Contemporary Arts Museum Houston presents extraordinary, thought-provoking arts programming and exhibitions to educate and inspire audiences nationally and internationally.
Visitor encountering a video installation by artist Barbara Hammer in the Stonewall 50 exhibition, 2019. Photo: Jacqueline Andrade.
The 2018–2019 Season at Contemporary Arts Museum Houston (CAMH) was truly momentous as the institution turned 70 and there was much to celebrate. The Museum has a rich history of achievements and firsts—the first live arts performance involving a satellite by Douglas Davis; the first museum exhibition of numerous emerging artists including Julian Schnabel, Cindy Sherman, and LaToya Ruby Frazier; and the first museum retrospective of artists just achieving international success such as Trenton Doyle Hancock, Barbara Kruger, and Robert Rauschenberg. But in the true spirit of a non-collecting kunsthalle, CAMH cherishes its past but does not hold on to it. Instead, the focus is on the present and the future in order to engage with that which is truly contemporary.

With the future in mind, the Museum established and worked on its new strategic plan, which reconsiders the role CAMH should play in Houston and further afield. The Board and Staff accept and relish the challenge set forth in the ongoing plan—to further diversify our programs and outreach and to advance the dialogue of what defines the contemporary social and cultural environment. CAMH welcomed new Curator Rebecca Matalon to the team in January and her fresh perspective yielded shows that probed the boundaries of contemporary art. Curator Dean Daderko and Exhibitions Manager and Assistant Curator Patricia Restrepo continue to plan exhibitions unlike those seen before at CAMH. The Museum may be turning 70, but CAMH is focused on 71 and beyond.

The Communications and Marketing Department, headed by Kent Michael Smith, endeavors to make CAMH accessible 24 hours a day, 7 days a week to all through the website and social media. By following the Museum on Instagram, Facebook, YouTube, and Twitter, our supporters got behind-the-scenes access to our exhibition installations, programs, curator-led walkthroughs, artist talks, and more allowing them to see art history being made.

Imperative to CAMH’s mission is the public that it serves. Felice Cleveland, Director of Education and Public Programs, worked to expand the Museum’s accessibility initiatives with bilingual didactics, Family Guides, and Art Guides. Dance, poetry, comedy, and meditation are a sampling of the diverse access points the Education and Public Programs Department utilized to facilitate engagement with contemporary art. The Communications and Marketing Department, headed by Kent Michael Smith, endeavors to make CAMH accessible 24 hours a day, 7 days a week to all through the website and social media. By following the Museum on Instagram, Facebook, YouTube, and Twitter, our supporters got behind-the-scenes access to our exhibition installations, programs, curator-led walkthroughs, artist talks, and more allowing them to see art history being made.

Imperative to CAMH’s mission is the public that it serves...
Exhibitions

Visitor in the Steven Evans: If I can’t dance, it’s not my revolution exhibition at Contemporary Arts Museum Houston, 2019. Photo: Jacqueline Andrade.
As one of the oldest major non-collecting art institutions in the United States, CAMH dedicates its resources to organizing, presenting, and touring exhibitions that showcase some of the most significant art being made today.

Support for CAMH’s 2018–2019 Exhibition Season was generously provided by the Museum’s Board of Trustees and their families: Liz Anders; Allison and David Ayers; Candace Baggett and Ron Restrepo; Vera and Andy Baker; James M. Bell, Jr.; Jereann Chaney; Margaret Vaughan Cox and Jonathan Cox; Haydeh and Ali Davoudi; Ruth Dreessen and Tom Van Laan; Blakely and Trey Griggs; Melissa and Albert J. Groebmayr IV; Catherine Baen Hennessy and Matt Hennessy; Kerry Inman and Denby Auble; Louise Jamal; Dillon Kyle and Sam Lasseter; Bryn Larsen; Erica and Benjy Levit; Marian Livingston; Lucinda and Javier Loya; Catherine and George Masterson; Libbie Mastersen; Elisabeth and Brian McCabe; Greg McCord; Mac and Karen McManus; Floyd and Janice Newsom; Cabrina and Steven Owsley; Elisa Stude Pye; Howard and Beverly Robinson; Nicholas and Kelly Silvers; and David P. and Marion Young.

Additional funding for CAMH’s exhibitions, programming, and operations was provided by its dedicated patrons and donors: Chinhui Juhn and Eddie Allen; The Andy Warhol Foundation for the Visual Arts; The Brown Foundation, Inc.; City of Houston through the Houston Museum District Association; Barbara and Michael Gamson; George and Mary Josephine Hamman Foundation; Houston Endowment; Leslie and Mark Huil; Sissy and Denny Kempen; KPMG, LLP; M.D. Anderson Foundation; Katherine McGovern / McGovern Foundation; Sara and Bill Morgan; National Endowment for the Arts; The Sarofim Foundation; Louisa Stude Sarofim; Robin and Andrew Schirrmieier; Susan Vaughan Foundation; Texas Commission on the Arts; Wallace S. Wilson; The Wortham Foundation, Inc.; and Michael Zilkha.

Autumn Knight performs during the opening reception of Walle Turned Sideways: Artists Confront the Justice System at Contemporary Arts Museum Houston, 2018. Photo: Jacqueline Andrade.
Walls Turned Sideways: Artists Confront the Justice System

Brown Foundation Gallery
August 25, 2018–January 6, 2019
Works borrowed: 62

Walls Turned Sideways: Artists Confront the Justice System featured work by artists from across the nation that address the criminal justice system, mass incarceration, and the prison-industrial complex. Representing the full range of contemporary art production made in the studio and the social realm, the exhibition included artworks that take social justice issues as a subject matter; and position the prison and court systems as structures for dismantling through institutional critique.

