

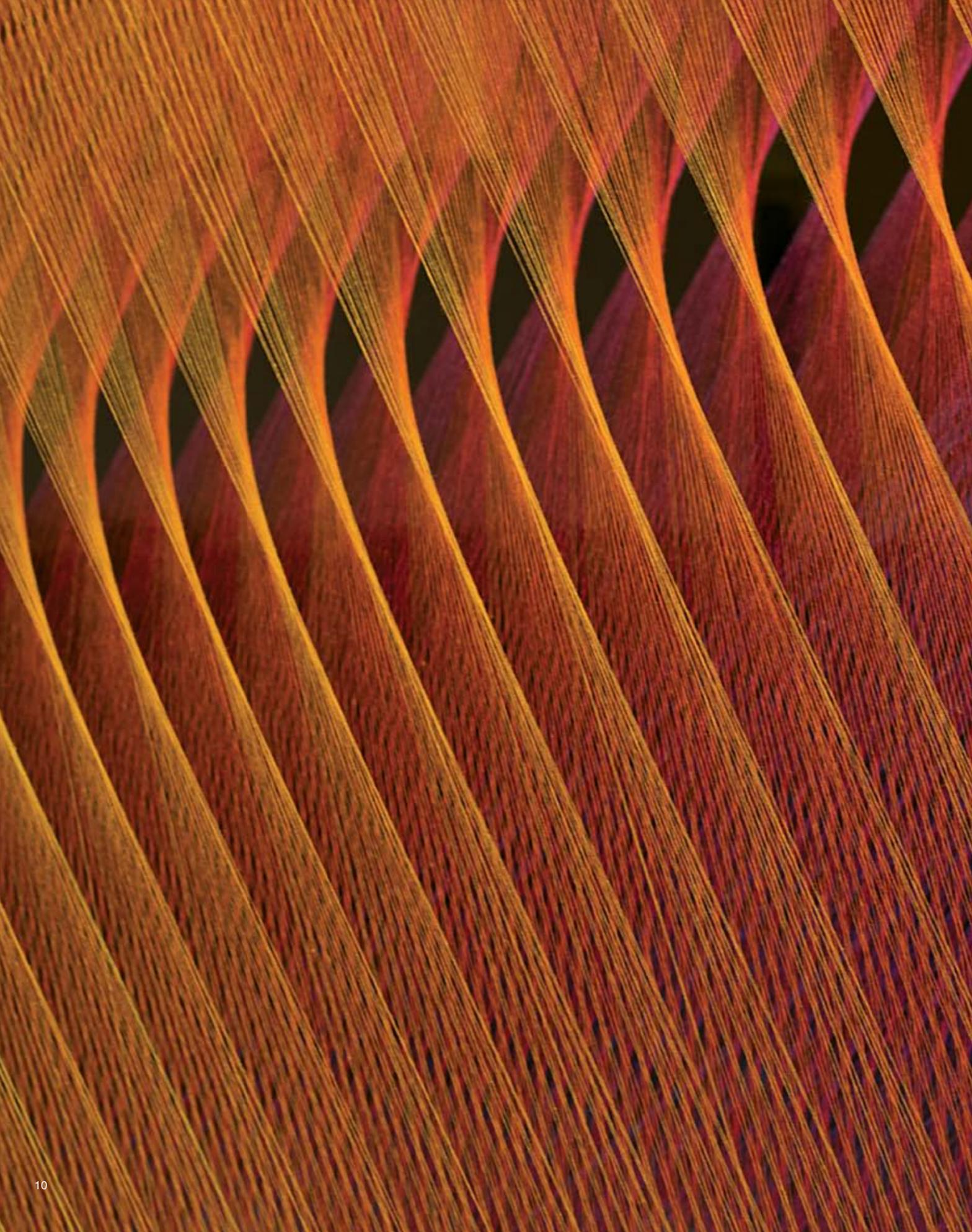
JOSHUA BIENKO
CHRISTIE BLIZARD
MATTHEW BOURBON
SUSI BRISTER
MARGARITA CABRERA
MARY ELLEN CARROLL
SHANNON CANNINGS
BERNARDO CANTU
ELIZABETH CHILES
KRISTEN COCHRAN
CATHERINE COLANGELO
CLARKE CURTIS
GABRIEL DAWE
ESTEBAN DELGADO
CASSANDRA EMSWILER
JONATHAN FABER
LAURIE FRICK
MICHAEL ANTHONY GARCÍA
ANTHONY GARZA
LORI GIESLER
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NATHAN GREEN
TRENTON DOYLE HANCOCK
TIMOTHY HARDING
NICHOLAS HAY
HILLERBRAND+MAGSAMEN
HANA HILLEROVA
KATY HORAN
TJ HUNT
KATHRYN KELLEY
DION LAURENT
ANNETTE LAWRENCE
JAMES MAGEE
JESSICA MALLIOS
RICHARD MARTINEZ
MARCELYN MCNEIL
BRANDON MILLER
RAHUL MITRA
OLIVIA MOORE
KIA NEILL
TOM ORR
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BRAD TUCKER
CATHIE TYLER
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JADE WALKER



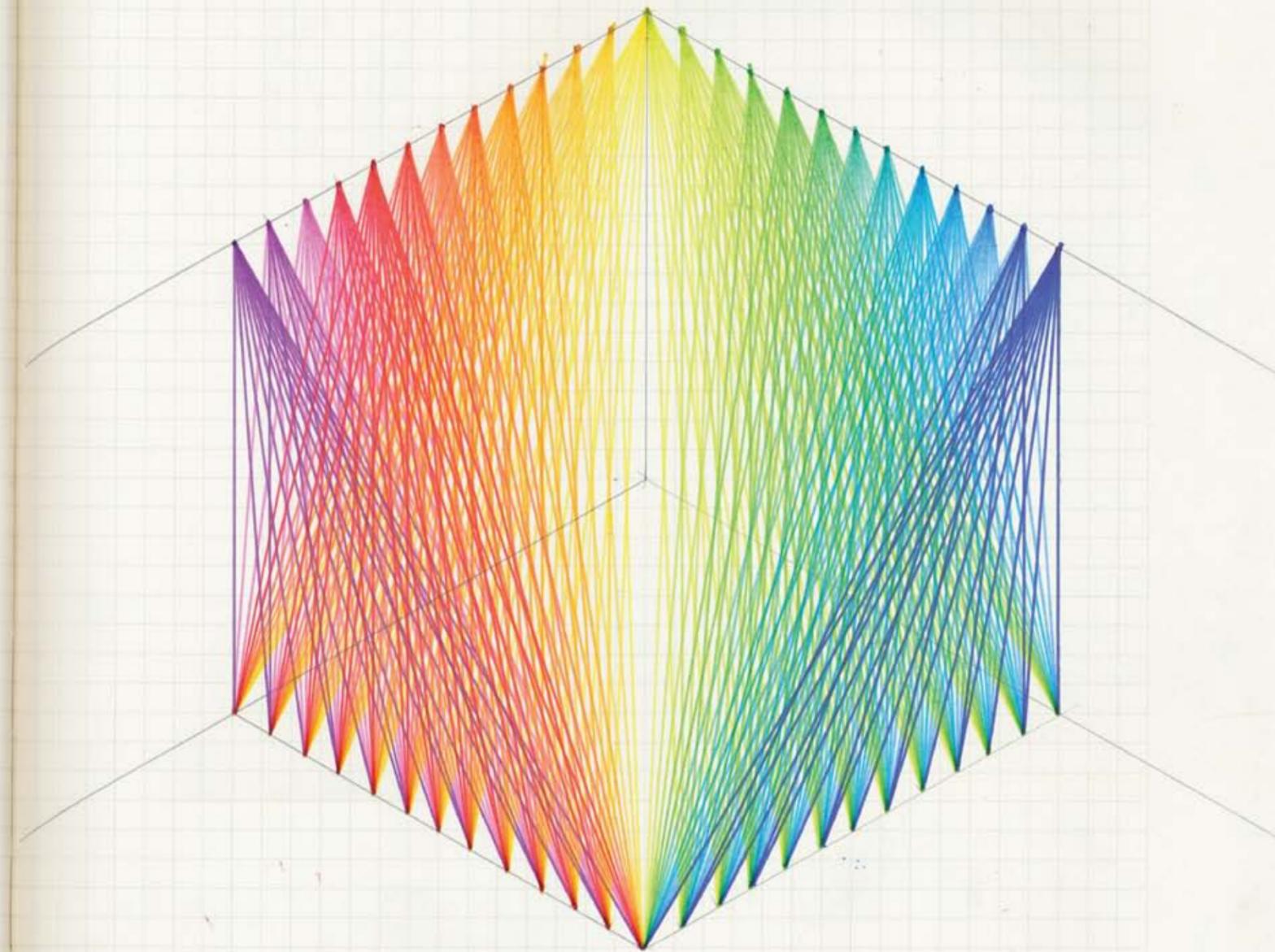




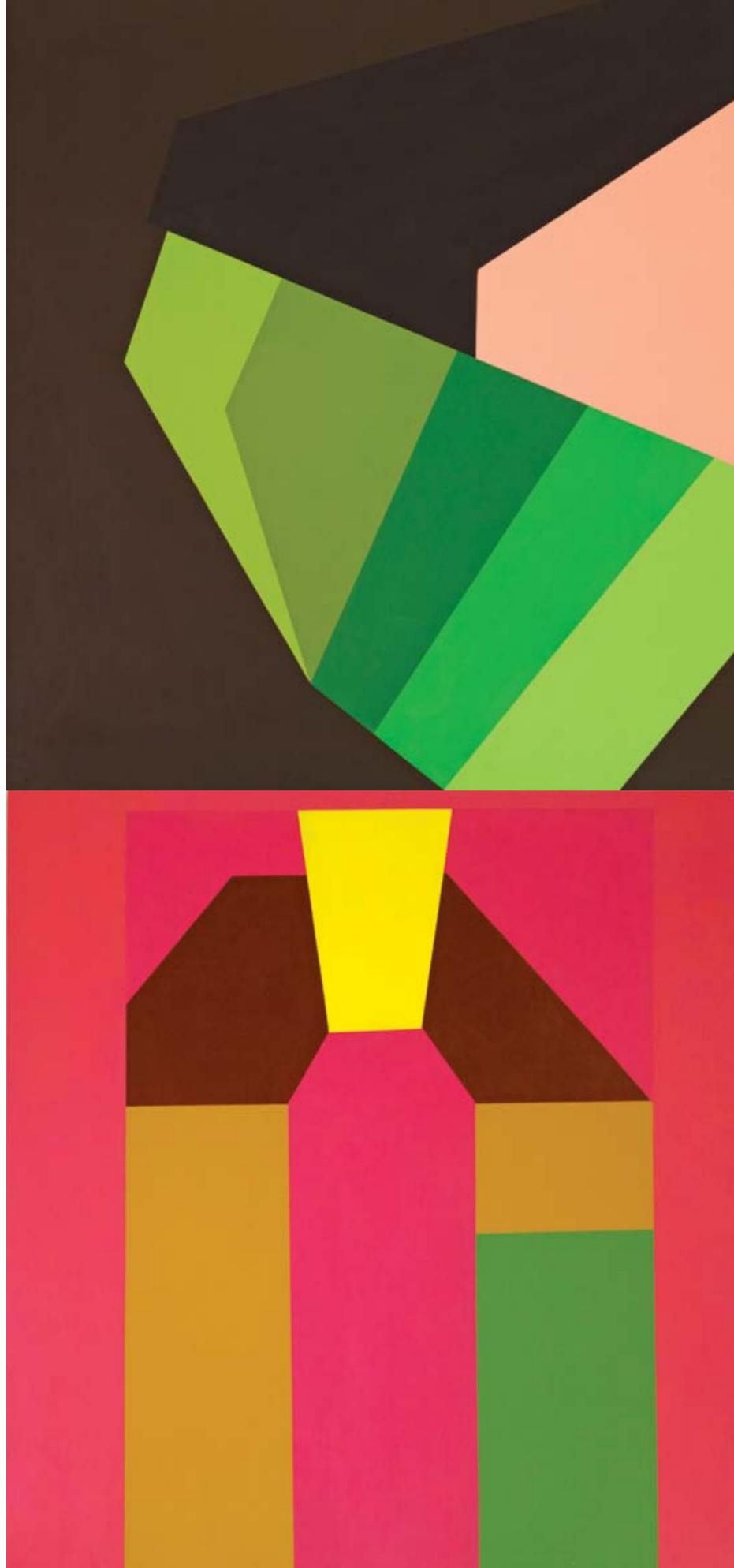
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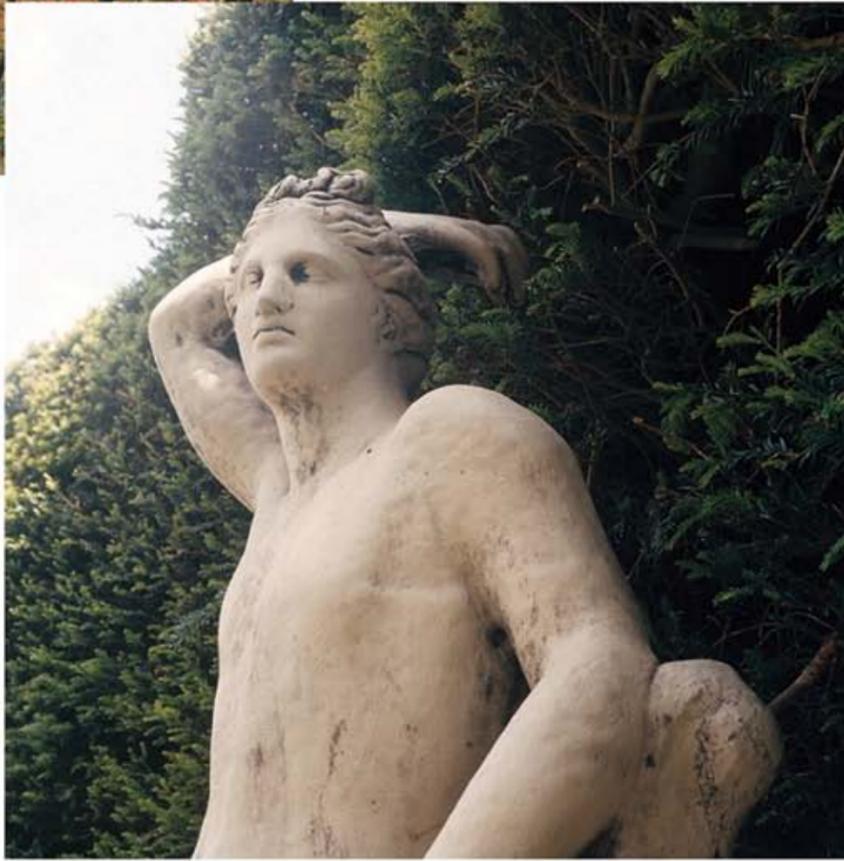
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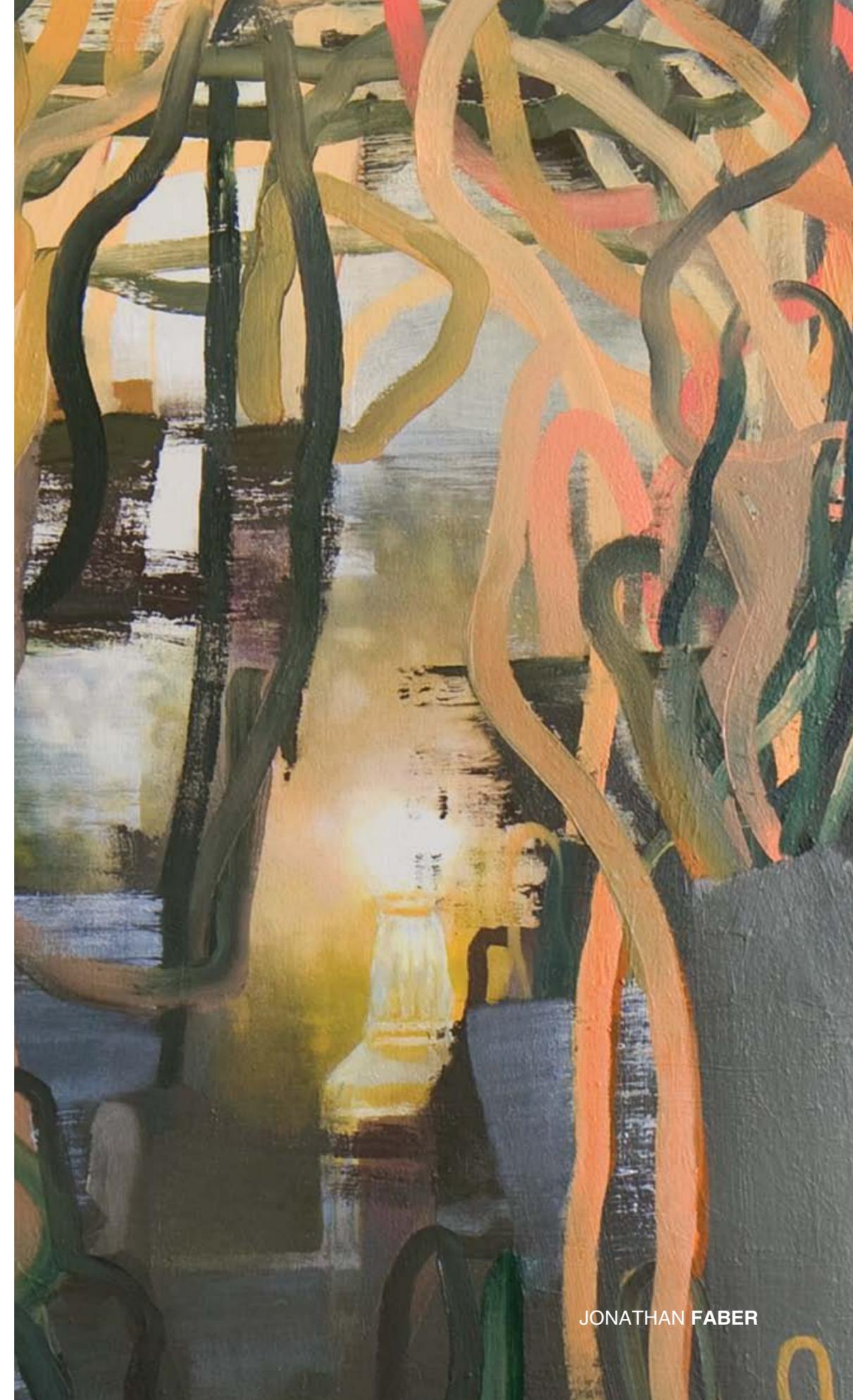
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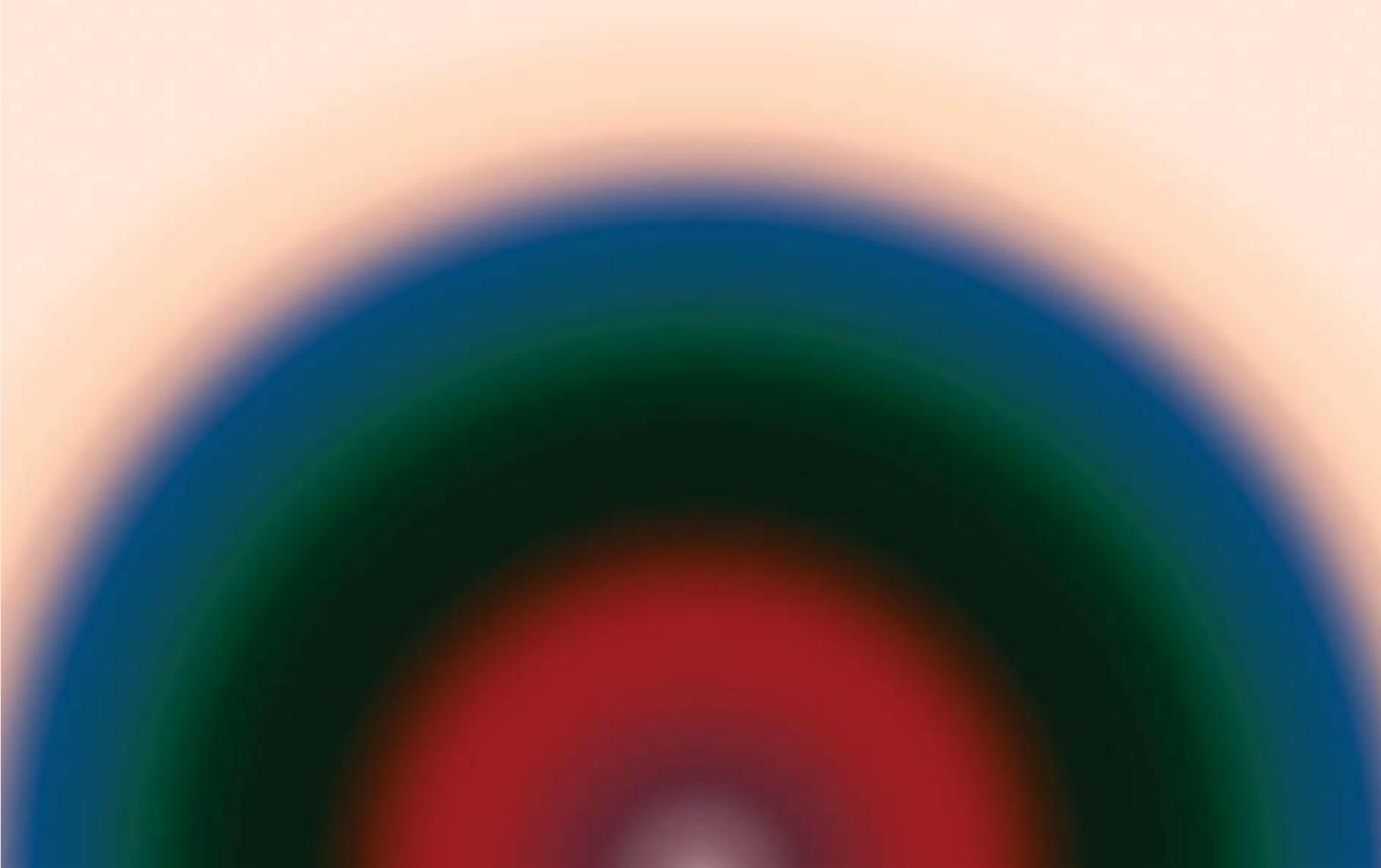


