



5216 Montrose Blvd Houston, TX 77006-6547
t (713) 284-8250 f (713) 284-8275 www.camh.org

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MEDIA CONTACT
Connie McAllister
Communications and Marketing Manager
t (713) 284-8255 cmcallister@camh.org

**The Contemporary Arts Museum Houston announces its
2008-2009 exhibition schedule**

Perspectives 162: Snow
July 18 – September 28, 2008
In the Zilkha Gallery

Perspectives 162: Snow features installation works by Los Angeles-based conceptual artist Allie Bogle and Houston-based photographer Libbie Masterson. For this exhibition, both Bogle and Masterson have created immersive environments in which viewers are invited to either engage in playful interaction or quiet meditation. In their respective works, each artist speaks to landscape, but with a particular articulation that questions the viewer's perception of what is natural and what is man-made. The subtext of their work points to larger social issues surrounding contemporary society's disconnection from nature and its simultaneous desire to "recreate" the natural, even as it thaws into a spectacle of artificiality. A Perspectives-format catalogue accompanies this exhibition and features an essay written by curator Valerie Cassel Oliver, a checklist of featured works as well as biographical and bibliographical information on the featured artists.



Allie Bogle, *I Love You More Now That You're Gone*, 2007. Detail. Courtesy Susanne Vielmetter Los Angeles Projects



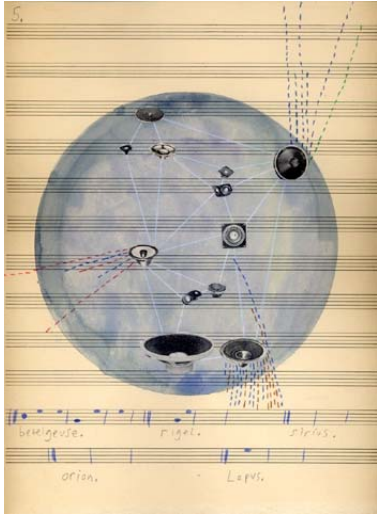
Sam Taylor-Wood
August 2 – October 5, 2008
In The Brown Foundation Gallery

A leading artist of her generation, Sam Taylor-Wood came to prominence in the mid-1990s as one of the YBA's (Young British Artists), the British art movement that propelled the likes of Damien Hirst and Tracey Emin to celebrity status for their provocative and sensational works. Taylor-Wood has since become renowned for deftly manipulating the signature media of our age—photography, film, and video—into compelling psychological portraits that

Sam Taylor-Wood, *Bram Stoker's Chair I*, 2005.
© The artist. Courtesy Jay Jopling/White Cube (London)

tap into the ethos of our times. Organized by the Museum of Contemporary Art Cleveland, this is the first major museum exhibition of Taylor-Wood's work in the United States.

Sam Taylor-Wood is organized by the Museum of Contemporary Art Cleveland. The exhibition and catalogue is made possible by the generosity of National City Bank. Additional support was provided by Donley's, John P. Murphy Foundation, Forest City Enterprises, White Cube, London, Matt Garson M%, and ideastream.



Steve Roden, *When Stars Become Words*, 2007. Score excerpt

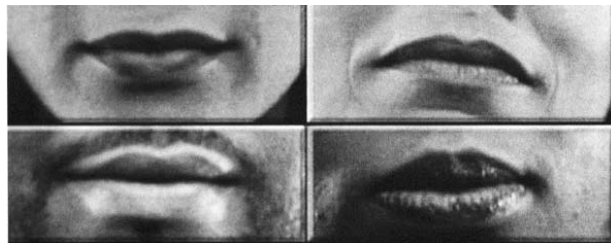
Perspectives 163: Every Sound You Can Imagine
October 3 – December 7, 2008
In the Zilkha Gallery

Perspectives 163: Every Sound You Can Imagine considers experimental musical scores as works of visual art. Organized around the manuscript collection of Robert Shimshak, this group exhibition samples the diverse array of notational strategies employed by composers and artists from the 1950s through the present day—from Henry Brant, John Cage, Earle Brown, and Karlheinz Stockhausen through Christian Marclay, Stephen Vitiello, and Marina Rosenfeld, among others.