The artworks featured in the exhibition are extraordinary for the scale and ambition by which they mobilize in order to bring visibility to offenses within the justice system.

The exhibition acknowledged the artist as a figure capable of changing society and poses the questions: What is the social role and responsibility of the artist in times of political urgency? What functions can only art and artists fulfill in the social and political landscape? The justice system in the United States is complex; as a result, artists tend to tackle one component at a time. Walls Turned Sideways utilized the work of artists to construct a dynamic and nuanced portrait of the prison-industrial complex in the United States according to how people move through the criminal justice system.

Walls Turned Sideways: Artists Confront the Justice System was organized by Guest Curator Risa Puleo.

The exhibition was made possible in part by a major grant from the National Endowment for the Arts. The catalogue accompanying this exhibition was made possible by a grant from The Brown Foundation, Inc. of Houston and a grant from the Elizabeth Firestone Graham Foundation.
The year 2018 ushered in the 70th anniversary of Contemporary Arts Museum Houston, the second-oldest non-collecting contemporary arts institution in the United States. Although the name and location of the museum have shifted since its 1948 formation, CAMH’s commitment to presenting cutting edge art of its time has remained steadfast. In particular, the institution has continued to celebrate works beyond the traditional scope of visual arts, showcasing design, music, dance, and literary traditions alongside the plastic arts. The exhibition revisited CAMH’s 70-year performative legacy of live arts by mining selected performance documentation and related ephemera from its rich archives.

Founded in 1948 as the Contemporary Arts Association, CAMH has had a palpable focus on embodied presence within the museum from its inception. Stage Environment: You Didn’t Have to Be There presented documentation of its historical live arts works and provided a sense of how much history has transpired between the museum’s metal walls.

Stage Environment celebrated not only CAMH’s live arts history but also its robust archival collection, which was donated to Rice University’s Woodson Research Center in the Fondren Library in 2017. This donation allows CAMH’s archival holdings to be available and searchable by the general public and scholars alike. The Woodson Research Center also has been able to conserve and transfer analog performance documentation to searchable digital formats, including the materials shown in Stage Environment.

Stage Environment: You Didn’t Have to Be There was organized by Patricia Restrepo, Exhibitions Manager and Assistant Curator.
During a career that lasted just over a decade, Nicolas Moufarrege (1947-1985) created an original and idiosyncratic body of embroidered paintings. Nicolas Moufarrege: Recognize My Sign—the artist’s first solo museum exhibition—traced the development of his work from the lap-scaled portrait-tapestries he produced in Beirut, Lebanon in the early-1970s to the final works he created in New York City, New York in 1985.

A dedicated appropriator, Moufarrege culled images from a broad and vast sourcebook; his embroidered paintings mix references from Classical sculptures and Baroque paintings with comic book heroes, Islamic tilework designs, Pop Art, and Arabic calligraphy. He borrowed images from paintings and prints by artists such as Katsushika Hokusai, Edvard Munch, Pablo Picasso, and especially Roy Lichtenstein. If appropriation provided the artist with raw subject matter, it is his pointed juxtapositions of images that most clearly reveal Moufarrege's wit and thoughtful intelligence: his stitched paintings tell stories.

Including nearly 40 tapestries and canvases, as well as drawings, photographs, and primary documents, Nicolas Moufarrege: Recognize My Sign followed the artist’s relocations from Beirut to Paris to New York, and considered the effects these moves had on the development of his oeuvre. Moufarrege’s artwork draws from personal experience—including references to his travels and migrations, and his identity as a gay man—but it exceeds these individual boundaries. In doing so, it offers a myriad of ways to approach contemporary painting, figuration, craft, transnational identity, desire, and queer life.

Nicolas Moufarrege: Recognize My Sign was organized by Curator Dean Daderko.
Over the last decade, Cheryl Donegan has made paintings that are as irreverent and subversive as her widely acclaimed political, feminist approaches to video. Similar in content to the performative work she created in the 1990s—which, today is included among the standards of art history textbooks—her painterly practice is infused with an ironic eroticism, often time-based, and pointedly references the male-dominated history of Abstract Expressionism and action painting. Donegan’s newest highly conceptual painted and printed works continue her investigations into mark-making, beauty, seduction, fashion, and the nature of art-making.

Organized in collaboration with Aspen Art Museum, Colorado, Cheryl Donegan: GRLZ + VEILS marked the artist’s first solo exhibition devoted predominantly to her paintings. Contemporary Arts Museum Houston’s presentation of the exhibition, featured roughly 80 works, including mannequins featuring a sampling of the artist’s new collection of clothing as well as six of the artist’s videos from the last decade.

Cheryl Donegan: GRLZ + VEILS was co-curated by former CAMH Director Bill Arning and former Aspen Art Museum Heidi Zuckerman.
Shapeshifters addressed both instant and continuous responses to rapid shifts in the cultural, socio-political, and physical landscapes that teens face today and was the 11th biennial youth art exhibition organized by CAMH’s Teen Council. Drawing from an open call, the Teen Council received over 700 submissions responding to the questions: What forms you and/or your generation? How do you define your space? Can you change shapes? The Teen Council chose the theme of shifting shapes knowing that their peers would respond and interpret this idea in a multitude of ways.

