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.
Since its founding in 1948, the mission of the Contemporary Arts Museum Houston (CAMH) has been to showcase art that reflects current society and the relevance of contemporary art production to the Houston community. As a non-coll...
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Type</th>
<th>Notable Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>The Contemporary Arts Association is founded and presents its inaugural exhibition</td>
<td>Group Exhibition</td>
<td>Charles Eames, Gyorgy Kepes</td>
</tr>
<tr>
<td>1952</td>
<td>Texas Contemporary Artists</td>
<td>Group Exhibition</td>
<td>John T. Biggers</td>
</tr>
<tr>
<td>1953</td>
<td>Women in Art</td>
<td>Group Exhibition</td>
<td>Hedda Sterne</td>
</tr>
<tr>
<td>1956</td>
<td>Shadow and Substance: The Shadow Theater of Montmartre and Modern Art</td>
<td>Group Exhibition</td>
<td>Jackson Pollock, Jim Love</td>
</tr>
<tr>
<td>1957</td>
<td>Mark Rothko</td>
<td>Solo Exhibition</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>Collage International: From Picasso to Present</td>
<td>Group Exhibition</td>
<td>Alberto Burri, Robert Rauschenberg</td>
</tr>
<tr>
<td>1959</td>
<td>Out of the Ordinary</td>
<td>Group Exhibition</td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>New Europeans</td>
<td>Group Exhibition</td>
<td>Eduardo Paolozzi, Mimo Rotello, Antoni Tapies</td>
</tr>
<tr>
<td>1961</td>
<td>The Emerging Figure</td>
<td>Group Exhibition</td>
<td>Alex Katz, Richard Diebenkorn</td>
</tr>
<tr>
<td>1962</td>
<td>Ways and Means</td>
<td>Group Exhibition</td>
<td>Frank Stella</td>
</tr>
<tr>
<td>1964</td>
<td>Francis Bacon</td>
<td>Solo Exhibition</td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td>Dealers Choice: An Exhibition of Paintings, Drawings, and Prints</td>
<td>Group Exhibition</td>
<td>Helen Frankenthaler, Jules Olitski</td>
</tr>
<tr>
<td>1966</td>
<td>Robert Rauschenberg</td>
<td>Solo Exhibition</td>
<td></td>
</tr>
<tr>
<td>1969</td>
<td>Art Across America</td>
<td>Group Exhibition</td>
<td>Ed Ruscha</td>
</tr>
<tr>
<td>1970</td>
<td>Al Held: Recent Paintings</td>
<td>Solo Exhibition</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Timeline of Artists Shown at CAMH</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1972
New Gunnar Birkerts building opens with Exhibition 10
Group Exhibition
Notable: Paul Sharits, William Wegman

1973
RE: Vision: A Series of Performances, Concerts, and Films
Group Exhibition
Notable: Philip Glass, Yvonne Rainer, Robert Whitman

1979
FIRE!
Group Exhibition
Notable: Mel Chin, Vernon Fisher, Roberta Harris, Jesse Lott, Cesar Martinez, Earl Staley

American Painting: The Eighties
Group Exhibition
Notable: Nancy Graves, Elizabeth Murray, Susan Rothenberg

1982
Some Contemporary Portraits
Group Exhibition
Notable: Robert Mapplethorpe

1983
Arbitrary Order: Paintings by Pat Steir
Solo Exhibition

1974
Luis Jimenez Solo Exhibition

1984
Laurie Anderson: Works from 1969–1983
Solo exhibition

1975
John Chamberlain: Recent Sculpture
Solo Exhibition

James Surls: Sculptor
Solo Exhibition

1985
Barbara Kruger: Striking Poses
Solo exhibition

1976
Julian Schnabel Solo Exhibition

1987
Eric Fischl: Scenes Before the Eye: The Evolution of the Year of the Drowned Dog and Floating Island
Solo Exhibition

1977
Marisol Escobar: Recent Drawings and Sculptures
Solo Exhibition

1980
Extensions: Jennifer Bartlett, Lynda Benglis, Robert Longo, Judy Pfaff
Group Exhibition

Cindy Sherman: Photographs
Solo Exhibition

1981
Jonathan Borofsky: An Installation
Solo Exhibition
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Details</th>
</tr>
</thead>
</table>
| 1988 | Bill Viola: Survey of a Decade  
Solo exhibition |
Solo Exhibition |
| 1989 | German Art of the Late 80s  
Group Exhibition  
Notable: Stephen Balkenhol, Katharina Fritsch, Jörg Immendorf, Im Knoebel, Albert Oehlen, Thomas Ruff, Rosemarie Trockel |
| 1991 | Christian Boltanski: Shadows  
Solo exhibition |
| 1993 | Works by Lorna Simpson  
Solo exhibition |
| 1994 | Sophie Calle: Romances  
Solo exhibition |
| 1995 | George Condo: Recent Paintings  
Solo exhibition |
Solo exhibition |
| 1996 | Carrie Mae Weems: The Kitchen Table Series  
Solo exhibition |
| 1996 | Brilliant! New Art from London  
Group Exhibition |
| 1997 | Jenny Holzer: LUSTMORD  
Solo exhibition |
| 1997 | Ann Hamilton: kaph  
Solo exhibition |
| 1998 | David McGee: Black Comedies and Night Music  
Solo exhibition |
| 1999 | Nan Goldin  
Solo exhibition |
| 2000 | Sharon Engelstein: Boolean Unions  
Solo exhibition |
| 2001 | Ghada Amer: Pleasure  
Solo exhibition  
Trenton Doyle Hancock: The Life and Death of #1  
Solo exhibition |
| 2002 | William Kentridge  
Solo exhibition  
Sanford Biggers: Afrotemple  
Solo Exhibition |
| 2003 | Shirin Neshat  
Solo exhibition |
| 2004 | Perspectives 143: Katharina Grosse  
Solo Exhibition |
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 2005 | **Double Consciousness: Black Conceptual Art Since 1970**  
**Group Exhibition**  
Notable: Chakaia Booker, David Hammons, Arthur Jafa, Jennie C. Jones |
Solo exhibition  
**Wishing for Synchronicity: Works by Pipilotti Rist**  
Solo exhibition |
| 2007 | **Mary Heilman: To Be Someone**  
Solo exhibition |
| 2008 | **Perspectives 160: Class Pictures: Photographs by Dawoud Bey**  
Solo exhibition |
| 2009 | **No Zoning: Artists Engage Houston**  
Group Exhibition  
Notable: Mary Ellen Carroll, Rick Lowe |
| 2010 | **Hand+Made: The Performative Impulse in Art and Craft**  
Group Exhibition  
Notable: Sheila Pepe, Anne Wilson |
| 2011 | **Donald Moffett: The Extravagant Vein**  
Solo exhibition |
| 2012 | **Perspectives 177: McArthur Binion**  
Solo Exhibition  
**Radical Presence: Black Performance in Contemporary Art**  
Group Exhibition  
Notable: Theaster Gates, Senga Nengudi, Adrian Piper, Pope L., Xaviera Simmons |
| 2013 | **LaToya Ruby Frazier: WITNESS**  
Solo exhibition |
| 2014 | **Rites of Spring (Outside the Lines series)**  
Group exhibition  
Notable: Michele Abeles, Lucas Blalock |
| 2015 | **Marilyn Minter: Pretty/Dirty**  
Solo exhibition  
**Jennie C. Jones: Compilation**  
Solo exhibition |
| 2016 | **MPA—THE INTERVIEW: Red, Red Future**  
Solo exhibition |
| 2017 | **Angel Otero: Everything and Nothing**  
Solo exhibition  
**Paul Ramirez Jonas: Atlas, Plural, Monumental**  
Solo exhibition |
Bill Arning
Director

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 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 lesser-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.
2016–2017 Exhibitions

As 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 the most influential art being made today. Each season, CAMH features a combination of regional, national, and international artists through its diverse exhibition schedule. The Museum documents these exhibitions in publications designed for use by both scholars and the general public. Free programs accompany each exhibition to encourage engagement with contemporary art.

The 2016-2017 Exhibition Series was made possible by the Museum’s generous patrons, benefactors, and donors: A Fare Extraordinaire, Chinhui Juhn and Eddie Allen, Art Market Productions, Bergner and Johnson Design, The Brown Foundation, Inc. of Houston, Jereann Chaney, Barbara and Michael Gamson, George and Mary Joseph Hamman Foundation, Blakely and Trey Griggs, Leslie and Mark Hull, Jackson and Company, Kavi Gupta Gallery, Mr. and Mrs. I.H. Kempner, KPMG, LLP, Lehmann Maupin, Mary Kathryn Lynch Kurtz Charitable Lead Trust, Mid-America Arts Alliance, National Endowment for the Arts, Beverly and Howard Robinson, Faye Sarofim, Ms. Louisa Stude Sarofim, Susan Vaughan Foundation, Targa Resources, LLC, Union Pacific Foundation, Ruth Dreessen and Thomas Van Laan, Mr. Wallace Wilson, and Michael Zilkha.

United is the Official Airline of the Contemporary Arts Museum Houston.
Amy Blakemore, Thedra Cullar-Ledford, and Susie Rosmarin could not make more visually diverse works. Moodily poetic photographs; wry, confrontationally-figurative paintings; and vivid, optically luscious abstractions, respectively, characterize loosely the practices of these three electrifying artists. What can we learn about these three artists who have survived the ups and downs of a city often overlooked in the global discussion of “hot art scenes?” None of the three has ever compromised their personal visions for the sake of external success and each has found audiences, collectors, critics, and curators who cherish their audacity and stubborn faith in themselves.