Every Sound You Can Imagine traces the development of musical notation, from the first wave of experimental notation in the 1950s through its resurgence in the late 1990s, when it sprang off the page and into video, photography, sculpture, and new media. The exhibition explores the cross-fertilization between musicians and visual artists in the New York School, Fluxus, Conceptualism, Minimalism, and other contemporary art movements, and reveals the vital connections between experimental sound art and cutting-edge visual art today.

The exhibition is guest curated by Christoph Cox in association with CAMH senior curator Toby Kamps and collector Robert Shimshak.

*Cinema Remixed & Reloaded:
Black Women Artists and
the Moving Image Since 1970*
October 18, 2008 – January 4, 2009
In The Brown Foundation Gallery



Lorna Simpson, *Easy to Remember*, 2001. Video still.
Detail

Collaborating with The Spelman College Museum of Fine Art, *Cinema Remixed & Reloaded* is the first exhibition to examine the critical contributions of black women film and video artists to the field of contemporary art. Featuring projections, installations, interactive CD-ROM projects, experimental film and video work, the exhibition spans across generations and geographic boundaries to

present work by more than 40 artists. Works by established artists who began working with the medium in the 1970s such as Adrian Piper, Carroll Parrott Blue, Senga Nengudi, Julie Dash, and Howardena Pindell, are presented alongside works created by mid-career and emerging artists such as Carrie Mae Weems, Lorna Simpson, Bernie Searle, Kara Walker, Maria Magdalena Campos-Pons, Elizabeth Axtman, Zoë Charlton, Jessica Ann Peavy, Tracey Rose, Lauren Kelley, Lauren Woods, and Xaviera Simmons. A significant catalogue co-published by the Contemporary Arts Museum Houston and The Spelman College Museum of Fine Art, accompanies this exhibition and functions as an essential reader on the subject of black women artists and the moving image since 1970.

The exhibition has been made possible by grants from the Fulton County Arts Council under the guidance of the Fulton County Arts Council and Peter Norton Family Foundation; the Friends of The Spelman College Museum of Fine Art and by the patrons, benefactors, and donors of Contemporary Arts Museum Houston's Major Exhibition Fund. The accompanying catalogue has been made possible by a grant from The Brown Foundation Inc., of Houston.

Perspectives 164: Stephanie Syjuco
 December 12, 2008 – February 22, 2009
 In the Zilkha Gallery

In her first solo museum show, San Francisco-based artist Stephanie Syjuco uses bootlegging, counterfeiting, and re-appropriation tactics in her photographs, videos, and sculptures. By confronting the limitations, proliferations, and nuances of today's global economy and digital technologies, Syjuco investigates, interrupts, and reinvigorates sites of transcultural communication, international capitalism, and Modern aesthetics. *Perspectives*

164: Stephanie Syjuco will feature the artist's photographic series *The Village (Small Encampments)*, in which Syjuco takes viewers on a journey through the Philippines and her apartment by inserting diorama-like cutouts she's constructed from tourist photos posted on the Internet into her domestic space, as well as video and sculpture.



Stephanie Syjuco, *Jungle Valley, Bedroom*, from *The Village (Small Encampments)* series, 2007. C-print, 30 x 40 inches. Detail



The Puppet Show
 January 17 – April 12, 2009
 In The Brown Foundation Gallery

International in scope, *The Puppet Show* brings together contemporary artworks in a variety of media that explore the imagery of puppets. From actual puppets, to works that evoke topics

The Handspring Puppet Company and William Kentridge, *Ubu and the Truth Commission*, 1997. Video documentation of a play for puppets and actors, 90 minutes. Courtesy of the artists

associated with puppetry and others that introduce new variations to this historical and global form of theater, *The Puppet Show* features works that are, in various ways, movable and/or moving objects that perform as alter-egos for the artist or as human surrogates—often with wicked good humor. Featured artists include Guy Ben-Ner, Nayland Blake, Louise Bourgeois, Maurizio Cattelan, Anne Chu, Nathalie Djurberg, Terrence Gower, The Handspring Puppet Company, Pierre Huyghe, Christian Jankowski, Mike Kelley, William Kentridge, Cindy Loehr, Annette Messenger, Paul McCarthy, Matt Mullican, Bruce Nauman, Dennis Oppenheim, Philippe Parreno and Rirkrit Tiravanija, Laurie Simmons, Doug Skinner and Michael Smith, Kiki Smith, Survival Research Laboratory, Kara Walker, and Charlie White.

