exhibitions as John Chamberlain: Recent Sculptures; Dalé Gas: An Exhibition of Contemporary Chicano Art (one of the first surveys of Hispanic artists in the U.S.); and a major thematic exhibition, American Narrative/ Story Art 1967–1977. Exhibitions of new Texas talent gave early recognition and encouragement to James Surls, John Alexander, and Luis Jimenez, among others.
1980–1990

In the 1980s, the Museum contributed vigorously to the emergence of Houston as one of the most significant cultural centers in the nation. From 1979 to 1984, the Museum grew, extending its reach with major exhibitions that presented and toured thematic surveys of installations for performance art; contemporary still-life painting; an important group exhibition of work by Texas artists; and one-person shows of nationally-known artists such as Ida Applebroog, Robert Morris, Pat Steir, Bill Viola, and Frank Stella, as well as exhibitions of the work of Texans Earl Staley, Melissa Miller, and Vernon Fisher. At the start of the decade Director Linda L. Cathcart established Perspectives in the Museum’s lower gallery. Perspectives is a fast-paced series of medium-sized exhibitions focusing on cycles of work by emerging and well-known artists not previously shown in Houston. Over 170 shows have taken place within the series.

1990–2000


The Museum closed on January 1, 1997 for its first major facility renovation in 25 years. Funded by a highly successful capital campaign, the Museum reopened to the public on May 10, 1997 with Finders/Keepers. This landmark exhibition documented the institution’s relationship to the community, borrowing back important works of art that had remained in the region after first being presented in exhibitions at the Museum. Other important thematic presentations during the decade included Elvis + Marilyn: Two Times Immortal; Abstract Painting Once Removed; and Other Narratives. The new millennium was celebrated by the Museum with a look back at some of the most arresting and important installations of the previous decade in the exhibition Outbound: Passages from the Nineties. Other thematic exhibitions of the new century have included Afterimage: Drawing Through Process; Subject Plural; and The Inward Eye. One-person shows have focused on groundbreaking figures in all media and have included Uta Barth; When One is Two: The Art of Alighiero e Boetti; William Kentridge; and Juan Muñoz.
2000–2010

In the 2000’s CAMH presented several award-winning exhibitions, including Andrea Zittel: Critical Space, which was named “Best Architecture or Design Show” by the International Association of Art Critics/USA (AICA) in 2005-2006; and The Old, Weird America: Folk Themes in Contemporary Art, which was awarded “Best Thematic Museum Show Nationally” by AICA in 2008. Cinema Remixed and Reloaded: Black Women Artists and the Moving Image since 1970 was nominated by AICA/USA in the “digital media, video, or film” category. Co-organized by Valerie Cassel Oliver and Dr. Andrea Barnwell-Brownlee, director of the Spelman College Museum of Fine Art, the exhibition featured the contributions of black women artists to the cinematic and visual arts arenas, and was presented in Atlanta in two parts (2007/2008) and at CAMH (October 17, 2008–January 4, 2009).

2010–Present

CAMH began this decade with an award from AICA for “Best Show Involving Digital Media, Video, Film, or Performance” from AICA/USA for the 2011 exhibition Stan VanDerBeek: The Culture Intercom. The exhibition, co-organized with MIT List Visual Arts Center, was the first museum survey of the work of media art pioneer Stan VanDerBeek (1927–1984). Other major retrospective exhibitions included Benjamin Patterson: Born in the State of FLUX/us (2010); Donald Moffett: The Extravagant Vein (2011); Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing (2014); and Marilyn Minter: Pretty/Dirty (2015).


In 2013, CAMH celebrated its 65th anniversary with Outside the Lines, a six-part exhibition series conceived as an evolving dialogue on contemporary abstraction. CAMH’s director Bill Arning and full curatorial staff—Valerie Cassel Oliver and Dean Daderko—each organized two exhibitions that were installed in two rounds in both the Brown Foundation and the Zilkha galleries, uniting the whole museum in one thematic exhibition for the first time. The opening reception for the first part was held on October 31, 2013 with the city of Houston declaring it “Contemporary Arts Museum Houston Day.” The anniversary was also marked with a high profile art auction at Christie’s New York to benefit the museum. Among the thirty lots were works by noted artists, including Mark Flood, Marilyn Minter, and Cindy Sherman.

The Contemporary Arts Museum Houston continues to look forward with exhibitions that exemplify the art of today. From emerging artists like Angel Otero and MPA to established artists with careers spanning 30–40 years such as Mark Flood and Marilyn Minter, CAMH is proud to continually present what is current and contemporary to the public.
Welcome to the wildest gathering in Houston.

The Contemporary Arts Museum Houston, by its very nature and founding documents, is committed to bringing to the community an international panoply of arts that has a few overriding goals—to be stimulating, to be provocative, and to induce heated discussion.

In a city which has access to a lot of widely ratified artworks whose importance have been given the consensus of teachers, historians, curators, and collectors, CAMH gets to take chances in ways that true mavens of edgy art cherish. Of course, some art viewers will leave in horror. Long-term board members have told me of friends and relatives who came to visit at their invitation once and have not forgiven them for what they encountered. The legendary opening exhibition of CAMH’s current building, Exhibition 10, sparked outrage amongst several key donors in 1972. Today, that same exhibition enjoys renown among scholars of the avant-garde.

The job of overseeing an institution with anarchic tendencies is something I welcomed when offered the job of Executive Director in late 2008 and I arrived to find a board with a long history of valuing and nurturing the Museum. Eight years later, the Board of Trustees are over 90 percent relative newcomers to an institution with a sixty-eight year history, but I feel confident that we are generally aligned in believing that the core value of bringing the new in arts, culture, and discourse holds true.

The thorny questions of where and in what ways we need to grow and where we need to reinvest in infrastructure to maintain our current successes will be up to us to debate over the next months. But even in those debates, as complex as the issues raised in a changing city and country, it’s still a fascinating never-ending mandate for the life-changing importance of art beyond decoration and investment. We see the effects of our Teen Council program on the future lives of budding art lovers. We see how investing time in museum-level scholarship on under-known artists has rewritten the art historical canon.

It is worth taking time and listening to many voices—our own and those within the communities that make Houston the cosmopolitan city that it is—as to what CAMH needs to become. As I was charged by one of the Museum’s longest-term benefactors when I arrived, “Please keep the CAMH Wild.” It is a task that I cherish and one of the many things that makes CAMH a special place.
MAJOR EXHIBITION SERIES

One of the oldest, major non-collecting art institutions in the United States, the Contemporary Arts Museum Houston dedicates its resources to organizing, presenting, and touring exhibitions that showcase some of the most seminal art being made today. CAMH’s Major Exhibition Series spotlights the freshest, most visionary artists in three to five large-scale exhibitions annually, showcasing a variety of media, themes, and presentation methods. The Museum documents these exhibitions in publications designed for use by both scholars and the general public.

The 2015–2016 Major Exhibition Series season was 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, and Ms. Louisa Stude Sarofim; Curator’s Circle: Dillon Kyle Architecture, Inc., Mr. and Mrs. I. H. Kempner III, and Robin and Andrew Schirrmeister; Major Exhibition Circle: A Fare Extraordinaire, Bergner and Johnson Design, Jereann Chaney, Marita and J.B. Fairbanks, Greg Fourticq, Barbara and Michael Gamson, Blakely and Trey Griggs, George and Mary Josephine Hamman Foundation, Leslie and Mark Hull, Jackson and Company, KPMG LLP, Beverly and Howard Robinson, Yellow Cab Houston, and Michael Zilkha.
Texas Design Now, coordinated by CAMH Curator Dean Daderko and co-curated by Chris Goins, Retail General Manager at Museum of Fine Arts, Houston, and Garrett Hunter, recognized Houston interior designer, presented the work of fashion, accessory, furniture, industrial, and interior designers living and working in Texas. This exhibition built on the legacy of CAMH’s inaugural exhibition, This is Contemporary Art (1948), which presented interior designs and artworks side-by-side, emphasizing the inherent interrelation of various fields and suggesting that “contemporary” is not merely an artistic movement, but an all-encompassing lifestyle.
Jennie C. Jones: Compilation

Jennie C. Jones: *Compilation*, curated by Valerie Cassel Oliver, CAMH Senior Curator, was a mid-career survey that chronicled Jones’s practice over a fifteen-year period and included her iconic *Acoustic Paintings*, works on paper, and sculpture, as well as sound and installation work. The exhibition debuted a suite of new *Acoustic Paintings*, along with a site-specific installation created for the survey. Her work also expanded to be site-responsive, as she used the metaphor of music notation to echo the architecture of the site—ostensibly adapting to the architecture of CAMH and other museum sites.

Mark Flood: Gratest Hits was a survey of 30 years of Flood’s work from the 1980s to 2015 curated by CAMH Director Bill Arning. Never has an exhibition enjoyed so many moments of extreme visual beauty cheek by jowl with crude humor and aggressive, roughly rendered texts to create a visual roller coaster ride. For most of his artistic career, Flood has created collages, paintings, and sculptures, and altered found ephemera that serve to critique and highlight consumer culture and the perversity of the art world. Gratest Hits presented the deep wisdom and humor of three decades of work, while ultimately revealing the true achievement of an artist who has produced many highly praised works and has had an active career, despite remaining barely visible at the museum level.
Every year, the Museum’s curatorial department organizes three to four smaller-scale original exhibitions as part of the Perspectives Exhibition Series. These exhibitions represent some of the most innovative presentations in the study of contemporary art—exhibitions designed to bring lesser-known work by emerging and established artists to Houston. Media, themes, and presentation methods vary widely in the Perspectives Series, resulting in a dynamic variety of ideas and works that build on the audience’s experience, knowledge, enthusiasm, and growing interest in today’s art.

Every other year, CAMH’s Teen Council organizes a Perspectives exhibition in the Zilkha Gallery featuring new work by young, Houston-area artists. The Teen Council selects the theme and title of the exhibition while partnering with CAMH staff to develop exhibition design, a printed catalogue, and public programming. Teen Council presented From the Margins, a group exhibition featuring work by Houston-area teen artists. The exhibition focused on marginalization and its personal, political, and social manifestations. On view were works by 48 teens in a variety of media ranging from photography and video to sculpture and installation.
**Whispering Bayou**

Zilkha Gallery
August 1, 2015–November 1, 2015

1 Work borrowed

*Whispering Bayou* was made possible by a major grant from Danah Fayman. Additional support was provided by The Dawn Project and the Southeast Houston Arts Initiative (with funding from the National Endowment for the Arts and the University of Houston).