CATHIE TYLER











ANTHONY SONNENBERG



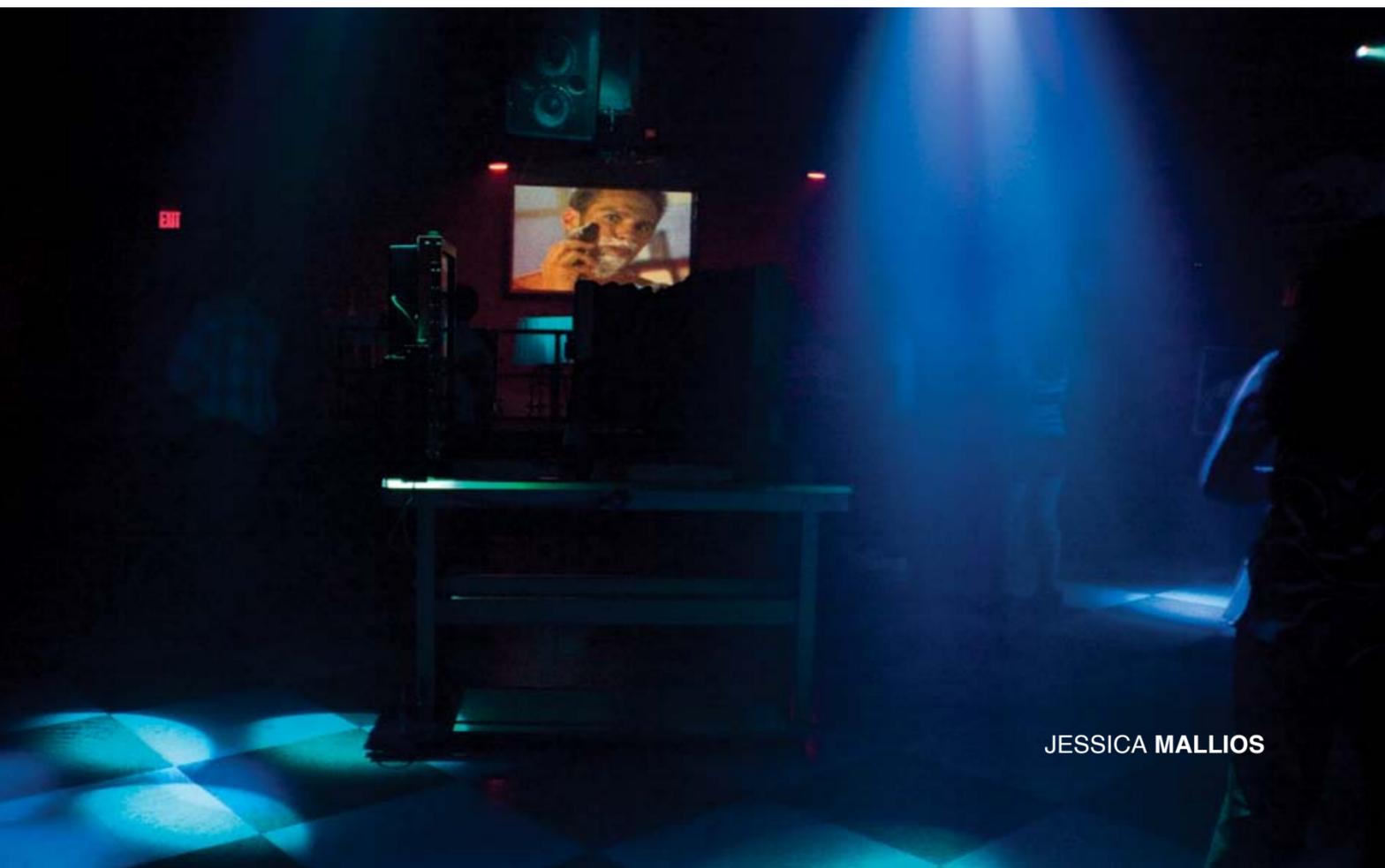
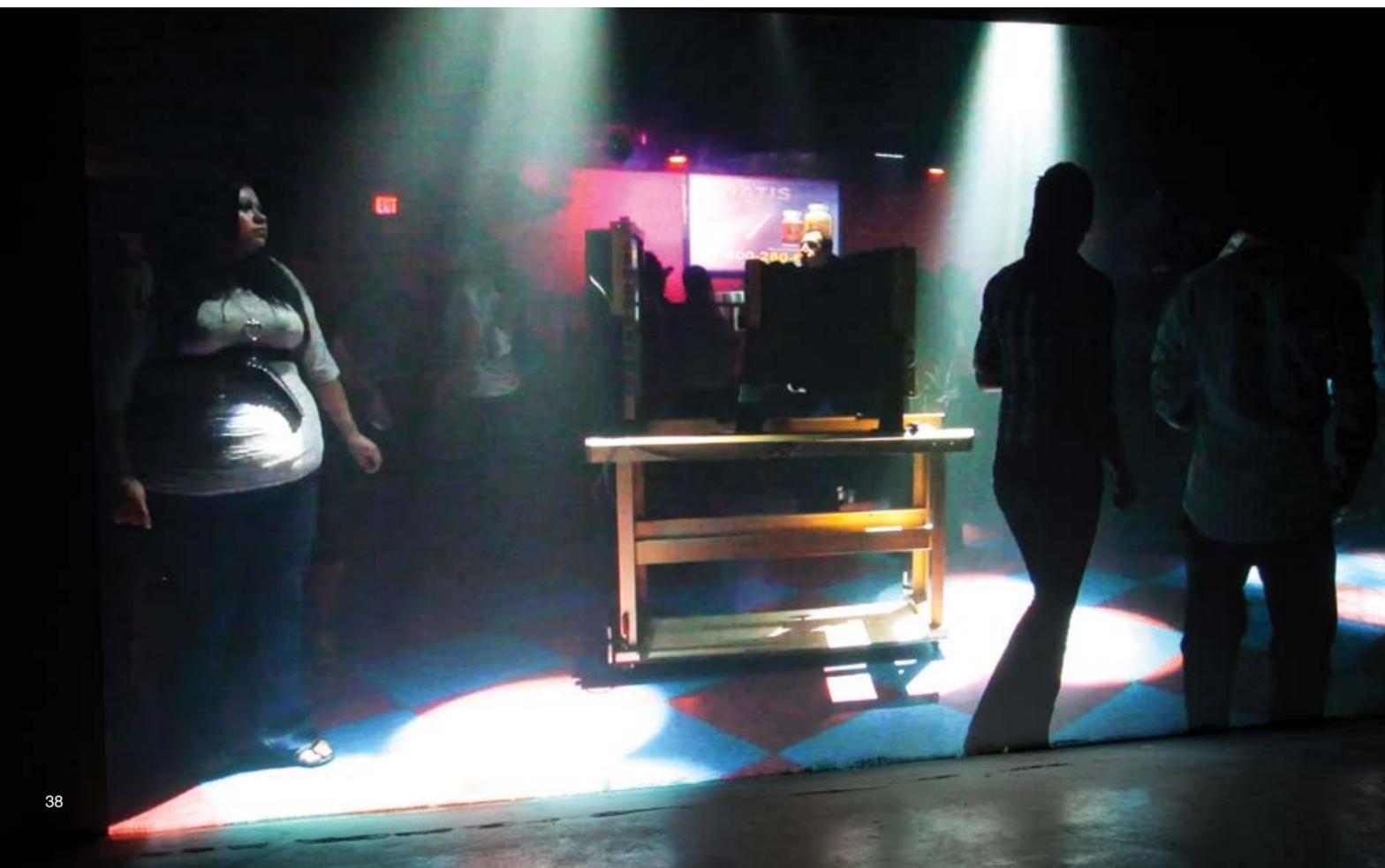
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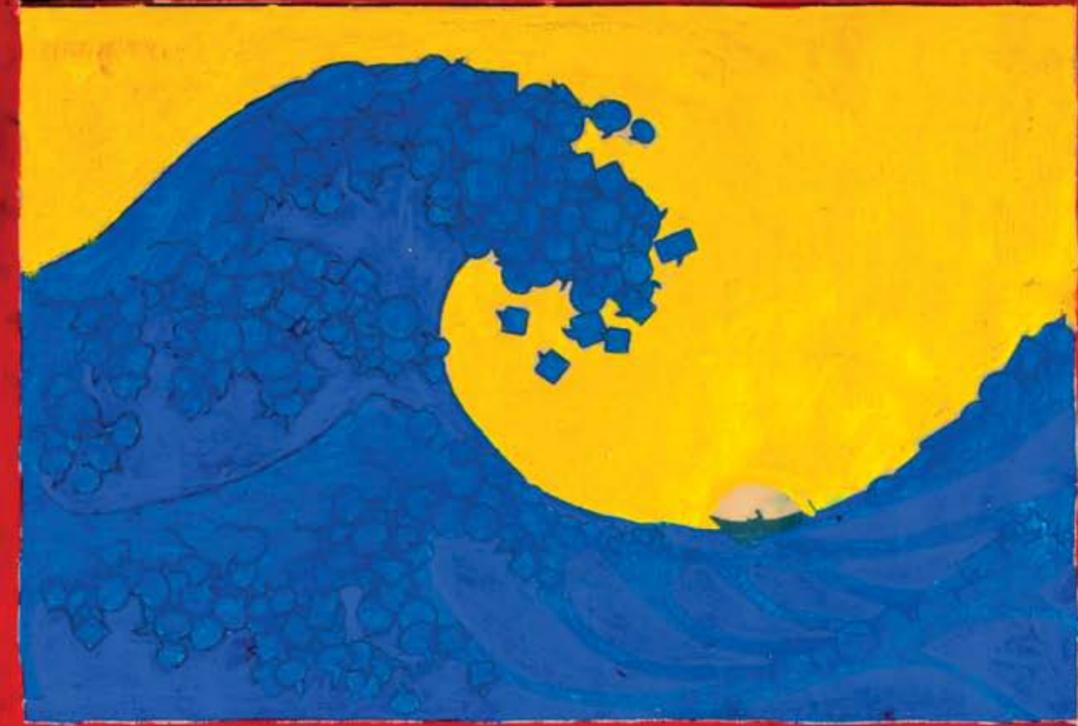
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JESSICA MALLIOS