Comprised of painting, sculpture, video, photography, textile, and digital media, including an interactive website, the exhibition was organized into five different themes. The first was Identity, which featured work made in response to the transformative experience of identity; just as individuals find themselves and journey from childhood to the reality of independence, artists are searching for their voice and how to reveal their true selves to the world. The second focused on Documentation. Teens now live in a world where photographing, filming, commenting, and liking every imaginable object, person, place, or event is a given. Some of the artists questioned this phenomenon, while others embraced it. The third—titled Generation—included work by artists reflecting on how the environment and culture have changed in the recent past to impact the shape of our society. The fourth group considered Organic Shapes, as many artists in the exhibition explore bodies and faces in their work. Lastly, in a section of works about External Shapes, there was a group of pieces that looks closely at the shapes in the world and built environment. Shapeshifters discussed the significant and subtle, past and present, singular and universal ways in which art forms the individual.

Shapeshifters was organized by CAMH Teen Council.
Stonewall 50

On June 28, 1969, a police raid of the gay bar Stonewall Inn in New York City, New York resulted in a revolt by its patrons. Their anger and frustration erupted into days and weeks of street protests that catalyzed cultural change as queer individuals realized their political power. Fed up with being persecuted for sexual and gender choices, queer communities and their allies began working both individually and in coalitions to advocate for self-determination, equality, and civil rights.

*Stonewall 50* was conceived as a snapshot of the complexion, interests, and activities of a diverse group of queer and allied artists. Whether working in local communities or on other continents, these artists’ responses to the worlds around them—in photographs, paintings, films and videos, sculptures, performances, and other media—address a range of personal and collective concerns and desires. The exhibition was organized with an understanding that the privileges and disadvantages that affect the self-determination of sex and gender expression are linked inextricably to cultural perceptions around ability, age, nationality, race, wealth, and a host of other issues.

50 years after the Stonewall Riots there is much that can be celebrated yet still more work to be done. Legal, social, and political equality for queer individuals continues to be prominent in debates across the United States and the world. In recognition of the continued importance of this vital cultural history, *Stonewall 50* celebrated the creative energies of queer folk and their allies.

*Stonewall 50* was curated by Dean Daderko, based on an exhibition proposed by Bill Arning.

*Stonewall 50* was made possible by a grant from The Hollyfield Foundation and support from Marcy Rothman and Tammy Pye.
In a career that has spanned more than three decades, artist Steven Evans has consistently explored the connections between music, language, memory, identity, and collectivity. CAMH’s solo exhibition with the artist – *Steven Evans: If I can’t dance, it’s not my revolution!* – included two distinct bodies of work the artist created in colored neon and adhesive vinyl that highlight links between popular music, activism, and social and political change. They demonstrate that the notion of “movement” is multivalent in Evans’s oeuvre; it is simultaneously individual and collective, physical and political.


A second series of works included in the exhibition featured song titles that Evans designs in colored neon to conjure the illumination of bars and dance clubs, as well as the energy that animates them. Evans’s neon work *It’s Raining Men* (1993–2019) refers to an iconic song that is tied inextricably to the onset of the AIDS epidemic. Evans reflects that, “it’s about easily accessible sex, and the fact that people were dying [of AIDS]. I was looking at neon signs in discotheques and they felt so powerful.” Referencing this notion, Julie Ault shares that “the words transport me to a vast and indeterminate psychic arena where arcs of personal history and collective memory intertwine, embodying bittersweet emotional content.”

Taken together, these two bodies of work communicated a sense of collective celebration and spirited resistance. *Steven Evans: If I can’t dance, it’s not my revolution!* was curated by Dean Daderko based on an exhibition conceived by Bill Arning.
Education and Public Programs
Educational Programs

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.
Talk, Lecture, and Reading

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 2018–2019 Season included a gallery walk-through with artist Cheryl Donegan and Heidi Zuckerman, former Nancy and Bob Magoon DEO and Director at the Aspen Art Museum, Colorado.

Art at Noon

Art at Noon is a short gallery talk followed by a light lunch. Local curators, artists, professors, and other experts are invited to CAMH to share a new perspective on a specific exhibition. Speakers included Perry Price, Executive Director of Houston Center for Contemporary Craft who discussed the work of artist Nicolas Mouffarege; former Houston Mayor Annise Parker who discussed the evolution of rights for the queer community in Houston in relation to Stonewall 50; and Sarah Whiting who addressed Cheryl Donegan’s work within the broader context of *Junkspace*, a contemporary condition commonly found in the built environment.

20Hertz

20Hertz 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. Kam Franklin of The Sufferers, who quit her full-time job at an investment bank to pursue music, gave a 20Hertz lecture about pursuing happiness, embracing failure, and rejecting ideals that don’t suit you or your vision.

Exploratory Lecture

Exploratory lectures highlight contemporary art and current topics. The 2018-2019 season found CAMH hosting the third iteration of the Gamson Artist Lecture Series with Lorna Simpson. There was also a lecture by Dr. Nada Shabout about Nicolas Mouffarege’s work as it related to the cultural traditions in Beirut and the Middle East; Nicole Fleetwood whose talk focused on contemporary art by currently or formerly incarcerated people in relation to *Walls Turned Sideways: Artists Confront the Justice System*; and a conversation on music between acclaimed author Vince Aletti and artist Steven Evans.
Music, Film, and Performance

CAMH 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 2018–2019 Season, Musiqa performed concerts inspired by Walls Turned Sideways: Artists Confront the Justice System, Cheryl Donegan: GRLZ + VEILS, and Stonewall 50.

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 2018–2019 Season included Brett Story’s essential documentary The Prison in Twelve Landscapes, shown in conjunction with the exhibition Walls Turned Sideways: Artists Confront the Justice System as well as 1985, selected by artist Steven Evans. Yen Ten directed and wrote the screenplay for this 2018 award-winning film starring Cory Michael Smith as a young closeted man returning to Texas for the holidays as he struggles to communicate and relate to his conservative family.