Contemporary Arts Museum Houston was also funded by a grant from the City of Houston through Houston Arts Alliance, in support of Voices of the Bayou, family-friendly programming held in tandem with *Whispering Bayou*.

Organized by CAMH Senior Curator Valerie Cassel Oliver, *Whispering Bayou* was an immersive multi-media installation that featured moving images and a soundscape comprised of the voices and images of the diverse communities living in and around Brays Bayou. The installation consisted of three large-scale projections that streamed both sourced and newly created video. The soundscape was composed of found sound and the voices of Houstonians who participated in online and in-person interviews about their lives in this ever-evolving city. The installation was a collaboration between Houston-based filmmaker, digital artist, and community activist Carroll Parrott Blue; French composer and video artist Jean-Baptiste Barrière; and scholar and improvisational-jazz trombonist George E. Lewis. *Whispering Bayou* was designed to bring awareness to the bayou, its past and its present, as well as its expansive eco-systems that range from wildlife to Houston's vibrant cosmopolitan communities.

![Installation view of Whispering Bayou at the Contemporary Arts Museum Houston, 2015. Photo: Paul Hester.](image-url)
Island Time: Galveston Artist Residency—The First Four Years was a group exhibition featuring works by former residents and artists who have exhibited at the Galveston Artist Residency (GAR). Recently founded, GAR is an extended-term artist residency that offers artists a unique and supportive environment in which to think, create, and engage with fellow residents and their locale. Each of these artists was given time to experience Galveston in her or his own unique way, and the work in this show was a reflection on that time. In this way, Island Time also became an exhibition about Galveston as seen through the eyes of participating artists—the town’s idiosyncratic pacing, climate, communities, vibe, and relationship to Houston. Guest curator Eric Schnell, director and co-founder of GAR, organized the exhibition.

Installation view of Island Time: Galveston Artist Residency—The First Four Years at the Contemporary Arts Museum Houston, 2015. Photo: Gary Zvonkovic.
The 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 INTERVIEW: Red, Red Future* was an exhibition of sculpture, photography, installation, and performance by the artist MPA, who has developed a series of research topics, which she calls “landings,” that are drawn from the cultural imagery surrounding the red planet. A new series of works commissioned by CAMH engage less visible power sources: MPA used ultraviolet light to create literal shifts in the surface color of her sculptures. In this exhibition—as in all of her work—MPA contested forces that would seek to confine the movement and imagination of bodies. *THE INTERVIEW: Red, Red Future* was organized by CAMH curator Dean Daderko.
For her debut at the Contemporary Arts Museum Houston, Jae Ko created a site-specific installation entitled *flow 流*, the newest iteration in a series she calls “Force of Nature.” Inspired by visits to Newfoundland and the far northwestern reaches of the United States, Ko reconstructs the melting Tundra, with its floating, fractured glaciers. The room-sized sculptural relief was constructed from nearly one ton of recycled paper that was re-spooled and shaped to fit the architecture of CAMH’s Zilkha Gallery. The very nature of the material appeared changed within the space as it in turn altered the gallery’s concrete, stark architecture into undulating surfaces of white formations that suggest imperceptible movements that come from the material’s play with light and shadow. *flow 流* was organized by CAMH Senior Curator Valerie Cassel Oliver.
Reflecting contemporary art’s expansive scope, CAMH’s ongoing series Art Outside the Box encourages our visitors to consider art that doesn’t necessarily exist on vast white walls inside a museum. Art can exist in performances that activate the museum space in unique ways, in non-traditional art galleries such as the front lawn of the Museum, and in collaborations and initiatives that expand the Museum’s reach beyond our physical space to bring contemporary art and discussion into the community.

In the spirit of Art Outside the Box, CAMH launched its Sculpture Series on the Museum’s Eleanor and Frank Freed Garden in 2011. The Sculpture Series activates CAMH’s exterior space, turning the lawn facing Montrose into a third gallery. The series offers visitors a tangible and interactive way to experience art, providing photo opportunities (often posted to CAMH’s social media sites and shared with nearly 100,000 followers worldwide) and encouraging a social atmosphere on CAMH’s lawn for picnics and lounging.

The Museum District is an important tourist destination and the CAMH Sculpture Series enhances the look of the corridor between the Museum of Fine Arts, Houston; The Glassell School; and CAMH. CAMH’s Sculpture Series also provides a venue for contemporary sculptors to showcase their work.

In summer 2016, CAMH invited Houston artist Mark Flood to install a sculpture on the Eleanor and Frank Freed Garden that brought his Greatest Hits outside the gallery space and onto the front lawn of the Museum.
Installation view of Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing at the Contemporary Arts Museum Houston, 2014. Photo: Paul Hester.
TOURING EXHIBITIONS

During the 2015–2016 Season, CAMH presented three exhibitions that toured or traveled to additional museum venues. Originally presented in Houston and organized by CAMH, these exhibitions extended the reach of the institution to engage with audiences across the United States.

The 2015–2016 Major Exhibition Series, Perspectives Series, Art on the Lawn, and Touring Exhibitions were made possible through funding for our general operations.

The catalogues accompanying each exhibition were made possible by a grant from The Brown Foundation, Inc. of Houston.

Funding for the Museum’s operations through the Fund for the Future was 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, Fayez Sarofim, Robin and Andrew Schirrmieister, and David and Marion Young.

The Museum’s operations and programs were made possible through the generosity of the Museum’s trustees, patrons, members, and donors. The Contemporary Arts Museum Houston received partial operating support from The Brown Foundation, Inc. of Houston, Houston Endowment, the City of Houston through the Houston Museum District Association, the Texas Commission on the Arts, The Wortham Foundation, Inc., and artMRKT Productions.

CAMH also has generous artist benefactors including Chris Beckman, Michael Bise, Bruce High Quality Foundation, Mel Chin, Jules de Balincourt, Julia Dault, Trenton Doyle Hancock, James Drake, Keltie Ferris, Mark Flood, Barnaby Furnas, Theaster Gates, Jeffrey Gibson, Camille Henrot, Jim Hodges, Joan Jonas, Jennie C. Jones, Maya Lin, Julian Lorber, Robert Mangold, Beatriz Milhazes, Melissa Miller, Marilyn Minter, Nic Nicosia, Angel Otero, McKay Otto, Joyce Pensato, Enoc Perez, Gavin Perry, Rob Pruitt, Matthew Richie, Dario Robleto, Ed Ruscha, Jacoby Satterwhite, Cindy Sherman, Shinue Smith, Al Souza, John Sparagana, James Surls, Sam Taylor-Johnson, Carrie Mae Weems, William Wegman, Haegue Yang, and Brenna Youngblood.

United is the Official Airline of the Contemporary Arts Museum Houston.
Radical Presence: Black Performance in Contemporary Art

Toured to Yerba Buena Center for the Arts, June 12–October 11, 2016

Toured to Grey Art Gallery at New York University, Studio Museum Harlem, and Walker Art Center from 2013–2015

Radical Presence: Black Performance in Contemporary Art, organized by CAMH Senior Curator Valerie Cassel Oliver, was the first comprehensive survey of performance art by black visual artists. While black performance has been largely contextualized as an extension of theater, visual artists have integrated performance into their work for over five decades, generating a repository of performance work that has gone largely unrecognized until now. Radical Presence provided a critical framework to discuss the history of black performance traditions within the visual arts beginning with the “happenings” of the early 1960s, throughout the 1980s, and into the present practices of contemporary artists. Radical Presence featured video and photo documentation of performances, performance scores and installations, audience interactive works, as well as art works created as a result of performance actions. In addition, the exhibition hosted several live performances throughout its tour.

The exhibition featured work by three generations of artists including Derrick Adams, Terry Adkins, Papo Colo, Jamal Cyrus, Jean-Ulrick Désert, Theaster Gates, Zachary Fabri, Sherman Fleming, Coco Fusco, Girl [Chitra Ganesh + Simone Leigh], David Hammons, Trenton Doyle Hancock, Lyle Ashton Harris, Maren Hassinger, Wayne Hodge, Satch Hoyt, Ulysses S. Jenkins, Shaun El C. Leonardo, Kalup Linzy, Dave McKenzie, Jayson Musson aka Hennessy Youngman, Senga Nengudi, Tameka Norris, Lorraine O’Grady, Clifford Owens, Benjamin Patterson, Adam Pendleton, Adrian Piper, Pope.L, Rammellzee, Sur Rodney (Sur), Jacoby Satterwhite, Dread Scott, Xaviera Simmons, Danny Tisdale, and Carrie Mae Weems.

Installation views of Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing at the Contemporary Arts Museum Houston, 2014.
Photo: Paul Hester.
For nearly two decades since his graduation from Temple University, Trenton Doyle Hancock has brought to life a cast of colorful—and often not so colorful—characters through his work. At the center of Hancock’s storytelling is an imaginative and epic narrative about fictional creatures called the Mounds, who populate a wildly fantastic, inventive landscape. The artist’s use of vivid imagery and mythology has earned him national and international recognition and prompted a fascination with the foundation of his practice. What emerges upon further examination of those foundations is a wide-range of influences including comics, graphic novels, cartoons, music, and film. While Hancock’s paintings have become widely known, his drawings—both discrete and monumental—had not yet been fully explored before CAMH’s presentation of Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing. This important exhibition was the first in-depth examination of Hancock’s extensive body of drawings, collages, and works on paper. The exhibition, organized by Valerie Cassel Oliver, CAMH Senior Curator, featured more than two hundred works of art as well as a collection of the artist’s notebooks, sketchbooks, and studies, many showing the preparation for several public commissions. Comprehensive in scope, this survey included works from 1984 to 2014, chronicling the foundation of the artist’s prolific career. The exhibition provided a glimpse into the evolution of Hancock’s idiosyncratic vision beginning in his childhood. Ephemera such as early childhood drawings and the artist’s comic strip that ran in a college newspaper were featured to allow viewers to see the genesis of the artist’s mythology as well as the evolution of his practice.
Marilyn Minter: Pretty/Dirty

Co-organized with the Museum of Contemporary Art Denver

Toured to
Orange County Museum of Art
April 1–July 10, 2016 and Brooklyn Museum
November 4, 2016–May 7, 2017

Marilyn Minter: Pretty/Dirty’s national presentation was supported by generous grants from Amy and John Phelan, Lizzie and Jonathan Tisch, and Jeanne Greenberg Rohatyn/Salon 94, New York.