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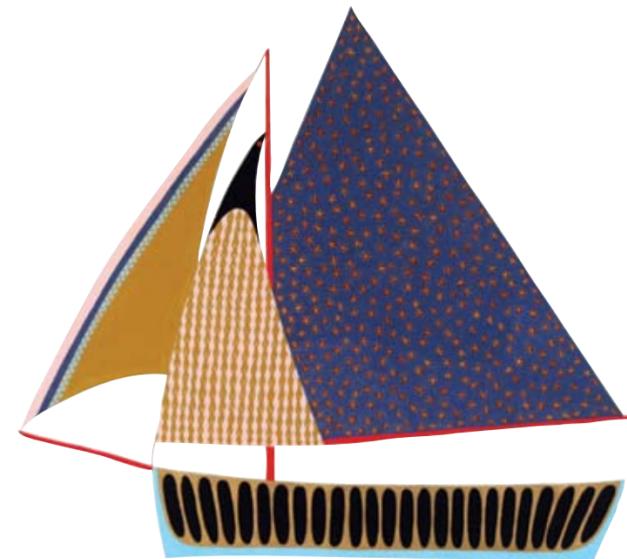
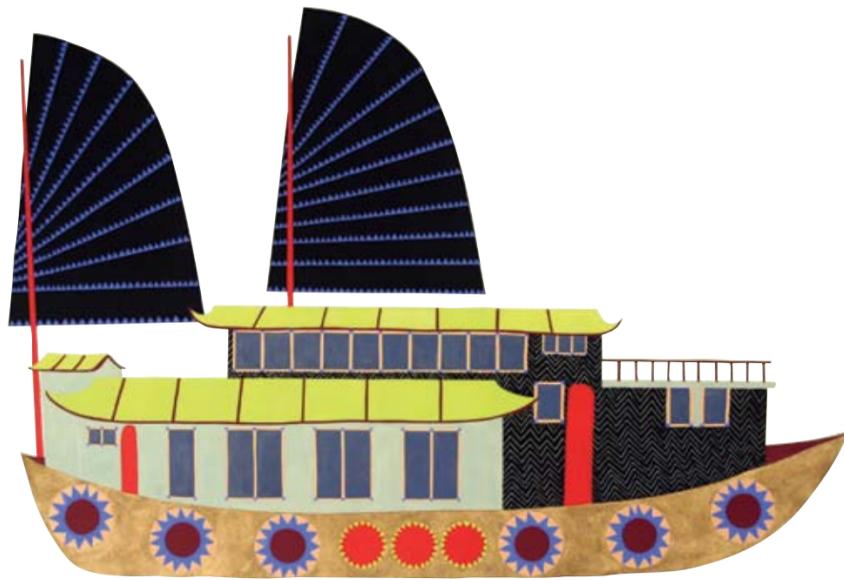
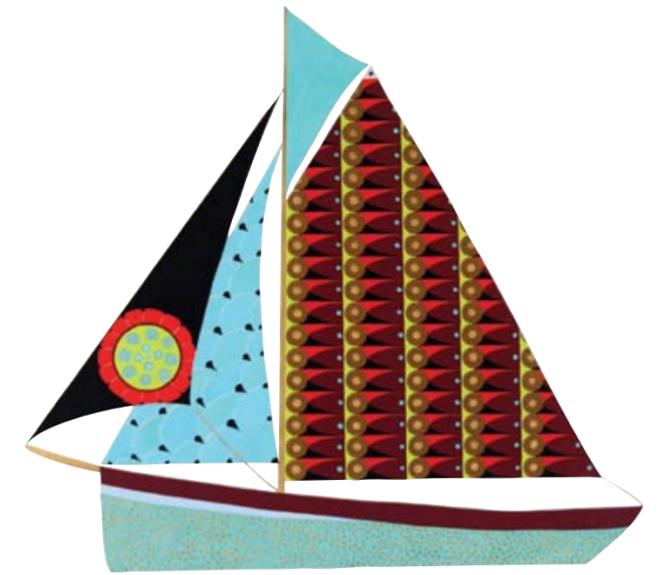
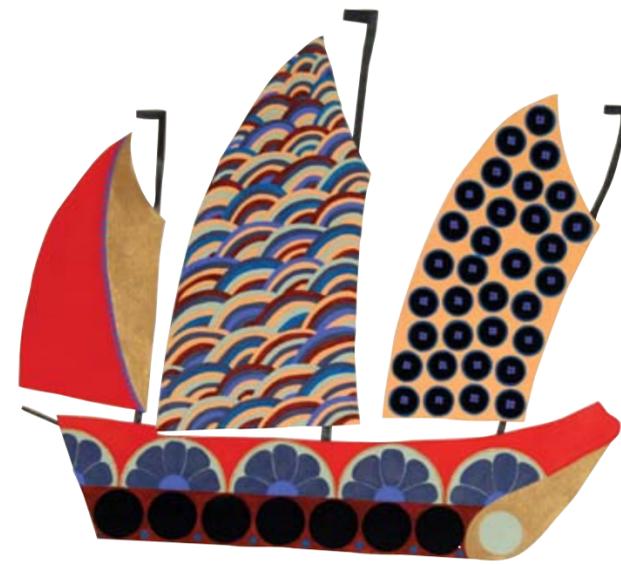