In three simultaneous solo presentations—Amy Blakemore: People, Cars & Buildings, Sculptures, Flowers, and Junk by Curator Dean Daderko; Thedra Cullar-Ledford: Lady Part Follies by Director Bill Arning; and Susie Rosmarin: Lines and Grids: The Lost Decade and Beyond by former Senior Curator Valerie Cassel Oliver—CAMH highlighted the depths and profundities of their achievements. In doing so, the curators revealed aspects of each artist’s practice that even their substantial number of fans had never before seen exposed and given scholarly attention.

Right Here, Right Now: Houston, Volume 2 was made possible in part by Mary and Marcel Barone, Julie Kinzelman and Christopher Tribble, and Dillon Kyle and Sam Lasseter.
Matt Keegan and Kay Rosen are artists of different generations who have known each other for almost a decade. Nearly eight years ago, Keegan initiated a mail exchange with Rosen that continues to this day. Every few weeks a mailed package makes its way from one artist’s studio into the other artist’s hands; it may contain one or more drawings, collages, photographs, print clippings, and found objects. To date Keegan and Rosen have exchanged close to sixty packages. The items in them constitute an ongoing dialogue, a visual call and response that unfolds between two close friends.

*A Traveling Show* marked the first presentation of Keegan and Rosen’s mail art in the United States and followed its presentation at the Grazer Kunstverein in Graz, Austria (2016). Mail art displayed alongside a selection of works by each artist was an effort to illuminate the effects and resonances of Keegan and Rosen’s exchange on their individual artistic practices. Like any good conversation, their visual exchange possesses continuity and surprises—current events, art history, and personal experiences are all fodder for their discussion. Spiked with generous doses of wit and humor, Keegan and Rosen’s mail art relates to, reflects, and magnifies concerns found in their individual practices.
Angel Otero: Everything and Nothing

Brown Foundation Gallery
December 9, 2016–March 26, 2017
Works borrowed: 34

Born and raised in Puerto Rico, Angel Otero has pushed against the art historical narrative with seductive canvases and dynamic objects made with porcelain and steel. The artist consistently tests the elasticity of venerable art canons while oscillating between familial memories and the immense gesture of painting and sculpture. Mining the expansive territory of these artistic traditions, Otero offers a trove of ideas that have informed not only the content of his work but also its material composition and processes. **Angel Otero: Everything and Nothing** chronicled the evolution of Otero’s practice, featuring four distinct bodies of work created between 2006 and 2015, which included his iconic skin and transfer paintings, early work created using silicon and collage, as well as sculpture.

In **Everything and Nothing**, all aspects of the artist’s practice were on view. The exhibition brought together work created over a decade, allowing viewers to consider the overt themes and more subtle underpinnings of the artist’s oeuvre. Otero digs deep into the corporeal, cultural, and intellectual repositories that have shaped him as an artist, and Otero’s use of these repositories allows the artist to cast wide the vast net of art history in an effort to assert his own place along its tangled and complex narrative. This struggle has sustained his creative endeavors over the past decade and promises to propel him well into the future.

**Angel Otero: Everything and Nothing** was generously supported by Jill and Jay Bernstein, Jereann and Holland Chaney, Hilda and Greg Curran, Marilyn and Larry Fields, Louise Jamail, Kavi Gupta Gallery, Lehmann Maupin, Bernard I. Lumpkin and Carmine D. Boccuzzi, John and Amy Phelan, and Robin and Andrew Schirrmmeister. The exhibition was also made possible in part by an award from the National Endowment for the Arts.
The Teen Council is a group of dedicated high-school students who participate in a two year-long program where they 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.

Every other year, CAMH’s Teen Council organizes an exhibition in the Nina and Michael 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. *Origins of the Self* focused on questions of personal identity, asking participants “What is the real you? Where is the real you? How do you define the real you in a constantly evolving landscape?”

*Origins of the Self* was supported in part by an award from Mid-America Arts Alliance, the National Endowment for the Arts, the Texas Commission on the Arts, and foundations, corporations, and individuals throughout Arkansas, Missouri, Nebraska, Oklahoma, and Texas. Teen Council was generously supported by Ms. Louisa Stude Sarofim.
Paul Ramírez Jonas: Atlas, Plural, Monumental

Brown Foundation Gallery
April 28–August 6, 2017
Works borrowed: 27

*Atlas, Plural, Monumental* served as Paul Ramírez Jonas’s first survey exhibition in the Americas. Including sculptures, photographs, videos, drawings, performative lectures, and participatory works made from 1991 to 2016, *Atlas, Plural, Monumental* demonstrated how Ramírez Jonas redefines “public art” through an innovative practice that mirrors his ongoing investigations into how a public is constituted, and what brings one together. He galvanizes connections between the personal, the collective, and the public, and makes these connections concrete and observable. Manifested in compelling forms, Ramírez Jonas’s work invigorates our cultural commons.

In his earliest works, Ramírez Jonas viewed historical references from a strategic vantage as he adapted early scientific experiments as “scores” inflected with his voice. Ramírez Jonas’s faithful reproductions of kites designed by inventors such as Alexander Graham Bell and Joseph Lecornu carried cameras into the air where re-engineered alarm clocks triggered their shutters, capturing images of the artist on the ground holding the kite’s string. In these works, Ramírez Jonas typically activated the scores himself; his later works extend this invitation to viewers. For *His Truth is Marching On* (1993), the public was invited to take up a mallet and tap a suspended circular arrangement of water-filled wine bottles; their successive musical notes offer a rendition of *The Battle Hymn of The Republic*.

*Atlas, Plural, Monumental* was generously supported by Mary and Marcel Barone, Business Solutions International, and Cullen K. Geiselman. The exhibition was also made possible in part by a grant from the Union Pacific Foundation.
“Forgiveness means giving up all hope of a better past” is a truism today, originally from the lips of our great, philosophically-minded comedienne and actress Lily Tomlin. It means simply that we need to radically accept that whatever traumas we have lived through are part of the life experience that created us, and we must build from there. The past is a neutral building block that should engender no emotion from us other than gratitude for who we are today. Still, creative people cannot help but muse over alternate realities that might have been and, through the telling, make sense of the actual narratives. And while such musings can veer toward the pathological, in the cases of Jack Early, JooYoung Choi, and Lily van der Stokker, these artists remake aspects of their pasts with glee. *A Better Yesterday* presented three personal histories and stories that were remade as ambiguously fictional situations.

Early presented *Jack Early’s Life Story in Just Under 20 Minutes*, a multimedia installation about the artist’s ups and downs recounted with a Garrison Keillor-like simplicity. The show also featured his family recreated as life-size pillow sculptures. JooYoung Choi created a TV studio, reminiscent of the charmingly amateurish sets of early public access television. The artist worked with school kids and other groups to build a set for videos, which was made onsite and displayed as it was finished. Lily van der Stokker is a Dutch artist whose medium is large-scale wall painting, with each resembling childlike illustrations. Many of her subjects deal with nostalgic reverie and remembering the past fondly, making a rosy colored picture with just a hint of melancholia. The artist installed a mural specifically for this exhibition.

*A Better Yesterday* was generously supported by Fergus McCaffrey, New York, New York. This program was supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York, and was also made possible in part by a grant from the Mondriaan Fund.
Art on the Lawn: Activating the Museum District

Art on the Lawn is designed to activate the exterior of the Museum in order to provide a gathering point for the Houston community to engage with contemporary art outside of a traditional gallery space. This series showcases rotating work by artists featured in CAMH exhibitions, and works are installed in the Eleanor and Frank Freed Garden—an integral part of the lively corridor between CAMH, the Museum of Fine Arts, Houston, and the Jung Center. Past works featured in the Eleanor and Frank Freed Garden as part of this series include *Endless* (2013) by Joseph Havel, installed in the Carol Chiles Ballard Fountain, and *Rabbit* (1988/2006) by Mark Flood.

In 2017, CAMH installed a newly commissioned work by Paul Ramírez Jonas as part of the Museum’s ongoing Art on the Lawn series. *Publicar X* (2017) was the 10th iteration in the artist’s ongoing series, *Publicar*, and extended his 25-year survey exhibition *Atlas, Plural, Monumental* into the Museum’s Eleanor and Frank Freed Garden.

The exhibition’s curator, Dean Daderko, explained that “like many works in Ramírez Jonas’s oeuvre, the *Publicar* series looks at typologies of monuments—in this case boulders fitted with bronze plaques, that are common in parks and at historical sites.” Such markers often contain typeset language describing past incidents or individuals of special significance. In this series, Ramírez Jonas upends our expectations by replacing the bronze plaque with natural cork to create a public bulletin board. Visitors were encouraged to use provided push-pins to attach personal items to the cork so passersby could see them.

If public monuments are typically fashioned in materials with an air of permanence, such as marble, stone, and bronze, *Publicar X* foregrounded the temporal, improvised, and ephemeral. Unlike the inscriptions found on plaques and the bases of monuments that speak in the singular voice of the state, *Publicar X* embraced a diversity of ideas and viewpoints. “In this monument, all we need is a scrap of paper, a pen, and a thumbtack to publish our voice,” stated Ramírez Jonas. He continued: “I called this series *Publicar* because in Spanish the word *publicar* means ‘to publish.’ You’re also literally conjugating the word *public*. I like the idea that publicar means to make things public. That’s what this monument does.”

