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**ALWAYS FRESH
ALWAYS FREE**

**The Contemporary Arts Museum Houston presents *Outside the Lines*,
a six-part exhibition featuring abstract painting in celebration of the
Museum's 65th anniversary.**

Outside the Lines

October 31, 2013 – March 23, 2014

Opening Reception and 65th Anniversary Celebration

Thursday, October 31

Public Reception: 6-11PM

Reading of Mayoral Proclamation: 6:30PM

HOUSTON, TX (October 7, 2013)—Presented on the occasion of the Contemporary Arts Museum Houston's 65th anniversary, *Outside the Lines* is a six-part exhibition series conceived as an evolving dialogue on contemporary abstraction. From recent paintings embracing more traditional definitions of abstraction to multimedia works that challenge such notions, these exhibitions showcase the Museum's commitment to chronicling shifts in contemporary art practices by presenting some of the most compelling work being made today and revisiting the historical foundations to which they speak. CAMH's director Bill Arning and full curatorial staff—Valerie Cassel Oliver and Dean Daderko—will each organize two exhibitions; these six complete visions will be mounted in two rounds. *Outside the Lines* will be installed in both the Brown Foundation and the Zilkha galleries, uniting the whole museum in one thematic exhibition for the first time. Constructed as a dynamic, diverse, and innovative curatorial project, *Outside the Lines* offers a variety of vibrant visual experiences and perspectives on abstraction in the present moment.

Harkening back to the popular CAMH exhibition *Abstract Painting, Once Removed* (organized by Dana Friis-Hansen, 1998) and the curatorial experimentation in *Changing Perspectives* (1995), *Outside the Lines* opens October 31 with three presentations: *UIA (Unlikely Iterations of the Abstract)* organized by Arning, *Black in the Abstract, Part 1: Epistrophy* organized by Cassel Oliver, and *Outside the Lines* organized by Daderko. Staggered openings in January 2014 for the remaining three exhibitions in the series—*Painting: A Love Story*, *Rites of Spring*, and *Black in the Abstract, Part 2: Hard Edges/Soft Curves*—invite audiences to re-visit the evolving exhibition and consider abstract painting from multiple vantage points. Though installed in dedicated spaces, these exhibitions converse with each other. The full complement of shows will be contextualized within a single catalogue to be published in 2014.

The choice of October 31 as the opening of the 65th anniversary exhibition is in celebration of CAMH's inaugural exhibition *This is Contemporary Art*, which introduced Houston to the Museum on October 31, 1948. The exhibition featured nearly 175 objects that were meant to be examples of art functioning

CAMH



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as a fundamental part of one's life, including in the home. This philosophy—that contemporary art reflects contemporary society and as such is vital to our daily life—has not wavered. As part of its anniversary festivities, CAMH's Cullen Education Resource Room offers a look back at CAMH's history. Organized by Daniel Atkinson, Education and Public Programs Manager, the exhibition includes photographs, video, and ephemera that highlight significant moments in the Museum's 65-year history.

ABOUT THE EXHIBITIONS

UIA (Unlikely Iterations of the Abstract)

On view: October 31, 2013 - January 5, 2014

Curated by Bill Arning, Director, CAMH

Abstraction, as a language, remains linked to the high modernism left behind in its original form somewhere in the last century. It is with the comic actors' absurdist sense of repetition that abstraction reappears in unlikely places. The artists in *UIA* all work through processes, technologies, and time that have little to do with the history of abstraction from Wassily Kandinsky, Piet Mondrian, and Kazimir Malevich and yet—boom!—abstraction reappears. These artists also give us a visual experience that forces us to use the critical language developed to discuss earlier modes of abstraction.

This is true even when the manifestation is made from non-traditional materials and employs oddball methodologies that speak of science or culture in ways that are anything but pure. These wild re-imaginings of a hundred-year-old tradition provoke a critical contextualization that could have fallen from the mouths of Kandinsky, Harold Rosenberg, Clement Greenberg, or Donald Judd, or please the pedagogical imperatives of Hans Hoffman. These Janus-faced artworks speak with great affection to a received tradition that might be like stubborn and charming ghosts, unaware that time has passed.

The show mixes the established masters of non-traditional and conceptual abstraction—including first Houston appearances of Tauba Auerbach, Carol Bove, Tom Burr, Jeffrey Gibson, and Stephen Prina—with other respected artists already familiar to Houston audiences like Mark Flood, Danielle Frankenthal, Gavin Perry, and Jack Pierson.

There are many smile-inducing moments, such as when you encounter surfaces made of rich peacock feathers, Native American drums, and fragments of old store signs turned into credible abstractions. There is also a slight melancholy to this humor as the grand claims of earlier abstractionists are no longer available to artists of today.

