Stage Environment: You Didn’t Have to Be There
September 8–October 21, 2018
DOUGLAS DAVIS

After CAMH flooded in 1976, Director Jim Harithas decided to use the city as his extended museum. One notable performance took place on December 20, 1976 in the Astrodome. The art and interactive technology pioneer Douglas Davis broadcast the first live global satellite performance in Houston. This was one of the early uses of live satellite technology for artistic purposes, as well as one of the first times a private citizen had rented satellite time. CAMH could only afford to rent the Astrodome for thirty-minutes, which translated to ten minutes of direct transmission. During the performance Davis read seven thoughts to a live international satellite audience and an empty Astrodome; he then put the seven sheets of paper that contained the seven thoughts in a sealed box that was never to be opened. Douglas said that these thoughts were “peaceful resistance against the idea that only the mighty and powerful could speak or broadcast to the world.” Seven Thoughts (1976) is an example of technology-based performance engaging a live audience without proximity to the performer.
Photograph of Astrodome, Houston, Texas

Douglas Davis
**Seven Thoughts** (documentation), 1976
NTSC single-channel video: color, sound, 32 minutes
Video by Andy Mann, Dale Brooks, and Rita Myers
Courtesy Video-Forum of Neuer Berliner Kunstverein (n.b.k.), Germany

Douglas Davis
**Seven Thoughts** (performance still), 1976
Photograph
Copyright Massachusetts Institute of Technology (MIT)
Courtesy Center for Advanced Visual Studies Special Collection, MIT Program in Art, Culture, and Technology
THEATRE AND BALLET ART: ELEMENTS OF STAGE DESIGN (1949)
Organized by the Museum of Modern Art (MoMA) as World of Illusion: Elements of Stage Design

In December 1949, the Ballet Russe de Monte Carlo made their annual appearance in Houston. In conjunction with the performance, Theatre and Ballet Art: Elements of Stage Design was on display at the Contemporary Arts Association (CAA, CAMH’s founding name). Along with the exhibition, CAA presented an evening of dramatic performances by four local theater companies—Little Theater, Texas Stage, Houston Players, and Alley Players, thereby establishing an early emphasis on performance within the institution. Similar cooperative ventures would prove to be a way in which CAA would respond to the needs of the other cultural organizations in the city, a tradition that CAMH honors to this day through continued partnerships with regional arts institutions to produce dynamic programming.

Programs and press clippings related to Theatre and Ballet Art: Elements of Stage Design, 1949
IMPROVISATIONS (1961–3)
In November 1960 the museum initiated Improvisations, the first of a series of museum-sponsored telecasts on KUHT, Channel 8. Much of the series was dedicated to live performance for the television, including poetry readings, theater stagings, and improvised music. CAMH had the radical foresight to utilize television as a medium itself, attempting to document the first “happenings” on TV. This series marked the start of a longer standing institutional focus on performance specifically for the camera.

Internal memos and annual reports related to Improvisations, 1961–3
PERFORMING ARTS FESTIVALS AND “LIVE NIGHT” SERIES (1960-5)
Curated by Donald Bartheleme, Israel Stein, and Peter Yates

In October of 1960, the museum announced a program that would underscore the “s” in “arts,” thereby giving the same emphasis to film, theater, music, and architecture as it had previously given to sculpture and painting. The museum planned four separate festivals in the arts: drama, new music, poetry, and film, and also programmed “live night” performances in the museum in addition to its schedule of visual arts exhibitions.

Press clippings, internal memos, and annual reports related to CAMH's theatrical, musical, and poetic festivals, 1960s

Photograph from the performance of Sweet Emma Barrett and her Preservation Hall Band at the Hotel America, 1965
ROBERT RAUSCHENBERG (1965)
Curated by Marc Moldawer (active 1963–8; 1973–9)

Although Robert Rauschenberg had participated in two earlier group exhibitions organized by the museum, this solo exhibition illustrated the timely nature of the exhibitions planned that year. Rauschenberg had become the first American to win the grand prize for painting at the 1964 Venice Biennale. In conjunction with the exhibition, CAMH sponsored an evening of performance by the Merce Cunningham Dance Company. The company performed five works, Crises, Winterbranch, Field Dances, Collage III, and Cross Currents, and the Houston Post called the evening “a three stage escalator to hell.” That performance is remembered as Viola Farber’s last with the Company. Rauschenberg designed the costumes, sets, and lighting for each of these presentations. The music was composed by John Cage, Conlon Nancarrow, and La Monte Young. Sponsored by CAMH, Cage came to Houston to lecture on his music the night before the performance. CAMH’s mission to support emerging artists is highlighted by this performance; Cage, Cunningham, and Rauschenberg were relatively unknown in 1965, but their work was considered revolutionary even in the major art centers in the country.