I called this series *Publicar* because in Spanish the word *publicar* means ‘to publish.’ You’re also literally conjugating the word public.
Installation view of Paul Ramírez Jonas’s *Publicar X* (2017) at the Contemporary Arts Museum Houston. Photo: Ronald L. Jones.
Touring Exhibitions

Presented in Houston and organized by the Contemporary Arts Museum Houston, touring exhibitions extend the reach of the institution to engage with audiences across the United States. During the 2016–2017 Season, CAMH presented one touring exhibition.
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, Colorado. The exhibition was 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, New York, and the Bard Graduate Center, New York, New York.
The Contemporary Arts Museum Houston produced catalogues for every exhibition organized by its curatorial staff during the 2016–2017 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 museum 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 made possible by a grant from The Brown Foundation, Inc. of Houston. 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.
Right Here, Right Now: Volume 2

Right Here, Right Now: Volume 2 is comprised of three individual volumes for each of the exhibitions featured artists. Lady Part Follies focuses on Houston-based artist Thedra Cullar-Ledford (born 1970) who pairs humor with feminist statements, exploring mastectomy as an area in which women’s bodies are modified by men. This book collects her paintings concerning breasts in art history with text by CAMH Director Bill Arning. Lines and Grids: The Lost Decade and Beyond features Susie Rosmarin (born 1950) whose “paintings are born out of strategies to defy the two-dimensional frame,” notes former CAMH Senior Curator Valerie Cassel Oliver. Lines and Grids assembles works created at various stages of the Op artist’s career, spanning 30 years of drawings, paintings, sculpture and digital compositions. The final folio in this collection is dedicated to the exhibition of Amy Blakemore’s photography, People, Cars & Buildings, Sculptures, Flowers, and Junk, with text by CAMH Curator Dean Daderko. Over the past three decades, Houston-based Amy Blakemore (born 1958) has created a rich body of photographic still lifes, portraits and everyday vignettes. A champion of the worn, the awkward and the plain, Blakemore wrests beauty from the commonplace.

Matt Keegan and Kay Rosen: A Traveling Show

More than seven years ago, Matt Keegan and Kay Rosen struck up a correspondence, mailing drawings, collages, photographs, found objects and the like. This volume presents the contents of these mailings alongside a selection of works by both artists. In addition, it features a conversation between CAMH Curator Dean Daderko and artists Matt Keegan and Kay Rosen, exhibition installation views, and artist biographies. This catalogue was designed by CAMH’s Graphic Designer, Amanda Thomas.
Angel Otero: Everything and Nothing

Angel Otero’s practice is process-driven. Whether made on canvas or with porcelain and steel, Otero’s creations mine the fissures of art-historical canons, as well as the personal histories that they evoke. Angel Otero’s works, while abstract, are embedded with deeply personal narratives. While the artist rejects the literal nature of narrative, it is explicit in the work, particularly in his early figurative paintings and his more recent bodies of “transfer paintings,” created using coal dust and charcoal on linen. Occupying a liminal space between abstraction and figurative work, Otero’s transfer paintings provide viewers with a glimpse into the landscape of the artist’s familial memories. This publication includes an introduction and essay by the organizing curator, Valerie Cassel Oliver, as well as contributions by scholars in the field of contemporary art. The monograph also features color and black-and-white images of the works presented in the exhibition, a bibliography of general reading, and a chronology of the artist’s life and work. The overall scope and comprehensive material featured in the accompanying catalog promise to serve as a scholarly reader and a critical and lasting document.

Origins of the Self

Every other year, CAMH’s Teen Council organizes an exhibition in the Nina and Michael 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. Origins of the Self focused on questions of personal identity, asking participants “What is the real you? Where is the real you? How do you define the real you in a constantly evolving landscape?” Teen Council members also develop a catalogue that meditates on the themes of the exhibition. Featuring texts written by Teen Council Coordinator Michael Simmonds and Teen Council Participant Isabella Neblett, the catalogue documents the exhibition both thematically and through checklists, installation photographs, and individual works. This catalogue was designed by CAMH’s Graphic Designer, Amanda Thomas.
A Better Yesterday

A Better Yesterday focuses on three artists who use the past as building blocks for their creations. Traumas lived through are part of the life experience that created each artist and, in turn, become the framework from which they build their art. Each muses over alternate realities that might have been and, through the telling, make sense of the actual narratives. And while such musings can veer toward the pathological, in the cases of Jack Early, JooYoung Choi, and Lily van der Stokker, these artists remake aspects of their pasts with glee. A Better Yesterday presented three personal histories and stories that were remade as ambiguously fictional situations. The accompanying catalogue written by CAMH Director Bill Arning examines each artist in individual essays as well as in the larger context of the exhibition. This catalogue was designed by CAMH’s Graphic Designer, Amanda Thomas.

Paul Ramirez Jonas: Atlas, Plural, Monumental

Published to accompany the artist's first survey exhibition in the Americas, Atlas, Plural, Monumental is the most comprehensive publication on the artist’s work to date, including sculptures, photographs, videos, drawings, public actions and participatory works made from 1991 to 2016. It includes an introductory essay by CAMH Director Bill Arning, an essay by CAMH Curator Dean Daderko, and commissioned essays by Claire Barliant and Shannon Jackson, as well as a checklist of works included in the exhibition and biographic and bibliographic information.
Contemporary Arts Museum
Houston, United States

The Contemporary Arts Museum Houston is a non-collecting institution dedicated to presenting the best and most exciting international, national, and regional art. Through dynamic exhibitions accompanied by scholarly publications and accessible educational programs, the Museum reaches out to local, regional, national, and international audiences of various ages.

www.camh.org
Online Publication Archive

A number of the Contemporary Arts Museum Houston's original publications are reproduced digitally 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 CAMH’s account on Issuu to be alerted when new publications are added to the library.

All of CAMH’s online publications are supported by a grant from The Brown Foundation, Inc. of Houston.
Texas Noise and Ambience at the Contemporary Arts Museum Houston, 2016.
Photo: Casey K. Betts.
Education and Public Programs
At the Contemporary Arts Museum Houston, we often talk about how we can open the door for our visitors. This means that we want people to feel welcome, start a conversation, ponder a new idea, and ruminate on an artwork. The end goal is for a visitor to be so intrigued by an exhibition, a program, or piece of art that they keep coming back. We know that our visitors may not always agree with us, like everything we have on display, or understand it, but we want the door to be open for whenever they choose to come in.

Last year CAMH launched an ambitious slate of new programs. In July of 2016 we hosted our first monthly Open Studio program and visitors took notice. Projects included: Strange Doll Still Life Drawing session with artist Thedra Cullar-Ledford, screen-printed Op-Art Tote Bags inspired by Susie Rosmarin, an Analog Social Media Party organized the CAMH Teen Council, and we sewed soft sculptures in response to the imaginative worlds in A Better Yesterday. The hands-on, all-ages program gives audiences an opportunity to explore a new material while thinking more deeply about each exhibition. We are looking forward to a new line-up of Open Studio projects in the 2017–2018 Season.

In September of 2016, CAMH also launched our Art at Noon program—a short and informal gallery talk followed by light lunch. Art at Noon invites curators, professors, artists, and a host of other creatives and professionals to discuss an exhibition from a different perspective. The inaugural season of Art at Noon brought famed local curator Clint Willour; Executive Editor at PaperCity magazine Catherine Anspoon; University of Houston professors Rex Koontz, Natilee Harren, and Roberto Tejada; licensed clinical social worker Tony Aucoin; and Ryan Dennis, Public Art Director of Project Row Houses.

CAMH continues to embrace interdisciplinary topics and new audiences who have a wide range of interests. During the last fiscal year, we hosted a reading and conversation with critic, art historian, curator, and activist Douglas Crimp, an engaging and
informative lecture with glaciologist Kurt Cuffey, a site-specific dance performance with Chapman Dance, in-gallery yoga workshops, film screenings, and a celebration of Texas Noise and Ambience by inviting six performers to share their work. We also hosted the inaugural speaker, Jim Hodges, for our ongoing Gamson Lecture Series. We plan to continue the series and invite innovative contemporary artists to Houston to share their artistic process and work with our community.

In January of 2017, Origins of the Self, the 10th biennial youth art exhibition curated by CAMH’s Teen Council opened in the Nina and Michael Zilkha Gallery. Drawing from an open call, the Teen Council received nearly 400 submissions. The teens selected work representing a variety of media by 63 Houston-based teen artists. Teen Council worked diligently on every aspect of the exhibition and also organized a number of ambitious and thoughtful programs to complement the exhibition’s theme of identity. These included a poetry slam, music fest, and fashion show. Teen Council member Matthew Watowich reflected on his two-year tenure in this way: “Being a part of Teen Council has been fascinating and my mind has been exposed to so many new things that I had never pictured before and I had never known about the art world.”

During the 2016–2017 school year, the CAMH Education Team focused on expanding our tour program. During the summer of 2016 we sent a targeted letter to teachers with our tours brochure, an invitation to our Educator Open House, and information about how to set up a tour and workshop. Many teachers took us up on the offer! 3,550 participants from school and community groups toured the Museum over the past school year, and 40% of all tours included a hands-on workshop designed in conjunction with a current exhibition. According to the American Alliance of Museums, “Students who attend a field trip to an art museum experience an increase in critical thinking skills, historical empathy, and tolerance. For students from rural or high-poverty regions, the increase was even more significant.” An early introduction to a museum through a school tour can encourage visits outside of school and later in life. At CAMH, it is our goal to build life-long museum-goers.

This coming year, we are looking forward to expanding our Drop-in Experiences program by creating more tailored and unique in-gallery experiences from meditation and movement, Spanish language tours, and photography scavenger hunts. Our goal is always to invite visitors to engage more deeply with the work on display. We are also researching partners and programs that can build upon our ongoing accessibility efforts and inclusivity within the Museum.