The exhibition features 16 artists from New York, Boston, Houston, and Dallas including: Tauba Auerbach, Chris Bogia, Carol Bove, Tom Burr, Julia Dault, Gabriel Dawe, Cheryl Donegan, Christian Eckart, Mark Flood, Danielle Frankenthal, Jeffrey Gibson, Nathan Green, Gilbert Hsiao, Paul Lee, Daniel Levine, Gavin Perry, Jack Pierson, Stephen Prina, and Brian Zink.

Outside the Lines



Chris Bogia, *Pink Moon / Dancing Boy*, 2012. Yarn on wood, 42 x 52 inches. Courtesy the artist.

On view: October 31, 2013 - January 12, 2014
Curated by Dean Daderko, Curator, CAMH

If someone says the word 'painting,' what image do you picture in your head? The word routinely conjures an image of a more-or-less rectangular canvas displayed on a wall. As valid as this notion is, such a perception fails to recognize some of the most materially diverse and spatially adventurous works being made by painters today.

The artists in *Outside the Lines* create paintings that are visually vibrant, physically unruly, and utterly surprising. In addition to stretched canvases, their paintings are made on unstretched silk,

logs from a felled maple tree, and three-dimensional forms. The notion of painting as process and activity, or even as performative act, is explored in moving images. Paint may in fact be avoided altogether, its liquid tactility suggested by undulating folds of draped fabric. In *Outside the Lines*, paintings migrate away from walls to occupy central positions in the middle of the room, wrap around corners, and hybridize with natural forms. A site-response painting created for this exhibition throws perceptions of architectural solidity into pleasant confusion. Visitors may even find themselves lowering personal effects beneath the inky surface of an indigo dye bath at a one-day event in November where a group activity produces an incidental painting. Playing with the structural and historical perceptions of what painting is, the artists in *Outside the Lines*—Travis Boyer, Sarah Cain, Leidy Churchman, Katy Heinlein, Fabienne Lasserre, Siobhan Liddell, Benny Merris, Dona Nelson, and Susie Rosmarin—propel their medium toward new and inspiring frontiers.

Black in the Abstract, Part 1: Epistrophy
On view: October 31, 2013 - January 19, 2014
Curated by Valerie Cassel Oliver, Senior Curator, CAMH

Cassel Oliver traces the recent histories of black artists working in abstraction beginning in 1960 to the present, enabling a visual discourse that evolves and shifts over a fifty-year period. *Black in the Abstract, Part 1: Epistrophy* features eighteen artists who are engaged in the dissolution or fragmentation of the figurative. The exhibition is as much a meditation on the practice of painting as it is a resistance to the historical renderings and contemporary readings of the black body in landscape. What is left by way of figuration is a distillation of form, site, and space into its very essence reconstituted into a scatological explosion of form and color.

The exhibition not only highlights black artists who have worked within the genre of abstract painting, but also the various conversations surrounding the practice that have emerged over the last five decades. Some of these issues include the meditation and interrogation of the history and practice of painting; the contentious nature of the two-dimensional frame; and experimentations that disrupt the precepts of painting and flat plane as well as the integration of the politics of their time. The exhibition's subtitle is extracted from the musical jazz context and lends itself to the very nature of how many of the



Dona Nelson, *Orangey*, 2011. 83 x 81 inches, Acrylic mediums and dyed cheesecloth on canvas. Courtesy the artist and Thomas Erben Gallery, New York.



Nick Cave *Tondo*, 2010. Found beaded garments, wool, wood, 120 x 120 x 4 inches. Courtesy the artist and Jack Shainman Gallery. Photo: James Prinz.

artists featured in this exhibition work in terms of repetition of mark-making onto a surface and the continuous reconstitution of form.

Artists featured in *Black in the Abstract, Part 1: Epistrophy* include members of AfriCOBRA (Kevin Cole, James Phillips, Frank Smith), Candida Alvarez, Romare Bearden, Nick Cave, Abigail DeVille, Sam Gilliam, Richard Mayhew, Jayson Musson, Floyd Newsum, Angel Otero, John Outterbridge, Howardena Pindell, Shinique Smith, Kianja Strobert, Alma Thomas, and Jack White.

The second-round of exhibitions opens in January 2014: *Rites of Spring*, on view January 11 - March 9, 2014, curated by Daderko; *Painting: A Love Story*, curated by Arning, on view January 18 - March 23, 2014; and *Black in the Abstract, Part 2: Hard Edges/Soft Curves*, curated by Cassel Oliver, on view January 25, 2013 - March 23, 2014.

PUBLICATION

The publication accompanying *Outside the Lines* will contain essays by Director Bill Arning, Senior Curator Valerie Cassel Oliver, and Curator Dean Daderko that detail the nuances of their individual takes on contemporary abstract painting as represented by their exhibitions. It will include full-color reproductions of artist's works, installation views from the six exhibitions, and biographies of the participating artists.