“The concept for Winterbranch came from what [Merce] Cunningham referred to as ‘facts in dancing.’ Two such facts are the act of falling, and unless one stays on the ground, the subsequent act of rising. The dance began with Cunningham crawling slowly across the stage carrying a flashlight, followed by the dancers engaging in a series of falls, in both slow and fast motion, eventually clustering together to fall and rise as a cohesive group. Cunningham asked [Robert] Rauschenberg to think of the lighting as if it were nighttime, with automobile lights flashing in faces, reminiscent of walking along a dark highway.”

—David Vaughan, archivist of the Merce Cunningham Dance Company
Program, advertisement, and press clippings for the Merce Cunningham Dance Company performances at the Music Hall, Houston, Texas, 1965

Invitation to Panel Discussion with John Cage at Jones Hall, University of Saint Thomas, Houston, Texas, 1965

John Cage with David Tudor Presents Variations IV, recorded live at the Fiegan/Palmer Gallery, Los Angeles (Everest 3132, 1965)
LP cover
Courtesy John Cage Archives

John Cage
Variations IV, (Digitally Remastered)
(Essential Media Group, LLC, 2010)
Compact disc
Courtesy the John Cage
Photograph of Winterbranch, 1966
Pictured: Albert Reid, Carolyn Brown
Photo by Robert Propper
Courtesy the Merce Cunningham Dance Archives

Photograph of Field Dances, 1967
Pictured: Albert Reid, Barbara Lloyd Dilley, Carolyn Brown, Gus Solomons Jr. Peter Saul, Sandra Neels, Valda Setterfield, Yseult Riopelle
Photo by Harold Swahn
Courtesy the Merce Cunningham Archives

Photograph of Winterbranch, n.d.
Pictured: Brynar Mehl, Chris Komar, Meg Harper, Robert Kovich, Susana Hayman-Chaffey
Photo by Jack Mitchell
Courtesy the Merce Cunningham Dance Archives

Photograph of a Crises performance, 1964
Pictured: Barbara Lloyd Dilley, Carolyn Brown, Merce Cunningham, Viola Farber
Photo by Peter Moore
Courtesy the Merce Cunningham Dance Company Archives

Photograph of Collage, 1958
Photo by Frannie Helen Melcer
Courtesy the Merce Cunningham Dance Company Archives
**Crises, 1960**

1961 video of a performance at the American Dance Festival at Connecticut College, 22 minutes
Filmed by Helen Priest Rogers on August 14, 1961. The film was restored in 2016, and synched with the original music, Conlon Nancarrow’s “Rhythm Studies for player piano.”

Choreography: Merce Cunningham  
Music: Conlon Nancarrow  
Costumes: Robert Rauschenberg  
First Performance Date: August 19, 1960  
First Performance Venue: American Dance Festival, Connecticut College, New London, CT  
Original Cast: Carolyn Brown, Merce Cunningham, Judith Dunn, Viola Farber, Marilyn Wood  
Courtesy the Merce Cunningham Dance Company Archives and the American Dance Festival

**Camera Three: A Video Event, 1974**

Video excerpt  
Courtesy the Merce Cunningham Dance Company Archives and Creative Arts Television
EXHIBITION 10 (1972)
Curated by Sebastian “Lefty” Adler (active 1966–72)

An innovative example of CAMH’s presentation of performative artwork can be found in Exhibition 10 (1972), which presented 10 newly-commissioned, radical contemporary artworks by artists from around the country. This exhibition contained numerous experiments with new technologies. Noting that Goodyear Tire & Rubber Company had recently opened a hangar in north Houston to house its famed promotional blimp during the winter, CAMH Director Adler phoned the company’s executives to persuade them to allow the blimp to be involved in the exhibition. Adler then contacted New York-based Michael Snow, the pioneering cinematographer, sculptor, painter, and musician, to see if he would be interested using the blimp’s enormous, two-sided display screens. Snow deftly created a score for a light performance composed of 8,000 colored lights; undulating bands of yellows, blues, reds, and greens moved across the blimp’s screens. Snow’s score resulted in a colored light performance displayed above the museum on several evenings during the show’s run.