The door is open—we hope to see you soon.
Words and Art workshop at the Contemporary Arts Museum Houston, 2017. Photo: Ronald L. Jones.
Educational Programs

The Contemporary Arts Museum Houston programs offer something for everyone. 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. Programs are a vital platform for experimentation where visitors experience art and performance in the gallery space.

CAMH thanks the following supporters of its Education and Outreach Programs and Teen Council: Vera and Andy Baker, Bank of Texas, The Brown Foundation, Inc. of Houston, Renée Lewis Cary and John Cary, Barbara and Michael Gamson, Louise Jamail, Kinder Morgan Foundation, Leticia Loya, Marian and Speros Martel Foundation Endowment, M.D. Anderson Foundation, Mary Ann and Mark Miller, Carol and David Neuberger, Nordstrom, Ms. Louisa Stude Sarofim, Leigh and Reggie Smith, Texas Commission on the Arts, Union Pacific Corporation, Vivian L. Smith Foundation, and Marion and David P. Young.
Talk, Lecture, and Reading

CAMH offers various talks, lectures, and readings.
In Conversation

In Conversation programs feature a gallery talk or a lecture with an artist and curator about a current exhibition. This program provides a unique and vital opportunity to hear directly from the artist about their work and process. In Conversation programs that were a highlight of the 2016-2017 Season include a lively gallery walk-through with artist Angel Otero and former CAMH Senior Curator Valerie Cassel Oliver, a discussion with artist Jack Early and CAMH Director Bill Arning followed by a unique slide show that animated Early’s musical autobiography: *Jack Early’s Life Story in Just Under 20 Minutes* (2014), and an in-depth conversation between artists Matt Keegan and Kay Rosen with CAMH Curator Dean Daderko.

Art at Noon

Art at Noon is a short gallery talk followed by a light lunch. Local curators, artists, musicians, and other experts are invited to CAMH to share a new perspective on a specific exhibition. Past speakers include curator Clint Willour on the work of artist Amy Blakemore, Ryan Dennis of Project Row Houses on the social practice of artist Paul Ramírez Jonas, MFAH Contemporary Curator Alison De Lima Greene on the artist Susie Rosmarin, and licensed clinical social worker Tony Aucoin on the themes of shame, relationships, and identity in the exhibition *A Better Yesterday*.

20Hertz

20 Hertz is a lecture series conceived around the themes of musical influences in everyday life. Artists, musicians, and all-around creatives are invited to share the music that has influenced them in their life and work. Program highlights of the 2016–2017 Season included a presentation by multi-disciplinary musician Jawwaad Taylor.

Exploratory Lecture

Exploratory lectures highlight contemporary art and current topics. The 2016–2017 Season found CAMH hosting a reading and book-signing with renowned critic, curator, art historian, and activist Douglas Crimp. There was also the launch of the Gamson Artist Lecture Series with a presentation by renowned New York-based artist Jim Hodges who shared his work and process.
Music, Film, and Performance

The Contemporary Arts Museum Houston opens up the unique and ever-changing gallery spaces as a place to experience new music, film, and artistic performances. Inspired by current exhibitions, these programs are in partnership with area musicians, artists, institutions, and creatives.

Loft Concerts with Musiqa

Loft Concerts with Musiqa are the result of an ongoing collaborative partnership. The renowned contemporary classical music group celebrates CAMH exhibitions through concerts that highlight modern music inspired directly by the work on display. During the 2016–2017 Season, Musiqa performed concerts inspired by Right Here, Right Now: Houston Volume 2; Angel Otero: Everything and Nothing; and Atlas, Plural, Monumental.

Film Screenings

Film Screenings feature old favorites, new films, and experimental media all shown within the gallery space. The carefully curated selection of films reflect current exhibitions and contemporary art trends. Screenings during the 2016–2017 Season included Who Framed Roger Rabbit in conjunction with the exhibition A Better Yesterday, and an Evening of Israeli Films.

Performance

Performance events focus on artists who respond to the work on display through sound and movement. Artists also have the opportunity to perform within the gallery space. Performance highlights of the 2016–2017 Season include Thedra Cullar-Ledford’s powerful Piñata Smashing (F**K CANCER) during the Opening Reception of Lady Part Follies, and a new installment of CAMH’s Texas Noise and Ambience series featuring musicians from throughout the state.
## Hands-on

Connect more deeply with the artwork on display in the Contemporary Arts Museum Houston galleries by experimenting with a new material or idea through a hands-on workshop.

### Open Studio

Open Studio is a drop-in, hands-on activity related to current exhibitions for creatives of all-ages. Open Studio is the first Saturday of every month from 2–4PM. Favorite projects of 2016–2017 included a Strange Doll Still Life Drawing Session with artist Thedra Cullar-Ledford, Screen printing Op-Art Tote Bags inspired by the work of artist Susie Rosmarin, an Analog Social Media Party led by CAMH's Teen Council, and sewing Soft Sculpture inspired by the exhibition *A Better Yesterday*.

### Artist-led Workshops

Artist-led workshops are a rare opportunity to engage with an artist in an intimate setting. Learn more about their work and process while creating something unique. Past workshops have included *Style Your Letters Boldly* with Erik Marinovich and *Paracosm 101: World Building* with JooYoung Choi.

### Family Day

Family Days are a time when the galleries, lawns, and education spaces are full of interactive activities, tours, and hands-on crafts related to the media and themes found in current exhibitions. Food trucks, Art Guides, and tours are also all available. CAMH hosted three large-scale Family Days in 2017.
Things CAMH visitors said when asked...

What was the best part of today?

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amazing supplies.</strong> This is a really fun project!!</td>
</tr>
<tr>
<td>Using my <strong>imagination</strong> to build my box.</td>
</tr>
<tr>
<td>The diorama idea and <strong>fun</strong> materials.</td>
</tr>
<tr>
<td>Hanging with <strong>my pals</strong> and girlfriend.</td>
</tr>
<tr>
<td>Seeing <strong>new art</strong> and getting inspired.</td>
</tr>
<tr>
<td>Spending time with <strong>my beautiful daughter.</strong></td>
</tr>
<tr>
<td>Shared <strong>creative</strong> energies.</td>
</tr>
<tr>
<td>I like your <strong>friendly staff.</strong></td>
</tr>
<tr>
<td>The <strong>people.</strong></td>
</tr>
<tr>
<td><strong>Kids</strong> love it.</td>
</tr>
<tr>
<td><strong>Fun!</strong></td>
</tr>
<tr>
<td><strong>Art</strong> and friendly people.</td>
</tr>
<tr>
<td>The staff is very <strong>approachable.</strong></td>
</tr>
<tr>
<td><strong>Finger painting</strong> for the first time in a loooong time.</td>
</tr>
<tr>
<td>I love putting my <strong>hands in paint!</strong></td>
</tr>
</tbody>
</table>
Tours

Tours at the Contemporary Arts Museum Houston are designed to cultivate critical and flexible thinking.

Drop-in Experiences

Drop-in Experiences are available between 1-4PM every Saturday. All ages are welcome. Drop-in Experience is a guided in-gallery discussion or pop-up activity that provides a creative opportunity for visitors to experience the current exhibitions in a unique and meaningful way. Led by our FAQ (Frequently Asked Questions) Team, a group of artists and historians who assist with contextualizing CAMH’s dynamic exhibitions for diverse audiences. Launched in late 2017 and inspired by the work of artist Paul Ramírez Jonas, the first Drop-In Experience was the “Leave a Promise, Take a Promise” activity that inspired a lot of engagement and questions from visitors and offered further discussion of the work Public Trust.

Group Tours

Group Tours at CAMH are designed to cultivate critical and flexible thinking. CAMH offers group tours for visitors of all ages, backgrounds, and interests. During guided tours, trained member of our esteemed FAQ Team encourage visitors to creatively observe their surroundings. The FAQ Team promotes open-ended discussion and reflection, making connections between art and the everyday. Educators can also choose to have students participate in a hands-on workshop where they gain insight into new materials, the artistic process, and creative approaches to making.

Family Guides

Family Guides are designed for children of all ages, and provide opportunities for exploration, discovery, and conversation about the art on view. The guides are available in English and Spanish for free at the front desk of the Museum and on CAMH’s website.
Members of CAMH’s Teen Council meet to discuss the planning of Origins of the Self at the Contemporary Arts Museum Houston, 2017. Photo: Ronald L. Jones.
Teen Council: Eighteen years of empowerment in the arts

Composed of 14 young arts enthusiasts, the Contemporary Arts Museum Houston’s Teen Council serves as the Museum’s vehicle for attracting the teen population of Houston and exposing them to the vibrant world of contemporary art. For Teen Council members, the group serves as a highly collaborative creative incubator that opens up opportunities for leadership, visual literacy, and life skills development. During weekly meetings, the Teen Council is introduced to the inner workings of museums and to the dynamic Houston arts community.
During each meeting, members are guided through the practical steps of program development, and members are empowered to take the lead in this process, thinking critically about what events, subjects, and themes will resonate with their peers. Teen Council organizes several events each year for their peers. The events are collectively brainstormed, organized, and implemented by the Teen Council members and can change annually depending upon the group. 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, sharing their thought processes, and discussing 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, all while gaining real-world experience planning exhibitions and programs in a museum setting.

In addition to their regular programming, Teen Council organizes an exhibition in the Museum’s Nina and Michael Zilkha Gallery on a biennial basis. Teen Council members select the theme and title of the exhibition while partnering with CAMH staff to develop exhibition design, a printed catalogue, and public programming. The Teen Council’s most recent exhibition, Origins of the Self (2017), was the 10th biennial youth art exhibition organized by CAMH’s Teen Council, and dealt with issues of personal identity. The Teen Council received almost 400 submissions responding to the questions: What is the real you? Where is the real you? How do you define the real you in a constantly changing landscape? The exhibition featured 87 works by 63 Houston-area teens in a variety of media including photography, video, and sculpture. The works were made by the students to illustrate issues that they face in a world overwhelmed by social media as they experience adolescence and growing independent of their family and friends.