Marilyn Minter: Pretty/Dirty’s Houston presentation was supported by generous grants from the National Endowment for the Arts, Marita and J.B. Fairbanks, Barbara and Michael Gamson, Glen Gonzalez and Steve Summers, Lucinda and Javier Loya, Poppi Massey, Leigh and Reggie Smith, Elizabeth and Barry Young / UBS Wealth Management, and the Union Pacific Foundation.

For over three decades, Marilyn Minter has produced lush paintings, photographs, and videos that vividly manifest our culture’s complex and contradictory emotions around the feminine body and beauty. Her unique works—from the oversized paintings of makeup-laden lips and eyes to soiled designer shoes—bring into sharp, critical focus the power of desire. As an artist Minter has always made seductive visual statements that demand our attention while never shirking her equally crucial roles as provocateur, critic, and humorist. Marilyn Minter: Pretty/Dirty featured over 25 paintings made between 1976 and 2013, three video works, and several photographs that show Minter’s work in depth.

From the beginning of her career, Minter has been embroiled in controversies over the relationship of her art to feminism, fashion, and celebrity. As her own profile as an artist interested in these vexed cultural intersections has grown, her work has risked looking as effortless as a mirror held up to the most supercilious aspects of today’s “bling” lifestyle. Yet Minter’s work is not merely a mirror of our culture, and this exhibition provided, for the first time, a critical evaluation of her practice as an astute interpretation of our deepest impulses, compulsions, and fantasies.

The exhibition explored in detail the myriad image choices Minter has made as a painter and photographer, the evolution of her style and technique, and her mode of production, including her organization of an unusual studio of assistants trained to create hyper-real, sometimes dizzyingly painted surfaces. Pretty/Dirty illustrated Minter’s progress from a curious youth looking critically at the domestic landscape before her to the media-savvy cultural producer whose images simultaneously define and critique our times. The exhibition was co-organized by the Contemporary Arts Museum Houston and the Museum of Contemporary Art Denver. The exhibition is co-curated by Bill Arning, Director of the Contemporary Arts Museum Houston, and Elissa Auther, Windgate Research Curator, Museum of Arts and Design, New York, and the Bard Graduate Center.
CAMH produced catalogues for every exhibition organized by our curatorial staff during the 2015–2016 Season. Each catalogue included high-quality images and critical essays by acclaimed scholars. These publications are sought after for their scholarly merit and for their innovative, sophisticated exploration of new ideas, artists, and movements in current art history. Often, they are the first references about these artists, serving to document them early in their careers and artistic practice. CAMH catalogues are found across the globe in public libraries, institutions, and galleries, promoting the international exchange of ideas.

All of CAMH’s publications are supported by a grant from The Brown Foundation, Inc. of Houston.

CAMH has a number of its original publications digitally reproduced on Issuu.com. This online library is a rich resource for academic research and study with curatorial essays, artist interviews, and images that describe the art-world’s ever-changing landscape through the CAMH’s perspective. You can subscribe to our account on Issuu to be alerted when new publications are added to our library.

All of CAMH’s online publications are supported by a grant from The Brown Foundation, Inc. of Houston.
Flow 流

2016
Publisher: Contemporary Arts Museum Houston
Catalogue distribution: 350 copies

Created by Jae Ko and organized by Senior Curator Valerie Cassel Oliver, flow 流 was a site-specific installation work constructed within the Museum's Zilkha Gallery. Inspired by the glacial Tundra, the room-sized installation was fabricated using nearly one ton of recycled, spooled paper. The accompanying publication is an illustrated color catalogue that includes an interview between the artist and Cassel Oliver, and features images of the exhibition installation, as well as the artist’s biography. This catalogue was designed by CAMH’s Graphic Designer, Amanda Thomas.

From the Margins

2015
ISBN: 1-933619-54-6
Publisher: Contemporary Arts Museum Houston
Catalogue distribution: 350 copies

From the Margins was co-organized by CAMH staff and members of the Teen Council. The exhibition and attendant catalogue seek to move the periphery to center for a deeper understanding of marginalization and how it is reflected in the work of young, Houston-based artists. Designed by CAMH’s Graphic Designer, Amanda Thomas, the catalogue features full-color images of the installation and individual works, and essays by Jamal Cyrus and Emily Almaraz that further explore the concept of marginalization.
THE INTERVIEW:
Red, Red Future

2016
Publisher: Contemporary Arts Museum Houston
Catalogue distribution: 450 copies

THE INTERVIEW: Red, Red Future was an exhibition of sculpture, photography, performance, and newly-commissioned work by noted conceptual artist MPA organized by CAMH Curator Dean Daderko. The catalogue is a full-color artist’s book that includes an essay by 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 was designed by CAMH Graphic Designer Amanda Thomas in collaboration with MPA.

Island Time—
Galveston Artist Residency: The First Four Years

2015
ISBN: 1-933619-57-0
Publisher: Contemporary Arts Museum Houston
Catalogue distribution: 400 copies

Island Time: Galveston Artist Residency—The First Four Years addressed the foundation of the Galveston Artist Residency, presenting the work of 22 artists that have participated in the residency program. Island Time was organized by Eric Schnell, director and co-founder of GAR. The accompanying catalogue includes a foreword by CAMH Director Bill Arning, an essay by Schnell, and a biography of each participating artist. Designed by CAMH Graphic Designer Amanda Thomas, the catalogue also features full-color images of each artist’s work, installation photographs, and documentation from the residency program.
Jennie C. Jones: Compilation

2016
Publisher: Gregory R. Miller & Co.
Catalogue distribution: 354 copies

Organized by CAMH Senior Curator Valerie Cassel Oliver, Jennie C. Jones: Compilation was a mid-career survey that chronicled Jones’ production as a conceptual artist and featured paintings, drawings, works on paper, and sculpture created over a 15-year period. The catalogue is Jones’ first monograph, and includes an introduction and essay by Cassel Oliver; essays by Hilton Als and George E. Lewis; and a conversation between Jones and Huey Copeland. The monograph also features color images of the works presented in the exhibition, a bibliography, and a chronology of the artist’s life and work. This catalogue was designed by Miko McGinty, Anjali Pala, and Claire Bidwell.

Marilyn Minter: Pretty/Dirty

2015
Publisher: Gregory R. Miller and Co.
Catalogue distribution: 635 copies

Organized by CAMH Director Bill Arning with the Museum of Contemporary Art Denver, Marilyn Minter: Pretty/Dirty was a more than 40-year survey of Minter’s photography, video, and painting. The accompanying publication serves as a significant scholarly reference that includes an introduction and essays by the organizing curators, Arning and Elissa Auther; an interview with the artist by Linda Yablonsky; and essays by Nick Flynn, K8 Hardy, Richard Hell, Colby Keller, Catherine Morris, Eileen Myles, Jenni Sorkin, and Neville Wakefield. The monograph features over 60 color images of the works presented in the exhibition, including newly restored images of her influential Food Porn paintings, a bibliography, and a chronology of the artist’s artistic career. This catalogue was designed by Miko McGinty, Claire Bidwell, and Rachel Tsutsumi.
Mark Flood: Gratest Hits

2016
Publisher: Contemporary Arts Museum Houston
Catalogue distribution: 600 copies

*Mark Flood: Gratest Hits* was a 30-year survey of Flood’s painting, sculpture, and altered found ephemera from the 1980s to 2016, organized by CAMH Director Bill Arning. The accompanying catalogue is an important monograph of Flood’s work and provides documentation of the exhibition’s installation at CAMH. The illustrated color catalogue includes essays by Arning, Carlo McCormick, El Topito, and Scott Indrisek, as well as photos of the work featured in the exhibition and information about the artist. The catalogue was designed by Russell Etchen.

Texas Design Now

2015
Publisher: Contemporary Arts Museum Houston
Catalogue distribution: 400 copies

*Texas Design Now*, coordinated by CAMH Curator Dean Daderko and co-curated by Chris Goins and Garrett Hunter, presented the work of fashion, accessory, furniture, industrial, and interior designers living and working in Texas. The associated publication is a full-color catalogue with a foreword by CAMH Director Bill Arning, a transcribed conversation between Arning, Goins, Hunter, Daderko, and CAMH Curatorial Associate and Business Manager Patricia Restrepo. Designed by CAMH Graphic Designer Amanda Thomas, the catalogue also features biographies for the 35 artists and artisans participating in the exhibition.
Whispering Bayou

2015
Publisher: Contemporary Arts Museum Houston
Catalogue distribution: 350 copies

Organized by CAMH Senior Curator Valerie Cassel Oliver, *The Whispering Bayou* was an immersive multimedia installation featuring moving images and a soundscape comprised of the voices of the diverse communities living in and around Brays Bayou. The installation was a collaboration between Cassel Oliver, Carroll Parrott Blue, Jean-Baptiste Barrière, and George E. Lewis. The catalogue includes a transcribed discussion between Cassel Oliver, Parrott Blue, Barrière, and Lewis. The conversation was guided by how the exhibition would take shape and, ultimately, what they hoped would emerge. This catalogue also includes stills from the installation and biographies of the participating artists, and was designed by CAMH Graphic Designer Amanda Thomas.

Please note that the catalogue distribution numbers are for CAMH only and do not reflect touring venues or the distribution of publishing companies via retailers.
Jazz pianist, composer, and educator Jason Moran speaks in conjunction with the exhibition Jennie C. Jones: Compilation in 20Hertz at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.
Education and Public Programs
Families participate in hands-on activities at Museum Experience Day at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.
We work to open the doors wider and create a safe place to talk, not only about contemporary art, but everything going on in our world.

Skeptics Welcome. At CAMH we truly believe this, and through every tour, program, or conversation, we work to open the doors wider and create a safe place to talk, not only about contemporary art, but everything going on in our world. We know we won’t always agree, but we hope to exchange ideas, learn something, and meet new friends along the way.

The Education Department works diligently to create programming that appeals to new audiences. We do this through creating innovative public programs and collaborating with dynamic community partners. In the past fiscal year CAMH offered 79 lively and relevant programs for free to our community. We love hosting our exhibiting artists in performances, conversations, and gallery talks. A small sampling of other speakers we hosted include: Songwriter and musician, Jana Hunter of Lower Dens; Writer and sociologist of culture, Sarah Thornton; Jazz pianist, composer, and educator, Jason Moran; Abstract turntablist, sound artist, and DJ, Maria Chavez; and artist Skylar Fein.