The Puppet Show is organized by the Institute of Contemporary Art, University of Pennsylvania. It is co-curated by Ingrid Schaffner, ICA Senior Curator, and Carin Kuoni, Director, The Vera List Center for Art and Politics at The New School.

ICA thanks the following funders of The Puppet Show: Barbara B. & Theodore R. Aronson; Etant donnees: The French-American Fund for Contemporary Art; Susquehanna Foundation; The Toby Fund; The Bandier Family Foundation; Goldberg Foundation; Sotheby's; Greater Philadelphia Tourism Marketing Corporation; The Chodorow Exhibition Initiative Fund; and the Philadelphia Exhibitions Initiative, a program of The Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts, and administered by University of the Arts.

EXHIBITION FUNDING AND SUPPORT

Exhibitions presented in The Brown Foundation Gallery are supported by the patrons, benefactors, and donors to the Museum's Major Exhibition Fund: Major Patron—Fayez Sarofim; Patrons—Chinhui Juhn and Eddie Allen, Mr. and Mrs. A. L. Ballard, Mr. and Mrs. I. H. Kempner III, Ms. Louisa Stude Sarofim, Leigh and Reggie Smith, Michael Zilkha; Benefactors—Marita and J.B. Fairbanks, George and Mary Josephine Hamman Foundation, Jackson Hicks / Jackson and Company, Elizabeth Howard, King & Spalding L.L.P., Elisa J. Stude, The Susan Vaughan Foundation, Inc., and Union Pacific Foundation; Donors—Anonymous, Anonymous, Baker Botts, LLP, Bergner and Johnson Design, Citi Private Bank, Jana and Richard Fant, Julia and Russell Frankel, Mr. and Mrs. William Goldberg / Bernstein Global Wealth Management, Louise D. Jamail, Karol Kreymer and Robert J. Card, M.D., KPMG, LLP, Judy and Scott Nyquist, David I. Saperstein, Karen and Harry Susman, Mark Wawro and Melanie Gray, and Mr. and Mrs. Wallace Wilson.

The *Perspectives* Series is made possible by major grants from Fayez Sarofim; The Studio, the young professionals group of the Contemporary Arts Museum Houston; and by donors to the Museum's *Perspectives* Fund: Anonymous Fund at the Community Foundation of Abilene, Suzette and Darrell Betts, COADE Engineering Software, Susie and Sanford Criner, Heidi and David Gerger, Leslie and Mark Hull, Kerry Inman and Denby Auble, Solange Knowles, Marley Lott, Mike and Leticia Loya, Belinda Phelps and Randy Howard, William F. Stern, and Vitol Inc.

GENERAL SUPPORT

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, Inc., the City of Houston through the Houston Museum District Association, the National Endowment for the Arts, and the Texas Commission on the Arts.

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

CAMH MISSION

The Contemporary Arts Museum Houston is an idea and a place shaped by the present moment. The Museum exemplifies the dynamic relationship between contemporary art and contemporary society through its exhibitions, public and educational programs, and publications. The CAMH provides the physical and intellectual framework essential to the presentation, interpretation, and advancement of contemporary art; it is a vibrant forum for artists and all audiences, and for critical, scholarly, and public discourse.

ALWAYS FRESH, ALWAYS FREE

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 to Saturday, 10:00 AM to 5:00 PM, Thursdays to 9:00 PM, and Sundays noon to 5:00 PM. Admission is always free. For more information, visit www.camh.org or call (713) 284-8250.

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