CAMH’s Teen Council was one of the first organizations of its kind in the United States. This diverse group of teenagers from the Houston area is empowered by CAMH to create high impact, teen-specific programming with the goal of making the Museum a welcoming public space for young audiences. CAMH recently participated in a study funded by the Institute for Museum and Library Services, spearheaded by the Whitney Museum of American Art, 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, Texas; the Whitney Museum of American Art, New York, New York; the Walker Art Center, Minneapolis, Minnesota; and the Museum of Contemporary Art, Los Angeles, California, 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; exposure to new career paths; a greater appreciation for community, collaboration, and diversity; recognition of the importance of service; and acquisition of practical life skills.
Members of Teen Council meet to discuss the planning of *Origins of the Self* at the Contemporary Arts Museum Houston, 2017. Photo: Ronald L. Jones.
Opening Reception of A Traveling Show at the Contemporary Arts Museum Houston, 2016. Photo: Casey K. Betts.
Communications and Marketing

Kent Michael Smith
Director of Communications and Marketing

This past year, CAMH experienced a number of positive steps towards growing and diversifying the Museum’s audience and reach. Beginning with the exhibition Telepathic Improvisation, the Museum now offers dual language didactics and labels. With 27% of Texans speaking Spanish—spoken by an even greater percentage of Houstonians—this inclusive measure will assist in making CAMH more accessible and better equipped to attract, educate, and retain a more diverse demographic of visitors. Additionally, in 2017 CAMH announced the donation of its extensive archives to the Woodson Research Center, a division of the Fondren Library at Rice University, Houston, Texas. The archives document the illustrious history of CAMH since its founding in 1948. Exhibitions, interviews, and lectures—with once-emerging artists and now luminaries of modern and contemporary art history—will be of great interest and accessible to scholars, lovers of art, and future art historians. The relationship between CAMH and Rice University will be ongoing, as the Museum continues to add to the repository of materials in the coming years. This partnership will allow CAMH’s archival collection to be available and searchable for all interested in the art history that has occurred in Houston.

As social media and technology continues to fuel the “social evolution” that we are all currently experiencing, CAMH continues to devote energy and resources toward ensuring that the institution remains at the forefront of current and new information distribution platforms and methods of expanded dialogue. Social media users have increased by more than 62% in the past decade and mobile social media...
is currently tracking at a growth clip of 30% year-over-year. It is also worth noting that social media advertising engagement was up 139% in the first quarter of 2017, when compared to the previous year. These numbers tell us clearly and convincingly that social media ads are being seen and tangible connections are being formed through this engagement conduit. By telling our story and engaging an ever-expanding demographic through the numerous and fluid landscape of social media platforms, CAMH will continue to strengthen its connection within the immediate community, while also broadening its appeal to the larger global art community that already boasts respect and admiration for the institution’s exhibitions and programming.

It is true that every museum shares a common desire—all want a younger, more diverse audience. While CAMH has a better grasp on this demographic than many museums, adaptations are being made to increase the appeal to these coveted constituents. In the final quarter of 2017, CAMH launched a new, fully-mobile website that immediately displays a clean, responsive design that works well in all browsers and on all devices, making it easy to explore the site and share content via social media. Further exploration reveals increased functionalities for allowing greater interaction with CAMH exhibitions, programs, and our visitors can now experience an ease in donating to the Museum. Combined with an ongoing commitment toward social media growth, this new website has literally put CAMH in the hands of more people than ever before.

CAMH’s continued prominence in local and national press has been a significant factor in our growing audience numbers both online and in person. The 2016-2017 Season saw a number of high profile exhibitions, which garnered strong press coverage. Some of the year’s press highlights included:

For Paul Ramírez Jonas’s *Atlas, Plural, Monumental*:
- Preview by Jeffrey Kastner in *Artforum*
- An online preview in *Blouin Artinfo*
- An online review by Jeanne Claire van Ryzin for *Hyperallergic*
- Preview of the exhibition in the April issue of *Art in America*

For *Angel Otero: Everything and Nothing*:
- Preview and Review by Molly Glentzer for the *Houston Chronicle*
- Online review by Michael McFadden for *Arts+Culture*
- Online article in *Terremoto* titled “Everything and Nothing.”

By continuing to develop and extend our reach both within the Museum and through integrated marketing measures in the next fiscal year, CAMH will continue to fulfill its mission of presenting the best and most exciting international, national, and regional art to an ever-increasing audience.
## Communication and Marketing by the Numbers

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors at CAMH</td>
<td>68,879</td>
</tr>
<tr>
<td>Visitors at Touring CAMH exhibitions</td>
<td>104,447</td>
</tr>
<tr>
<td>Individual visits to the CAMH website</td>
<td>159,982</td>
</tr>
<tr>
<td>Total page views on the website</td>
<td>350,616</td>
</tr>
<tr>
<td>Facebook “Likes”</td>
<td>29,829</td>
</tr>
<tr>
<td>Twitter followers</td>
<td>10,122</td>
</tr>
<tr>
<td>Instagram followers</td>
<td>10,856</td>
</tr>
<tr>
<td>Tumblr followers</td>
<td>140,289</td>
</tr>
<tr>
<td>Video views on YouTube*</td>
<td>173,414</td>
</tr>
<tr>
<td>YouTube subscribers</td>
<td>720</td>
</tr>
</tbody>
</table>

*Most viewed video of FY17 was *Radical Presence: Black Performances in Contemporary Art—Three Performances* (Maren Hassinger, Senga Nengudi, and Tameka Norris) from 2012. Viewed 21,465 times during the 2016–17 Season, and a total of 95,222 views to date.
<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors at CAMH</td>
<td>68,879</td>
</tr>
<tr>
<td>Visitors at Touring CAMH exhibitions</td>
<td>104,447</td>
</tr>
<tr>
<td>Individual visits to the CAMH website</td>
<td>159,982</td>
</tr>
<tr>
<td>Total page views on the website</td>
<td>350,616</td>
</tr>
<tr>
<td>Facebook “Likes”</td>
<td>29,829</td>
</tr>
<tr>
<td>Twitter followers</td>
<td>10,122</td>
</tr>
<tr>
<td>Instagram followers</td>
<td>10,856</td>
</tr>
<tr>
<td>Tumblr followers</td>
<td>140,289</td>
</tr>
<tr>
<td>Video views on YouTube*</td>
<td>173,414</td>
</tr>
<tr>
<td>YouTube subscribers</td>
<td>720</td>
</tr>
</tbody>
</table>

*Most viewed video of FY17 was Radical Presence: Black Performances in Contemporary Art—Three Performances (Maren Hassinger, Senga Nengudi, and Tameka Norris) from 2012. Viewed 21,465 times during the 2016–17 Season, and a total of 95,222 views to date.
Phoebe Tudor, Todd Fiscus, and Leigh Smith at the Annual Gala and Art Auction at the Contemporary Arts Museum Houston, 2017.

Photo: Daniel Ortiz.
Mary Patton and Divya Brown at Another Great Night at the home of Peggy Kostial, 2017. Photo: Jenny Antill.
Rysh Barazi and Nicholas Cody at the Opening Reception of Angel Otero: Everything and Nothing, 2016. Photo: Martin Yaptango.
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.

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. The Contemporary Arts Museum Houston 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 contributions received during the 2016–2017 Season further our ambitions to better meet the needs of the community through dynamic exhibitions, scholarly publications, and accessible educational programs. CAMH dedicates 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 2016–2017 Season, Trustees, individuals, foundations, corporations, and government agencies provided support totaling $2.52 million, including $1.37 million in unrestricted funds. Most notable this year was a grant from Houston Endowment of $350,000 that was secured to replace the Museum’s aging chiller. Our ladies’ gala, Another Great Night in November, welcomed nearly 200 women who gathered together in celebration of the Museum on November 2, 2016. CAMH’s Annual Gala and Art Auction on April 7, 2017, saw impressive numbers, with 245 people in attendance and 48 pieces of art purchased in support of the Museum.

With community engagement and stewardship at the forefront of our goals for the Museum, we are pleased to have seen our patron groups blossom and succeed this season. Most notably, our Young Patrons membership group welcomed a remarkable 51 members in its inaugural season, well above the goal set for the group. Overall, CAMH membership reached 362 households and the Museum saw a 32% increase in attendance over the past three seasons.

On behalf of the CAMH family, thank you for allowing us the resources and opportunities to create and further our legacy.

Membership

The Contemporary Arts Museum Houston’s members support an innovative roster of exhibitions and programs, the majority of which are offered free of charge 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 CAMH exhibition openings and special events.
An active group of art enthusiasts, collectors, and philanthropists, CAMH’s Collectors Circle offers members the opportunity to expand and enrich their knowledge of contemporary art. Members receive access to behind-the-scenes visits to artists’ studios, tours of renowned private collections, an invitation to attend an annual trip, and opportunities to connect with CAMH Curators and Director Bill Arning. Contributions to Collectors Circle benefit the Museum’s cutting-edge exhibitions and arts education programs.

In the 2016–2017 Season, members toured the private art collections of Elizabeth and Steve Crowell, Blakely and Trey Griggs, Janet and Paul Hobby, Elisabeth and Brian McCabe, Bill Colburn, and Lynn Goode and Harrison Williams. In addition, members visited the artist studio of Earl Staley and peeked inside the corporate collection of Tudor, Pickering, Holt & Co. Also in 2017, CAMH Director Bill Arning led the group’s annual trip, taking members on a tour of Frieze Art Fair in New York City, New York.
CAMH’s Young Patrons is a fantastic way for young art enthusiasts and supporters to learn about arts and culture in Houston. Members enjoy a year’s worth of events that offer chances to see, create, and share contemporary art with their peers.