We have continued to build on successful partnerships with Musiqa, Fotofest, and Ballroom Marfa while reaching out to new partners to produce inventive programming, including inviting the Houston Astronomical Society to bring their solar telescopes to a Family Day and asking writers from the Gulf Coast Literary Journal to inspire visitors’ imaginations with Readings on Mars, both held in conjunction with the artist MPA’s exhibition THE INTERVIEW: Red, Red Future. Our partnership with Casa Cultural de las Americas was among the programs highlighted in “Next Practices in
Diversity and Inclusion”, published by the Association of Art Museum Directors, which explored a wide range of ways that art museums strive to become more diverse and inclusive places.

The Education Department is also focused on School and Teacher Programming with the goal of introducing students to contemporary art, artists, and critical thinking skills while sharing with educators the resources we have to teach students how to build their creative confidence. In this light we have strengthened our partnership with Arts Access Initiative and continue to offer even more tours and workshops. In the last fiscal year, CAMH hosted 10 different school districts and served more than 1,356 school-age students during group tours. In 2016 we started to provide a Teacher’s Guide for each exhibition to help educators make connections between the artwork on display and their classroom curriculum.

In an ongoing effort to help families feel welcome at CAMH and use our space as a community resource, we continue to offer regular Family Days with exploratory activities that highlight ideas, materials, and questions presented in our exhibitions. We have also created an Art Guide available at the front desk and on CAMH.ORG to encourage students of all ages to slow down, look more closely, and ask questions as they explore our ever-changing gallery spaces. We have also introduced a Family Review for each exhibition to help equip parents with learning opportunities and information about each exhibition.

CAMH’s Teen Council serves as a highly collaborative creative incubator that introduces the members to the inner workings of museums and to the dynamic Houston arts community. This past year the Council hosted a Music Fest in October and in June organized the Teen Council Group Show at Art Asylum complete with poetry readings, musical performances, and an exhibition of visual artwork. The group partnered with the Menil Collection to plan and curate the exhibition Root Shift: Photographs of Stasis and Change, which was on view at the Menil March 4–May 29, 2016. This past year we also celebrated the release of the study, Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums, in which CAMH’s Teen Council was part of a groundbreaking research and evaluation initiative that included the Whitney Museum of American Art in New York, the Walker Art Center in Minneapolis, and the Museum of Contemporary Art in Los Angeles.

Looking forward to the next fiscal year, we are launching several programs as we reach out to new audiences. In July we hosted our first Open Studio program. Planned the first Saturday of every month, this drop-in, all-ages, hands-on program gives our visitors a chance to create and linger while discussing the artwork and thinking through the artistic process. In September we will have our first Art @ Noon, a gallery talk and light lunch; we will also host the inaugural Educator Open House as we reach out to teachers to communicate with them about tours, workshops, and learning opportunities. In October we will reach out to college students as we host our first College Night. We have a full calendar with something for everyone—skeptics and art-lovers alike!
EDUCATIONAL PROGRAMS

The Contemporary Arts Museum Houston offers a variety of programs that reflect the diversity of its audiences. Through regularly scheduled events for children, teens, and adults, the Museum is dedicated to creating exciting ways for visitors to access and enjoy, as well as learn more about, contemporary art and artists. Our calendar of events includes a rotating schedule of talks and lectures, performances, and films.

### GALLERY TALKS AND LECTURES

The Museum offers many talks on every exhibition, presenting an array of ideas on each show—voices which range from exhibiting artists to international scholars to interesting viewpoints from related (and sometimes unrelated) fields. During the 2015–2016 Season, CAMH hosted talks with each of the exhibiting artists, as well as Maria Chavez, Jason Moran, and Sarah Thornton.

### MUSIC, FILM, AND PERFORMANCE EVENTS

CAMH Loft Concerts are specially programmed by the renowned contemporary classical group Musiqa for each Brown Foundation Gallery exhibition. Other recent musical performances have included the Texas Noise and Ambient Noise Environment Festival, avant-garde and jazz concerts, interactive children’s musicals, as well as dance performances by local companies. CAMH also presents many films, ranging from high art to documentary to camp, often in collaboration with other great Houston arts organizations. During the 2015–2016 Season, CAMH programs featured performances by DJ Flash Gordon, Lisa E. Harris, Jana Hunter, Jennie C. Jones, and Playlab.

### COMMUNITY PROGRAMS

The Museum provides ongoing programs about contemporary art that are not related to a specific exhibition on view. For example, 20Hertz is a lecture series conceived around themes of musical influence in everyday life. The series asks artists, musicians, and all-around-creatives to share the music that has influenced them past and present.

### PUBLIC TOURS

CAMH offers group tours for visitors of all ages, backgrounds, and interests. During guided tours, members of our esteemed FAQ (Frequently Asked Questions) Team—a group of artists and art historians who are extensively trained on each exhibition—encourage visitors to creatively observe their surroundings. The FAQ Team promotes open-ended discussion and reflection, making connections between art and the everyday. The programs developed by the CAMH Education staff aim to guide a visitor in the exploration of new spaces, ideas, and perspectives. For individuals visiting the museum, the FAQ Team gives free public tours every Saturday at 1PM and 3PM. No appointment is necessary, and tours are available free of charge.

### SCHOOL TOURS AND WORKSHOPS

Providing students with access to the arts becomes increasingly important as budget cuts continue to limit arts education in schools, and is crucial to CAMH’s mission and our commitment to the Houston community. CAMH offers tours to schools and community groups throughout Houston and beyond, providing insight into the art and themes on view, and in some cases providing some of the only arts education students will receive throughout the school year. CAMH’s FAQ Team lead school tours. They discuss CAMH artwork in ways that resonate with audiences of all age groups and are able to answer and ask questions that generate important and insightful dialogue amongst students. Each school tour is accompanied by an optional hands-on workshop, which is tailored to the students’ age level and curriculum. Teachers can access Teacher Guides on CAMH’s website so that they can review the work on view and incorporate related themes and subject matter into lessons leading up to the tour.
Top: Writer and sociologist of culture Sarah Thornton speaks with CAMH Director Bill Arning during a public program at the Contemporary Arts Museum Houston, 2015. Photo: Ronald L. Jones.

Bottom: A FAQ Team Member leads a group of students through the exhibition Jennie C. Jones: Compilation at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.
Top: CAMH staff at Museum Experience Day at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.

Creating a viable access point to contemporary art is crucial to CAMH’s mission and our commitment to the Houston community. In conjunction with our world-class exhibitions, CAMH presents a variety of innovative education and outreach programs designed to make our exhibitions more intellectually and emotionally accessible to our diverse audiences. Many of these programs are youth-focused, including hands-on workshops, Family Days, and programming organized by our Teen Council, among others. Additionally, CAMH offers a thriving tours program that reaches out to local schools, universities, and community groups. CAMH strives to cultivate cultural literacy within the Houston community and beyond by nurturing artistic foundations in our K–12 and college audiences, and by encouraging lifelong learning through all-ages programming. The vast majority of CAMH’s education and outreach programs are offered free of charge, providing an invaluable access point to contemporary art for our community.
Open Studio is a new monthly hands-on art workshop, open to all ages. CAMH’s Education staff and FAQ Team lead the arts instruction. Visitors have the opportunity to create an artwork inspired by themes, media, and artistic processes currently on view in our exhibitions. CAMH’s first Open Studio was held in tandem with the exhibition flow 流, a site-specific installation in the Museum’s Zilkha Gallery, constructed from large rolls of recycled adding machine paper and meant to embody a melting tundra with floating, fractured glaciers. Over 60 youths and their families had the opportunity to create complex, folded paper pop-up cards. All Open Studios are offered for free to the public.
Several Saturdays a year, CAMH holds Family Day in the Museum’s galleries and, weather permitting, on the Museum’s lawn. Houston-area families are invited to join CAMH’s FAQ Team for impromptu tours of the exhibitions, participate in hands-on crafts related to the media and themes found in the current exhibitions, and discuss related subjects with artists and scholars. Director of Education and Public Programming Felice Cleveland has expanded the breadth of topics introduced during Family Day, incorporating increased STEM-related subject matter. During a Family Day held in conjunction with *THE INTERVIEW: Red, Red Future*—an exhibition of work that dealt with the subject of Mars and space travel by conceptual artist MPA—visiting families created Mars rovers and sundials, received tours of the exhibition by FAQ Team members, and had the opportunity to view the sun through solar telescopes provided by the Houston Astronomical Society (HAS). Members of HAS were on hand to answer questions, demonstrate the differences between each of the six telescopes, and explain the different parts of the sun, such as sun spots and solar flares. Family Reviews—summaries of each exhibition—are available online for prior review, and in the Museum.
Eli Winter
Former Teen Council Member

CAMH's Teen Council changed my life. Not only did it give me a more defined sense of purpose than I'd ever had before, it gave me the chance to use that drive to realize the common goals of myself and my peers. Teen Council made me feel fulfilled, like I was working to actualize something larger than myself. But most of all, it helped me become a better human being. It helped make me whole. The sense of autonomy and wholeness programs like Teen Council give teens is massive. I'll be parsing out how it did that for years to come, and I have CAMH to thank for it. I remain immensely grateful.

Now in its seventeenth year, CAMH’s Teen Council was one of the first organizations of its kind in the U.S. This diverse group of teenagers from the Houston area is employed by CAMH to create high impact, teen-specific programming with the goal of making the museum a welcoming public space for youth audiences. Members are responsible for all aspects of program development, from generating ideas to marketing and presenting these programs to their peers. These programs are developed specifically to tap into and highlight the creative enthusiasm of Houston’s youth. As a branch of the Education Department, Teen Council serves our diverse Houston audiences and beyond, annually reaching 15,000 to 18,000 teens of all socioeconomic levels, including youth from inner-city schools and disadvantaged families.
Teen Council holds several youth-focused events each year, all of which are organized by its members. Some past events include art markets, fashion shows, film screenings, listening parties, poetry readings, and concerts, all featuring work by Houston-area teens. Teen Council members take initiative with each of these programs by speaking at these events, discussing their thought processes and the subject matter involved. Throughout this process, members receive in-depth, behind-the-scenes museum experience, learn about pathways to creative careers, and develop leadership, collaboration, and critical thinking skills while gaining real-world experience planning exhibitions and events in a museum setting. Members’ education is supplemented by learning journeys to Houston-area museums, artist studios, and collections, allowing members to have face-to-face discussions with Houston’s top artists and arts professionals, and exposing these teens to all aspects of the artistic community, including the variety of learning pathways and career opportunities available in creative fields.