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 2018–2019 Season included Transitory Sound and Movement Collective (TSMC) which returned to CAMH with a new interdisciplinary and experiential work by the artistic director/sound artist, Lynn Lane, in collaboration with founding member/choreographer/dancer Jennifer Mabus along with dance and sound artists, who created a composition that conceptually connected to the exhibition Cheryl Donegan: GRLZ + VEILS. Walls Turned Sideways: Artists Confront the Justice System featured two powerful art performances. Autumn Knight’s incredible piece at the Opening Reception involved the audience and created a space were viewers questioned their own reactions to the black body in space. In addition, Mark Mejivar performed Open Letters in partnership with the Rothko Chapel. For the performance participants were invited to respond to letters written by prisoners on death row.
Hands-on

Connect more deeply with the artwork on display in CAMH’s 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 during the 2018–2019 Season included Future ID inspired by artist Gregory Sale and Wearable Art coordinated by CAMH’s Teen Council.

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. Workshops included fluid led by artist Autumn Knight and an Exploration of Embroidery with textile artist Mariana Barran Goodall.

Family Day
Family Days are a time when the galleries, lawns, and education spaces are full of interactive activities, tours, and hands-on projects related to the media and themes found in current exhibitions. Food trucks, Art Guides, and tours are also all available. CAMH hosted two large-scale Family Days during the 2018-2019 Season.
Tours

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

Ways to experience CAMH exhibitions include school tours, drop-in experiences, and self-guided engagement with the art.

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.

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 (Frequently Asked Questions) 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 students 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.
Teen Council

Composed of 14 young arts enthusiasts, Contemporary Arts Museum Houston’s Teen Council serves as the Museum’s vehicle for attracting the city’s teen population and exposing them to the vibrant field of contemporary art. For Council members, the group functions as a highly collaborative creative incubator that opens up opportunities for leadership, visual literacy, and life skills development. During weekly meetings, the 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 programs each year for other teens. The events are collectively brainstormed, organized, and implemented by the Council members and can change annually depending upon the group. Past events include fashion shows, film screenings, dance performances, listening parties, poetry readings, and music festivals, 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 planning and organization, 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 by collaborating with Museum staff as they create programs in the Museum’s galleries.

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 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 86 works by 63 Houston area teens in a variety of media including photography, video, and sculpture. The work was made by Houston-area 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 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. CAMH participated in a 2015 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: 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; 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.
Visitors engaging with Walls Turned Sideways during the opening reception of Walls Turned Sideways: Artists Confront the Justice System at Contemporary Arts Museum Houston, 2018. Photo: Jacqueline Andrade.
Contemporary Arts Museum Houston produced catalogues for every exhibition organized or co-organized by our curatorial staff during the 2018–2019 Season. Each catalogue included high-quality images and newly commissioned 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 artists 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.
Nicolas Moufarrege: Recognize My Sign

Nicolas Moufarrege (1947-1985) was an artist and writer born to Lebanese parents in Alexandria, Egypt and raised in Beirut. During a career that lasted just over a decade, he created an original and idiosyncratic body of embroidered paintings made in Beirut, Paris, France; and New York City, New York. The exhibition and accompanying catalogue offer an opportunity to rediscover the materially and conceptually compelling work of a singular creative force whose output is remarkably relevant and resonant today.

Nicolas Moufarrege: Recognize My Sign is full-color, fully illustrated catalogue designed by NUU Group and published by the Contemporary Arts Museum Houston. It includes essays by Curator Dean Daderko and writer and critic Kaelen Wilson-Goldie, and a translation of a 1973 interview between Moufarrege and the artist and writer Etel Adnan.

Shapeshifters

Shapeshifters was the 11th biennial youth art exhibition organized by CAMH’s Teen Council. The exhibition and catalogue responds to the questions: What forms you and/or your generation? How do you define your space? Can you change shapes? The Teen Council chose the theme of shifting shapes knowing that their peers would respond and interpret this idea in a multitude of ways.

Featuring texts by Madison Akindale, Isabel An, Michael Simmonds, and Hannia Yeverino and design by Sanjuana Banda, Shapeshifters provides documentation of the artworks include in the exhibition as well as installation views.

Cheryl Donegan: GRLZ + VEILS

New York–based artist Cheryl Donegan (born 1962) is well known for her integration of performance and video with painting and installation, and her subversive spin on issues pertaining to gender, sex and art. This first substantial survey of her work examines her paintings, and includes new, highly conceptual work that continues to transgress traditional media, often merging painting with fashion and appropriated imagery gleaned from pop culture.

Featuring texts by Bill Arning, Daniel Baumann, Bob Buck, Johanna Burton, Anja Aronowsky Cronberg, Wade Guyton, Rem Koolhaas, Heidi Zuckerman, the publication offers a poignant and introspective look at Donegan’s multilayered practice.

Miles from Disobedience

Miles from Disobedience is a limited edition poetry supplement produced by CAMH to accompany the exhibition Stonewall 50. The contributors provide an array of deeply personal perspectives on the extraordinary anniversary of the riots, the current events impacting the queer community, and the yearning for future triumphs in self-determination, equality, and civil rights.

Miles from Disobedience features a foreword by Rice University’s Alan Dugald McKillop Professor Joseph Campana and commissioned poetry by Jos Charles, Alex Dimitrov, Patrick Ryan Frank, Randall Mann, Paige Quinones, Sam Sax, Paul Tran, and Shelley Wong.
Stonewall 50
Marking the 50th anniversary of the protests with work by LGBTQ artists
Stonewall 50 marks the anniversary of the police raid and subsequent riots with work by Leilah Babirye, Tony Feher, Chitra Ganesh, Barbara Hammer, Thomas Lanigan-Schmidt, David Lejune, Nick Vaughan & Jake Margolin, Troy Michie, Zanele Muholi, Catherine Opie, Jean-Michel Othoniel, Christina Quarles, Paul Sepuya and Anthony Sonnenberg. The exhibition catalogue documents the works included as well as installation which was organized to reflect an understanding that the privileges and disadvantages that affect the self-determination of sex and gender expression are linked inextricably to cultural perceptions around ability, age, nationality, race, wealth, and a host of other issues.