Michael Snow
Night Light Color Flight (installation view), 1972
Photograph
Photo by Hickey & Robertson Photography, Houston, Texas

Michael Snow
Written score for Night Light Color Flight, 1972
RE:VISION: A SERIES OF PERFORMANCES, CONCERTS, AND FILMS (1973)
Curated by Ian Glennie (Guest Curator)

In the fall of 1973, CAMH fostered a collaboration with the Institute for the Arts at Rice University to sponsor a series of concerts, performances, and new films. Performers included the Philip Glass Ensemble and Yvonne Rainer, a challenging and experimental American dancer and choreographer. The associated exhibition at CAMH included a participatory performance by Robert Whitman, an artist known for his theater and technology works. He gathered volunteers and assigned each one a specific location on a map of Houston and a time to phone him. When they reached Whitman, the participants discussed where they were and what they saw. Using a sound mixing board, Whitman arranged recordings of the calls into a sound piece that was broadcast live on Pacifica radio.
MODERN DANCE HAPPENINGS (1970s)
Curated by CAMH Dance Curator, Roberta Stokes (active 1970s)

In the 1970s, CAMH became an early institution to support a dance curator. Roberta Stokes organized avant-garde and site-specific dance performances for the museum, including “Modern Dance Happenings” and the annual Houston Modern Dance Consul, which included performances by choreographer Deborah Hay.

Ephemera from CAMH’s Dance Curator, Roberta Stokes, 1970s
Courtesy Houston Metropolitan Research Center, Houston Public Library, Texas

Richard Mock
Portrait of Roberta Stokes, CAMH Dance Curator, n.d.
Oil on canvas
TERRY ALLEN: JUAREZ SERIES (1975)
Curated by Marc Moldawer (active 1963–8; 1973–9)

In the mid-1970s, CAMH Director Jim Harithas felt that art being made in Texas was overlooked and underappreciated; he therefore concentrated on the art of the Southwest during the 1975–1976 Season. The multimedia work of Terry Allen, an artist based in Lubbock, was presented in the exhibition Terry Allen: Juarez Series. In concert with his debut music album, Allen composed and recorded a song to match each of the thirty-six mixed media drawings shown at CAMH. The songs told the story of two downtrodden couples making simultaneous voyages that end tragically in Colorado. An electronically controlled slideshow that synchronized the songs with the drawings was played three times a day; otherwise a videotape of Allen performing the work was screened. Allen played the songs live at the show’s opening reception, and the concert was broadcast on local radio stations. The record has inspired a stage show, a radio play, collaborations with David Byrne, and more.

Terry Allen
Juarez Series, 1975
LP record
Collection Betty Moody, Houston, Texas

Terry Allen
Juarez Suite, 1976
Lithograph suite with album (9 pieces), edition 22 of 50
Collection Betty Moody, Houston, Texas
MICHAEL TRACY

Michael Tracy had his art studio near the Galveston waterfront. In late spring 1974, he wandered into the Imperial Sugar Warehouse loading dock, where ships unloaded tons of raw sugar. The vast rectangular space reminded him of the pyramids of Giza. CAMH Director Jim Harithas obtained permission for Tracy to use the warehouse and its contents as the setting for the work *Sacrifice I: The Sugar* (1974). At Tracy’s request, the warehouse unloaded 20,000 tons of sugar into a single mound. In front of the “pyramid” of sugar, Tracy sacrificed *For H.B.* (n.d.), a forty-foot-long gold painting that he regarded as his single best work. While a tape of the Egyptian soprano Oum Khoulsoum played, bronze spikes were hammered through the folded layers of the wrapped painting. The pierced artwork was then raised by two forklifts and placed upon the altar like a sacrificed bull or ox. Several photographers documented *Sacrifice I*; Tracy re-worked their photos into fourteen altered images, referencing the Stations of the Cross. The equipment of the sacrificial scene—altar, sacrifice, and sanctuary carpet—were transported to Houston and exhibited at CAMH.
Michael Tracy

**Michael X (documentation of Sacrifice I, 9.13.74 (The Sugar))** (performance documentation), 1974
Video: color, sound, 8:20 minutes
Video by William Glad
Video assistance from Tanis Glad, John Head, Laura and Richard Kooris, David Perez, George Shaw, Mark Weiss, and Ron Weiss