CAMH recently participated in a study—spearheaded by the Whitney Museum of American Art and funded by the Institute for Museum and Library Services—that explored the lasting impact of intensive teen programs in art museums in Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums. The study focused on the four museums that originated teen-focused programs in the 1990s; the Contemporary Arts Museum Houston; the Whitney Museum of American Art, New York; the Walker Art Center, Minneapolis; and the Museum of Contemporary Art, Los Angeles, to determine how the short-term impact of these programs extends to meaningful long-term outcomes for the alumni and the institutions. The study found that the programs had a powerful impact on the alumni, including:

- A greater sense of identity, confidence, and empowerment.
- Exposure to new career paths, which in turn helps solidify professional goals and promote long-term academic and career development.
- Practical life skills, particularly in terms of collaboration and project-based work.
- A greater appreciation for museums’ role in society.
- A stronger appreciation for community, collaboration, and diversity, and recognition of the importance of service.

Alumni report that these effects are long lasting, and have a significant effect on the career paths they choose and their general outlook. CAMH prides itself in pioneering new efforts to engage different audiences. Our Teen Council has been a cornerstone of our education programming for 17 years and participation in this study highlighted CAMH’s significant efforts in engaging Houston’s youth.

Teen Council is generously supported by Ms. Louisa Stude Sarofim.
Alex Rodriguez
Former Teen Council Member

Teen Council has been an amazing experience, and with the privilege of curating an exhibit, it’s been truly life changing. The CAMH sort of gave us that bridge between starting artist to full time experience of an artist working museums or galleries. It was the catalyst for many events that I never thought I’d experience until my later career as a working artist. Because we are young, it really helps strengthen our community in the arts but also creates transparency with people we might put above us due to experience.

CAMH’s Teen Council at the Menil Collection planning the exhibition Root Shift: Photographs of Stasis and Change, 2016. Photo: Ronald L. Jones.
Installation View of the Mydolls archived presentation in the Cullen Education Resource Room coinciding with Mark Floods: Gratest Hits at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.
Mydolls perform during 20 Hertz at the Contemporary Arts Museum Houston, 2016.
Photo: Ronald L. Jones.
Community Engagement
Families participate in hands-on activities at Museum Experience Day at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.
Technology has enabled museums all over the world to engage in a global conversation about what is happening in each other’s backyards, providing a more complete, diverse picture of the greater art world.

CAMH’s mission to be a leading destination to experience art has grown in scope in the last few years. Our attendance has steadily increased, and our reach continues outside of Houston with our innovative touring exhibitions. Community Engagement has also sought to capitalize on the interconnectedness of new Internet platforms and social media as alternate points of contact for our audience. We recognize that guests come to us both through the doors and online; technology has enabled museums all over the world to engage in a global conversation about what is happening in each other’s backyards, providing a more complete, diverse picture of the greater art world.

Netflix, Hulu, and YouTube have extended television beyond cable to engage greater audiences. Likewise, CAMH reaches far beyond its 10,600 square feet of gallery space. Recently, CAMH launched its own YouTube channel—theCAMH—where you can watch all of our programs and had close to 130,000 video views so far this year. Radical Presence: Black Performance in Contemporary Art—Three Performances (Maren Hassinger, Senga Nengudi, and Tameka Norris) from 2012 is the most viewed video this year with 21,262 views (a total of 60,199 views to date)! Online content not only extends the reach of the Museum geographically but also through time, as content is available, and people can access the videos long after the exhibition has changed.

Tumblr, Instagram, Twitter, and Facebook are other ways that we interact with our
growing global audience through social media. Charts on the next page indicate our successes and growth in these areas. Two big hits with users on Instagram this year were Jae Ko's site-specific paper installation *flow* 流, and *Mark Flood: Gratest Hits*, which viewers were all too happy to #LIKE. By creating stimulating high quality content, CAMH encourages people from all over the world to actively engage in our exhibitions, artists, and programs even if they are never able to visit Houston in person.

CAMH’s prominence in local and national press has been a significant factor in our growing audience numbers both online and in person. The past fiscal year was bookended by two high profile exhibitions, *Marilyn Minter: Pretty/Dirty* and *Mark Flood: Gratest Hits*, which garnered strong press coverage. Some of the year’s press highlights include:

For *Marilyn Minter: Pretty/Dirty*:
- “500 Words: Marilyn Minter” on Artforum.com
- A review in Artforum by Glenn O’Brien titled “Pretty Ugly”
- A shout-out by Houston’s reigning Queen Bey herself—“New & Now: Exhibits: Marilyn Minter: Pretty/Dirty” on beyonce.com
- And a brief view of the exhibition was featured in a Texas Tourism television advertisement that ran statewide

For *Mark Flood: Gratest Hits*:
- An “Outsider Steps Inside” is how Robin Pogrebin of the New York Times described Mark Flood’s exhibition at CAMH
- And the incredibly funny and irreverent “The Diary of Mark Flood” by the artist himself in Art News was a four-part inside look at Mark’s experience organizing his first museum survey

In addition, *Jennie C. Jones: Compilation* was a “Critics’ Pick” on Artforum.com and MPA was interviewed for Art in America in conjunction with her exhibition *THE INTERVIEW: Red, Red Future*, among many others.

By continuing to expand Community Engagement both within the museum and through our online presence in the next fiscal year, CAMH will continue to fulfill its mission of “Always Fresh, Always Free” to an ever increasing audience.
<table>
<thead>
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<tr>
<td>Artists, scholars, and performers collaborating with CAMH in FY16</td>
<td>164</td>
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<tr>
<td>Radical Presence: Black Performance in Contemporary Art—Three Performances (Maren Hassinger, Senga Nengudi, and Tameka Norris) from 2012</td>
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Artists, scholars, and performers collaborated with CAMH in FY16

*Radical Presence: Black Performance in Contemporary Art—Three Performances* (Maren Hassinger, Senga Nengudi, and Tameka Norris) from 2012 is the most viewed video this year with (a total of 60,199 views to date)

**Visitors at CAMH**

**Visitors at Touring CAMH exhibitions**

**Individual visits to the CAMH website**

**Facebook “Likes”**

**Twitter followers**

**Instagram followers**

**Tumblr followers**

**Video views on YouTube**

**Track plays on SoundCloud**
Another Great Night, 2016. Left to right: Kristen Nix and Elena Pecoraro at the home of host Jereann Chaney. Photo: Daniel Ortiz.
Development
Another Great Night, hosted at home of host Jereann Chaney. Photo: Daniel Ortiz.
We strongly believe that art and arts education should be accessible to everyone, and your support allows us to continue our promise to the community of offering exhibitions and educational programs free of charge.

We are incredibly grateful to our generous donors who once again have provided the crucial support we depend on to maintain our commitment to the arts in Houston. CAMH grows stronger each year through your steadfast philanthropic investment and unbridled enthusiasm for the role that this institution plays as one of the region’s greatest cultural assets.

The generous gifts and grants received during the 2015–2016 season further our ambitions to better meet the needs of the community through dynamic exhibitions, scholarly publications, and accessible educational programs. In lieu of fixed permanent collections, we dedicate our resources to presenting visionary and thought-provoking art by living artists, accompanied by a variety of innovative educational programs, with the desire to create and maintain a thriving, culturally aware community. We strongly believe that art and arts education should be accessible to everyone, and your support allows us to continue our promise to the community of offering exhibitions and educational programs free of charge.

During our 2015–2016 season, trustees, individuals, foundations, corporations, and government agencies provided support totaling $2.46 million, including $1.49 million in unrestricted funds. Museum membership reached 332 households and on-site museum attendance saw a 28% increase from years past.
CAMH’s special events also had a notably successful year. Our all women’s gala, Another Great Night in November, welcomed a remarkable 250+ women who gathered together in celebration of the Museum on November 11, 2015. CAMH’s Annual Gala and Art Auction on April 15, 2016, saw impressive auction numbers, with $225,000 worth of art purchased in support of the Museum—well above our goal set for the event.

With community engagement and stewardship at the forefront of our goals for the 2016–2017 season, we are pleased to introduce a number of new patrons groups to further involve all of Houston’s diverse audiences. Most notably, CAMH’s Young Patrons group launched this fall and aims to provide young members, both seasoned and first-time museum-goers, with unique opportunities to learn, create, reflect, explore, and champion local arts and culture in a way that is distinctly CAMH.

On behalf of the CAMH family, thank you for allowing us the resources and opportunities to create and further our legacy.
Opening Reception of Mark Flood: Greatest Hits at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.
GENERAL MEMBERSHIP

Our members are integral to maintaining CAMH’s mission of being “Always Fresh, Always Free.” Membership helps support an exciting and innovative roster of exhibitions and programs, all available for free to the public throughout the year.

CAMH offers various levels of membership with art-centric perks designed to fit our supporters and their individual interests in contemporary art. Members are invited to delve into contemporary art scholarship with special rates on subscriptions to national and international art magazines and discounts on CAMH exhibition catalogues; explore art beyond Houston with reciprocal benefits at participating museums across the country; and enjoy VIP opportunities at select contemporary art fairs, as well as at CAMH exhibition openings and special events.
2015–2016 featured private collection tours at the homes of Karen Lantz and Andrew Farkas, Catherine Baen and Matt Hennessy, Janet and Paul Hobby, Elizabeth and Barry Young, and Penelope and Lester Marks. In addition, studio tours featured Carl Palazzolo, the Core Residency Program at the Glassell School of Art, and Independence Art Studios in the Heights. There was also a special pop-up event at the home of Susie and Sanford Criner for the group’s top tier of membership, Connoisseur Circle. Collectors Circle members joined CAMH Director Bill Arning for a whirlwind trip to Iowa and Nebraska in June to visit museums and studios in Des Moines, Omaha, and Lincoln, where they met the great artist Sheila Hicks at the opening of her retrospective.
At the end of the 2015–2016 Season, CAMH launched two exciting new affinity groups—Young Patrons and Alumni Club. CAMH’s Young Patrons affinity group builds innovative programming for the Museum’s newest patrons. Designed for the city’s influential young art collectors, supporters, and enthusiasts (ages 21–40), the CAMH Young Patrons group offers members unique opportunities to engage with art at the Museum and throughout Houston. The CAMH Alumni Club honors the Museum’s outstanding community of leaders and dedicated supporters. The CAMH Alumni Club strives to sustain and enrich its longstanding relationship with the individuals who have helped the Museum become a premier destination to experience contemporary art.
Celebrating over 25 years of art and elegance, Another Great Night in November is a unique femme fête full of stunning art, friendly competition, and Houston’s most spectacular women. This ladies-only soirée, deemed by PaperCity as “one of the season’s most elegant affairs,” has garnered an enthusiastic following of Houston’s finest female art lovers. The evening included our popular cocktail hour quiz, as well as an elegant seated dinner by A Fare Extraordinaire, décor by Rebekah Johnson of Bergner & Johnson, and prizes generously provided by Zadok Jewelers.