Walls Turned Sideways: Artists Confront the Justice System
Walls Turned Sideways accompanies the largest museum presentation to investigate the criminal justice system in the US. What is the social role and responsibility of the artist in times of political urgency? What functions can only art and artists fulfill in the political landscape? This catalog discusses the work of more than 30 artists from across the nation, with works spanning the past 40 years, who address the criminal justice system and the prison industrial complex. The book’s title derives from a quote by political activist and author Angela Davis: “Walls turned sideways are bridges.”


Steven Evans: If I can’t dance, it’s not my revolution!
In a career that has spanned more than three decades, artist Steven Evans has consistently explored the connections between music, language, memory, identity, and collectivity. CAMH’s solo exhibition with the artist – Steven Evans: If I can’t dance, it’s not my revolution! – included two distinct bodies of work the artist created in colored neon and adhesive vinyl that highlight links between popular music, activism, and social and political change. They demonstrate that the notion of “movement” is multivalent in Evans’s oeuvre; it is simultaneously individual and collective, physical and political.

Steven Evans: If I can’t dance, it’s not my revolution!, designed by NUU Group, featured a text by MacArthur Genius Grant recipient Julie Ault as well as a conversation between artist Steven Evans and Curator Dean Daderko.
Patron Circle Lawn Party attendees at Contemporary Arts Museum Houston. Photo: Jacqueline Andrade.
Membership

Contemporary Arts Museum Houston’s members support an innovative roster of exhibitions and programs 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.
Collectors Circle

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. Contributions to Collectors Circle benefit the Museum’s cutting-edge exhibitions and arts education programs.

In the 2018–2019 Season, members toured the private art collections of Tam and Tom Kiehnhoff, Terry and Tommy Smith, and the Lancaster Hotel. In addition, members visited the studios of artists Sharon Engelstein and Aaron Parazette, and also received special previews of an exhibition by Vincent Valdez at David Shelton Gallery and Certain Women, a group exhibition at Nancy Littlejohn Fine Art. Also in 2019, CAMH’s Interim Director Christina Brungardt and Curator Dean Daderko led the group’s annual trip, taking a group of members to Pittsburgh, Pennsylvania, to view the 57th Edition of the Carnegie International at the Carnegie Museum of Art. While in Pittsburgh, the Collectors Circle group also visited the Mattress Factory, the Andy Warhol Museum, Fallingwater, and the studio of artist Thaddeus Mosley.

Patron Circle

CAMH’s Patron Circle 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 Patron Circle celebrated the 2017–2018 Season with a series of exciting events. The group kicked off their season with the annual Patron Circle Lawn Party at CAMH, which featured live music, complimentary sweets and treats, and special access to exhibitions. Patron Circle members also visited the studio of artist Angelbert Metoyer and joined the Collectors Circle on their visit to the studios of Aaron Parazette and Sharon Engelstein. Select members of the Patron Circle also participated in a special panel at the Texas Contemporary Art Fair.
Another Great Night

Another Great Night in November (AGN) is Houston’s premier ladies-only event. Created in response to One Great Night in November, the men’s-only event at the Museum of Fine Arts Houston, AGN promises an evening of art and luxury that is just for the girls. Each year, more than two hundred of Houston’s most elegant, influential, and art-savvy ladies make this iconic fête des femmes a consistent sellout. The evening included a new twist on the traditional cocktail hour quiz, an art scavenger hunt that took ladies on a tour of highlights in the host’s art collection with interesting facts provided by docents. A seated dinner by A Fare Extraordinaire followed cocktails with prizes generously provided by Post Oak Motor Cars and presenting sponsor Tiffany & Co.

2018’s Another Great Night in November was hosted by Kelli Weinzierl and Co-Chaired by Lindley Arnoldy and Valerie Palmquist Dieterich.

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

Every year 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. Many find it to be an excellent place to start building their art collections.

Co-chairs Haydeh and Ali Davoudi and Jordan and Dylan Seff presented the theme Freeze Frame, a plaster cast vision of nature frozen in time. The décor, designed by Rebekah Johnson of Bergner & Johnson, transformed CAMH’s Brown Foundation Gallery for the dinner and auction, as well as the Nina and Michael Zilkha Gallery for the annual After Party, chaired by Taylor Landry. The evening began with a lively cocktail hour, 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 A Fare Extraordinaire, as well as a truly rousing live auction of provocative works by some of CAMH’s favorite artists. In 2019, CAMH’s Art Auction made its online debut with its first mobile bidding platform, hosted by Qtego. The After Party featured dancing by DJ John Tran and a Host Committee of 19 couples and individuals.

After Party Host Committee members included: Lauren and Max Barrett; Mary Ashleigh Boles; Alexandra and James Brooks; Sara Cain; Christina and Will Goodwin; Lytch and Adam Gutmann; Cara and John Hannah; Bowie Helm; Leslie and Peter Kaldis; Leigh McCoy and Andrew Kollaer; Laura Murphy and Keefer Lehner; Shannon Rice and Drew McKay; Sarah and Tim Neuhaus; Sarah and Charlie Ofner; Tiffany and Kyle Ramachandran; D’Lexis and Thomas Royce; Leslie Slaughter; and Brittany and Daniel Zeplain.