CAMH’s Young Patrons launched in the 2016–2017 Season with a series of exciting events. First, CAMH Director Bill Arning led members on a private tour of the 2016 Texas Contemporary Art Fair. Next, CAMH Curator Dean Daderko and Visiting Lecturer Veronica Roberts joined guests for a happy hour at Brooklyn Athletic Club. In the spring, Hermann Park Conservancy’s Urban Green co-hosted a Dance House Fitness class in the park’s Centennial Gardens. And finally, art advisors Sara Cain and Cali Alvarado Pettigrew led an Art Collecting 101 workshop at Jonathan Hopson Gallery.
Another Great Night

Celebrating over 25 years of art and elegance, the Contemporary Arts Museum Houston’s Another Great Night in November is a unique fête des femmes 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 Deutsch & Deutsch Jewelers.

2016’s Another Great Night was chaired by CAMH Trustees Allison Armstrong Ayers and Cat Baen Hennessy, and hosted by Peggy Kostial. The event honored Amy Blakemore, Thedra Cullar-Ledford, and Susie Rosmarin. Each of these women have established their artistic practices in Houston and are recognized as longtime contributors to the city’s vibrant cultural landscape. Blakemore, Cullar-Ledford, and Rosmarin were all featured in CAMH’s Right Here, Right Now: Houston, Volume 2 in 2016.

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

Top row, left: Co-Chair Cat Baen Hennessy, Hostess Peggy Kostial, Co-Chair Allison Armstrong Ayers. Right: Kelley Lubank, Leigh Smith, Phoebe Tudor, Marty Finger, Sandra Moffet.

Middle row, left: Marita Fairbanks, Susie Criner. Right: Kara Childress, Lisa Holthouse, Terri Havens, Lisa Eads, Marcy Taub.

Annual Gala and Art Auction

Each 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 co-chairs Cerón and Todd Fiscus and Kathryn and Colby Swain presented the theme, *What Came First? Great Artists or Great Patrons?*, celebrating the vital relationship between artists and patrons. The egg-themed décor presented by Todd Events transformed CAMH’s Brown Foundation Gallery. The evening began with a lively cocktail hour including specialty cocktails by Casa Dragones Tequila, the opportunity to view the contemporary artworks on display, and bidding on the silent auction items. It was followed by a seated dinner courtesy of Jackson & Company and a live auction of provocative works by some of CAMH’s favorite artists. CAMH’s exclusive After Party featured dancing in the galleries and music by DJ S.O.U.L.Jah.

Featured artists in the auction included Houston hometown hero, Mark Flood, whose exhibition at CAMH *Mark Flood: Gratest Hits* opened in April 2016; Los Angeles-based artist Mary Weatherford; Wu Tsang, an artist who moves fluidly between documentary, activism, and fiction; Scooter LaForge who uses his work as a “confessional”; the Houston-born collage artist Mary McCleary; and Paul Ramírez Jonas, whose survey exhibition *Atlas, Plural, Monumental* was at CAMH in 2017.

Top, left: Co-Chair Gerón, Auctioneer Steve Zick, Co-Chair Todd Fiscus. Right: Isabel David.

Middle, left: Holly Meier, Amber Elliott. Right: Artist Orna Feinstein, former Senior Curator Valerie Cassel Oliver, and Artist Felipe Lopez.

Bottom, left: Co-Chairs Colby and Kathryn Swain, Holly and Austin Alvis. Right: Elizabeth Satel Young and Benjy Levit.
The Contemporary Art Museum Houston would like to thank donors whose contributions have made its exhibitions, operations, and programming possible during the 2016–2017 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.

<table>
<thead>
<tr>
<th>Contribution Range</th>
<th>Donors</th>
</tr>
</thead>
</table>
| $100,000 and above | The Brown Foundation, Inc. of Houston  
City of Houston through the Houston Museum District Association  
Houston Endowment, Inc.  
Fayez Sarofim |
| $50,000–$99,999 | Dillon Kyle and Sam Lasseter  
Ms. Louisa Stude Sarofim  
Robin and Andrew Schirrmieister  
The Wortham Foundation, Inc. |
| $20,000–$49,999 | Chinhui Juhn and Eddie Allen  
Allison and David Ayers  
Barbara and Michael Gamson  
George and Mary Josephine Hamman Foundation  
Blakely and Trey Griggs  
Maureen and Jim Hackett  
Louise Jamail  
Mr. and Mrs. I. H. Kempner III  
Leticia Loya  
National Endowment for the Arts  
Candace S. Bagget and Ron Restrepo  
Leigh and Reggie Smith  
Phoebe and Bobby Tudor  
Union Pacific Foundation  
Ruth Dreessen and Thomas Van Laan  
Elizabeth and Barry Young  
Marion and David P. Young  
Michael Zilkha |
| $10,000–$19,999 | Vera and Andrew Baker  
Mary and Marcel Barone  
Holland Chaney  
Jereann Chaney  
Estela and David Cockrell  
Hilda and Greg Curran  
Marita and J.B. Fairbanks  
Greater Houston Community Foundation  
Melissa and Albert J. Grobmyer IV  
Cat Baen Hennessy and Matt Hennessy  
Leslie and Mark Hull  
Gregory McCord / KPMG LLP  
Erica and Benjy Levit  
M.D. Anderson Foundation  
Catherine and George Masterson  
Elisabeth and Brian McCabe  
Bill Arning and Mark McCray  
Kathrine McGovern / McGovern |
Karen Farber  
Eloise Frischhorn  
Valerie Fuller  
Kathy and Greg Geib  
J. Michael Hafner  
Cecilia and Emerson K. Hankamer  
Brian Hodge  
Carolyn and Jay Kaplan  
Sharon and Jim Kemper  
Anne Lamkin Kinder  
Carolyn and Paul Landen  
Whitney Kuhn Lawson  
Marian Livingston  
Victoria and Marshal Lightman  
Kimberly Washington Malakoff  
Connie McAllister  
Evelyn and Roy Nolen  
Valerie Cassel Oliver  
Megan and Jonathan Parker  
J.A. Robins  
Anna Kaplan and Carlos Sierra  
Barbara and Louis Sklar  
Joyce Kao Soliman and Jack Soliman  
Caroline Starry  
L. B. Steward  
Meghan Thrash  
Jovon Tyler  
Rachel Winer  

$100–$499  
Jessica Anderson  
Narguess Arjomand  
Raana Arjomand  
Art Horizons International, Inc.  
Susan and David Askanase  
Paul Forsythe and David Aylsworth  
Aislyn Barclay  
Justine Bakker  
Paul T. Barr  
Katharine B. Barthelme  
Bryan Beene  
Marion Bell  
Kate Bellin and Andrew Della Croce Bellin  
Mary B. Bentsen  
Kathy and Drew Berkman  
Bev and John Berry  
Amy Blakemore  
Minnette Boesel  
Mr. and Mrs. Thomas Bond  
Jan Bres  
Heather Brown  
Nancy and William Brownell  
Julio Rivera Buil  
Suzy and Clyde Burleson  
Cindy and Larry Burns  
Judith Busche  
Kelly Butler  
Virginia and William Camfield  
Gwyneth Campbell  
Sara Carter  
Natalye L. Appel and John J. Casbarian  
Gracie and Bob Cavnar  
Elinor and Martin Colman  
Jerome Goodinich Jr.  
Emily Corwin  
Joan K. Bruchas and H. Philip Cowdin  
Rochelle and Joel Cyprus  
Jane Dabney  
Ashlyn Davis  
Emmy Davis  
Sarah Balinski and Jeffrey Debevec  
George Dodd  
Dan Dubrowski  
Jane Eifler  
Nanette Finger  
Richard E. Fluhr  
Sarah Foltz  
Brandon H. Fontenot  
Tim Turner Forman  
Helen Winkler Fosdick  
Jack Paul Gay  
The Geib Family  
Ana and Bob Graham  
Sara McDaniel and Doug Gray  
Timothy G. Green  
Rob Greenstein  
Nonya and Jonathan Grenader  
Dana and Tom Griffith  
Terry Hagiwara  
Brett Hamilton  
Linda and Brad HARMES  
Alecia Harris  
Harriet Schubb and John Harris  
Joseph Havel  
Rachel Hecker  
Sarah Henderson  
Barbara and Marks Hinton  
Janet and Paul Hobby  
Roger Hochman  
Rose and Carl Cullinan Hock  
Betsy Strauch and Lonnie Hoogeboom  
Lynn K. Hammond and David C. Horn  
Bradley Houston  
Cristy and Mike Jadick  
Laura Jahn  
Caroline and Ben Jansen  
Matt Johns  
Mark Johnson  
Ina and Toby Kamps  
Theresa Clarke and Christian Kelleher  
Madeline Kelly  
Frazier King  
Phyllis Kissman  
Sharon and Gus Kopriva  
Kress Employment Screening Inc.  
Chip Kroll  
Doug Lawing  
Helen Leuders  
Joan Schnitzer Levy  
Patricia Lind  
Liza Littlefield  
Misty Matin  
Gundi McCandless  
Marion Andrus McCollam  
Emily McWilliams  
Rose Ann Medlin  
Bailey Miller  
Matthew Miller  
Diane and David Modesett  
Betty Moody  
Clive Muir  
Katherine and Paul Murphy  
Roopa Nalam  
Raj Natarajan Jr.  
Paula Greenberg and Tom Niemczura  
Mr. and Mrs. Roy L. Nolen  
Teri Ogg  
Ethel and Bernard Patten  
Mary Patton  
Cali Alvarado Pettigrew and Peter Pettigrew  
Judy and Lawrence Pirtle  
Esther and Gary Polland  
Victoria Ridgway  
Roberto Cavalli Boutique  
Melanie L. Rogers  
Patricia and David Rosenberg  
Susie Rosmarin  
Abigail Ogilvy Ryan  
Pam and Art Sanders  
Merry and Palmer Schooley  
Christopher Scott  
Daniel Emberley and Michael Seto  
Michelle Miller and Cliff Shedd  
Christine and Michael Sigman  
Justin Smith  
Kevin Smith  
Tracy Smith  
Doreen Stoller  
Richard G. Stout  
William P. Streng  
Brad Nagar and Reid Sutton  
Natalie Svacina  
Judd Swanson  
Mary Lou Swift  
Maria Rodriguez and Andrew Tallin  
Peter Thompson  
Emily Todd
Ellie and Jon Totz
Ann and Richard Vaughan
Alicia Vesely
Mr. and Mrs. William C. Visinsky
Janie C. Lee and David Warren
Connie Watkins-Mctopy
Ian Wells
Clint Willour
Julie Zamora
Jo and Paul Zider
Linda and Peter Zweig
Janna and Adam Zylman