Michael Tracy

**Sacrifice I, 9.13.74 (The Sugar) (documentation), 1974**
Photographs
Images courtesy Hiram Butler Gallery, Houston, Texas

Michael Tracy

**Sacrifice I, 9.13.74 (The Sugar), 1974**
Gelatin silver print with blood and semen on paper
The Menil Collection, Houston, Gift of the artist, 1986-38.05
ANTONI MIRALDA (1977)
Curated by Jim Harithas (active 1974–8)

During the opening reception of his 1977 exhibition, Antoni Miralda arranged for the entire Kilgore Rangerettes drill team to perform in the museum’s main gallery space. After their performance, they stepped diagonally across the floor while stacking 4,000 loaves of bread dyed with rainbow food coloring on a 175-foot row of benches that bisected the exhibition space. Red wine was free to the reception guests, and the loss of air conditioning early in the evening resulted in a restless crowd that started to toss bread until a full-scale food fight broke out.

Programs and press clippings related to Antoni Miralda, 1977

Kilgore Rangerettes
Performance documentation, 1977
Video: color, sound, 4:29 minutes

Kilgore Rangerettes uniform, 2018
Courtesy the Kilgore Rangerettes
American Narrative/Story Art: 1967–1977 (1977) was one of the country’s first major shows to present the development of narrative aspects of contemporary art in an ambitious survey. The exhibition included a performance by Laurie Anderson, who performed with her iconic tape-bow violin. Anderson mounted an audio playback head on the body of the instrument; instead of horsehair on the bow, there is an audio tape.

Please ask a gallery attendant for assistance playing this record.

Laurie Anderson
*For Instants, Part 12* (documentation), 1978
Video: color, sound, 15 minutes
Location: Texas Opry House, Houston, Texas

Terry Allen
*The Embrace...Advanced to Fury* (documentation), 1978
Video: color, sound, 12 minutes
Location: Warehouse/arena/theatre on the property of Spinoza, Inc.

Terry Allen
*Debris from the Text*, 1981
Five color lithograph, A.P. edition 4 of 10
Collection Betty Moody, Houston, Texas

OTHER REALITIES—INSTALLATION FOR PERFORMANCE (1981)
Curated by Marti Mayo (active 1994-2007)

The exhibition *Other Realities—Installations for Performance* (1981) included constructions of whole environments and associated live performances. These “sets” or “scenes” enabled viewers to follow the artist into imagined, implied, or invented other realities. The exhibition included work by Eleanor Antin who performed a new piece, continuing her project with the persona Eleanora Antinova, a tragically overlooked black ballerina. Another artist included was Joan Jonas who created an installation that presented an Orwellian vision of post-apocalyptic survival aboard a drifting spaceship whose timeless travellers have forgotten the purpose of their mission, which was loosely based on a Robert Heinlein science fiction story *Universe*. 
CAMH catalogue and documentation from Other Realities—Installations for Performance, 1984

Eleanor Antin
Recollections of My Life with Diaghlev (documentation), 1981
Photo by David Crossley

Colette
Art on Stage (documentation), 1981
Photo by David Crossley

Tina Girouard
2C3TS (documentation), 1981
Photo by David Crossley

Joan Jonas
Double Lunar Dogs (documentation), 1980/1981
Photo by David Crossley
RAUSCHENBERG/PERFORMANCE (1984)
Curated by Nina Sundell (Guest Curator)

Invitation and press clippings for opening of Rauschenberg/Performance, 1984

Performance documentation during opening of Rauschenberg/Performance, 1984
Photo by Rob Zeibell
Curated by Janet Kardon, Institute of Contemporary Art, University of
Philadelphia, Pennsylvania

While the exhibition *Rauschenberg/Performance* (1984) was on view, CAMH mounted *Laurie Anderson: Works from 1969 to 1983* in the main level gallery. In conjunction with these exhibitions, CAMH organized two nights of performance by the Trisha Brown Dance Company at the University of Houston, Clear Lake City. The company performed *Set/Reset, Opal Loop*, and *Son of Gone Fishin’*. Anderson also performed twice at Houston’s Tower Theater.