2015’s Another Great Night was chaired by Katharine B. Barthelme, Kate Criner Bellin, and Annie Criner Eifler and hosted by Jereann Chaney. The event remembered Marion Barthelme Fort, a longtime friend of CAMH whose commitment to contemporary art in Houston will always be cherished. Marion supported CAMH for over 30 years, in addition to other cornerstone Houston arts institutions like The Menil Collection and Inprint. 2015’s Another Great Night honored Susie Criner for her long-standing support of CAMH and Houston’s contemporary art community. For over 30 years, Susie has been one of CAMH’s greatest advocates, serving the Museum as a board member and co-chairing the 65th anniversary of the CAMH gala with her husband Sanford.

Proceeds from the evening benefited CAMH’s exhibitions and related education and outreach programs that stimulate and inspire thousands.

Top row, left: Honoree Susie Criner, Chair Kate Criner Bellin, Hostess Jereann Chaney, Chairs Annie Eifler, Katharine Barthelme. Top row, right: Evelyn Nolen, Marita Fairbanks, Sissy Kempner.

Middle row, left: Allie Fields, Lisa Zadok, Amy Zadok, Michelle Zadok, Melissa Strong. Middle row, right: Monica Bickers, Chris Goins, Christina Stith.

Every year the Contemporary Arts Museum Houston hosts a vibrant evening in Houston—a lively gala for the city’s most visionary arts enthusiasts and an art auction featuring some of the best contemporary art the world has to offer. The Annual Gala and Art Auction benefits CAMH’s outstanding exhibitions and arts programming. Many find it to be an excellent place to start building their art collections.

The 2016 Annual Gala and Art Auction, *Upside Down, Get Down with CAMH!*, was chaired by Claudia and Roberto Contreras and James Bell. Rebekah Johnson, of Bergner & Johnson, brought the lively theme to fruition by suspending trees from CAMH’s ceiling. The auction featured several noteworthy artists, including Mel Chin, JooYoung Choi, Steven Evans, Camille Henrot, Scooter Laforge, Marilyn Minter, A.L. Steiner, Carrie Mae Weems, and many more. The dynamic auction was overseen by Christie’s Steve Zick. In addition, Tenenbaum Jewelers presented prizes to the lucky winners of a raffle. Jackson & Company not only sponsored the event, it generously donated a prize to the auction winner who won the highest bid of the evening.

Top row, left: Co-Chairs James Bell, Claudia and Roberto Contreras, CAMH Director Bill Arning.

Top row, right: Trenton Doyle Hancock, JooYoung Choi.

Bottom row, left: Melvin and Shamika Johnson. Bottom row, right: Jessica Phifer, Christie’s Auctioneer Steve Zick.
The Contemporary Art Museum Houston would like to thank and acknowledge those individuals, foundations, corporations, and government agencies whose contributions to education, events, exhibitions, membership, and unrestricted funds have made our exhibitions, operations, and programming possible during the 2015–2016 season. Included are those who supported us through the annual art auction and gala. All proceeds from the event support CAMH’s Exhibitions and Programs.

$100,000 and above
The Brown Foundation, Inc.
City of Houston through the Houston Museum District Association
Houston Endowment
Fayez Sarofim

$50,000–$99,999
Chinhui Juhn and Eddie Allen
Dillon Kyle Architecture, Inc.
Louisa Stude Sarofim
Robin and Andrew Schirrmeister
The Wortham Foundation, Inc.

$20,000–$49,999
Anonymous
ARTMRKT Productions LLC
James Bell
Charles C. Butt
Jereann Chaney
Claudia and Roberto Contreras Jr.
Marita and J.B Fairbanks
George and Mary Josephine Hamman Foundation
Laura and Evan Greenberg
Blakely and Trey Griggs
Melissa and Albert Grobmyer
Mr. and Mrs. I. H. Kempner, III
Leticia Loya
Sara and Bill Morgan
Candace Baggett and Ronald Restrepo
Leigh and Reginald Smith
Union Pacific Foundation
Michael Zilkha

$10,000–$19,999
Vera and Andy Baker
Kate Criner Bellin and Andrew Della Croce Bellin
Kevin Black and Tony Bradfield
Estela and David Cockrell
Susie and Sanford Criner
Elizabeth and Steve Crowell
Hilda and Greg Curran
Deutsche Bank
Gregory Fourticq
Cece and Mack Fowler
Frost Bank
Barbara and Michael Gamson
Lisa and Michael Holthouse
Leslie and Mark Hull
Louise Jamail
Kathrine McGovern/McGovern Foundation
Mady and Ken Kades
KPMG LLP
Erica and Benji Levit
M.D. Anderson Foundation
Popp Massey
Elisabeth and Brian McCabe
Gretchen and Andrew McFarland
NRL Mortgage
Octavia Art Gallery
Cabrina and Steven Owsley
Susanne and Bill Pritchard
Lillie T. Robertson
Beverly and Howard Robinson
Rottet Studios
Sikkema Jenkins & Co.
Glen Gonzalez and Steve Summers
The Susan Vaughan Foundation, Inc.

Texas Commission on the Arts
Jeanie and Wallace Wilson
Elizabeth and Barry Young
Marion and David Young

$5,000–$9,999
Mary and Marcel Barone
Lucia Benton
Pamela and James Bryan
The Geib Family
Lois C. Chiles and Mr. Richard Gilder
Houston Arts Alliance
Stephanie Larsen
Marley Lott
Catherine and George Masterson
Stacy and Michael Medrano
Nordstrom
Valerie Cassel Oliver and Christopher Oliver
Elisa Stude Pye and Cris Pye
Marci Rosenberg and Benjamin Samuels
John Sapp
Sotheby’s
Karen and Harry Susman
Margaret Vaughan
Bridget and Patrick Wade

$2,000–$4,999
Anonymous
Kerry Inman and Denby Auble
Bank of Texas
Katie Barnhart
Eloise Frischkorn Bauer
Marion Bell
Leslie and Brad Bucher
Sara Cain
Francis Dunleavy
Tracy Eklund
Diane Lokey Farb
Jo and Jim Furr
Beverly and Wayne Gilbert
Brenda and William Goldberg
David Graham
Deborah Brochstein and Steve Hecht
Julie Peak and David Hightower
Houston Trust Company
Sis and Hasty Johnson
Linda and George Kelly
Page Kempner
Boo and John Kennedy
Kinder Morgan Foundation
Jill and Jerry Kyle
Caroline Starry LeBlanc and Jared LeBlanc
Elizabeth and Charlie Leykum
Nancy and Erik Littlejohn
Lucinda and Javier Loya
Kelley and Stephen Lubanko
Isabel and Ransom Lummis
Carmine D. Bocuzzi and
Bernard I. Lumpkin
Mr. and Mrs. Robert McClain
Caroline and Gregory McCord
Bill Arning and Mark McCray
Clare Casademont and
Michael Metz
Betty Moody
Anne and John Moriniere
Franci Neely
Betty and Stephen Newton
Judy and Scott Nyquist
Calia Alvarado Pettigrew and
Peter Pettigrew
Katherine and Bill Phelps
Nancy and David Pustka
Dean Putterman
Leslie and Russ Robinson
Sue and Andrew Schwartz
Michael Naul and Stephen Schwarz
Scurlock Foundation
Scott R. Sparvero
Julie Kinzelman and
Christopher Tribble
Ruth Dreessen and
Thomas Van Laan
Marion and Bim Wilcox

$1,000–$1,999
Henrietta K. Alexander
Liz and David Anders
Anonymous
Mary and Bernie Arocha
Amy Aubrey
Allison and David Ayers
A.L. and Carol Ballard
Katharine B. Barthelme
David Black
Kathy and George Britton
Christina Brungardt
Gisela and Igor Cherches
Citigroup
Mary Beth Crabb
Christy and Lou Cushman
Ruth and Neill Davis
Sarah Balinskas and
Jeffrey Debevec
Sunday Riley and Bruce Eames
Jane Eifler
Clayton and Sheldon Erikson
Martha and Richard Finger
Caroline and Jeremy Finkelstein
Jeff Fort
Cullen K. Geiselman
Heidi and David Gerger
Liz and Tom Glanville
Anne Goldrach
Cynthia F. Guil
Diana and Russell Hawkins
Dorene and Frank Herzog
Mark Kaufman
Brian Kelly
Wendy and Mavis Kelsey
Jenny and James Kempner
Ilene Kramer
Anne Lamkin Kinder
Bryn K. Larsen
Louis Vuitton
Ralph Manak
Penelope and Lester Marks
Connie McAllister
Melina McCarty Bishop
Mary Ann and Mark Miller
Lainie Gordon and David Mincberg
Stephanie and Bradley Mitchell
Ken and Sandra Moffet
National Christian Foundation
Houston
Carol and David Neuberger
Evelyn Thomas Nolen and
Roy Nolen
Anita O’Saughnessy
The Oshman Foundation
Judith Y. Oudt
John E. (Sandy) Parkerson
Elizabeth and George Passela
Kimberly and Elliot Perry
Mary Tere Perusquia
Jill Whitten and Rob Proctor
Noylan and Eric Pulaski
Mary Hammon Quinn
Jennifer Smith and Peter Ragauss
Becky Roof
Genie and Jimmy Schmidt
Melissa and Douglas Schnitzer
Jack Shainman Gallery
Anne and Christopher Skidmore
Rowena Young and
Myron F. Steves, Jr.
Aliyya and Herman Stude
Kelly Enos and Jack Swonson
Vivian and Eugene Thigpen
Cynthia Toles
Bill Toomey
Kim and Gerard Trevino
Weingarten Art Group
Ann and Michael Wilde
Rachel Winer
Geraldina Wise
Cyvia and Melvyn Wolff

