



An independent survey of contemporary art in Texas

September 5 — November 9, 2013

www.texasbiennial.org

FOR IMMEDIATE RELEASE

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TEXAS BIENNIAL ANNOUNCES 2013 CURATORS

Austin, Texas – December 10, 2012 The Texas Biennial is pleased to announce a stellar group of curators for the 5th edition of the longest-running state visual arts biennial in the U.S.:

Bill Arning Director, Contemporary Arts Museum Houston
René Paul Barilleaux Chief Curator/Curator of Art after 1945, McNay Art Museum, San Antonio
Christian Gerstheimer Curator, El Paso Museum of Art
K8 Hardy Artist, New York
Teresa Hubbard / Alexander Birchler Artists and Faculty, Bard College, New York and University of Texas at Austin
Annette Lawrence Artist and Professor, University of North Texas, College of Visual Arts and Design, Denton
David Pagel Art critic and Associate Professor, Claremont Graduate University, Los Angeles
Bárbara Perea Independent curator, Mexico City
Christina Rees Curator of the Galleries, Texas Christian University, Fort Worth
Dario Robleto Artist, Houston
Noah Simblist Associate Professor of Art, Southern Methodist University, Meadows School of the Arts, Dallas
Jeremy Strick Director, Nasher Sculpture Center, Dallas
Clint Willour Curator, Galveston Arts Center

Each curator will make their selections from a call open to all artists living and working in Texas. The group survey exhibition curated from the open call will be on view in the fall of 2013 as the central exhibition of a range of programming taking place in Austin, Dallas, Houston, Marfa and San Antonio.

“We are very proud to be working with this distinguished and dynamic group of artists, critics, curators and arts leaders. Each is active on multiple levels in their local arts communities and beyond, and all have strong connections to the state,” says Biennial Director Shea Little, one of the founders of the Texas Biennial, which was launched in 2005 by a group of artists in Austin.

Curators were identified in consultation with Virginia Rutledge, curator of the 2011 Texas Biennial, who is returning to the project as Curator-at-Large. “The Texas Biennial exists to provide an exhibition opportunity open to all artists based in the state,” says Rutledge, “but it is not concerned with regionalism in the sense of making any claim for a ‘Texan’ subject matter or style. This biennial explores what it means to be located in a particular place, as an artist, and as an audience for contemporary art.”

About the Texas Biennial Since its founding, the Texas Biennial has explored a variety of exhibition formats and models. The Biennial has also embraced collaborations with many partners including other arts organizations, arts foundations, art schools, and art publications, as well as numerous artists, art critics and scholars, arts administrators and arts educators throughout the state. In 2011, works by 49 artists were selected from thousands in all media submitted from applicants statewide, and over 60 arts organizations across Texas participated with their own independent programming. (The 2011 catalog is available [here](#).)

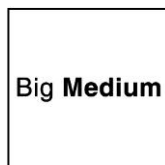
About TX★13

The 2013 Texas Biennial will take place **September 5 - November 9, 2013** with a range of exhibitions and other programming in Austin, Dallas, Houston, San Antonio and Marfa. The curated open call survey exhibition will be presented at **Blue Star Contemporary Art Center** in San Antonio, with selected performances during the run of the exhibition at **CentralTrak–The Artist Residency of the University of Texas at Dallas**. A special commissioned Biennial artist project will be presented by **Ballroom Marfa**. In celebration of the Biennial's 5th anniversary, **Lawndale Art Center** in Houston and **Big Medium** in Austin will also host exhibitions of current work by selected past Biennial artists, from August 23 through September 28, 2013. Additional programming will be announced as details become available. Applications for the 2013 Texas Biennial Open Call for Art will be accepted online beginning January 1, 2013. Visit www.texasbiennial.org for more information. Follow the Biennial on Facebook at www.facebook.com/texasbiennial.



TOP: Left Gabriel Dawe, *Plexus No. 5*, 2011 (Gütermann thread, wood, nails; installed at Pump Project Art Complex, Austin, TX) (Photo: Don Mason) **Center** Rigoberto A. Gonzales, *The Zetas Cartel Beheading Their Rivals (Se Los Cargo La Chingada)*, 2010 (oil on linen; 84 x 84 x 5") **Right** TJ Hunt, *The True Artist Carries the Weight of the World*, 2011 (performance and installation of earth and photo documentation) **BOTTOM: Left** Jessica Mallios, *1:1*, 2011 (high definition video with sound; 4:13 mins., looped single channel projection) **Center** Ricardo Paniagua, *Fresh Gong Go Bong Bong*, 2010 (enamel and lacquer on canvas; 72 x 43") **Right** "Like a Whole Other Country? The State of Contemporary Art in Texas", (L-R) Alison de Lima Greene, Trenton Doyle Hancock, Richard Shiff, David Pagel, Margarita Cabrera and Virginia Rutledge in conversation at the Blanton Museum of Art, Austin, at a TX★11 panel co-presented by *Art Lies* (transcript available [here](#)).

Images from TX★11 above are available on the "[Press](#)" page of texasbiennial.org. All photos "Courtesy the artist and Texas Biennial/Big Medium", unless otherwise noted.