Program and press clippings from the Trisha Brown Dance Company Performance, 1984

Ticket and poster from Laurie Anderson’s performance at Tower Theater, 1984
VEXATIONS
Curated by Suzanne Delehanty (active 1989-93)

Vexations is a musical work by the composer Erik Satie dated 1893. It is a nearly 24-hour-long composition that is intended to be performed without intermission. Richard Cameron’s performance of this work constitutes one of the longest durational pieces CAMH has presented. Vexations bears a note from Satie that reads, “In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities.”

Erik Satie
Vexations (documentation), 1983/1989
Video: color, sound, 28:34 minutes
Composition for piano
Performance by Richard Cameron
TRISHA BROWN
In 1998, the Trisha Brown Dance Company performed Set/Reset (1983), If You Couldn’t See Me (1994), and Twelve Ton Rose (1996) at the Cullen Theater, a performance that was co-sponsored by the Society for the Performing Arts & Contemporary Arts Museum.

Trisha Brown
Twelve Ton Rose (documentation), 1998
Video: color, sound, 4:10 minutes
Location: Cullen Theater, Houston, Texas
Courtesy the Trisha Brown Dance Company Archives
BERT L. LONG JR.: LOOKING AND SEEING IN ROME (1992)
Curated by Suzanne Delehanty (active 1989–1993)

Bert Long was known for his vibrant paintings and his monumental ice sculptures. This video documents Long sculpting his ice work, a performative piece, for CAMH's outdoor space in conjunction with his exhibition.

Bert Long
Roma Contemporanea (documentation), 1992
Video: color, sound, 34:20 minutes
Photo copyright Houston Chronicle
THE PERFECT THOUGHT: AN EXHIBITION BY JAMES LEE BYARS (1990)
Curated by James Elliot, University Art Museum at the University of California at Berkeley

For James Byars's opening of *The Perfect Thought*, he staged a participatory performance. Starting at exactly 9PM, the performance lasted one minute. Byars also asked several CAMH donors and viewers to participate in a video performance in which they were to interpret his work.

Exhibition invitation, photographic documentation, and drawing for *The Perfect Thought: An Exhibition by James Lee Byars*, 1990
Photos by Corssley and Pogue
THE ART GUYS
Curated by Lynn Herbert (active 1990–2006)

On Saturday, January 22, 1994, CAMH organized an all day symposium entitled Risking Sincerity: Reconciliation and Healing in Contemporary Art at Rice University. The symposium addressed artists’ commitment to healing as a response to threats of destruction to the body, society, and the environment. The Art Guys performed The Art Guys-Winging It, Singing It, Bringing It To You-Tried and True (1994). For part of the performance, they attempted to cry in front of the audience.

In 1995, The Art Guys had a solo exhibition, The Art Guys: Think Twice 1982–1995, during which they performed five sets of works. They originally proposed to convert the Museum into a Stop ‘n Go convenience store as their show. When CAMH rejected this idea, the instead arranged to work at a Stop ‘n Go for 24 hours as “behavioral” piece. During their training to work at the store, they were told that the store only makes money on five things: alcohol, caffeine, nicotine, salt, and sugar.

Program and documentation from Risking Sincerity, 1994

The Art Guys
At Your Convenience, 1995
Uniform shirts and buttons; beer, coffee, cigarettes, potato chips, candy bars; brass title plaque on wood
Video: color, sound, 6:23 minutes
Video footage provided by KTRK Channel 13 Eyewitness News, additional footage by Zenfilm, edited by The Art Guys
Courtesy the artists
Curated by Hendel Teicher (Guest Curator)

CAMH presented the exhibition *Trisha Brown: Dance and Art in Dialogue, 1961–2001* (2003), which chronicled the career of the renowned dancer and choreographer through a multi-media exhibition composed of drawings, paintings, photographs, video projections, costume, set elements, and more. CAMH had a long relationship with the Trisha Brown Dance Company, and their work was also presented in conjunction with the 1984 exhibition *Laurie Anderson: Works from 1969–1983* and *Robert Rauschenberg/Performance* (1984). For this exhibition, CAMH sponsored two performance of Trisha Brown’s choreography performed by local students from the High School of Visual and Performing Arts who underwent intensive training.
PARALLEL PRACTICES: JOAN JONAS & GINA PANE (2013)
Curated by Dean Daderko (active 2011–present)

Parallel Practices: Joan Jonas & Gina Pane brought together a selection of works by two artists who are renowned for their foundational contributions to the field of performance art. Live documentation of some of Pane’s performances does exist; she invented an artistic form she called the *constat d’action* (proof of action) to represent her temporal actions to future audiences. Since Pane considered the *constats* autonomous artworks, they were used to represent her performative works in Parallel Practices. For this exhibition, Jonas trained two dancers to perform *Mirror Check* (1970) in which the performers observed and examined their naked body with a small hand-held mirror. The performance was held once a week for the final eight weeks of the exhibition.