$500–$999
Joan and Stanford Alexander
Jay Baker
Francine and Westervelt Ballard
Tamra and Kenneth Bentsen
Beverly and John Berry
Kristina and Christopher Bradshaw
Joyce M. Brass
Katie and A.J. Brass
Frank Butler
Cathy and Glenn Cambor
Jennifer N. Campbell
Karol Kreymier and
Robert J. Card, M.D.
Maude L. Carter
Bettie Cartwright
Renee Lewis Cary and John Cary
Cathryn and Paul Chapman
Meredith and Patrick Chastang
Susan Cooley
Caroline and Mark Dannenbaum
Elizabeth and Brian Dinerstein
Carolyn Dodson
Joell and Thomas Doneker
Krista and Mike Dumas
Sally and Philip Edmundson
Farley and Steve Erickson
Stephan Farber
Evelyn Fasnacht
Allison and Jay Fields
Rainey Knudson and
Michael Galbreth
Morgan and Patrick Garvey
Eleanor Gilbane
Fredericka Hunter and
Ian Glennie
Lilly Golden
Lynn Goode
Ann and Henry Hamman
Cecilia and Wil Harris
Cynthia and Brian Hughes
Kathleen B. Jennings
Jill and Dunham Jewett
Coble Jorgensen
Maria Elias Kasselakis
Elizabeth M. Kidd
Tama and John Klosek
Molly and Duncan Lamme
Looking at Art
Kim and Richard Lucas
Martha and James Madget
Danielle and David Magdol
Nancy Manderson
Libbie Masterson
Misty and Surena Matin
Christie McCartney
Kate McConnico
Annie and John Mendelson
David K. Miller
H. D. Montague
Lauren and Brad Morgan
Mrs. S.I. Morris
Kathryn Nelson
$100–$499

Shelton Alsup
Susan and David Askanase
Victoria Austin
Theresa and George Barile
Paul T. Barr
Mary B. Bentsen
Kathy and Andrew Berkman
Ellen and David Berman
Monica and Curtis Bickers
Kelli and Eddy Blanton
Carroll P. Blue
Judy and Thomas Bond
Kristine Mills and
Jacques Borisewitz
Marie Bosarge
Heather Brown
Nancy Brownell
Alexandra Kaldis Venzke and
Hiyme Brumett
Suzy and Clyde Burleson
Cindy and Larry Burns
Judith Busche
Ginny and Bill Camfield
Gwyneth Campbell
Mary Ann Carrico
Sara Carter
Natyale Appel and John Casbarian
Cerón and Todd Fiscus
KD Charalampous, M.D.
Elinor and Martin Colman
Joan K. Bruchas and
H. Philip Cowdin
Audrey Crane
Kathleen Cusack
Rochelle Cyprus
Dean Daderko
Mary and Jack Daniel
Dr. and Mrs. C.D. Delery, Jr.
Katherine Hall and Herman Dobbs
Tyres and Nathaniel Donnett
Jennie and Robert Duffy
Annie and Campbell Efler
Melinda Snell and David Elder
Charles Emmott
Laura Barron and Peter Eshelman
David Aylsworth and Paul Forsythe
Helen Winkler Fosdick
Lily and Charles Foster
Bonnie Camacho and
Alejandro Garcia
Chris Goins
Ana and Bob Graham
Sara McDaniel and Doug Gray
Rob Greenstein
Nonya and Jonathan Grenader
Ara K. Griffith
Terry Hagiwara
Joshua I. Hansel
Linda and Bradley Harmes
Alan Harinson
Harriet Schubb and John Harris
Lammis Hassan
Rachel L. Hecker
Cat Baen Hennessy and
Matt Hennessy
Carola and John Herrin
Amy Hertz
Brian Hodge
Selena and Chris Hiett
Barbara and Marks Hinton
Maureen Hirsch
Monica Hoffman
Fred Hollins
Rebecca Ingraham
Christy and Mike Jadick
Caroline and Ben Jansen
Melvin Johnson
The K Foundation
Lil and Matt Kades
Tracy and Brian Kapiloff
Jerome Kendall
Kathy and Karl L. Kilkian
Frazier King
Phyllis and H.A. Kissman
Greg Kooer
Chip Kroll
Anita Krucer
Kirk Kveton
David LeMier
David Letsch
Catherine C. Malone
Gundi McCandless
Marion A. McColllam
Ken McCracken
John McLaughlin
Rose A. Medlin
Patricia and Roger Medors
Matilda B. Melnick
J.S. Mintz
Patricia J. Mitchell
Diane and David Modesett
Katherine and Paul Murphy
Evelyn and Roy Nolen
Otter Island Foundation
Vance Muse and Carl Palazzolo
Past Era
Ethel and Bernard Patten
Mitchell Pengra
Joan and Joe Perez
Michelle and Rick Perez
Judy and Lawrence Pirtle
Esther and Gary Polland
Colleen Reilly
David Restrepo
Sandra Rivera
Pam T. Roberts
Minnette Robinson
Chad Roesti
Melanie L. Rogers
Patricia and David Rosenberg
Debbie McNulty and Dean Ruck
Miguel Ruiz
Wendi Schlegel-Hungerford and
Tyler Schlegel
Daniel Emberley and Michael Seto
Alwu Zhang
Michelle Miller and Cliff Shedd
Carey C. Shuart
Christine and Michael Sigman
Louis H. Skidmore, Jr.
Charis W. Smith
Hollie and Jesse Stephan
Doreen Stoller
Richard G. Stout
Stefan Stout
William P. Streng
David C. Strong
Nancy and Peter Thompson
Emily Todd
Ellie and Jon Totz
Katherine Tsanoff Brown  
Cynthia and Robert Vale  
Birgitt Van Wijk  
Candace Vaughn  
Janice and William Visinsky  
Lillian and Bob Warren  
Janie C. Lee and David B. Warren  
Hungwei Wei  
Russell Wellstead  
Lettalou G. Whittington  
Clint Willour  
Ellyn Wulfe  
Zoya Tommy  
Linda and Peter Zweig

$99 and below  
Barbara Abell  
Marilyn and Jay Albert  
Albertsons Safeway  
Amazon Smile Foundation  
American Association of University Women  
Jim F. Avant  
Dorena Battaglino  
Byron Beasley  
Jeffery Beauchamp  
Minnette Boesel  
Mandy Bredbenner  
Peter T. Brown  
Antoinette Calvert  
Penny Cerling  
Charity Partners Foundation  
Laura J. Citino  
Haley Coates  
Thedra Cullar-Ledford  
Claire Cusack  
Mr. and Mrs. Derwood J. Cone  
Jennifer Dillow  
Nancy Dunnahoe  
Beatrice A. Eden  
Jeffery Edwards  
Kristin Flanagan  
Frances P. Goodman  
Stuart Groves  
Jarrod Gullett  
Guy Hagstette  
Tom LeCloux and Steven Hamilton  
Karen Hanson-Flowers  
Emily Hilber  
Richard Holman  
David C. Horn  
C. M. Hudspeth  
Colegio Humane  
Kenneth Jones  
Karen Jordan  
Barbara and Robert Kauffman  
Judith Kaufman  
David H. Lake  
Wm. F. Lassiter  
Larry E. Laufman  
Gabriel Levy  
Liza Littlefield  
Stephen G. Long  
Victor A. Lundy  
Kristi S. Martin  
Daniel Mendez  
Melissa W. Miller  
Stephen Montalvo  
Eileen Montgomery  
Helen and Robert Morgan  
Libby Conine and Brian Morris  
Anne Lewis and David Morris  
Mitra Mujica  
National Charity League Inc.  
Floyd Newsom  
Nancy O’Connor  
Adam Ochs  
Melissa Parada  
Geraldine M. Paseur  
Bill Peck  
Teresa Colby Pelanne  
Donna Perkins  
Pollard Rogers  
Susie Rosmarin  
Alberto Rovira  
Cynthia Sanford  
Ronald Schenk  
Susan Speck  
Christine Stewart  
Adriana and Vincent Summa  
Malcom Sutcliffe  
Mary Lou Swift  
Gabriela Tallin  
Erin K. Thigpen  
Bart Truxillo  
Kathryn Vickery  
Frances J. Walker  
Jan Purzer Wallace  
Renée Wallace  
Dixi Wang  
Linda J. Webb  
F. Carrington Weems  
Mary and Thomas Whitworth  
David L. Woodard  
Amber and Byron York  
Jo Zider

In kind—Artist Benefactors  
Derrick Adams  
Richard Aldrich  
John Bankston  
Tad Beck  
Chris Beckman  
Lucas Blalock  
Hiyne Brummett  
Christopher Cacskio  
Mel Chin  
JooYoung Choi  
Joseph Cohen  
Thedra Cullar-Ledford  
Abigail DeVille  
James Drake  
James Elaine  
Russell Etchen  
Steven Evans  
Benjamin Fredrickson  
Coco Fusco  
Camille Henrot  
Aaron Holz  
Jae Ko  
Scooter LaForge  
Judy Ledgerwood  
Shaun Leonardo  
Julian Lorber  
Nick Vaughan and Jake Margolin  
Troy Michie  
Marilyn Minter  
Nic Nicosia  
Joe Joe Orangias  
Joyce Pensato  
Gavin Perry  
Jack Pierson  
Laure Prouvost  
Ryan Reitmeyer  
Bret Shirley  
Melanie Smith  
A.L. Steiner  
Rodrigo Valenzuela  
Jeffrey Vallance  
Carrie Mae Weems  
Michael Wilson  
Joe Wooten  
Haegue Yang

In kind—Corporate/Individual  
11 Below Brewing Company  
A Fare Extraordinaire  
Aura Systems  
Aztec Events & Tents  
Benjy’s  
Bergner & Johnson  
Bright Star Productions  
Christie’s  
Creative Capital Foundation  
Susie and Sanford Criner

Deutsche Bank  
Dillon Kyle Architecture, Inc.  
Gilbane, Inc.  
Glazers  
Jackson & Company  
Erica and Benjy Levit  
Penelope and Lester Marks  
MCV Consulting  
United Airlines  
Yellow Cab Houston
## STATEMENTS OF FINANCIAL POSITION
### AS OF JUNE 30, 2016

### ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Cash</td>
<td>$ 629,907</td>
</tr>
<tr>
<td>Prepaid expenses and other receivables</td>
<td>123,172</td>
</tr>
<tr>
<td>Inventory</td>
<td>85,546</td>
</tr>
<tr>
<td>Pledges receivable for operations</td>
<td>345,142</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>974,705</td>
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<tr>
<td>Pledges receivable for endowment, net</td>
<td>97,697</td>
</tr>
<tr>
<td>Investments</td>
<td>6,759,818</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$ 9,015,987</strong></td>
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### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$ 168,816</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>10,120</td>
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<tr>
<td><strong>Total liabilities</strong></td>
<td>178,936</td>
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<tr>
<td><strong>NET ASSETS</strong></td>
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<tr>
<td>Unrestricted</td>
<td>2,440,263</td>
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<tr>
<td>Temporarily restricted</td>
<td>288,603</td>
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<tr>
<td>Permanently restricted</td>
<td>6,108,185</td>
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<tr>
<td><strong>Total net assets</strong></td>
<td>8,837,051</td>
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<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td><strong>$ 9,015,987</strong></td>
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## Operating Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Contributions</td>
<td>$1,592,605</td>
</tr>
<tr>
<td>Special events</td>
<td>809,406</td>
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<tr>
<td>Donor benefit costs of special events</td>
<td>(196,008)</td>
</tr>
<tr>
<td>Endowment distribution for operations</td>
<td>275,598</td>
</tr>
<tr>
<td>Museum shop sales</td>
<td>191,540</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>(96,750)</td>
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<tr>
<td>Exhibition and other revenue</td>
<td>204,231</td>
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<tr>
<td><strong>Total Operating Revenue</strong></td>
<td><strong>$2,780,622</strong></td>
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## Net Assets Released From