SHANNON CANNINGS

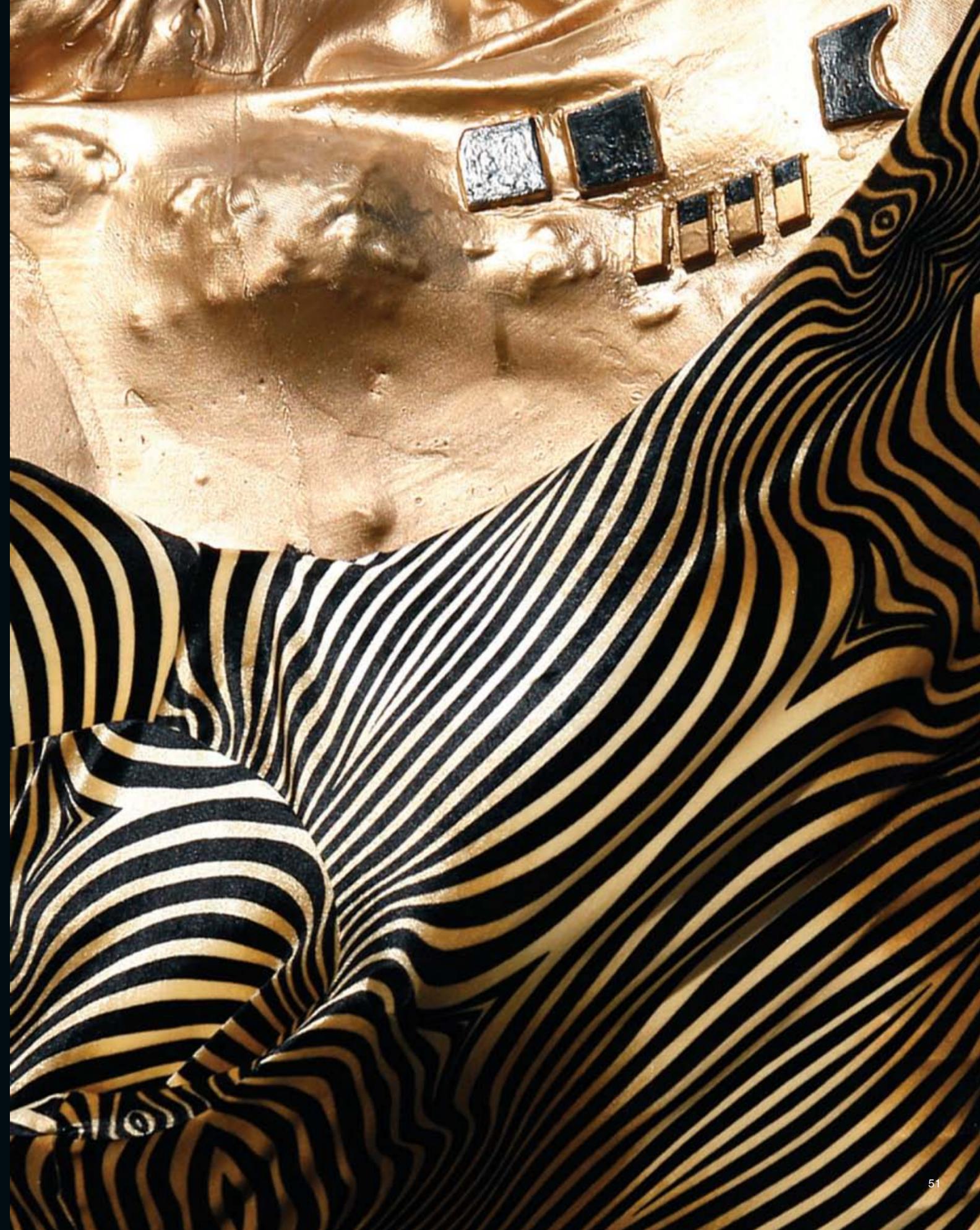


LORI GIESLER





BERNARDO CANTU





CLARKE CURTIS





MICHAEL ANTHONY GARCÍA

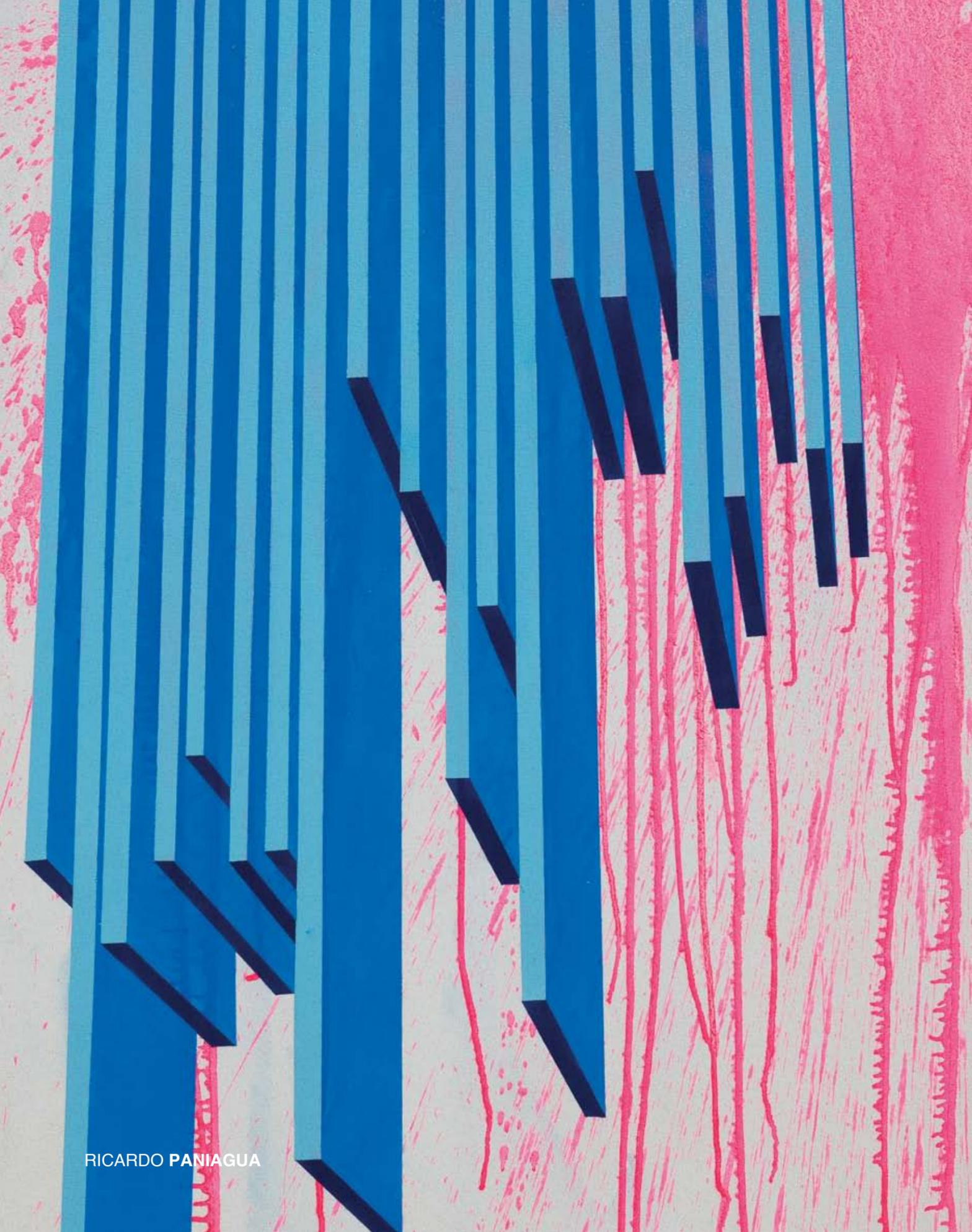




MacBook Pro



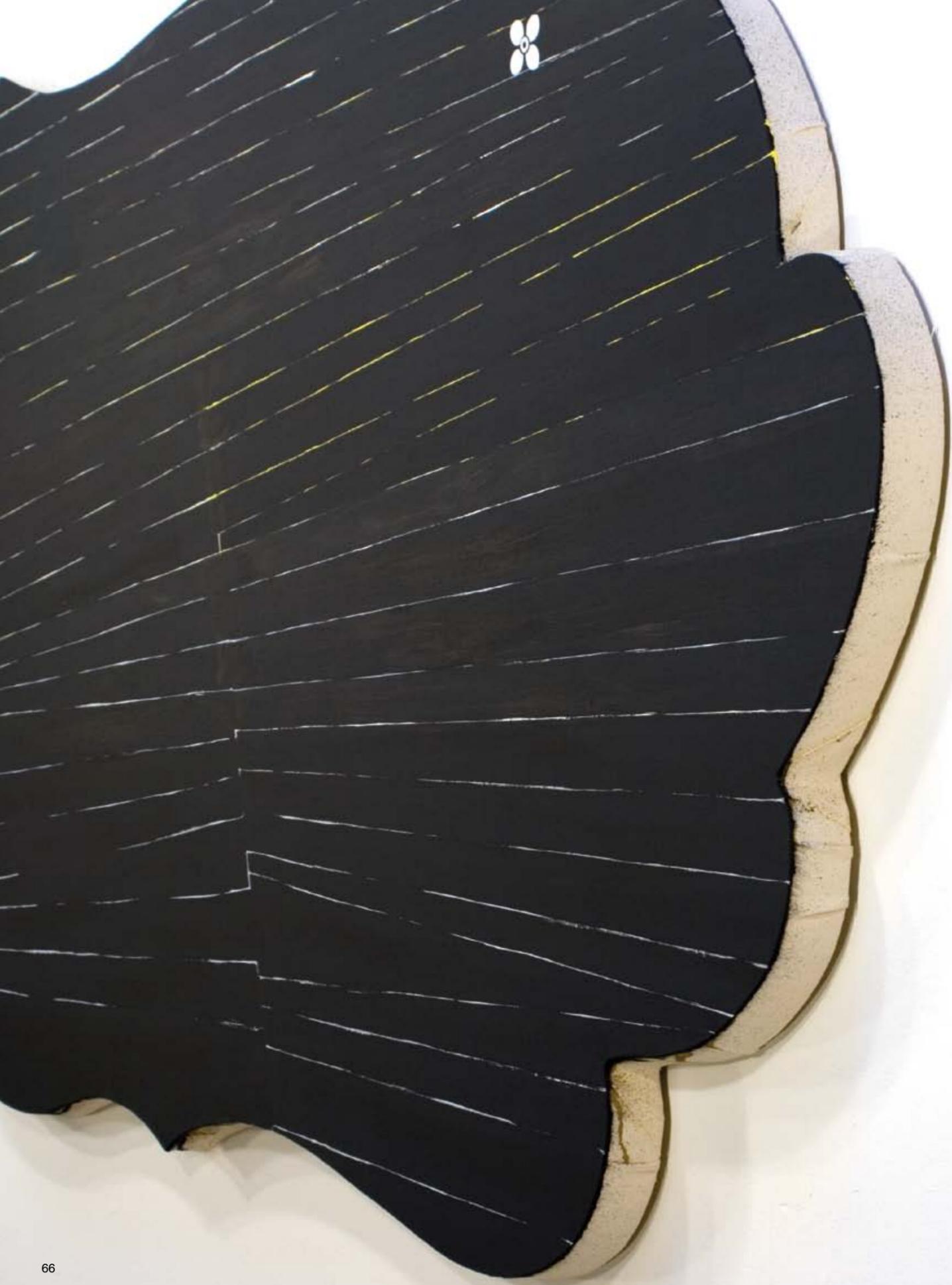




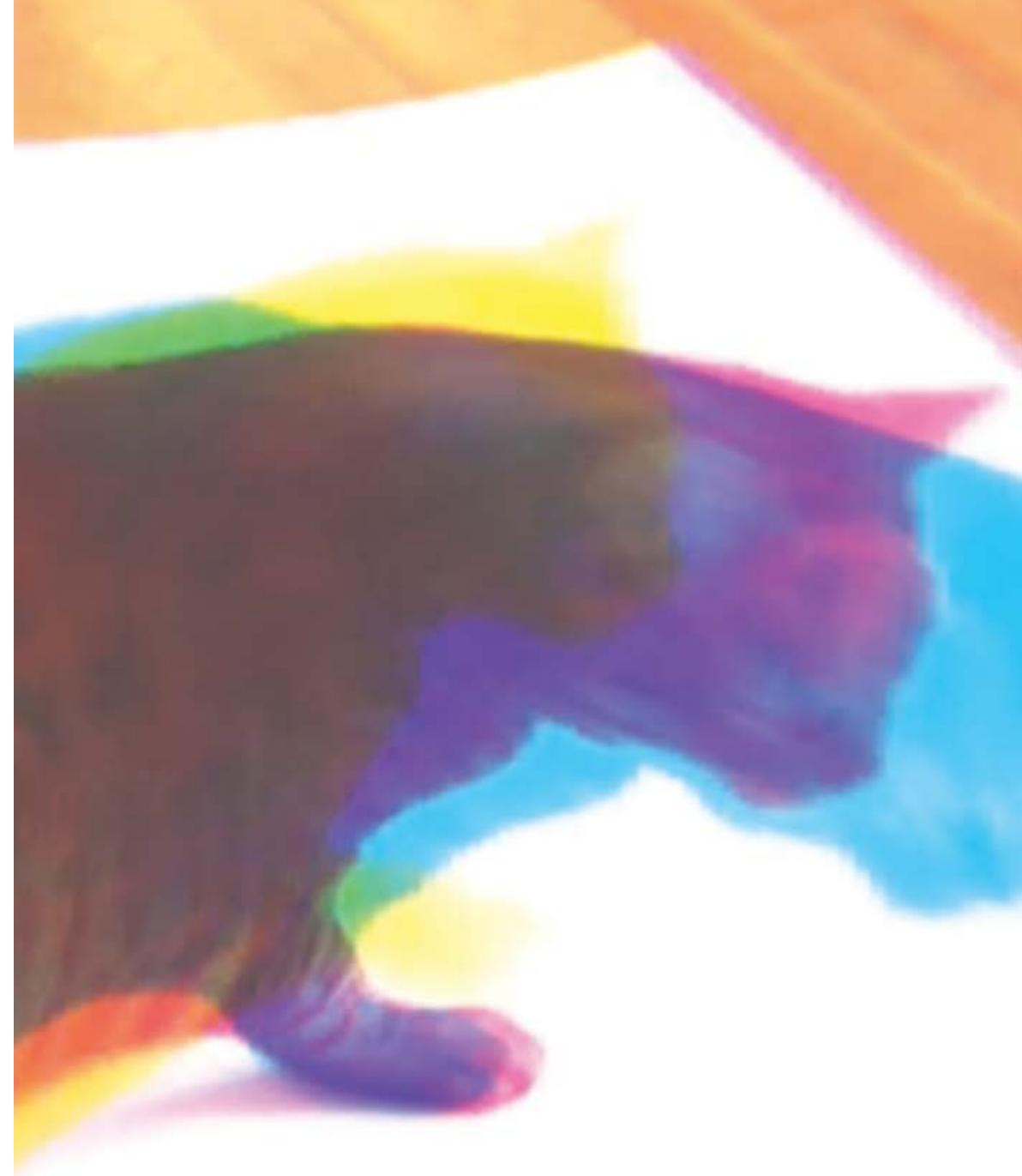
RICARDO PANIAGUA



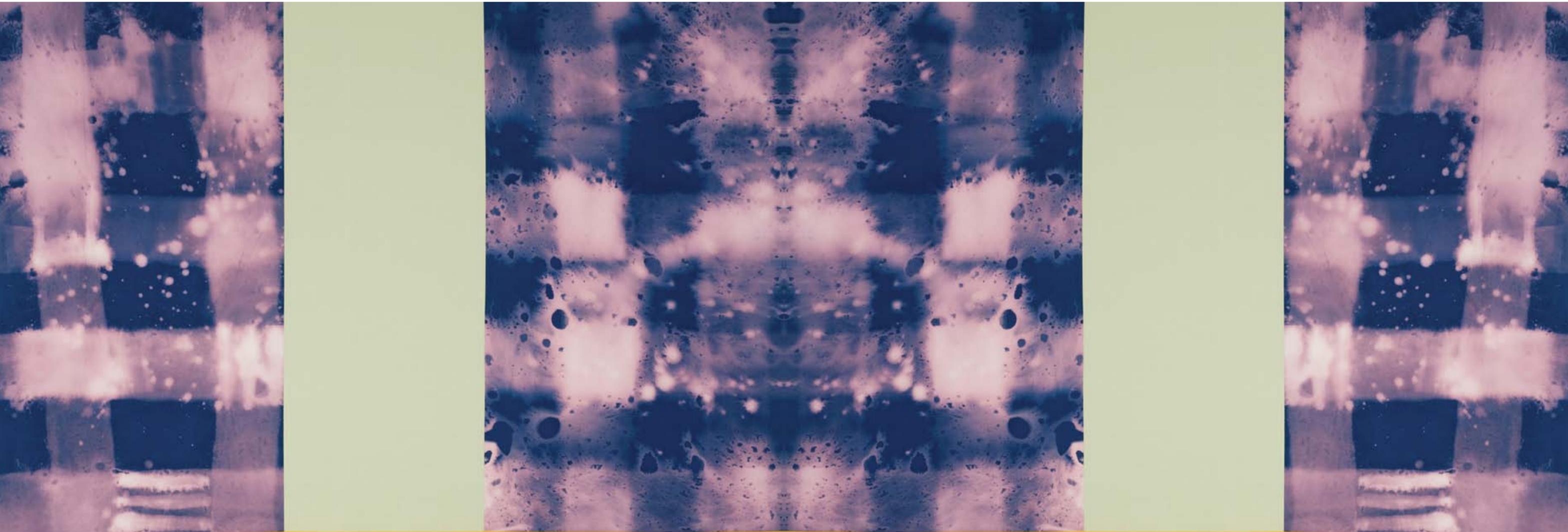
















ABBY RONALDES

PROPOSAL FOR PERFORMANCE AND INSTALLATION:

Digging, extracting, carrying. The artist carves her grandiose message into the earth and seeks to enact it, replicating the mechanized gestures of land art by hand. The statement nods to the sentiment behind Bruce Nauman's iconic neon – potentially sincere or tongue-in-cheek – yet its literal physical manifestation reflects an absurdist search for truth within the metaphor as the artist sets herself up for failure.





EARTHMAN TECHNICAL SPECIFICATIONS: (1) HUMAN. (1) AIR-TERRARIUM BACKPACK WITH INDIGENOUS EARTH AND PLANTS AND A CIRCULATING ALGAE AIR PRODUCTION SYSTEM AND SOLAR-POWERED 12 VOLT ELECTRICAL SYSTEM. (1) 9 VOLT WIRELESS VIDEO CAMERA. (2) 12 VOLT 7 AMP SEALED BATTERIES. (1) 9 VOLT SEALED RECHARGEABLE BATTERY. (3) 12 VOLT SOLAR PANELS. (1) 12 VOLT 13 CFM FAN. (5) 12 VOLT 6 CFM FANS. (2) OXYGEN AND TEMPERATURE CONTROL DUCTS. (1) 12 VOLT INSULATED AIR COOLING SYSTEM. (2) BIOLOGICAL/CHEMICAL AIR FILTERS. (4) 12 VOLT LED GROW LIGHTS. (1) 12 VOLT LED HEAD LIGHT. (1) CONTROL PANEL WITH 8 LIGHTED ELECTRIC SWITCHES, 4 LED INDICATORS, VOLTAGE METERS, IN-LINE FUSES, WIRES. (1) SILVER HEAT-REFLECTIVE SUIT.

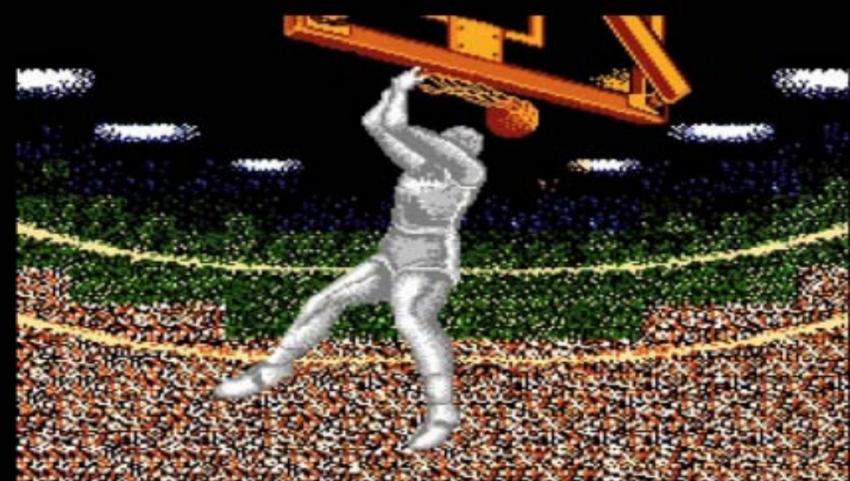


DION LAURENT



YO, YOUR FAUXPOD
AIN'T BUSTED
LITTLE BOBBY HUGHES
I DON'T WEAR OLD
SHOES ROBERT,
I JUST SHOCKED
THE NEW
I AIN'T NO POP
ARTIST ANDY
YEAH WE'RE DONE
WITH THAT
AND NOBODY'S DUMB
ENOUGH TO BE ABSTRACT
I AIN'T INTERESTED IN
RESURRECTING THE OLD
BEUYS FAT FELT SUIT IS
COVERED IN MOLD
AND CONCEPTUAL ART...
WHAT CAN I SAY?
I STILL CAN'T PRONOUNCE
TEHCHING HSIEH

JOSHUA BIENKO

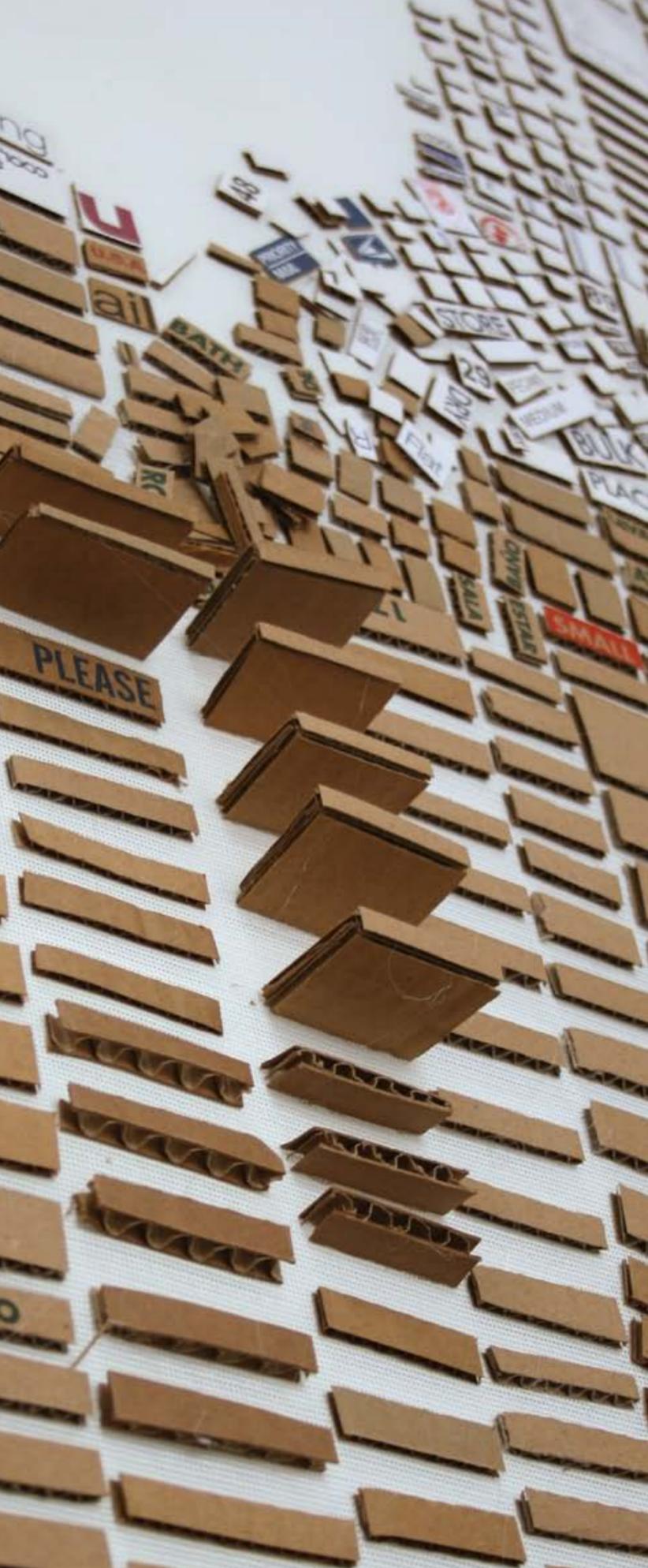
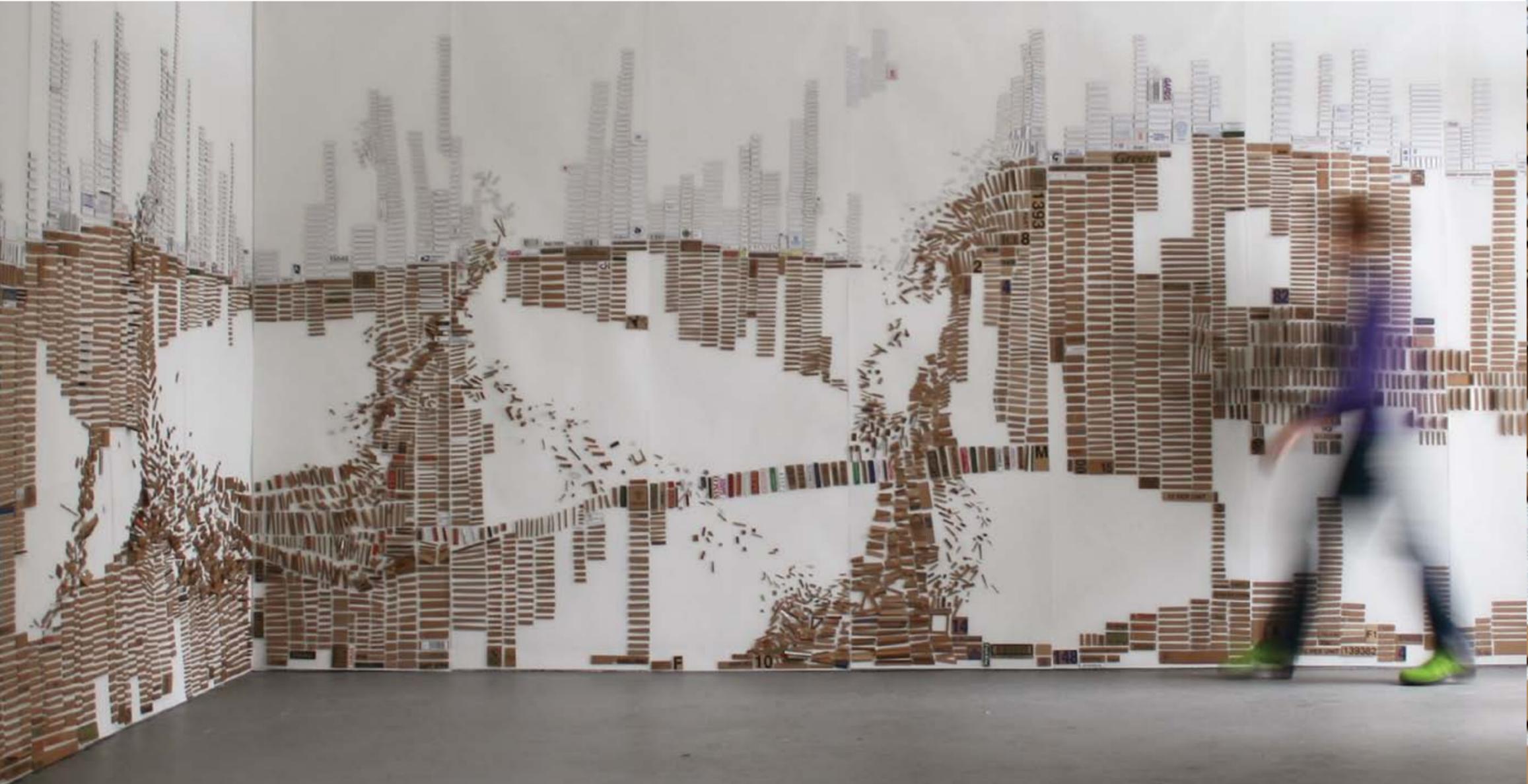