Auction artists included: Will Boone; Gil Bruvel; Sarah Cain; Jamal Cyrus; Cheryl Donegan; Thomas Glassford; Paul Kremer; Alex Larsen; Melinda Laszczynski; César Martínez; Jeremy Moon; Karen Navarro; Floyd Newsom; Jessica Ninci; Shaun O’Dell; Cruz Ortiz; McKay Otto; Aaron Parazette; Ed Ruscha; Margo Sawyer; Sunil Gupta and Charan Singh; Hunt Slonem; Gael Stack; Terry Suprean; Marc Swanson; William Villalongo; and Chris Wood.

Proceeds from the Annual Gala and Art Auction benefited CAMH’s exhibitions and related education and outreach programs that stimulate and inspire thousands.
$100,000 and above
The Brown Foundation, Inc. of Houston
City of Houston through the Houston Museum District Association
Houston Endowment, Inc.
The Sarofim Foundation

$50,000–$99,999
Haydeh and Ali Davoudi
Sissy and Denny Kempner
Dillon A. Kyle and Sam L. Lassetter
Alex Marshall
National Endowment for the Arts
Louise Studi Sarofim
The Wortham Foundation, Inc.

$20,000–$49,999
Art Market Productions
Kerry Inman and Denby Auble
Jereann Chaney
Cece and Mack Fowler
George and Mary Josephine Hamman Foundation
Louise Jamie
John R. Eckel, Jr. Foundation
Bryn Larsen
Erica and Benjy Levit
Meredith and Ben Marshall
Karen and Mac McManus
Beverly and Howard Robinson
Ruth Dresnien and Tom Van Laan
Theresa and Edward WNat
Marion and David Young
Michael Zilkha

$10,000–$19,999
Liz and David Anders
Allison and David Ayers
Vera and Andy Baker
Bank of Texas
Mary and Marcel Barone
Marjorie and Walker Cain
Margaret Vaughan Cox and Jonathan Cox
Allison and Jay Fields
Blakely and Trey Griggs
Melissa Kepke Grobmyer and Albert J. Grobmyer, IV
Cat Baen Hennessey and Matt Hennessey
Kelle and Jeffrey Hopper
Kathrine McGovern / McGovern Foundation
Lucinda and Javier Loya
Catherine and George Masterson
Elisabeth and Brian McCabe
Gregory McCord / KPMG LLC
M.D. Anderson Foundation
Caprina and Steven Owley
Elisa Stude Pye
Candace Baggett and Ron Restrepo
Leslie and Russ Robinson
Russell Reynolds Associates
Jordan and Dylan Saaf
Susan Vaughan Foundation
Texas Commission on the Arts
Kelli and John Weinziler
Wallace S. Wilson

$5,000–$9,999
Nancy C. Allen
Jana and John Arnoldy
Ellen and David Berman
Kelli and Mike Bridges
Susie and Sanford Criner
Valerie Palmquist Dieterich
Elizabeth Firestone Graham Foundation
Diane Lokey Farb
Johanne and Joe Gatto
The Holffry Foundation
Jessica and Brian Leeka
Mary Ann and Mark Miller
Betty and Stephen Newton
Khaled Salem
Superior Energy Services
Union Pacific Corporation
Vivian L. Smith Foundation
Williamsburg Enterprises
Elizabeth and Barry Young

$2,000–$4,999
Lucky Chopra / SFifteen
Mary Arocha
Ellen D. Bartell
Luba and Alan Bigman
Sara B. Cain
J. Travis Capps, Jr.
The Cockrell Foundation
Greg Fourticq and John Cone
Claudia and Roberto Contreras
Krista and Michael Dumas
Celia and Cornelius Dupre II
Martia and J.B. Fairbanks
Caroline and Jeremy Finkelstein
Jo and Jim Furr
Heidi and David Gerber
Beverly and Wayne Gilbert
Candice Taylor-Horvath and Daniel Horvath
Laura and Steve Jones
Linda and George Kelly
Page Kempner
Jill and Jerry Kyle
Kellie and Stephen Lubanko
Isabel and Ransom Lummis
Danielle and David Magdol
Marlene Marker
Sara Shackelford and Michael McKeogh
Clare Casademont and Michael Metz
Nabil Mofarræfi
J. Andrew Nainr
Petersen Family Foundation
Katherine and Bill Phelps
Post Oak Motor Cars
Richard’s Rainwater
Lauren L. Rottet
Betsy and Ed Schreiber
Cody Fitzsimmons and Christopher Scott
Shofur LLC
Kelly and Nick Silvers
Leigh and Reggie Smith
Sotheby’s
Katherine Warren
Tiffany and Randall Wong
Vickie Milazzo and Tom Ziemia