$99 and below
Mark Abelenda
Marilyn and Jay Albert
Amazon Smile Foundation
Jacques W. Amschwand
Alejandro Armijos
Brady Baugus
Jeffrey Beauchamp
Bridget Bray
Peter T. Brown
Alan Bruton
Patricia Bunch
Antoinette Calvert
Penny Cerling
Mr. and Mrs. Derwood J. Cone
Kathryn Cunning
Claire Cusack
Terry Dugan
Xandra Eden
Marilu Ellis
Kristina Evans
Laura Ewing
Julie Farr
Karen Hanson-Flowers and Joe Flowers
Hans Groppe
Tricia Grossman
Guy Hagstette
Susan Speert and Steve Hanarahan
Allison Hunter
Barbara and Robert Kauffman
David Lake
Wm. F. Lassiter
Leigh-Ann Laughlin
Victor Lundy
Kristi S. Martin
Phyllis Martin
Melissa W. Miller
Helen and Robert Morgan
Anne Lewis and David Morris
Janice and Floyd Newsum
Christie Nguyen
Diane and Charles Ofner
Peck & Company, Inc.
Teresa Pelanne
Beth Peré
Patrick Pickett
Randals Good Neighbor Program
Emily Reedy
River Oaks Women’s Breakfast Club
Anne H. Roberts
Ashley Simpson
Louis H. Skidmore, Jr.
Gail and Rodney Susholtz
Arthur Turner
Jan Purzer Wallace
Renée Wallace
Peter Walsh
Linda J. Webb
Lettalou G. Whittington
David L. Woodard
Dr. and Mrs. Byron P. York

In kind—Corporate/Individual
A Fare Extraordinaire
Aztec Events & Tents
Benjy’s / Erica and Benjy Levit
Bergner & Johnson Design
Bright Star Productions
Buffalo Bayou Brewing Co.
Business Solutions International
Casa Dragones
Christie’s
Deutsch & Deutsch Jewelers
Dillon Kyle Architects
DJ S.O.U.L.Jah
Equality Vodka
Fergus McCaffrey, New York
Barbara and Michael Gamson
Beverly and Wayne Gilbert
Gulf Coast Entertainment
Jackson and Company
Kavi Gupta
Lehmann Maupin
M A T T E R
Bill Arning and Mark McCray
MCV Consulting / Margaret Vaughn
Cox
PaperCity Magazine
Pedras Winery / Cecilia Harris
Phoenicia Specialty Foods
Stacy Manela
Leigh and Reggie Smith
Caroline Starry
Todd Events
United Airlines
The Vinyl Shoppe

In kind—Artist Benefactors
Andrew Mroczek & Juan Jose Barbosa-Gubo
Debra Barrera
Josh Bernstein
Jesse Bransford
Thedra Cullar-Ledford
Cheryl Donegan
Nathaniel Donnett
Chris Doyle
Owen Doyle
Owen Drysdale
Jack Early
Skylar Fein
Tommy Fitzpatrick
Heath Flagvedt
Mark Flood
Danielle Frankenthal
David Gilbert
Wayne Gilbert
Anthony Goicoela
Brian Guidry
Robert Harris
Ryan Hawk
Karen Hawkins
Oliver Herring
Colin Hunt
David Kelley
Bradley Kerl
Peter Krashes
Scooter LaForge
Felipe Lopez
Mary McCleary
Will Michels
Jeffry Mitchell
Eileen Myles
McKay Otto
Dan Schmal
Peter Soriano
Earl Staley
Jim Verburg
Mary Weatherford
Amy Blakemore
Katherine Hubbard
Matt Keegan
Paul Ramirez Jonas
Kay Rosen
Tony Sonnenberg
Wu Tsang
Financial Reports
### Statements of financial position
as of June 30, 2017

#### ASSETS

<table>
<thead>
<tr>
<th>Asset</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$489,142</td>
</tr>
<tr>
<td>Prepaid expenses and other receivables</td>
<td>123,428</td>
</tr>
<tr>
<td>Inventory</td>
<td>103,925</td>
</tr>
<tr>
<td>Pledges receivable for operations</td>
<td>209,669</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>1,283,344</td>
</tr>
<tr>
<td>Pledges receivable for endowment, net</td>
<td>48,837</td>
</tr>
<tr>
<td>Investments</td>
<td>7,374,892</td>
</tr>
</tbody>
</table>

**TOTAL ASSETS** $9,633,237

#### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th>Liability</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>130,239</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>0</td>
</tr>
</tbody>
</table>

**Total liabilities** 130,239

#### NET ASSETS

<table>
<thead>
<tr>
<th>Classification</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>3,008,982</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>334,548</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>6,159,468</td>
</tr>
</tbody>
</table>

**Total net assets** 9,502,998

**TOTAL LIABILITIES AND NET ASSETS** 9,633,237
### OPERATING REVENUE

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>1,519,054</td>
</tr>
<tr>
<td>Special events</td>
<td>652,996</td>
</tr>
<tr>
<td>Donor benefit costs of special events</td>
<td>(210,119)</td>
</tr>
<tr>
<td>Endowment distribution for operations</td>
<td>282,539</td>
</tr>
<tr>
<td>Museum shop sales</td>
<td>173,066</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>(91,266)</td>
</tr>
<tr>
<td>Exhibition and other revenue</td>
<td>89,302</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING REVENUE</strong></td>
<td><strong>2,415,572</strong></td>
</tr>
</tbody>
</table>

### NET ASSETS RELEASED FROM

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program expenditures</td>
<td>163,850</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>2,579,422</strong></td>
</tr>
</tbody>
</table>

### OPERATING EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expenditures for program services</td>
<td>1,998,299</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>1,466,777</td>
</tr>
<tr>
<td>Education</td>
<td>258,728</td>
</tr>
<tr>
<td>Communications and marketing</td>
<td>141,324</td>
</tr>
<tr>
<td>Museum shop</td>
<td>131,470</td>
</tr>
<tr>
<td><strong>TOTAL PROGRAM SERVICES</strong></td>
<td><strong>1,998,299</strong></td>
</tr>
<tr>
<td>Management and general</td>
<td>359,669</td>
</tr>
<tr>
<td>Fundraising</td>
<td>360,952</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>2,718,920</strong></td>
</tr>
<tr>
<td><strong>OPERATING SURPLUS (DEFICIT)</strong></td>
<td><strong>$(139,498)</strong></td>
</tr>
</tbody>
</table>
FY17 Audited Functional Expenses

- Exhibitions: 54%
- Fundraising: 13%
- Management and General: 13%
- Museum Shop: 5%
- Communications and Marketing: 5%
- Education: 10%
FY17 Contributions Revenue

- Exhibitions: 28%
- Special Events: 26%
- General Operating Support: 22%
- Capital Contribution: 14%
- Education: 4%
- Membership: 6%
- Other: 0%

Financial Report 97
FY17 Operating Revenue

- Contributions/Pledges: 72%
- Endowment Draw: 9%
- Earned Income: 6%
- Exhibition Tour Income: 2%
- Misc. Revenue: 0%
- Capital Contribution: 11%
- Endowment Draw: 9%
FY17 Year-Over-Year Total Assets

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY13</td>
<td>$7,458,625</td>
</tr>
<tr>
<td>FY14</td>
<td>$8,077,717</td>
</tr>
<tr>
<td>FY15</td>
<td>$8,971,615</td>
</tr>
<tr>
<td>FY16</td>
<td>$9,015,987</td>
</tr>
<tr>
<td>FY17</td>
<td>$9,633,237</td>
</tr>
</tbody>
</table>
2016–2017
Board of Trustees

Officers
Jonathan B. Fairbanks, Chairman
Jereann Chaney, President
Dillon A. Kyle, Vice President
Andrew C. Schirrmeister III, Vice President
Elizabeth Satel Young, Secretary
Vera Baker, Treasurer