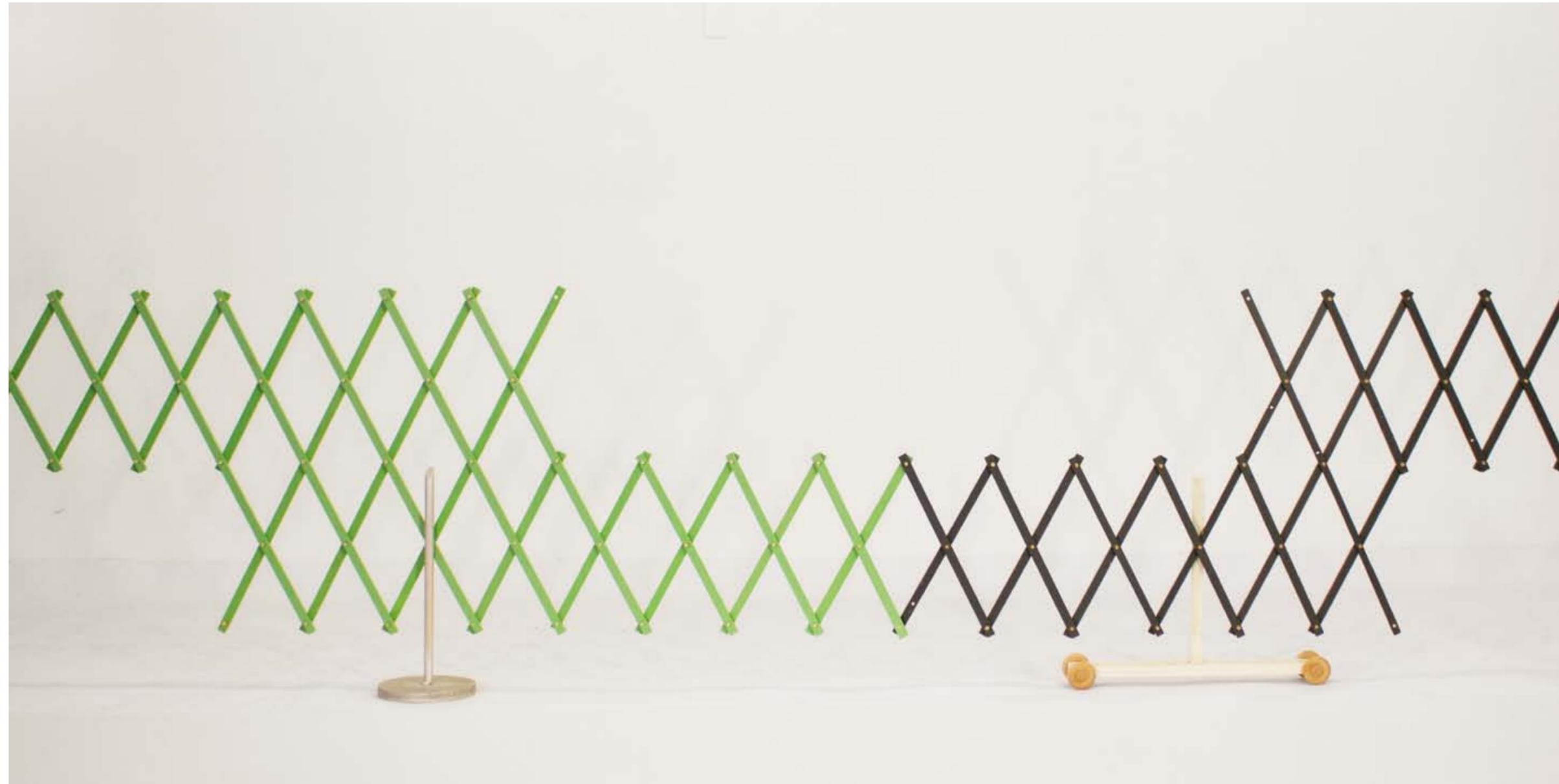
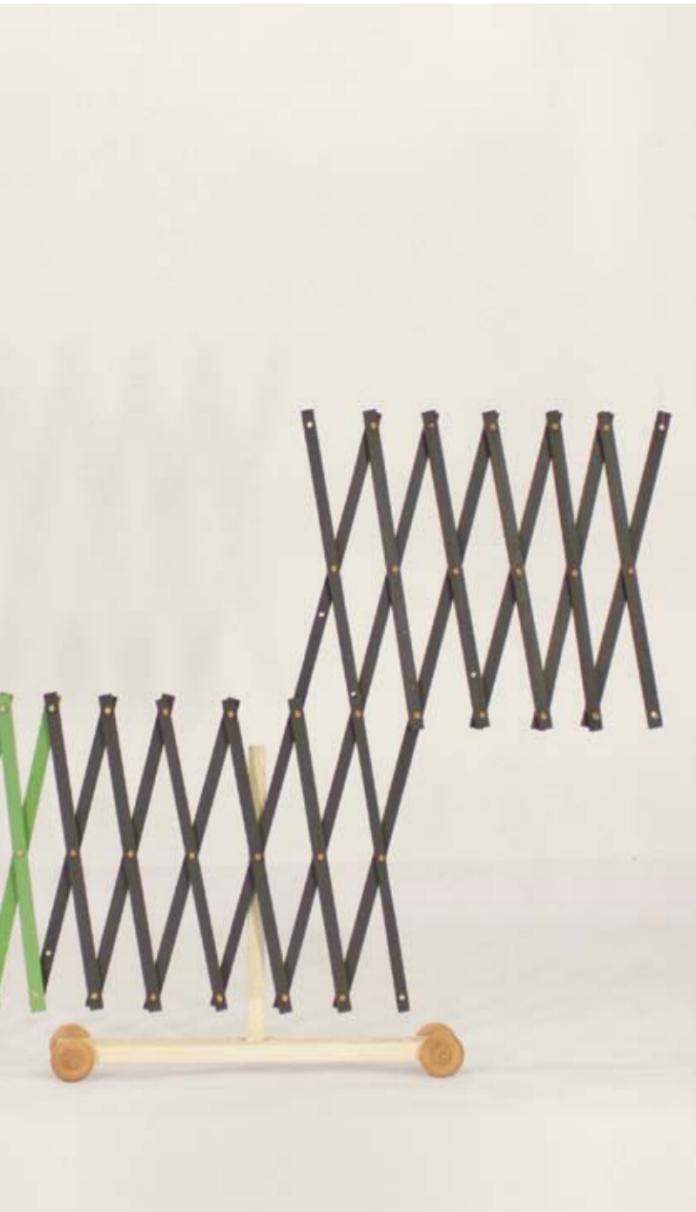
TIMOTHY HARDING







LAURIE FRICK







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Introduction

THE EXPANSION AND EVOLUTION of the Texas Biennial is a thrill to those of us who have been involved since the beginning. The 2011 Texas Biennial is by far the most energized edition of the exhibition to date, including simultaneous shows in three cities, designated artworks located around the state, a weekend of opening events in Austin, and the participation of over 60 Texas arts organizations that have joined in with their own independent exhibitions and other programming, all focused on contemporary art.

While it is incredible to witness this growth, it also is important to remember the Biennial's roots. The passion and driving purpose behind the Texas Biennial remains the effort to unite and support visual artists dispersed throughout the state by providing an exhibition opportunity for all to participate as a community, via an open call for submissions.

In 2005, when the Biennial originated, our founding organizers sought out a group of Texan art advocates whose expertise was called upon to jury the exhibition, resulting in a show comprised of 36 artists' work installed throughout Austin in five different venues, including artist-run and commercial galleries, as well as a city-run arts center. The beginning was humble, but the exhibition stirred the local contemporary art community, and our version of the Texas Biennial was born.

Since that first installment, subsequent Biennial exhibitions have received greater recognition as our founders developed the program to include more of the visual arts community in other parts of the state. The 2007 Texas Biennial also was juried by a panel, which selected 38 artists. That exhibition was again installed throughout Austin in multiple arts venues as well as truly alternative spaces, including oversized portable storage units.

In 2009, Los Angeles-based curator and art critic Michael Duncan was invited to independently curate the Texas Biennial. Duncan curated the group exhibition of work by 61 artists selected from the open call, and also put together four solo exhibitions — one artist each from the regions of North, South, East and West Texas. In addition, he included a Texas Biennial tribute artist — the late Kelly Fearing, who helped shape the history of Texas art through his involvement with the Fort Worth Art Circle and his many years of teaching. Duncan also helped establish a more collaborative exhibition model for the Biennial, as he worked with Risa Puleo at the City of Austin's Art in Public Places program to commission seven artists to create temporary outdoor projects in the city's parks.

And in 2011 we continue to forge ahead.

Guided by this year's independent curator, New York-based art historian and attorney Virginia Rutledge, for the first time in its history, the Biennial has partnered with non-profit arts organizations outside of Austin and is on view simultaneously in three major Texas cities: Austin, Houston and San Antonio. In Austin, the exhibition is also presented in unexpected places including temporarily empty commercial office space, a vacant house and the public area of the Austin airport. Rutledge has selected works by 49 artists both emerging and established, creating in a range of media representing the spectrum of contemporary visual art production. Pushing the Biennial's distributed exhibition model even further, Rutledge additionally has designated site-specific or permanently located artworks by five internationally recognized artists living and working in Texas. Each of these works demonstrates that contemporary art in Texas knows no bounds.

Rutledge has also built on the Biennial's spirit of community by challenging us to reach out to arts organizations across the state to support the project. We are delighted and honored by the enthusiastic response from the most established museums to the most alternative artist-run collectives. As a result of their participation, the 2011 Texas Biennial now not only celebrates Texas artists, but Texas arts organizations as well.

As the Texas Biennial continues to grow, the goal as always is to encourage community within the contemporary visual arts while promoting the artists who give Texas reason enough for a Biennial. The heightened collaboration, participation and notable support of the 2011 Texas Biennial confirm that indeed a bold and dynamic visual arts community exists throughout our state, sharing our same commitment to champion and sustain the amazing contemporary art that is made here.

— Shea Little, Director

There Are No Lone Stars

IT HAPPENS THAT THERE IS ENOUGH contemporary art being produced in Texas to make a biennial. I'm not sure why that is; it is perhaps not even remarkable except that I don't think it is necessarily true of every state. Being big, having an extensive school and university system, having enough metropolitan areas and plenty of space to sustain almost any preference for working environment, having rich cultural diversity, the possibility of living relatively cheaply — all these may have something or nothing to do with it.

The "Texas" part of the Texas Biennial is less interesting to me than the fact that the exhibition was started by artists and has managed to make it to a fourth edition without an established institutional home or celebrity name attached to it.

"Cowboy art" makes some sense to me as a label. "Texas art" does not.

Although the ground rule I accepted as a curatorial limit was to include only recent work created by artists living and working in Texas, I've come to think that the point of the Texas Biennial isn't so much about the art made in the state. Instead, the real contribution of the project may be its potential to bring focus to the question of Texas as an audience for contemporary art.

Actually it's not surprising that artists founded the exhibition. Artists have done this before. Gertrude Vanderbilt Whitney did DIY rather differently, but the core motivation for providing a showcase may be much the same.

Artists understand that it's all about the audience. Sure, sometimes the artist is the only or primary audience. The artist is working out some thought for herself, or maybe just enjoying the physicality or labor of whatever is her process of making. Some art is never intended to leave the studio. Maybe that art becomes a totem, a source of personal or even clan power. Some art is abandoned before it is finished. Some art is destroyed by the artist, or recycled.

Most art is made to be seen, however.

Asking for an audience takes nerve. And it is a nervy thing to do. Why should anyone give you time and attention, just because you ask for it?

That is why we are entitled to assume that the work an artist chooses to put before an audience represents the artist's good faith attempt to communicate... something. I think that is partly why we can become so exasperated or even outraged when we don't get it, or suspect there's nothing to get.

So let's say the artist has nerve, and the work is at least personable, and maybe even better, interesting, or better still, thought-provoking. What is an artist without (enough of) an audience to do? (Is there ever enough audience? No. Not really.)

The open call art exhibition is one answer, however odd a social situation. Artists are invited to submit their work to be rejected. One has to have guts and a solid ego or some serious narcissism to accept such an invitation. But artists have been participating in this game since well before reality television.

There is a temptation perhaps to think of the open call submission format as being less mediated than the more typical curated show, which can sometimes feel as if the organizing institution chose the curator from 'column A', and the curator selected artists from 'column B'. By comparison, the open call exhibition may seem to promise unusual access for both the artist (to scarce curatorial attention) and the audience (wow, a truly "independent survey"!).

It has to be said this is mostly a fiction. The call is "open", but the response to some degree is predictably limited. Many artists and maybe particularly those who enjoy certain kinds of success would never submit their work to a juried show, just as top executives never "apply" for a job. And while it is a democratic process of evaluation, that means only that every artist has the possibility of receiving a vote from the juror or jurors. The election of the jury is fixed, and there never was an impartial judge.

I was interested to curate the 2011 Texas Biennial as much because of the open call process as because it had to do with Texas, a place I love without being able to say what "Texas" is. 'Making a show' out of a potential grab bag of art — no matter how fully realized and compelling each work may be — is a great challenge. Curators like an audience too.

But this Biennial has something special going for it, aside from the talent that lives and works in this state. Some confluence of circumstances and ideas and personalities has come together and caused a platform to be built from which it is possible to reach out. Obviously it is a small project in the scheme of things; the Biennial has grown so far because there is so much out there — but the interest in reaching out is significant.

This catalog gives most of its pages to images, and other than in sequencing those images to suggest a few themes and conversational threads, I've not attempted to 'talk about' the work selected for the group exhibition. It seems abundantly clear that contemporary art in Texas participates in many of the trends and concerns of the national and international art scenes, and just as clear that there are many highly original visions being pursued by artists living and working here. What they would be making if they lived and worked in Turkey probably would be different. But probably not as different as what they would be making if they lived in Texas 150 or even 100 or 50 years ago.

Stars used to be grouped in constellations that appear to form a picture in the night sky, and that is still a common usage. Yet we all know a constellation of stars may change its aspect when viewed from another location. "Texas art" might look different seen from Turkey, and vice versa.

In modern astronomy constellations are associated with sections of a gridded map of the celestial sphere rather than apparent patterns of stars. Nevertheless, both systems of classification obscure the reality that the stars that are grouped together typically are very far apart from each other, and are at varying distances from the Earth.

Our organizing principles enable some perceptions and hinder others. As a useful category "Texas art" has some limitations. In this particular age I suspect it would be as productive to talk about regional audiences as regional art. Yet focusing on contemporary art in Texas — contemporary art anywhere — is all to the good, in my view.

As a curator, I was allowed to reach out and invite several artists to participate in this Biennial. I chose to ask five who were gracious enough to permit certain 'located' works of theirs to be designated part of the exhibition. Though utterly unlike, each work insists on some consideration of its environment and therefore of its public — and in that sense each explicitly raises a question of audience. I also extended a special invitation to an artist who measures the success of her project literally by audience acceptance.

When is art the gift of a new or renewed thought, and when is it only an empty bid for attention? That is a question for all of us interested in the relevance of contemporary art.