$1,000–$1,999
Gail Adler
Leah Bennett
Beren’s
Amita and Karon Bhalla
Bright Star Productions
Elizabeth Carter
Renee Lewis and John Cary
Estela and David Cockrell
Stephanie and Ernie Cockrell
Julie and John Cogan
Mary Beth Crabb
Alisha Lee Criner and Alexander Criner
Liz Crowell
Hilda and Greg Curran
Rania and Jamal Daniel
Kate Dorn
Tracey Eldon
Jo Lynn Falgout
Jamie Farmer
Illa Gaunt
Liz and Tom Glanville
Brenda and William Goldberg
Laura Greenberg
Mary Groves
Lucie Bain Harte
Courtney and Bo Hopson
Cobble Jorgensen
Joan and Marvin Kaplan
Nicole Katz
Mark I. Kaufman
Wendy and Mavis Kalsey, Jr.
Anne Lamkin Kinder
Tama Klosek
Sara and Ken Meltzer
Stephanie Tsahw
Thelma Lovett McLean
Rory McWhirter
Joan Schnitzer
Jana and John Arnold
Kathryn McGovern
Mary Ann and Mark Miller
Mary Hale Lovett McLean
Sally and Robert Meadows
Sara and Ken Moffett
Sara and Bill Morgan
Katherine and Paul Murphy
Tom Young and Steve Nall
Judy and Scott Nyquist
Anita and Jim O’Shaughnessy
Julie Peak
Terry and Jim Pratt
Susanne and Bill Pritchard
Jill Whitten and Rob Proctor
Marcy Rothman and Tammy Pyle
Mayne Robinson
Martin Rogers
Kim Sanchez
Joaan Schnitzer
Barbara and Louis Sklar
Lori Christ Speier
Rowena M. Young and Myrons F. Staves, Jr.
Aliya Stude
Ellen and Stephen Susman
Monosur Taghdisi
Courtney and Bill Toomey
Tootsie’s
Kim and Gerard Trevino
Stephanie Tsahw
Laura Nesbit Umansky
Christopher Scott
Myron F. Steves, Jr.
Kelty and Rogers Crain
Kim Whitten and Rob Proctor
Stephanie Tsahw
Laura Nesbit Umansky
Christopher Scott
Myron F. Steves, Jr.
Kelty and Rogers Crain
Kim Whitten and Rob Proctor
Development
New Perspectives Capital Campaign

Since the very beginning, CAMH’s perspective has been that of an industry leader that inspires and informs both cultural and social change while often offering a first look at the art and artists of tomorrow’s history books—all while providing free admission for everyone. As one of the oldest, major non-collecting contemporary art museums in the United States, the history of CAMH is one of trailblazing, fearlessness, and resilient passion. As the institution reaches its 70th birthday, these founding principles remain at the heart of the organization. It is with this pioneering spirit that CAMH launches a $3.1 million campaign—its first capital campaign in 20 years—to support a series of critical facility improvements that will make the Museum more accessible, innovative, and impactful within an already inspiring community of peer cultural destinations.

As CAMH attendance has grown tremendously over the past four years, it has become clear that additional space for programming is critical to the continued growth of the Museum. The planned facility improvements include reconfiguring the Eleanor and Frank Freed Garden to expand its capacity as a public gathering space and a venue for programming. CAMH will improve public visibility and public safety through enhanced signage, landscaping, and the addition of long-needed exterior lighting. A critical repair to the loading dock as well as providing a parking structure to address the severe shortage of local parking will dramatically improve accessibility.

Once completed, these projects will significantly expand the community’s access to CAMH’s industry-leading exhibitions and programs, further enhancing the visitor experience, and improving connectivity with peer institutions and with the Museum District as a whole. By contributing to this capital campaign, you are showing your belief and confidence in the importance of what CAMH does for the future of contemporary arts in Houston.

Donor Listing

The New Perspectives Capital Campaign is made possible by our committed donors. We honor those individuals, and foundations dedicated to the Museum mission: presenting extraordinary, thought-provoking arts programming and exhibitions to educate and inspire audiences nationally and internationally.

$500,000+
Houston Endowment, Inc.

$200,000-$499,999
The Brown Foundation, Inc. of Houston
The Wortham Foundation, Inc

$100,000-$299,999
Anonymous Benefactor
Barbara and Michael Gamson
Chinhui and Eddie Allen
Beverly and Howard Robinson
M.D. Anderson Foundation
Sissy and Denny Kempner

$50,000-$99,999
Jereann Chaney
The Elkins Foundation
Louise Jamall
Dillon A. Kyle and Sam L. Lasseter
Leigh and Reggie Smith

$25,000-$49,999
George and Mary Josephine Hamman Foundation
Ruth Dreessen and Tom Van Laan

$10,000-$24,999
Kerry Inman and Denby Auble
Allison Ayers and David Ayers
Candace Baggett and Ron Restrepo
Vera and Andy Baker
Kimberly and James Bell / The Bell and Dewar Families
Liz and Steve Crowell
The Garden Club of Houston
Blakely and Trey Griggs
Melissa and Albert J. Grobmyer, IV
Bryn K. Larsen
Catherine and George Masterson
Elisabeth and Brian McCabe
Karen and Mac Manus
Elisa and Cris Pye

$5,000-$9,999
Margaret Vaughan Cox and Jonathan Cox
Lucinda and Javier Loya
Frances Lummis
Kelly and Nicholas Silvers
Marion and David P. Young

In-Kind
Candace Baggett
Dillon A. Kyle Architects
Wilson Cribs & Goren
Financial Reports

A visitor attending the Right Here, Right Now: San Antonio Reception at Contemporary Arts Museum Houston, 2019. Photo: Jacqueline Andrade.
### Statement of financial position as of June 30, 2019