Elected Officials
Allison Armstrong Ayers
Candace Baggett
Estela Cockrell
Margaret Vaughan Cox
Ruth Dreessen
Michael Galbreth
Barbara Gamson
W.G. “Trey” Griggs III
Melissa Kepke Grobmyer
Cat Baen Hennessy
Leslie Ballard Hull
Louise Jamail
Erica Levit
Catherine Masterson
Elisabeth McCabe
Greg McCord
Mary Hammon Quinn
Cabrina Owsley
Howard Robinson
Reginald R. Smith
David P. Young
<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
<th>Name</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Adams</td>
<td>2001–2007</td>
<td>Donald Barthelme</td>
<td>1960</td>
</tr>
<tr>
<td>Edwin Allday</td>
<td>1964–1967</td>
<td>James M. Bell, Jr.</td>
<td>2017–Present</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C. Ronald Blankenship</td>
<td>1983–1987</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jack S. Blanton</td>
<td>1971–1975</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kelli Blanton</td>
<td>2007–2013</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Years</td>
<td>Name</td>
<td>Years</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------</td>
<td>-----------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Term Dates</td>
<td>Name</td>
<td>Term Dates</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------------------</td>
<td>-------------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>Position</td>
<td>Name</td>
<td>Tenure</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------------------</td>
<td>---------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Nancy</td>
<td>Mrs. Rodney Margolis</td>
<td>1976–1979</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mrs. Charles Dow Milby</td>
<td>1953–1958</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Angela Myres</td>
<td>2000–2003</td>
<td></td>
</tr>
<tr>
<td>Mrs. Barbara</td>
<td>Sara Anne Marks</td>
<td>1984–1986</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leila Mischer</td>
<td>1984–1989</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mrs. Hugo V. Neuhaus, Jr.</td>
<td>1949</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dossett McCullough</td>
<td>1968–1974</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ginni Mithoff</td>
<td>1998–2004</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mrs. Marjorie R. McDowell</td>
<td>1965–1968</td>
<td></td>
</tr>
<tr>
<td>Janiece Longoria</td>
<td>Mrs. L.G. Masterson, Jr.</td>
<td>1956–1959</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arturo Moreno</td>
<td>1989–1990</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roy Nolen</td>
<td>1997–2003</td>
<td></td>
</tr>
<tr>
<td>Lorenzo</td>
<td>Catherine Masterson</td>
<td>1989–1993</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F. Cameron Payne</td>
<td>1977–1980</td>
<td></td>
</tr>
<tr>
<td>Leticia Loya</td>
<td>Allen Mclnnes</td>
<td>1989–1993</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Desrye Morgan</td>
<td>2003–2006</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jeri Nordbrock</td>
<td>1990–1993</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Annise Parker</td>
<td>1998–2004</td>
<td></td>
</tr>
<tr>
<td>Lucinda Loya</td>
<td>Mrs. Charles B. Masterson</td>
<td>1962–1968</td>
<td></td>
</tr>
<tr>
<td></td>
<td>David McGee</td>
<td>2011–2015</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arturo Moreno</td>
<td>1989–1990</td>
<td></td>
</tr>
<tr>
<td>Mike Loya</td>
<td>Mrs. Downing Mears</td>
<td>1979–1981</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Madeleine O'Connor</td>
<td>2002–2005</td>
<td></td>
</tr>
<tr>
<td></td>
<td>John Peavy, Jr.</td>
<td>1995–1998</td>
<td></td>
</tr>
<tr>
<td>Isabel Lummis</td>
<td>Mrs. Stewart Masterson</td>
<td>1982–1988</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mrs. Herbert R. Mears</td>
<td>1956–1958</td>
<td></td>
</tr>
<tr>
<td>Ransom Lummis</td>
<td>Jean May</td>
<td>1993–1999</td>
<td></td>
</tr>
<tr>
<td></td>
<td>William C. Menasco</td>
<td>1964–1965</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mrs. G.H. Morris</td>
<td>1955–1958</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mrs. Thomas W. Pew</td>
<td>1957–1959</td>
<td></td>
</tr>
<tr>
<td>Jon F. Maher</td>
<td>Susan Clayton McAshan</td>
<td>1949–1958</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Christophe de Menil</td>
<td>1963–1969</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M. Peter Morris</td>
<td>1977–1982</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blanca O'Leary</td>
<td>1988–1995</td>
<td></td>
</tr>
<tr>
<td>Edward Marcus</td>
<td>Elisabeth McCabe</td>
<td>2011–2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td>William B. Meyer</td>
<td>1958–1959</td>
<td></td>
</tr>
<tr>
<td></td>
<td>George Pierce</td>
<td>1960–1961</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Positions</td>
<td>Years</td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------</td>
<td>----------------</td>
<td></td>
</tr>
<tr>
<td>Miss Margy Pollard</td>
<td></td>
<td>1968–1972</td>
<td></td>
</tr>
<tr>
<td>Mary L. Porter</td>
<td></td>
<td>1996–1999</td>
<td></td>
</tr>
<tr>
<td>Carl Poston III</td>
<td></td>
<td>1991–1994</td>
<td></td>
</tr>
<tr>
<td>Kathleen Pressler</td>
<td></td>
<td>2001–2004</td>
<td></td>
</tr>
<tr>
<td>Mary Hammon Quinn</td>
<td></td>
<td>2015–2017</td>
<td></td>
</tr>
<tr>
<td>Mrs. Donald J. Stone</td>
<td></td>
<td>1965–1970</td>
<td></td>
</tr>
<tr>
<td>Mrs. H.G. Safford, Sr.</td>
<td></td>
<td>1991–1994</td>
<td></td>
</tr>
<tr>
<td>Mrs. Harwood Taylor</td>
<td></td>
<td>1961–1964</td>
<td></td>
</tr>
<tr>
<td>Alexander D. Stuart</td>
<td></td>
<td>2003–2009</td>
<td></td>
</tr>
<tr>
<td>Elisa Stude</td>
<td></td>
<td>1970–1975</td>
<td></td>
</tr>
<tr>
<td>Emily Todd</td>
<td></td>
<td>1986–1989</td>
<td></td>
</tr>
<tr>
<td>Martha Claire Tompkins</td>
<td></td>
<td>2009–2012</td>
<td></td>
</tr>
<tr>
<td>Mrs. Adolph O. Susholtz</td>
<td></td>
<td>1975–1980</td>
<td></td>
</tr>
<tr>
<td>Mrs. A. Knox Tyson</td>
<td></td>
<td>1975–1980</td>
<td></td>
</tr>
<tr>
<td>Mrs. A. Knox Tyson</td>
<td></td>
<td>1975–1980</td>
<td></td>
</tr>
<tr>
<td>Robin Utterback</td>
<td></td>
<td>1994–1996</td>
<td></td>
</tr>
<tr>
<td>Mrs. Jack Valenti</td>
<td></td>
<td>1962–1963</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Valian</td>
<td>1968–1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. James Vaughn, Jr.</td>
<td>1987–1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Willard E. Walbridge</td>
<td>1973–1976</td>
<td></td>
<td></td>
</tr>
<tr>
<td>McClelland Wallace</td>
<td>1980–1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laura Morris Walls</td>
<td>1999–2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1971–1975; Advisory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack Weingarten</td>
<td>1962–1968</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lea Weingarten</td>
<td>1994–2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herbert Wells</td>
<td>1993–1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcy Taub Wessel</td>
<td>2002–2008</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mr. Robert F. White</td>
<td>1961</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wayne Wickman</td>
<td>1969–1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Claud K. Williams</td>
<td>1962</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenneth Williams</td>
<td>1999–2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert K. Wilson, Jr.</td>
<td>1977–1982</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1971–1975; Board 1976–</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1979</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Winterbotham</td>
<td>1963–1969</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blake Young</td>
<td>2002–2004</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David P. Young</td>
<td>2008–Present</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elizabeth Satel Young</td>
<td>2012–Present</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Zilkha</td>
<td>1999–2010</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Family Day at the Contemporary Arts Museum Houston, 2016. Photo: Ronald L. Jones.
2016–2017
Staff

Director
Bill Arning
Christina Brungardt
Shane L. Platt
Cory Perry
Curatorial
Valerie Cassel Oliver
Dean Daderko
Patricia Restrepo
Laura Dickey
Development
Libby Conine
Ara Griffith
Beth Peré
Erin Thigpen
Ali Edelson
Yating Zhang
Communications and Marketing
Kent Michael Smith
Casey Betts
Amanda Thomas
Ronald L. Jones
Exhibitions Management
Tim Barkley
Jeff Shore
Kenya Evans
Quincy Berry
Amy Thorpe
Jonathan Hopson
Schuyler Shireman
Bret Shirley
Hayden Wright
Stewart Yarte
Gallery Attendants
Andres Alcose
Therese Blais
Marcus Cone
David Cook
Michael Cox
Education and Public Programs
Felice Cleveland
Michael Simmonds
Jessie Anderson
Facilities
Michael Reed
Natividad Flores
Finance
Monica Hoffman
Finance
Ronald L. Jones
Videographer
Deborah A. Ryan
Exhibitions Management
Tim Barkley
Registrar
Jeff Shore
Head Preparator
Kenya Evans
Gallery Supervisor

FAQ Team
Ryah Barazi
Adrianna Benavides
Sara Edwards
John Forse
Sidney Garrett
Jeremy Hamilton-Arnold
Jasmine Henry
Stephanie Perkins
Dillon Scalzo
Madelyn Strubelt
YE Torres
Brandon Zech
Teen Council
David Akinwande
Ilona Altman
Elizabeth Hoskins
Sam Kennington
Angela Liu
Lucas Martins
Connor Mizell
Isabella Neblett
Ife Omidiran
Joyce Park
Gabriel Seyoum
Matthew Watowich
Thor Westergard
Asia Youngs-Bailey

108
Annual Report 16–17
Right Here, Right Now: Houston Volume 2 Opening Reception at the Contemporary Arts Museum Houston, 2016. Photo: Martin Yaptangco.