There are a lot of lists in this catalog. As much as the documentation of the art included in the exhibition, this is the content, too. While the lists offer only a partial diagram of the network of support for contemporary visual art that exists in Texas, they are ample proof that there is an audience. They also affirm that collaboration is a viable model in this particular art galaxy.

— Virginia Rutledge, Curator

Virginia Rutledge is an art historian and attorney.



Special Invitation Artist

CHRISTIE BLIZARD

The Give-Away Project, 2011

Performed in Austin, TX, April 15-16, 2011

In this ongoing project, Blizzard creates small drawings and posts them in public places, accompanying them with hand-lettered signs indicating that the drawings are free and intended to be taken. Blizzard considers the work complete when her act of giving is accepted — when someone takes a drawing. The artist documents each site as a record of the work. Many of the drawings are made of multiple pieces of paper painted with watercolor and stitched together with thread. To date, Blizzard has distributed drawings from *The Give-Away Project* in Dallas, Lubbock, Reykjavik, and, as her contribution to the 2011 Biennial, in Austin.

Christie Blizzard was born in 1978 in Indianapolis, IN. She currently lives and works in Lubbock, TX, where she is an Assistant Professor of Painting in the School of Art at Texas Tech University. Her work has been featured in over 50 national and international exhibitions since 2003, including New American Paintings, The Southwest Biennial at the Albuquerque Museum of Art, the Texas Biennial 2009, and Berkeley Art Center's International Film Festival. She has received numerous awards including Best of Show from the annual national juried exhibition Positive/Negative 25, and honorable mentions for the 2009 Texas National. Blizzard has also been awarded several residencies, including at the School of Visual Arts, New York, NY; Vermont Studio Center, Johnson City, VT; the MacDowell Colony, Peterborough, NH; SIM Artist Residency through the Association of Icelandic Visual Artists, Reykjavik; and CentralTrak, the University of Texas at Dallas Artists Residency.

INVITED ARTISTS

The 2011 Texas Biennial includes works by five internationally recognized invited artists: Margarita Cabrera, Mary Ellen Carroll, Trenton Doyle Hancock, Annette Lawrence and James Magee.

Each artist has recently created or is in the process of completing a major work that is either permanently located in Texas, or which responds to a particular site within the state (and sometimes both). *The Hill*, James Magee's monumental work situated in the West Texas desert, is difficult to imagine elsewhere. Mary Ellen Carroll's *prototype 180* is uniquely site-specific to the city of Houston. *From a Legend to a Choir*, by Trenton Doyle Hancock, and *Coin Toss*, by Annette Lawrence, are works commissioned for the contemporary arena that is Cowboys Stadium, in Arlington. In contrast, Margarita Cabrera's temporary and transportable installation *Mexico Abre la Boca* is modestly presented, but bold in its address of certain trade relations operating both locally and globally.

This aspect of the project expands the concept of a distributed model for exhibitions that the Biennial has embraced from its beginning. More importantly, however, it is a way to recognize some exceptional artists and works, and a gesture toward acknowledging the great range of contemporary visual art being produced in Texas. These designations may afford some opportunity to consider how the location or siting of a work may affect an audience's understanding of its meaning. Despite their dramatic differences in approach and subject, however, all these works share a belief in the communicative power of visual art.

In the following pages, each artist provides a description of the designated work and a brief biography.



MARGARITA CABRERA

Mexico Abre la Boca, 2011

Installed in Austin, TX, April 16, 2011

Mexico Abre la Boca uses the literal vehicle of a taco stand to close the gap between two very distant market actors: corporate and street vendors, which normally exist at opposite ends of the spectrum of globalized economies. The title of the work assumes the strong cultural presence of communities of Mexicans within the borders of the United States and announces a call for both cultural and economic empowerment. The stand offers information about FLOREZCA, a for-profit multinational corporation recently formed by Cabrera that produces, sells and exhibits original works of art that address issues impacting immigrant and migrant communities. In the same manner that a street vendor would sell delicious tacos, the *Mexico Abre la Boca* merchant or public representative promotes and sells artistic cultural productions from Mexican craft communities. Audiences may obtain information about FLOREZCA's international share investment options, as well as the artistic workshops organized by the corporation. They may also purchase traditional crafts created in Mexico, knowing that the profit from these purchases is returned to communities where the craft traditions are rooted.

Margarita Cabrera was born in 1973 in Monterrey, Mexico, lived in Mexico City for ten years and then immigrated to the U.S. with her family. She received an MFA from Hunter College in New York, NY. Cabrera currently lives and works in El Paso, TX. Her work has been included in numerous exhibitions, including at the San Jose Museum of Art, San Jose, CA; Dallas Center for Contemporary Art, Dallas, TX; and the El Museo del Barrio, New York, NY. Her most recent exhibitions include a solo survey show entitled *Pulso y Martillo* at UC Riverside Sweeney Art Gallery, Riverside, CA, during which she debuted two performance works. Her work also was included in *New Image Sculpture* at the McNay Art Museum, San Antonio, TX; and the touring exhibition *Phantom Sightings: After the Chicano Movement*, organized by the Los Angeles Museum of Art, Los Angeles, CA. Cabrera is represented by Walter Maciel Gallery in Los Angeles, CA.

Photography courtesy UC Riverside Sweeney Art Gallery, Riverside, CA; and Walter Maciel Gallery, Los Angeles, CA



MARY ELLEN CARROLL

prototype 180, 2010
Houston, TX

prototype 180 is a conceptual work of art and urban alteration that entails a radical form of renovation through the physical rotation and reoccupation of a single family house in the aging, first-ring subdivision of Sharpstown in Houston, TX. In conception and planning for over 10 years, the project is temporally, physically and structurally organized around its catalytic rotational transformation, which took place on November 11, 2010. While the rotation and relocation of the house on its lot interrupt the relation of the house to its context and to existing street typologies, they also signal the altered life of the house as a space devoted to a program that will address the issue of aging neighborhoods and their potential futures. *prototype 180* strategically intersects conceptual art projects, social activism, urban legislation and economic processes. Its 180 degree reorientation registers aesthetically against a history of critical house alterations, and administratively in relation to Houston's unregulated land use policies and its absence of zoning.

Mary Ellen Carroll was born in 1961 in Danville, IL. She currently lives and works in New York, NY and Houston, TX. Carroll is the recipient of many grants and honors, including, most recently, a 2010 Graham Foundation Fellowship for *prototype 180* and innovation territory and the American Institute of Architects' Artist of the Year Award. She has also received a Guggenheim Fellowship, a Pollack/Krasner Award, a Rockefeller Foundation Fellowship and a MacDowell Colony Fellowship. Carroll's work has been exhibited in numerous institutions including the Whitney Museum of American Art, New York, NY; Institute of Contemporary Art, Philadelphia, PA; Renaissance Society, Chicago, IL; Institute of Contemporary Arts, London; Museum für Völkerkunde, Munich; and Museum Moderner Kunst Stiftung Ludwig, Vienna. Her work is included in numerous public and private collections. The monograph of her work published by SteidlMACK (London and Göttingen, Germany) received the AIGA's 2010 Book of the Year Award. Carroll teaches in the architecture school at Rice University, Houston, TX. She is represented by Galerie HubertWinter, Vienna.



TRENTON DOYLE HANCOCK

From a Legend to a Choir, 2009

Vinyl print; approximately 40 by 98'
Cowboys Stadium, Arlington, TX

Trenton Doyle Hancock's dense work stops viewers in their tracks. Its screaming colors and riotous energy are an eye-ful and not for the faint-hearted. But what happens when one spends a few moments with Hancock's crazy quilt of an image is hardly indelicate. *From a Legend to a Choir* builds upon the most democratic aspects of American Pop Art, from Stuart Davis to Andy Warhol to Jean-Michel Basquiat, empowering viewers by letting us bring our own stories to a wildly open-ended narrative.

Hancock's sprawling mural sets the stage. Its flower-filled setting evokes the biblical Garden of Eden and the psychedelic Summer of Love. Its figures' striped outfits recall jailhouse garb. Hancock's cast of characters is a rogues' gallery: some are headless lumps and others look more like animals than human beings, with a walrus, a four-eyed rooster and other mutants.

These creatures are part of an ongoing saga that Hancock has been telling for the past decade. He calls them "mounds" — plant-animal hybrids that behave like all of us, sometimes admirably and sometimes badly. Hancock's homegrown mythology includes a creation story, an epic battle between good and evil, an attempt at reconciliation between color-loving carnivores and scrawny, subterranean vegans, and much more. It has its roots in his personal history. Those roots nourish an inventive imagination out of which springs a world so rich with possibility that viewers cannot help but be drawn into it.

Trenton Doyle Hancock was born in 1974 in Oklahoma City, OK. He currently lives and works in Houston, TX. He received a B.F.A. from Texas A&M University in Commerce, TX, and an M.F.A. in painting at Temple University's Tyler School of Art in Philadelphia, PA. Hancock has received numerous grants and awards including a Joan Mitchell Foundation Grant, the Penny McCall Foundation Award, the Joyce Foundation Award, the Arch and Anne Giles Kimbrough Award and the Artadia Foundation Award. He has been included in numerous prestigious group exhibitions which have included the Lyon Biennale (2003), the Istanbul Biennial (2003) and the Whitney Biennial (2000 and 2002), and has been given solo exhibitions at the Contemporary Arts Museum, Houston; the Modern Art Museum of Fort Worth; the Cleveland Museum of Art; and the Museum of Contemporary Art, Miami. His work is included in the permanent collections of the Whitney Museum of American Art, New York, NY; the Museum of Modern Art, New York, NY; the Museum of Fine Arts, Houston; the Studio Museum in Harlem, New York, NY; the Baltimore Museum of Art; the Modern Art Museum of Fort Worth; and the Dallas Museum of Art. In addition to his mural at Dallas Cowboys Stadium, his most recent projects include a ballet produced by Austin Ballet and a site-specific sculpture at the Seattle Art Museum. Hancock is represented by Dunn and Brown Contemporary in Dallas, TX; and James Cohan Gallery in New York, NY.

Photography by Richie Humphreys, courtesy Dallas Cowboys



ANNETTE LAWRENCE

Coin Toss, 2009

Stranded cable; 14' diameter by approximately 45' span
Cowboys Stadium, Arlington, TX

Just about every sculpture that has ever been made has had to struggle against gravity — to fight against its downward tug, to rise up off the ground, and to stand tall, with the authority of a monument. Mobiles are different because they hang from the ceiling. But their effect also depends upon their capacity to defy gravity — so that they seem to float in midair.

Annette Lawrence's graceful sculpture stands apart from this history for one simple reason: gravity does not matter to it. As an original work of art, it has as much to do with the nearly immaterial installations of California's Light and Space movement as it does with the geometric sculptures of such New York Minimalists as Donald Judd and Fred Sandback. Lawrence's tautly stretched steel cables inhabit an architectural interior, giving elegant form to the passage of time and the movement of bodies through space.

The hourglass-shaped sculpture comes alive when one walks under it. That is when the gentle curves of its profile shift, causing the open volume it wraps around to appear to contract and expand. Dazzling reflections dance off its shiny silver cables. The faster one walks, the faster they spiral through space. This movement is suggested by the work's title: *Coin Toss* calls to mind the start of a football game, when a coin spins through space in a manner very similar to that described by Lawrence's streamlined sculpture, which commands a lot more space than it actually occupies.

Annette Lawrence was born in 1965 in Rockville Center, NY. She currently lives and works in Denton, TX. Her work has been exhibited in numerous institutions including the Whitney Museum of American Art, New York, NY; the Studio Museum in Harlem, New York, NY; the Museum of Fine Arts, Houston, Houston, TX; the Contemporary Arts Museum, Houston, TX; the Dallas Museum of Art, Dallas, TX; the University of Michigan Museum of Art, Ann Arbor, MI; the Blanton Museum of Art, Austin, TX; the University of California Riverside, Riverside, CA; The Bag Factory, Johannesburg, South Africa; and the Australian Experimental Art Foundation, Adelaide, Australia. Lawrence is a Professor of Studio Art in the College of Art and Design at The University of North Texas in Denton, TX. She is represented by Dunn and Brown Contemporary, Dallas, TX; and Betty Cuninghame Gallery, New York, NY.

Photography by Todd Eberle, courtesy Dallas Cowboys



JAMES MAGEE

The Hill
Cornudas, TX

A complex and monumental work of art, *The Hill*, is situated on 2000 acres of desert land in Cornudas, 70 miles east of El Paso. The work consists of four identical buildings connected by causeways, designed and built by the artist. Each building is 40 feet long, 20 feet wide and 17 feet in height. Three have installations made by Magee. The buildings are expertly crafted of irregularly-cut shale rock of which nearly 250 eight-ton truckloads were brought to the site. Each of the buildings is entered through a majestic iron portal — 8 feet wide and the full height of the building — portals that turn easily on their hinges, testament to the remarkable engineering acumen Magee has brought to the project as a whole. Decades in the making, a product of one man's infinite patience and unimaginable labor, *The Hill* sits in a gently rolling landscape with mesmerizing views of snow-capped mountains and limitless West Texas skies.

The buildings of *The Hill* — sited in a cruciform plan with their doors facing each other — sit on a promontory rising above the rocky desert. From door to door, the buildings are 187 feet apart, and the entire complex takes up 52,000 square feet. They rise above retaining walls fashioned of the same stone as the

buildings, and are connected by means of stone paths of a generous width. The sight of *The Hill*, so elegantly fabricated, classically-proportioned and mysteriously-sited amidst rocky desert and sky, inspires awe, even a sense of the sacred, well before the viewer enters a building.

To visit the complex, the vast double doors of each building must be opened, a task that is by no means trivial. Moreover, each of the three completed buildings house enormous metal installations that themselves open into a materially and visually complex *gesamtkunstwerk*. On occasion, while visitors take the considerable time required to study the works, Magee will recite their "titles" — in effect, lengthy poetic texts, at once allusive and immediate.

The installations themselves are large, metal-framed and glazed, hinged together in metal boxes like the wings of an Iron Age altar. Fashioned of a great variety of materials, such as cinnamon, paprika, flower petals, oil, wood, metal, rust, paint, textiles and more — the boxes resonate with the harsh beauty of their site. As these large panels are opened and moved to reveal yet other

large boxes, they evoke a sense of endless complexity, belying their creation by one man. Shifting and moving with the scale and power of the natural, they are also utterly artificial, completely abstract creations, analogs of the uneasy coexistence of the natural and the human in these remote plains. Less artworks in the usual sense than immense environments, *The Hill* is like a chapel filled with inexplicable altars belonging to some unknown religion.

The Hill is a profoundly original work of art; nothing like it exists anywhere else. Of the land, but not land art, sculptural but not sculpture, its closest analogs are the relief-adorned temples of southern India or Mesoamerica, and it is as isolated, improbable, and mysterious as they. Solemn, weighty, even ponderous, *The Hill* transmutes materiality into spirit and, despite its many tons of geared aesthetic machinery, seems more ethereal and dreamlike than metal and stone. A site of national and even international stature, *The Hill* is the life's work — and crowning achievement — of James Magee

James Magee has been engaged in a massive, largely secret, almost solitary endeavor in the vast plains of West Texas for more than a quarter of a century. A Michigan-born, Ivy League-educated lawyer, Magee's unusual trajectory through New York taxi driver and off-shore roughneck led him to make his home in El Paso, Texas, a border city made up of equal parts Mexico and the U.S., where, fittingly, he produces a vast body of work both under his own name and under the names of Annabel Livermore and Horace Mayfield, liminal identities in a liminal place. A painter, sculptor, poet, film and video maker, widely featured in museum and gallery exhibitions across the U.S. from the Yale University Art Gallery to the Nasher Sculpture Center, Magee reveals himself to be an architect, engineer and builder as well as an accomplished artist. Magee is represented by Addison Fine Arts, San Francisco, CA.