**Photograph from Mirror Check**, 1970
Photo by Roberta Neiman

**Ephemera from Mirror Check**, 1970/2013
Mirror
Collection Laura Gutierrez
DOUBLE LIFE (2014)
Curated by Dean Daderko (active 2011–present)

“Performance” has long been understood as the time-based activity of live bodies presented for an audience, but this definition has its limits. Performance can, and does, encompass a much broader range of concepts and actions, including performance-for-the-camera and even viewer participation. Stemming from this updated understanding of the field, the exhibition Double Life (2014) attempted to illuminate some of performance’s subtler and more expansive manifestations. The exhibition did include live performances of Jérôme Bel’s Cedric Andrieux (2009/2014). During these live performances at CAMH, Andrieux alternated between sharing personal anecdotes and “illustrating” his stories by performing specific passages of movement; his presentation united physical and conceptual facets of dance.

Jérôme Bel
Cedric Andrieux (documentation), 2009/2014
Photograph
Photo by Max Fields
ATLAS, PLURAL, MONUMENTAL (2017)
Curated by Dean Daderko (active 2011–Present)

In Paul Ramírez Jonas’s participatory work, *Public Trust* (2016-present), which was activated each Saturday afternoon at CAMH throughout the run of the exhibition *Atlas, Plural, Monumental*, audience members declared a promise that a facilitator typeset in plastic letters on a table in the gallery. They then used paper and graphite to make a rubbing of the promise—one for the visitor to keep and the other for the artist’s archive. To complete the promise the visitor was asked to make an oath or a vow with options that included swearing on a sacred text or locking fingers with the facilitator in a “pinky promise.” The promise was also recorded on a marquee billboard alongside promises made that day by politicians, scientists, and other public figures. The work encouraged participants and the audience to consider the impact of their word on the community and individually.

Paul Ramírez Jonas
*Public Trust* (documentation), 2016–present
Ephemera and photographs
Photo by Casey Betts
**RADICAL PRESENCE: BLACK PERFORMANCE IN CONTEMPORARY ART (2012)**
Curated by Valerie Cassel Oliver (active 2001–2017)

*Radical Presence: Black Performance in Contemporary Art* was the first comprehensive survey of performance art by black visual artists; the exhibition featured video and photo documentation of performances, performance scores and installations, audience interactive works, as well as artworks created as a result of performance actions. In addition, the exhibition featured a live performance series scheduled throughout the run of the exhibition. Notable performances included Shaun Leonardo’s *Arena* (2012), Trenton Doyle Hancock’s *Devotion* (2013), and Fluxus artist Benjamin Patterson’s *A Penny for Your Thoughts* (2011).

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**Jacoby Satterwhite**
*Orifice* (documentation), 2010
Video: color, sound, 2:25 minutes

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**Xaviera Simmons**
*This Black Woman* (documentation), 2012
Video: color, sound, 3:07 minutes
Pope. L  
**Costume Made of Nothing** (documentation), 2012  
Video: color, sound, 2:35 minutes

Xaviera Simmons  
**Multitudinousness Summer or Color of Moon**  
(documentation), 2010  
Video: color, sound, 3:27 minutes

Trenton Doyle Hancock  
**Devotion** (documentation), 2012  
Video: color, sound, 6:32 minutes

Senga Nengudi performed by Maren Hassinger  
**RSVP** (documentation), 1975–7  
Video: color, sound, 2:55 minutes

Tameka Norris  
**Untitled** (documentation), 2012  
Video: color, sound, 4:49 minutes
Maren Hassinger
*Woman’s Work* (documentation), 2009
Video: color, sound, 4:16 minutes

Benjamin Patterson
*A Penny for Your Thoughts* (documentation), 2011
Video: color, sound, 2:40 minutes

Shaun Leonardo
*The Arena* (documentation), 2012
Video: color, sound, 6:34 minutes

Photographs from *Radical Presence: Black Performance in Contemporary Art*, 2012
Photos by Max Fields
Hand+Made: The Performative Impulse in Art and Craft (2010) featured twenty artists who innovatively expanded the traditions of art and craft through the incorporation of performance. The exhibition featured a series of on- and off-site performance events, including a program at the museum in which visitors were invited to crochet works from an installation created by Sheila Pepe, a performance of Anne Wilson’s Wind-Up: Walking the Warp (2008), a lecture-demonstration by Nick Cave, a musical performance by Theaster Gates with a local Houston choir co-presented by the Houston Museum of African American Culture, and a series of public events around the city in which Gabriel Craig created small articles of jewelry for people he encountered.