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

PUBLIC PROGRAMS

Accompanying *Outside the Lines* will be a wide-ranging schedule of programming, including upcoming talks by participating artists Chris Bogia, Cheryl Donegan, and many others. Musiqa returns with their popular Loft Concerts at CAMH and will present three concerts over the course of the exhibition exploring the concept of abstraction in music. Their first concert, on November 7 at 6:30PM, *Music Outside the Lines*, includes the world premiere of a new work by Blake Wilkins. In addition, CAMH will host an indigo dyeing event on Family Day, November 16, led by artist Travis Boyer, which invites participants to bring personal items to dip in a giant vat of natural dye. All events are free and open to the public and take place at the Contemporary Arts Museum Houston unless otherwise noted. Please check CAMH's calendar at www.camh.org for a complete list of dates and more information on the programs (available late October).

Opening Reception and CAMH 65th Anniversary Celebration: *Outside the Lines*

Thursday, October 31

Public Reception: 6-11PM

Reading of Mayoral Proclamation: 6:30PM

Dress: Halloween Art Chic

October 31, 2013 has been declared "Contemporary Arts Museum Houston Day" by the city of Houston! It stands to reason then that you'll want to spend Halloween at CAMH and help us celebrate the Museum's 65th anniversary as well as the opening reception of *Outside the Lines*. The N.O. Hustlers Brass Band will kick off the party followed by the reading of the Mayoral Proclamation, pop-up performances by Hope Stone, a DJ, and more. Bernie's Burger Bus will be onsite; cash bar.

The 65th Anniversary Celebration is co-sponsored in part by PaperCity magazine.

Lecture: Chris Bogia
Saturday, November 2 | 2-3PM

Join us for a lecture by Chis Bogia, artist and co-founder of the Fire Island Artist Residency (FIAR), the first LGBTQ artist residency program located in Cherry Grove, on Fire Island, NY. His work is featured in *UIA (Unlikely Iterations of the Abstract)*.

EXHIBITION SUPPORT

Outside the Lines has been made possible by the patrons, benefactors and donors to the Museum's Major Exhibition Fund: Major Patron - Chinhui Juhn and Eddie Allen, Fayez Sarofim, and Michael Zilkha. Patrons - Carol C. Ballard, Mr. and Mrs. I. H. Kempner III, Ms. Louisa Stude Sarofim and Mr. Wallace Wilson. Benefactors - George and Mary Josephine Hamman Foundation, Louise D. Jamail, Anne and David Kirkland, KPMG, LLP, Beverly and Howard Robinson, Andrew Schirrmeister III and Leigh and Reggie Smith. Donors - A Fare Extraordinaire, Anonymous, Bank of Texas, Bergner and Johnson Design, Jereann Chaney, Elizabeth Howard Crowell, Dillon Kyle Architecture, Sara Paschall Dodd, Ruth Dreessen and Thomas Van Laan, Marita and J.B. Fairbanks, Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, King & Spalding L.L.P., Marley Lott, Belinda Phelps and Randy Howard, Phillips, Lauren Rottet, Susan Vaughan Foundation, Inc., and Karen and Harry Susman.

EDUCATION SUPPORT

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GENERAL OPERATING

Funding for the Museum's operations through the Fund for the Future is made possible by generous grants from Chinhui Juhn and Eddie Allen, Anonymous, Jereann Chaney, Sara Paschall Dodd. Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, Marley Lott, Leticia Loya, Fayez Sarofim, Andrew Schirrmeister III, and David and Marion Young.

The Museum's operations and programs are made possible through the generosity of the Museum's trustees, patrons, members and donors. The Contemporary Arts Museum Houston receives partial operating support from the Houston Endowment, the City of Houston through the Houston Museum District Association, the National Endowment for the Arts, the Texas Commission on the Arts, The Wortham Foundation, Inc and artMRKT Productions. CAMH also thanks its artist benefactors for their support including Ricci Albenda, McArthur Binion, Brendan Cass, Jack Early, Robert Gober, Wayne Gonzales, Sean Landers, Zoe Leonard, Klara Lidén, Donald Moffett, Rob Pruitt, Rusty Scruby, Laurie Simmons, Josh Smith, and Marc Swanson.

United is the official airline of the Contemporary Arts Museum Houston.

CAMH MISSION

The Contemporary Arts Museum Houston is a leading destination to experience innovative art. CAMH actively encourages public engagement with its exhibitions through its educational programs, publications, and online presence.

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GENERAL INFORMATION

The Contemporary Arts Museum Houston is located at 5216 Montrose Boulevard, at the corner of Montrose and Bissonnet, in the heart of Houston’s Museum District. Hours are Tuesday, Wednesday, and Friday 10AM-7PM, Thursday 10AM-9PM, Saturday 10AM-6PM, and Sunday 12PM-6PM. Admission is always free. For more information, visit www.camh.org or call 713 284 8250.