Photography © Tom Jenkins, courtesy Lisa Jenkins

CHECKLIST



JOSHUA BIENKO Born 1978, Dunkirk, NY Lives in College Station, TX BFA, State University of New York at Buffalo, Buffalo, NY, 2000 MFA, Lamar Dodd School of Art, University of Georgia, Athens, GA 2008 Teaches at Texas A&M University, College Station, TX

ARTRAPS, TehChing Hsieh, 2009 Video with sound; aspect ratio 16:9; 4:32 mins. Presentation variable *ARTRAPS, Lewitt, Sol, 2010* Video with sound; aspect ratio 16:9; 2:21 mins. Presentation variable



MATTHEW BOURBON Born 1970, Newport Beach, CA Lives in Denton, TX BA, University of California, Davis, CA, 1993 MFA, School of Visual Arts, New York, NY, 1999 Teaches at the College of Visual Arts and Design at the University of North Texas, Denton, TX Represented by Rudolph Blume Fine Arts, Houston, TX

Happy House, 2010 Acrylic on canvas; 72 x 72 x 2"



SUSI BRISTER Born 1979, San Marcos, TX Lives in Austin, TX BA, The University of Texas at Austin, Austin, TX, 2001 MFA, Concordia University, Montreal, QC, 2008

J and Horses in Snow in Snow, 2010 Pigment print on Hahnemühle photo rag paper; 44 x 44" Edition of 5 *R & T and Frosted Mongolian in Fallen Leaves, 2009* Pigment print on Hahnemühle photo rag paper; 44 x 44" Edition of 5



SHANNON CANNINGS Born 1972, Bridgeport, CT Lives in Lubbock, TX BFA, Tyler School of Art, Temple University, Philadelphia, PA, 1995 MFA, Syracuse University, Syracuse, NY, 1998 Represented by Anya Tish Gallery, Houston, TX; Charles Adams Gallery, Lubbock, TX; and Divergence Fine Art, Baltimore, MD

Razer, 2010 Oil on panel; 24 x 24 x 1"



BERNARDO CANTU Born 1977, Weslaco, TX Lives in Denton, TX BFA, Texas A&M University-Kingsville, Kingsville, TX, 2001 MFA, The College of Visual Arts and Design, University of North Texas, Denton, TX, 2010 Teaches at University of North Texas' College of Visual Arts & Design, Denton, TX and Mountain View Community College, Dallas, TX

Barrio Blaster (aka Neo-Geo Tex-Mex Shamanist Lite), 2010 Mixed media; 44 x 48 x 10"



ELIZABETH CHILES Born 1975, Austin, TX Lives in Austin, TX BA, Columbia University, New York, NY, 1997 MFA, San Francisco Art Institute, San Francisco, CA, 2005 Represented by John Cleary Gallery, Houston, TX

Backstage, 2010 Thirteen pigment prints on archival photographic paper; each print 16 x 16" Installation variable



KRISTEN COCHRAN Born 1975, Spokane WA Lives in Dallas, TX and Seattle, WA BFA, University of Washington, Seattle, WA, 1998 MFA, Southern Methodist University, Dallas, TX, 2010

Domesticated Stump, 2010 Digital print on photographic paper; 53 x 42" Edition of 5 Part of the installation **at rest amongst branches, 2011** Mixed media; dimensions variable Installation variable



CATHERINE COLANGELO Born 1969, San Antonio, TX Lives in Houston, TX BFA, Cooper Union, New York, NY, 1992 *2009 Texas Biennial*

Fleet for Abby Boat 3 - Heather, 2010 Gouache and pencil on Okawara paper; 18 x 20"
Fleet for Abby Boat 2 - Millie, 2010 Gouache and pencil on Okawara paper; 18 x 20"
Fleet for Abby Boat 1 - Anne, 2010 Gouache and pencil on Okawara paper; 18 ½ x 20"
Fleet for Abby Boat 8 - Cath, 2011 Gouache and pencil on Okawara paper; 24 x 35"
Fleet for Abby Boat 4 - Lorrie, 2011 Gouache and pencil on Okawara paper; 18 x 20"
Fleet for Abby Boat 7 - Lotte, 2011 Gouache and pencil on Okawara paper; 20 x 30 ½"
Fleet for Abby Boat 5 - Karen, 2011 Gouache and pencil on Okawara paper; 18 x 20"
Fleet for Abby Boat 9 - Lara, 2011 Gouache and pencil on Okawara paper; 18 ½ x 20" (left to right, top to bottom)



CLARKE CURTIS Born 1983, Eugene, OR Lives in Austin, TX BFA, The Cleveland Institute of Art, Cleveland, OH, 2007 MFA, Clemson University, Clemson, SC, 2009

Four collages from the series **Haute Helping Hands, 2010** Paper collage; each figure approx. 10 x 4" on 19 5/8 x 19 5/8" mat ground



GABRIEL DAWE Born 1973, Mexico City, Mexico Lives in Dallas, TX BFA, Universidad de las Américas-Puebla, Puebla, Mexico, 1998 MFA, University of Texas at Dallas, Dallas, TX, 2011 Represented by Conduit Gallery, Dallas, TX

Plexus No. 5, 2011 Gütermann thread, wood, nails; dimensions variable



ESTEBAN DELGADO Born 1982, Kingsville, TX Lives in San Antonio, TX BFA, Texas A&M University at Kingsville, Kingsville, TX, 2006 MFA, The University of Texas at San Antonio, San Antonio, TX, 2010 Teaches at St. Philips College, San Antonio, TX Represented by Art360 Gallery, San Antonio, TX

Balancing Stack, 2010 Acrylic on panel; 24 x 22 x 1" **Golden Arch, 2010** Acrylic on panel; 24 x 22 x 1" **Set to Catch, 2010** Acrylic on panel; 24 x 22 x 1" **Trivial, 2010** Acrylic on panel; 24 x 22 x 1"



CASSANDRA EMSWILER Born 1983, Dallas, TX Lives in Dallas, TX BA, University of Texas at Dallas, Richardson, TX, 2008 MFA, University of Texas at Dallas, Richardson, TX, 2011

Hemispheres / Spacia bridge / Austin - Houston, 2011 Mixed media including flooring material and natural objects; dimensions variable Installation variable Installed simultaneously at 816 Congress, Austin, TX and BOX 13 ArtSpace, Houston, TX



JONATHAN FABER Born 1970, New Orleans, LA Lives in Austin, TX BFA Alfred University, Alfred, NY 1994 MFA, University of Texas at Austin, Austin, TX 2003 Represented by David Shelton Gallery, San Antonio, TX

Transparent, 2009 Oil on canvas; 40 ½ x 34 ½ x 1 ½" Private collection, San Antonio



ANTHONY W. GARZA Born 1981, Corpus Christi, TX Lives in Austin, TX BFA, Texas State University, San Marcos, TX, 2005

Aard Cardinal Mountain Carrier, 2010 Watercolor on Arches paper; 40 x 60"



LAURIE FRICK Born 1955, Los Angeles, CA Lives in Austin, TX and Brooklyn, NY MBA, University of Southern California, Los Angeles, CA 1982 MFA, New York Studio School, 2007 Represented by Edward Cella Gallery in Los Angeles, CA; Robert Steele Gallery, New York, NY

A long walk through cardboard, 2011 Recycled cardboard boxes, cut, glued and wired to PVC mesh; dimensions variable



LORI GEISLER Born 1961, Dallas, TX Lives in Highland Village, TX BFA, University of North Texas, Denton, TX, 2005 MFA, University of North Texas, Denton, TX, 2010

IFTP7, 2009 Oil on panel; 36 x 32 x 1 ¼" *IFTP8, 2009* Oil on panel; 36 x 32 x 1 ¼"
IFTP9, 2010 Oil on panel; 32 x 36 x 1 ¼"



MICHAEL ANTHONY GARCÍA Born 1974, El Paso, TX Lives in Austin, TX BFA, Austin College, Sherman, TX, 1996 Teaches for Austin Independent School District

Remote, 2010 Mixed media including light fixture; 96 x 36 x 24" *Bilocate, 2010* Mixed media including light fixture and architectural elements; 72 x 48 x 96"



RIGOBERTO A. GONZALEZ Born 1973, Reynosa, Tamaulipas, Mexico Lives in San Juan, TX BFA, University of Texas Pan American, Edinburg, TX, 1999 MFA, New York Academy of Art, New York, NY, 2004 Represented by Art House Gallery, McAllen, TX

The Zetas Cartel Beheading Their Rivals (Se Los Cargo La Chingada), 2010 Oil on linen; 84 x 84 x 5"



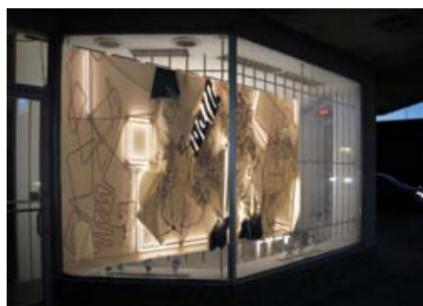
NATHAN GREEN Born 1980, Houston, TX Lives in Austin, TX BFA, University of Texas at Austin, TX, 2004 Represented by Art Palace Gallery, Houston, TX

untitled, 2011 Acrylic, spray paint, duct tape, hot glue, cement, pipe cleaners, pom poms, cardboard, sticks, spray insulation foam, mirrors, string, wood, tree stumps, shelving unit, carpet, panel, canvas, pedestal; units of variable dimensions Installation variable



HANA HILLEROVA Born 1975, Prague, Czech Republic Lives in Houston, TX MGR, Charles University, Prague, Czech Republic, 2000 MFA, University of Texas at Austin, Austin, TX, 2004 Represented by Devin Borden Hiram Butler Gallery, Houston, TX

Untitled (Conscious Space), 2009 Steel, mirrors, paint; 70 x 80 x 90" *Untitled (Conscious Space, Second Series)*, 2011 Steel, mirrors, paint; 80 x 140 x 90"



TIMOTHY HARDING Born 1983, Houston, TX Lives in Fort Worth, TX BFA, Texas Woman's University, Denton, TX, 2008 MFA, TCU School of Art, Texas Christian University, Fort Worth, TX, 2010

Don't Forget to Dot the I in Power, 2010 Paper, graphite, charcoal, fluorescent lights, extension cords; dimensions variable



NICHOLAS HAY Born 1984, San Antonio, TX Lives in San Antonio, TX BFA, Texas State University, San Marcos, TX, 2010

I Ain't Got Nothin' To Say, 2010 Black gesso on wood; 36 x 144 x 5/8"



KATY HORAN Born 1980, Houston, TX Lives in Austin, TX BFA, Rhode Island School of Design, Providence, RI, 2003

Seer, 2009 Gouache on paper; 19 1/2 x 15 1/2" Collection of Mel and Julia Rapp *Singer*, 2009 Gouache on paper; 19 1/2 x 15 1/2" Private collection



HILLERBRAND+MAGSAMEN Stephan Hillerbrand Born Raleigh, NC Lives in Houston, TX BFA, Southern Methodist University, Dallas, TX, 1990 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI, 1994 Mary Magsamen Born Ft. Collins, CO Lives in Houston, TX BFA, University of Denver, Denver, CO, 1991 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI, 1994

Accumulation, 2010 High definition video with sound; 4:00 mins. Single channel projection; aspect ratio 16:9; dimensions variable



TJ HUNT Born 1985, Abilene, TX Lives in Austin, TX BFA, The University of Texas at Austin, Austin, TX

The True Artist Carries the Weight of the World, 2011 Performance and earth; dimensions variable Installation variable Performed publicly April 9, 2011, 1319 Rosewood Avenue, Austin, TX



KATHRYN KELLEY Born 1962, Seattle, WA Lives in Houston, TX BS, Texas A&M University, College Station, TX, 1985 MFA, University of Houston, Houston, TX, 2006 Teaches at Sam Houston State University, Huntsville, TX *2009 Texas Biennial*

without your forgiveness I am still bound to what happened between us. only you can set me free, 2011 Remnant tubes, steel rebar, baling wire; dimensions variable



DION LAURENT Born 1965, Rockford, IL Lives in Rosanky, TX

EarthMan 2, 2010 Sculptural performance work and documentation Presentation variable Performed publicly April 16, 2011, Congress Avenue, Austin, TX



JESSICA MALLIOS Born 1976, Austin, TX Lives in Austin, TX BFA, Pratt Institute, Brooklyn, NY, 2000 MFA, The Milton Avery Graduate School of the Arts, Bard College, Annandale-On-Hudson, NY, 2005 Teaches at The University of Texas at Austin, Austin, TX; Texas State University, San Marcos, TX; and St. Edward's University, Austin, TX

1:1, 2011 High definition video with sound; 4:13 mins., looped Single channel projection; aspect ratio 16:9; dimensions variable



RICHARD MARTINEZ Born 1965, Hemet, CA Lives in San Antonio, TX MFA, University of California, Davis, CA, 2001 BFA, Southern Oregon University, Ashland, OR, 1998 Teaches at the University of Texas, San Antonio, TX Represented by DARKE Gallery, Houston, TX; REM Gallery, San Antonio, TX; JAY JAY Gallery, Sacramento, CA; and Fresh Paint Art, Culver City, CA *2005 Texas Biennial*

Ultra 19, 2009 Oil, enamel and alkyd on stretched, shaped canvas; 37 ½ x 62 ½ x 2"
Bellatrix, 2010 Oil, enamel and alkyd on stretched, shaped canvas; 42 x 80 x 2"



MARCELYN MCNEIL Born 1965, Wichita, KS Lives in Houston, TX BFA, Pacific NW College of Art, Portland, OR, 1993 MFA, University of Illinois at Chicago, Chicago, IL, 1998 Represented by DARKE Gallery, Houston, TX

Untitled (speed), 2010 Oil on panel; 74 x 71 x 1"



BRANDON MILLER Born 1975, Lansing, MI Lives in Austin, TX BA, Cornell University, Ithaca, NY, 1997

i-WIRE No. 7, 2010 Oil on newsprint; 22 x 12" *i-WIRE No. 10, 2010* Oil on newsprint; 22 x 12"



RAHUL MITRA Born 1967, Hyderabad, India Lives in Houston, TX Ph.D, University of Maine, Orono, ME, 1995

DNA, 2010 Ink and collage of linocut prints on paper; 30 x 22" **Synthesis, 2010** Ink and marker on paper; 42 x 30"



TOM ORR Born 1950, Dallas, TX Lives in Dallas, TX BFA Rhode Island School of Design, Providence, RI, 1973 Represented by Marty Walker Gallery, Dallas, TX *2007 Texas Biennial*

Bunny Harvey, 2009 Wood, lexan, plastic, wire; 60 x 120 x 50" **Onagadori, 2010** Wood, laminate, plexiglass; 59 x 68 x 40"



OLIVIA MOORE Born 1978, Cincinnati, OH Lives in Austin, TX BFA, University of Cincinnati, Cincinnati, OH, 2002 MFA, University of Texas, Austin, TX, 2011

Double, 2009 Mdf and koa veneer with maple inlay; 39 x 52 x 8" **Frame, 2009** Box spring deconstructed and reupholstered with original material; 17 x 52 x 74"



BRENT OZAETA Born 1985, Dallas, TX Lives in Dallas, TX BA, The University of Texas at Dallas, Richardson, TX, 2007 Represented by The Public Trust Gallery, Dallas, TX

Brick Paste, 2011 Screenprints and wheatpaste, acrylic on cardboard; dimensions variable Installation variable Installed simultaneously at 816 Congress, Austin-Bergstrom International Airport and Big Medium, Austin, TX



KIA NEILL Born 1978, Evanston, IL Lives in Houston, TX BFA, The Columbus College of Art and Design, Columbus, OH, 1999 MFA, The University of California, San Diego, San Diego, CA, 2005 Teaches at The Museum of Fine Arts, Houston; The Glassell School of Art, Houston, TX

An arrangement of works from the series **Coral Bed Remnants, 2010, Coral Trees, 2010 and Oysters, 2010** Pit-fired ceramic, sheet metal, polyurethane, epoxy, flocking fiber, rhinestones, gold leaf, metallic powder, glitter; each object approximately 2 x 6" Installation variable



RICARDO PANIAGUA Born 1981, Dallas, TX Lives in Dallas, TX

Fresh Gong Go Bong Bong, 2010 Enamel and lacquer on canvas; 72 x 43" *Technological Marvel, 2010* Enamel and lacquer on canvas; 72 x 43"



JASON REED Born 1980, Edmond, OK Lives in New Braunfels, TX BA, University of Texas, Austin, TX, 2003 MFA, Illinois State University, Normal, IL, 2007 Teaches at Texas State University, San Marcos, TX

Border, 2010 High definition video with no sound; 6:15 mins., looped Single channel projection; aspect ratio 16:9; dimensions variable



CARIN RODENBORN Born 1972, Harlan, IA Lives in Austin, TX BFA, Iowa State University, Ames, IA, 1995 MFA, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ, 2007 Teaches at Texas State University, San Marcos, TX and The Art Institute of Austin, Austin, TX