Gabriel Craig
Pro Bono Jeweler (documentation), 2010
Video: color, sound, 7:14 minutes
Video and editing by John Carrithers

Theaster Gates with the Black Monks of Mississippi and the Journeymen for Christ
Speakers, from A Closer Walk with Thee (documentation), 2010
Video: color, sound, 7:49 minutes
Co-presented with the Houston Museum of African American Culture
Video and editing by John Carrithers
Theaster Gates with the Black Monks of Mississippi and the Journeymen for Christ
**Wares**, from *A Closer Walk with Thee* (documentation), 2010
Video: color, sound, 7:29 minutes
Co-presented with the Houston Museum of African American Culture
Video and editing by John Carrithers

Cynthia Giachetti
**Flower Ceremony** (documentation), 2010
Video: color, sound, 2:49 minutes
Video by Rolando Guajardo and edited by John Carrithers

James Melchert
**Changes** (documentation), 2010
Video: color, sound, 6:26 minutes
Video and editing by John Carrithers

Sheila Pepe
**Common Sense II** (documentation), 2010
Video: color, sound, 4:57 minutes
Video and editing by John Carrithers

Anne Wilson with Hope Stone Dance ensemble
**Wind-Up: Walking the Warp** (documentation), 2010
Video: color, sound, 6:22 minutes
Video and editing by John Carrithers
Curated by Guest Curator Eric Schnell, Director and Co-Founder of Galveston Artist Residency (GAR)

Autumn Knight is a performance, video, and installation artist. She was a part of Galveston Artist Residency’s third year of residents in 2013–4. Play, social encounter, and spontaneity emerge as themes in her performance and installation artwork. WALL was first performed at GAR while Knight was in residence, and the work is a series of performed sounds, rituals, and actions. The performance is influenced by both the Wailing Wall—a religious prayer site in Jerusalem—and the Galveston Seawall—a ten-mile-long hurricane barrier located in the city. Both walls bear the marks of politics and both are places that people visit repeatedly, making offerings in the hope of receiving something in return. Knight is currently included in the CAMH exhibition Walls Turned Sideways: Artists Confront the Justice System with another performance work.

Autumn Knight
WALL (documentation), 2014
Video: color, sound, 35:43 minutes
Video by Ronald L. Jones
CHRISTOPHER KNOWLES: IN A WORD (2017)
Co-curated by Anthony Elms, Institute of Contemporary Art at the University of Pennsylvania, and Guest Curator Hilton Als

At a young age, Knowles received a diagnosis that placed him on the autistic spectrum. He attended a program where he learned to speak through repeating and memory, including recalling what the Beatles intoned, what songs were popular, and how his little sister, Emily, felt when she watched the TV.
RIGHT HERE, RIGHT NOW: SAN ANTONIO (2018)
Curated by Dean Daderko (active 2011–Present)

Saintlorraine—the collaborative duo of Britt Lorraine and Kristy Perez—presented their performance and drawing installation VERTEX (2018) in Right Here, Right Now: San Antonio during the exhibition’s opening reception. As a performer repeatedly tries to force herself into the corner of two walls covered with abstract drawings, the performance became an extension of the drawing process and pushed the limits of the drawings. The performer faced a corner in the gallery and begins to draw from her inner vocabulary to perform a series of movements; if the performer moved toward the corner the dowel across her shoulders came in contact with the walls making a sound and a mark on the walls. This experimental work explored the continual crossroads that individuals come to in life and how such moments may force us to proceed one way or another.

Saintlorraine (Britt Lorraine and Kristy Perez)
VERTEX (documentation), 2017/2018
Video: color, sound, 4:07 minutes
Performance: Britt Lorraine
Video by Christopher Branca
Photo by Jacqueline Andrade
Courtesy the artists