<table>
<thead>
<tr>
<th>ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$ 772,952</td>
</tr>
<tr>
<td>Prepaid expenses and other receivables</td>
<td>146,870</td>
</tr>
<tr>
<td>Inventory</td>
<td>102,626</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>1,473,020</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>1,726,364</td>
</tr>
<tr>
<td>Investments</td>
<td>8,070,074</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$ 12,291,896</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>92,001</td>
</tr>
<tr>
<td>Accrued payroll and benefits</td>
<td>72,581</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>21,000</td>
</tr>
<tr>
<td>Note payable</td>
<td>176,000</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>360,582</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Without donor restrictions</td>
<td>3,387,907</td>
</tr>
<tr>
<td>With restrictions</td>
<td>8,543,407</td>
</tr>
<tr>
<td>Total net assets</td>
<td>11,931,314</td>
</tr>
</tbody>
</table>

| **TOTAL LIABILITIES AND NET ASSETS** | **$ 12,297,896** |

### Statement of activities for the year ended June 30, 2019 (unrestricted)

<table>
<thead>
<tr>
<th>OPERATING REVENUE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>1,713,972</td>
</tr>
<tr>
<td>Special events</td>
<td>692,803</td>
</tr>
<tr>
<td>Donor benefit costs of special events</td>
<td>(154,394)</td>
</tr>
<tr>
<td>Endowment distribution for operations</td>
<td>320,447</td>
</tr>
<tr>
<td>Museum shop sales</td>
<td>154,055</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>(77,999)</td>
</tr>
<tr>
<td>Loss on disposal of property</td>
<td>(16,336)</td>
</tr>
<tr>
<td>Exhibition and other revenue</td>
<td>61,033</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING REVENUE</strong></td>
<td><strong>$ 2,693,781</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS RELEASED FROM RESTRICTIONS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Program expenditures</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$ 2,693,781</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PROGRAM SERVICES</td>
<td></td>
</tr>
<tr>
<td>Exhibitions</td>
<td>1,447,857</td>
</tr>
<tr>
<td>Education</td>
<td>336,375</td>
</tr>
<tr>
<td>Communications and marketing</td>
<td>149,519</td>
</tr>
<tr>
<td>Museum shop</td>
<td>141,444</td>
</tr>
<tr>
<td><strong>TOTAL PROGRAM SERVICES</strong></td>
<td><strong>$ 2,105,465</strong></td>
</tr>
</tbody>
</table>

| Management and general              | 549,863  |
| Fundraising                          | 588,640  |
| **TOTAL OPERATING EXPENSES**        | **3,243,807** |

<table>
<thead>
<tr>
<th>OPERATING SURPLUS (DEFICIT)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$ (550,026)</strong></td>
<td></td>
</tr>
</tbody>
</table>
2018–2019
Board of Trustees

Officers
Jereann Chaney, Chair
Dillon A. Kyle, President
Howard Robinson, Vice President
Ruth Dreessen, Secretary
Louise Jamail, Treasurer

Elected Trustees
Liz Anders
Allison Armstrong Ayers
Candace Baggett
James M. Bell, Jr.
Margaret Vaughan Cox
Haydeh Davoudi
Blakely Griggs
Melissa Kepke Grobmyer
Cat Baen Hennessy
Kerry Inman
Bryn Larsen
Erica Levit
Marian Livingston
Lucinda Loya
Catherine Masterson
Libbie Masterson
Elisabeth McCabe
Greg McCord
Mac McManus
Floyd Newsum
Cabrina Owlesy
Elisa Stude Pye
Nicholas Silvers
David P. Young

2018–2019
Staff

Director
Christina Brungardt
Interim Director

Curatorial
Dean Daderko
Curator
Rebecca Matalon
Curator
Patricia Restrepo
Exhibitions Manager and Assistant Curator
Laura Dickey
Curatorial Administrative Assistant

Development
Mandy Porter
Major Gifts Manager
Beth Peré
Senior Special Events and Sponsorships Coordinator
Elizabeth Roach
Gifts Processing Coordinator
Bridget Hovell
Membership Coordinator
Genesis Garcia
Intern
Isabelle Jefferis
Intern
Middle Skidmore
Intern

Communications and Marketing
Kent Michael Smith
Director of Communications and Marketing
Hannah Lange
Communications Coordinator
Sanjuana Banda
Graphic Designer
Kristin Massa
Videographer

Exhibitions Management
Tim Barkley
Registrar
Amy Thorpe
Registrar Assistant
Jeff Shore
Head Preparator
Max Fields
Preparator
Jonathan Hopson
Preparator

Martin Ivy
Preparator
Adam Marnie
Preparator
Bucky Miller
Preparator
Alexis Pye
Preparator

Gallery Management
Kenya Evans
Gallery Supervisor
Quincy Berry
Assistant Gallery Supervisor

Gallery Attendants
Andres Alosco
Antonelo Anderson
Marcus Cone
Michael Cox
Audrey Cuellar
Megan Dentler
Brittany Green
Anthony Morales
Eric Rapes
Jerrica Tillery

Education and Public Programs
Felice Cleveland
Director of Education and Public Programs
Michael Simmonds
Teen Council and Public Programs Coordinator
Adrianna Benavides
Tour Programs Coordinator
E-Hoskins
Intern
Gabriel Seyoum
Intern

Facilities
Michael Reed
Assistant Director of Facilities and Risk Management

Finance
Monica Hoffman
Controller
Allan Aguilar
Accounting Assistant

Museum Shop
Sue Pruden
Retail Operations Director
Linda Wu
Museum Shop Assistant Manager

Museum Shop Assistants
Edwin Feuge
Wendy Winburn
Martin Yaptangco

FAQ Team
Ryah Barazi
Dana Caldera
Rosemary Cantu
Megan Estopinal
Donna Fernandez
Eunil Leem
Patrick Lofstracco
Alexis Pye
Dillon Scabio
YE Torres

Teen Council
Madison Akindele
Isabel An
Jamauri Bagby
Karen Cheng
Gabriela De Castro
Mia Fares
Sophia Ghauri
Jonah Gletman
Emily Goll-Broyles
Ashston Haq
Hannah Holliday
Zak Pham
Olivia Vargas
Hannia Yeverino

2018–2019
Board of Trustees
Museum visitors attending the opening reception of Walls Turned Sideways: Artists Confront the Justice System at Contemporary Arts Museum Houston, 2018. 
Photo: Jacqueline Andrade.