In Between Our Closeness, 2010 Canvas, wood, acrylic, flocking fiber; 51 x 70 x 9" Installation variable



ABBY RONALDES Born 1983, San Antonio, TX Lives in Austin, TX BFA, University of Texas at Austin, Austin, TX, 2011

Future Perfect, 2010-11 Private performance and video with sound on monitor; dimensions variable Presentation variable



SAM SANFORD Born 1977, San Antonio, TX Lives in Austin, TX BA, Reed College, Portland, OR, 1999

Kitty Pilgrim, 2009 Video with no sound for 12 monitors and 12 DVD players; 1:37 mins., looped Presentation variable



ANTHONY SONNENBERG Born 1986, Graham, TX Lives in Austin, TX and Seattle, WA BFA, University of Texas at Austin, Austin, TX, 2009 MFA, University of Washington at Seattle, Seattle, WA, 2012

Beauty is Not Benign, 2010 Bear skin rug, brass sheeting, brass piping; 42 x 72 x 60" Private collection, Austin *St. Sebastian, 2010* Lion skin, brass sheeting, brass piping; 54 x 90 x 36"



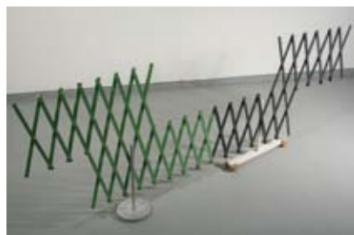
BARRY STONE Born 1971, Lubbock, TX Lives in Austin, TX BA, University of Texas, Austin, TX, 1993 MFA, University of Texas, Austin, TX, 2001 Teaches at Texas State University, San Marcos, TX Represented by Klaus von Nichtssagend Gallery, New York, NY *2009 Texas Biennial*

Black Cloud, Austin, TX 6.22.2009, 2009 Archival inkjet print; 24 x 36"; Edition of 10
Alan Greenspan as a Rainbow in Washington D.C. on October 23, 2009, 12.20.2009, 2009 Archival inkjet print; 24 x 36"; Edition of 10
Crop, Indian Canoe, Circa 1886 by Albert Bierstadt, Jack S. Blanton Museum, Austin, TX 1.2.2010, 2010 Archival inkjet print; 24 x 36"; Edition of 10



SHANE TOLBERT Born 1985, Corsicana, TX Lives in Houston, TX BFA, University of Houston, Houston, TX, 2008 MFA, University of California, Santa Barbara, Santa Barbara, CA, 2010

Mirror, 2010 Sodium chlorine solution on commercially dyed fiber; 79 x 79 x 1 3/4"



BRAD TUCKER Born 1965, West Covina, CA Lives in Austin, TX BFA, University of North Texas, Denton, TX, 1991 MFA, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY Teaches at Texas State University, San Marcos, TX Represented by Inman Gallery, Houston, TX *2007 Texas Biennial*

Stretch Fabric, 2010 Acrylic on wood, precision bearings; 30 x 40 x 7" compressed, 29 x 85 x 7" stretched
Padded Mirror with Small Reflection and Wands, 2011 Acrylic and enamel on wood, acrylic on foam rubber, wood; 136 x 183 x 14"



CATHIE TYLER Born LaJunta, CO Lives in Mason, TX BS, University of North Texas, Denton, TX, 1967 MFA, University of North Texas, Denton, TX, 1977

Caged Sky, 2009 Oil on board; 12 x 12 x 2"



H. DAVID WADDELL Born 1980, Houston, TX Lives in Houston, TX BFA, University of Texas, Austin, TX 2003 MFA, American University, Washington D.C., 2007 Teaches at Houston School for the Performing and Visual Arts

Night Crawlers, 2010 Stop-motion animation video with sound; 2:40 mins., looped Presentation variable Presented online at www.texasbiennial.org for the duration of the exhibition



JADE WALKER Born 1977, Tampa, FL Lives in Austin, TX BFA, University of Florida, Gainesville, FL, 2000 MFA, University of Texas at Austin, Austin, TX, 2005 *2009 Texas Biennial*

Quadri-Poise, 2011 Fabric, found objects, Nitto tape; dimensions variable Installation variable

VENUES

The 2011 Texas Biennial is hosted by non-profit arts organizations in three cities: Austin, Houston and San Antonio. In Austin, the Biennial is also presented in an unusual range of alternative spaces, including unoccupied commercial offices, a vacant house and the Austin-Bergstrom International Airport.

AUSTIN

816 Congress is an office building located just south of the Texas State Capitol at Congress Avenue and 9th Street. Rising 20 stories above one of the most dynamic central business districts in the nation, 816 Congress is within walking distance of a multitude of popular destination amenities including upscale dining establishments, world-class historic and four-star hotels, museums, art galleries, theatres, and the lively Sixth Street, Warehouse and Second Street entertainment districts. www.816congress.info

1319 Rosewood Avenue is a vacant house in the heart of central East Austin, a diverse and growing community.

Austin-Bergstrom International Airport is the gateway to the city of Austin and Central Texas. The Barbara Jordan Terminal is programmed year-round with a variety of displays and exhibitions celebrating the region's heritage and creativity. The Biennial exhibition is located in an area accessible to the general public. www.abia.org

Big Medium is a non-profit 501(c)(3) organization dedicated to supporting visual arts and artists in Texas by offering affordable studio spaces, operating a gallery and organizing programs such as the annual East Austin Studio Tour and the Texas Biennial. www.bigmedium.org

Pump Project Art Complex is a non-profit 501(c)(3) organization whose mission is to enrich and reinforce Austin's creative community through providing working studios, programming and exhibition facilities for emerging and established artists. www.pumpproject.org

The Visual Arts Center (VAC) in the Department of Art and Art History at the University of Texas at Austin draws students, faculty, guest artists and creative voices from around the world to the university's dynamic arts community, and serves as a hub for artistic expression, education and innovation. www.utexas.edu/finearts/vac

Women & Their Work is a non-profit 501(c)(3) organization that serves as a catalyst for new ideas in contemporary art by creating opportunities for artists and audiences to experience contemporary art through ambitious exhibitions, commissions of new work, performances and education programs that inform audiences of all ages. www.womenandtheirwork.org

HOUSTON

BOX 13 ArtSpace is an artist-run non-profit 501(c)(3) organization, an innovative environment for the creation and advancement of experimental contemporary art in Houston. www.box13artspace.com

SAN ANTONIO

Blue Star Contemporary Art Center is the first and longest-running venue for contemporary art in San Antonio, a non-profit 501(c)(3) organization that now in its twenty-fifth year enables over 300,000 visitors each year to experience contemporary art through exhibitions, the MOSAIC after-school education program and community events. www.bluestarart.org

PARTICIPATING ORGANIZATIONS

The 2011 Texas Biennial is proud to recognize the arts organizations and artist collectives supporting the project with their own independently curated exhibitions and other programming.

ABILENE

The Grace Museum

ALBANY

The Old Jail Art Center

AUSTIN

Arthouse at the Jones Center

Austin Museum of Art

Blanton Museum of Art

City of Austin People's Gallery, Austin City Hall

Co-Lab

Dougherty Arts Center

Mexic-Arte Museum

CORPUS CHRISTI

Art Museum of South Texas

K Space Contemporary

The University Galleries at Texas A&M University

Corpus Christi

DALLAS

CentralTrak, The University of Texas at Dallas

Artists Residency

Dallas Museum of Art

Free Museum of Dallas

McKinney Avenue Contemporary

Nasher Sculpture Center

Richland College Galleries

Ryder Jon Piotrs Nomadic Gallery

DENTON

East | West Galleries, Department of Visual Arts, Texas

Woman's University / Denton

EL PASO

El Paso Museum of Art

Stanlee and Gerald Rubin Center for the Visual Arts

FORT WORTH

Fort Worth Contemporary Arts — The Art Galleries at TCU

Modern Art Museum of Fort Worth

GALVESTON

Galveston Arts Center

HOUSTON

Art Car Museum
Aurora Picture Show
Blaffer Art Museum at the University of Houston
Contemporary Arts Museum Houston
CORE Program at the Glassell School of Art,
Museum of Fine Arts, Houston
FotoFest
Houston Center for Contemporary Craft
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Lawndale Art Center
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Longview Museum of Fine Arts

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Museum of East Texas

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Ballroom Marfa

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University of Texas — Pan American, Clark Gallery,
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MIDLAND

Museum of the Southwest

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WACO

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The Art Center of Waco

WICHITA FALLS

The Juanita Harvey Art Gallery at
Midwestern State University



RYDER JON PIOTRS NOMADIC GALLERY

Unpacking Access, 2011

Performed in Austin, TX, April 15, 2011

Formed in 2007, the roving project **RJP Nomadic Gallery** has both exhibited at numerous venues and served as a venue for curated exhibitions. *Unpacking Access* is a performance investigating the possibility of decentralizing more traditional art distribution systems. Nomadic Gallery founders and artists Ryder Richards (Dallas, TX), Jonathan Whitfill (Lubbock, TX) and Piotr Chizinski (Ithaca, NY) use a rented 40' Ryder moving truck to transport a 'gallery kit' which enables them to transform the vehicle into a functioning art venue. The work seeks to import open source media concepts and values to the notion of 'the art exhibition', modeling alternative forms of community access, engagement and collaborative ingenuity.

During opening performances, the artists park the truck, unpack and install the gallery kit. (On April 15, 2011, the artists exhibited works related to information systems.) Closing performances return the arts venue to its original function, as the artists pack up the truck and drive away. Performances are filmed and streamed online as a further gesture toward transparency and accessibility — a gesture that is intended to acknowledge its limits, as the notion of the Internet itself as truly public and accessible space is only that, a notion.

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Virginia Rutledge

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The Texas Biennial gratefully acknowledges its 2011 Advisory Committee, a distinguished group of artists, curators, critics and arts educators and administrators from around the state, including several former Biennial jurors:

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CATALOG CONCEPT

Specific Type

GRAPHIC DESIGN

Michelle Kapp-Cabaniss Design, Shea Little, Jon Windham

The Texas Biennial is a project of Big Medium, an Austin based non-profit 501(c)(3) organization dedicated to promoting contemporary visual art in Texas. www.bigmedium.org

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The Texas Biennial began with strong local community support, and that community is growing in significant ways.

All of the artists, venues, participating organizations and sponsors involved in the project for 2011 are identified in the preceding pages. We appreciate every one of them.

Here we are pleased to acknowledge collaborations with several institutional partners: Art Lies, which commissioned and produced three special online Biennial-themed features also published in PDF format and considered part of this catalog; Glasstire.com, which hosted an online calendar of exhibitions and events presented by participating organizations statewide, and also created a unique Texas Biennial information page; The Blanton Museum of Art, which hosted and co-presented with the Biennial and Art Lies on April 16, 2011 a public panel that explored the state of contemporary art in Texas; and Arthouse at the Jones Center, which co-hosted a meeting on April 15, 2011 of contemporary arts curators, critics and journalists from across the state.

We also express gratitude to the government agencies, foundations and other nonprofits that helped fund our programming: Booth Heritage Foundation, the major sponsor of this catalog; Texas Commission on the Arts and the Linda Pace Foundation, which made significant grants

in support of the curators meeting; Art Alliance Austin, which supported our group celebration in Austin on April 16, 2011; Humanities Texas, the state affiliate of the National Endowment for the Humanities, which helped support the public panel; and Fluent~Collaborative, for an unrestricted gift. We also thank the Austin Museum of Art for sharing its Community Room as an information headquarters.

Finally, we would like to offer particular thanks to some of the individuals who helped make this fourth edition of the Biennial happen.

Several people made important contributions early in the development of our plans. Suzanne Deal Booth gave us generous advice as well as financial support, as did Mike Chesser and Jeanne and Michael Klein. Their endorsement of this project was inspiring.

We also owe special thanks to Laura Wiegand, Director of Programs and Technology at Texas Commission on the Arts, for her tireless championing not only of this project but the entire Texas visual arts community.

To these and all Biennial friends listed below — thank you. We hope you are looking forward to 2013, too!

— The Texas Biennial Team

THANKS

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FOR HELP IN ORGANIZING THE PARTICIPATION OF OUR INVITED ARTISTS

Walter Maciel, Walter Maciel Gallery, Los Angeles, CA; Tyler Stallings, Artistic Director, University of California Riverside Culver Center of the Arts & Director, UCR Sweeney Art Gallery; Patty Ortiz, Executive Director/Curator, Guadalupe Cultural Arts Center; Mr. and Mrs. Jerry Jones; Doreen Nichols; Michael Auping; Judith Gaskin Ross; Kate Bonansinga; Richard Brettell; Lisa Jenkins

FOR ABOVE-AND-BEYOND ADVICE, ENTHUSIASM AND HANDS-ON HELP

Joe Arredondo, Sue Graze, Virginia Lebermann, Laurence Miller, Dennis Nance, John Pomara, Kate Sheerin, Wendy Watriss

Adam Carnes, Aimee Chang, Megan Crigger, Lindsey Ford, Alison de Lima Greene, Benito Huerta, Hana Hillerova and Dana Harper, Dan Kaplan, Michelle Kapp-Cabaniss, Jon Lawrence, Emily Little, Kurt Mueller, Elizabeth Murray, Jessica Nicewarner, Jessica Nieri, Judy Paul, Meredith Powell, John Rosato, Danny Roth, Richard Shiff, Xochi Solis, Terri Thomas and Randy Potts, Anne Elizabeth Wynn

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ART LIES

We have art in order not to die of the truth.

—Nietzsche

The 2011 Texas Biennial catalog continues with a series of special contributions commissioned in partnership with *Art Lies*, A Contemporary Art Journal.

Visit Artlies.org for three original features related to the 2011 Texas Biennial that will be posted at intervals throughout the run of the exhibition. Each text will be available as a downloadable PDF file, which we encourage you to read, share, print and then store in the pocket behind this page for future reference.

**Biennials and Texanicity in Contemporary Art:
A Survey of Surveys**

Benjamin Lima, Assistant Professor of Modern and Contemporary Art History, The University of Texas at Arlington

A look at the history of biennials, statewide exhibitions and surveys of Texas art.

**Sited and Situated:
A Brief Account of Art Places in Texas**

Richard Brettell, The Margaret McDermott Distinguished Chair, Art and Aesthetics, The University of Texas at Dallas

A personal encounter with site-specific practices located in Texas.

**Like a Whole Other Country?
The State of Contemporary Art In Texas**

An edited transcript of a public panel co-presented by the Texas Biennial, the Blanton Museum of Art and Art Lies, featuring Texas-based artists Margarita Cabrera and Trenton Doyle Hancock; Alison de Lima Greene, Curator of Contemporary Art and Special Programs, Museum of Fine Arts, Houston; *Los Angeles Times* art critic David Pagel; 2011 Texas Biennial Curator Virginia Rutledge; and Richard Shiff, Effie Marie Cain Regents Chair in Art History, The University of Texas at Austin.

This program was made possible in part with a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities.

continued...

In the spirit of expanding the Texas Biennial beyond venues in Austin to include organizations and activities across the state, we offer a complementary set of discursive coordinates. We have edited a special edition: a set of Biennial texts disseminated via Art Lies' website reflecting on the range of artistic production occurring under the banner "Texas" — as a community, a geography, a history, a culture, a curatorial (or other) conceit or simply an address, however temporary. We hope to enrich the critical dialogue surrounding this most current roundup by contextualizing the Biennial project in terms of trends both unique to Texas and pertinent to contemporary art at large, to map out a sense of where "Texas art" has been and where it might go.

— Kurt Mueller, Interim Editor, *Art Lies*, and Virginia Rutledge, Curator, 2011 Texas Biennial

Founded and rooted in Texas, Art Lies provides an international forum for the critical examination of artistic practice, theory and discourse on and about the contemporary arts. Art Lies achieves its mission through the publication of a printed journal, a weekly-updated website, our Guest Editorial Program, membership events and public programming, including the Art Lies Annual Distinguished Critic Lecture Series.

Art Lies is funded in part by The Anchorage Foundation of Texas, The Andy Warhol Foundation for the Visual Arts, The Brown Foundation, the City of Houston through Houston Arts Alliance, The Houston Endowment, The Keating Family Foundation, The National Endowment for the Arts and our members.



The Texas Biennial logo graphic incorporates portions of a geological survey map of Texas produced by The Bureau of Economic Geology, The University of Texas at Austin.
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