<table>
<thead>
<tr>
<th>Description</th>
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<tr>
<td>Program expenditures</td>
<td>121,100</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$2,901,722</strong></td>
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## Operating Expenses

### Program Services

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Exhibitions</td>
<td>$1,617,449</td>
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<tr>
<td>Education</td>
<td>280,800</td>
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<tr>
<td>Communications and marketing</td>
<td>165,995</td>
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<tr>
<td>Museum shop</td>
<td>137,548</td>
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<tr>
<td><strong>Total Program Services</strong></td>
<td><strong>$2,201,792</strong></td>
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<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>Management and general</td>
<td>281,864</td>
</tr>
<tr>
<td>Fundraising</td>
<td>418,001</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$2,901,657</strong></td>
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**Operating Surplus (Deficit)** $65
FINANCIAL CHARTS

FY16 Audited Functional Expenses

- Exhibitions: 14%
- Education: 10%
- Communications and Marketing: 5%
- Museum Shop: 6%
- Management and General: 9%
- Fundraising: 56%

FY16 Contributions Revenue

- Exhibitions: 33%
- Education: 4%
- Memberships: 4%
- General Operating: 7%
- Special Events: 4%
- Other: 52%
FY16 Operating Revenue

![Pie chart showing the distribution of operating revenue sources for FY16. Contributions/Pledges account for 79%, Earned Income 6%, Exhibition Tour Income 9%, Misc. Revenue 6%, and Endowment Draw 0%.]

FY16 Year-Over-Year Total Assets

![Bar chart showing the year-over-year total assets for FY12 to FY16. The values are: FY12: $8,000,000, FY13: $7,500,000, FY14: $8,000,000, FY15: $9,000,000, FY16: $9,000,000.]

Financial Charts 85
## OFFICERS
Jonathan B. Fairbanks, Chairman  
Jereann Chaney, President  
Dillon A. Kyle, Vice President  
Andrew C. Schirrmieister III, Vice President  
Elizabeth Satel Young, Secretary  
W.G. Griggs III, Treasurer

## ELECTED TRUSTEES
Vera Baker  
Elizabeth Crowell  
Greg Fourticq  
Michael Galbreth  
Barbara Gamson  
Dan Gilbane  
Glen Gonzalez  
Melissa Kepke Grobmyer  
Leslie Ballard Hull  
Madeleine Kades  
Mary Hammon Quinn  
Erica Levit  
Leticia Loya  
Libbie Masterson  
Elisabeth McCabe  
Greg McCord  
Andrew McFarland  
Cabrina Owsley  
James Rodriguez  
Reginald R. Smith  
Margaret Vaughan  
David P. Young
<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
<th>Name</th>
<th>Years</th>
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<tbody>
<tr>
<td>Isaac Arnold, Jr.</td>
<td>1971–1976</td>
<td>Donald Barthelme</td>
<td>1960</td>
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<td></td>
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<td>Dr. Edward J. Bernacki</td>
<td>1984–1987</td>
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<td>Darrell Betts</td>
<td>2008–2011</td>
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<tr>
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<td>Dr. John Biggers Advisory Board</td>
<td>1976–1979</td>
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<tr>
<td></td>
<td></td>
<td>Mrs. Elizabeth B. Blake Advisory Board</td>
<td>1977–1979</td>
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<tr>
<td></td>
<td></td>
<td>Mrs. Lewis E. Brazelton III</td>
<td>1980–1986</td>
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<tr>
<td></td>
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<td>Mrs. John B. Brent</td>
<td>1989–1993</td>
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<td>Tom Bres</td>
<td>2003–2007</td>
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<td>C. Ronald Blankenheim</td>
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<td>Deborah Brochstein</td>
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<td>Kelli Blanton</td>
<td>2007–2013</td>
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<td>Leon Blazy, Jr.</td>
<td>1982–1987</td>
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<td>Mrs. Gus Block</td>
<td>1974–1977</td>
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<td>Mrs. Dan Bloxsom</td>
<td>1976–1981</td>
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<td></td>
<td>Deborah</td>
<td>1971–1975</td>
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<td>Raymond Brochstein</td>
<td>1991–1992</td>
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<td>Tom Bres</td>
<td>2003–2007</td>
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<td>Rodney Brisco</td>
<td>1994–1999</td>
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<td>Mrs. Gordon A. Cain</td>
<td>1976–1979</td>
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<tr>
<td></td>
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<td>Mrs. Evelyn Chittwood</td>
<td>1995–1998</td>
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<td>Mrs. O. Donaldson Chapoton</td>
<td>1980–1986</td>
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<td>Tom Campbell</td>
<td>1993–1996</td>
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<td>Ellie Allday</td>
<td>1999–2005</td>
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<td>Beaud Camberg</td>
<td>1994–2011</td>
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<td>Years</td>
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<td>Years</td>
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<tr>
<td>J.B. Fairbanks</td>
<td>2007–Present</td>
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<tr>
<td>Name</td>
<td>Years</td>
<td>Name</td>
<td>Years</td>
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</tr>
</tbody>
</table>
Mrs. Rodney Margolis 1976–1979
Lester Marks 1994–2009
Sara Anne Marks 1984–1986
L.G. Marsters, Jr. 1963–1969
Poppie Massey 2010–2013
Catherine Masterson 2016–Present
Mrs. Herbert R. Mears 1962–1968
Mrs. Stewart Masterson 1982–1988
Jean May 1993–1999
Richard Mayor 1971–1978
Elisabeth McCabe 2011–Present
Greg McCord 2014–Present
Dossett McCullough 1968–1974
Mrs. Marjorie Marks 1984–1986
L.G. Marsters, Jr. 1963–1969
Mrs. Carlos B. Masterson 1962–1968
Mrs. G.H. Morris 1955–1958
William C. Menasco 1964–1965
Christophe de Menil 1963–1969
Sara Meredith Peterson 1956–1958
Mr. B. Meyer 1958–1959
Frank Michaux 1957–1959
Willie Miles 2005–2008
Leila Mischer 1984–1989
Mrs. Charles Pagán 1971–1975
Arturo Moreno 1989–1990
Richard Morgan 2002–2005
Blanca O'Leary 1988–1995
Susan O'Connor 1977–1982
Marilyn Oshman 1979–1984
Richard O'Conner 1971–1975
Robert Pagán 1948, 1952–1954
Mary Hammon Quinn 2015–Present
Harry S. Ransom 1961–1963
James Robertson 2008–2011
Mary L. Porter Pollard 1968–1972
Howard Robinson 1979–1981
Kathleen Pressler 2001–2004
Alvin Romansky 1948–1951
<table>
<thead>
<tr>
<th>Year</th>
<th>Trustees</th>
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<tr>
<td>2008–2014</td>
<td>David N. Scoular</td>
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<tr>
<td>1979–1984</td>
<td>Samuel M. Sprunt</td>
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<td>1963–1968</td>
<td>John M. Sullivan</td>
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<td>Pam Whitcomb</td>
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<td>1988–1994</td>
<td>Gael Stack</td>
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<td>1979–1980</td>
<td>James Surls</td>
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<td>Mrs. A. Knox</td>
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<td>Tyson</td>
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<td>1975–1980</td>
</tr>
<tr>
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<td>Mr. Robert F. White</td>
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2015–2016
CAMH STAFF

DIRECTOR
Bill Arning
Director
Christina Brungardt
Deputy Director
Shane L. Platt
Assistant To The Director

CURATORIAL
Valerie Cassel Oliver
Senior Curator
Dean Daderko
Curator
Patricia Restrepo
Curatorial Associate and Business Manager
Melinda Abercrombie
Intern
Laura Dickey
Intern

DEVELOPMENT
Libby Conine
Director of Development
Ara Griffith
Grants and Gifts Coordinator
Beth Peré
Special Events and Sponsorships Coordinator
Erin Thigpen
Gifts Processing and Development Coordinator
Haley Coates
Intern
Joshua Hundl
Intern
Sebastian Morelos
Intern
Ana Pribic
Intern

COMMUNITY ENGAGEMENT
Connie McAllister
Director of Community Engagement
Max C. Fields
Communications Associate
Amanda Thomas
Graphic Designer
Ronald Jones
Video Fellow

EXHIBITIONS MANAGEMENT
Tim Barkley
Registrar
Jeff Shore
Head Preparator
Kenya Evans
Gallery Supervisor
Quincy Berry
Assistant Gallery Supervisor
Jonathan Hopson
Preparator
Brett Shirley
Preparator
Hayden Wright
Preparator

GALLERY ATTENDANTS
Roderick Banks
Therese Blais
Andrea Camble
Markus Cone
David Cook
Michael Cox
Monica Cuellar
Brittany Green

EDUCATION AND PUBLIC PROGRAMS
Felice Cleveland
Education and Public Programs Director
Jessie Anderson
Tour Programs Coordinator
Jamal Cyrus
Education Associate and Teen Council Coordinator
Michael Simmonds
Teen Council and Public Programs Coordinator

FAQ TEAM
Maria Acosta
Ryah Barazi
Maria Cruz
John Forse
John Goss
Mitchell Johnson
Jessica Kreutter
Miguel Martinez
Y.E. Torres
Brandon Zech

TEEN COUNCIL
Hank Bond
Adrian Jimenez
Charlie Magun
El’Mashiyah Miller
Connor Mizell
June Ngo
Alex Rodriguez
Kizer Shelton
Jaelynn Walls
Matthew Watowich
Eli Winter
Felicity Yiu

FACILITIES
Michael Reed
Assistant Director of Facilities and Risk Management
Natividad Flores
Housekeeping

FINANCE
Monica Hoffman
Controller
Allan Aguilar
Accounting Assistant

MUSEUM SHOP
Sue Pruden
Retail Operations Director
Danaka Gordon
Museum Shop Assistant Manager
Donna Fernandez
Museum Shop Assistant
Martin Yapatangco
Museum Shop Assistant

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