The Texas Biennial is a program of Big Medium, a 501(c)(3) nonprofit organization dedicated to promoting the visual arts throughout Texas, funded in part by the City of Austin through the Cultural Arts Division. The Biennial is also supported by the Texas Commission on the Arts and generous contributions from Suzanne Deal Booth and David G. Booth and other private donors.

CURATOR BIOS

BILL ARNING (American, b. New York, New York) is the Director of the Contemporary Arts Museum Houston (CAMH). At CAMH, Arning has organized the exhibitions *Matthew Day Jackson: The Immeasurable Distance* (2009) and *Marc Swanson: The Second Story* (2011). *Stan VanDerBeek: The Culture Intercom* (2011), which he co-curated with João Ribas, Curator, MIT List Visual Arts Center, received the prestigious award of “Best Show Involving Digital Media, Video, Film, or Performance” from the United States section of the International Art Critics Association (AICA/USA). Arning was formerly Curator at MIT’s List Center for eight years where he organized such critically acclaimed exhibitions as *America Starts Here - Ericson and Ziegler* (2006). Other exhibitions include Chantal Akerman’s first American museum survey *Moving Through Time and Space* (2008) and *Christian Jankowski - Everything Fell Together* (2006). Arning was Director and Chief Curator at White Columns, New York’s oldest alternative art space, for over ten years. Currently, Arning with Elissa Author, Adjunct Curator at the Museum of Contemporary Art, Denver, is working on a survey of work by Marilyn Minter on view in 2014. As a writer on art and culture, Arning’s essays have been published in *Time Out New York*, *Aperture*, *Modern Painters*, *The Village Voice*, *Art in America*, *Trans*, *Out*, and *Parkett*.

RENÉ PAUL BARILLEAUX (American, b. Lafayette, Louisiana) is Chief Curator and Curator of Art after 1945 at the McNay Art Museum, San Antonio. Previously, Barilleaux held curatorial positions at the Mississippi Museum of Art; College of Charleston, South Carolina; Madison Art Center, Wisconsin; and Museum of Holography, New York City. Barilleaux received a BFA degree from The University of Southwestern Louisiana and an MFA degree from Pratt Institute. Since joining the McNay in 2005, Barilleaux has organized exhibitions including solo presentations of work by Lynda Benglis, Judith Godwin, Jane Hammond, Joseph Marioni, Ernesto Pujol, and Sandy Skoglund, as well as *American Art Since 1945: In a New Light*, *New Image Sculpture*, and *Andy Warhol: Fame and Misfortune*. He has edited, authored, and contributed to numerous publications, including books accompanying *New Image Sculpture* and *Andy Warhol*. He has also initiated an ongoing video series and, most recently, commissioned a large wall installation by Lisa Hoke, the first in a series for the museum’s entrance lobby. Additionally, Barilleaux has added numerous postwar and contemporary works to the McNay’s collection, including examples by Radcliffe Bailey, Chakaia Booker, Lesley Dill, Valerie Jaudon, Alexander Liberman, Whitfield Lovell, Vik Muniz, Larry Poons, Susie Rosmarin, and Sandy Skoglund.

CHRISTIAN GERSTHEIMER (American, b. Flint, Michigan) is a curator at the El Paso Museum of Art, where he focuses on curatorial projects involving cross-border dialogue and contemporary art. Gerstheimer received a BFA from the School of the Art Institute of Chicago, a BA and an MA in Art History from Michigan State University, and is currently completing an MFA in Creative Practice at the Transart Institute, New York and Berlin. He has organized one-person exhibitions for artists including Michael P. Berman, Margarita Cabrera, Carole Feuerman, Annabel Livermore, Linda Ridgway, Diego Rivera, Teodulo Romulo, David Taylor, and Camille Utterback. In 2012, Gerstheimer he curated the group exhibition *Inquisitive Eyes: El Paso Art 1960 - 2012* for the El Paso Museum of Art. Several exhibitions curated by Gerstheimer have traveled to museums in Mexico and throughout the United States. Gerstheimer has written essays for *The Encyclopedia of Twentieth Century Photography*, *Texas 100: Selections from the El Paso Museum of Art*, *Desert Modern and Beyond: El Paso Art 1960 - 2012* and the online art journal *Arte al Día México*, among other publications. He has also served as a grants reviewer for the Texas Commission on the Arts visual arts panel; a portfolio reviewer at Fotofest; and as a juror for the Hunting Art Prize and for photolucida’s *Critical Mass* photography competition. Prior to joining the El Paso Museum in 2003, Gerstheimer worked at The Detroit Institute of Arts; The Norton Museum of Art, West Palm Beach, Florida; The Kresge Art Museum at Michigan State University, East Lansing; and The Field Museum in Chicago.

K8 HARDY (American, b. Fort Worth, Texas) is a New York-based artist represented by Reena Spaulings Fine Art in New York. She holds a BA from Smith College, Northampton, Massachusetts; studied at the Whitney Museum of American Art Independent Study Program; and received her MFA from the Milton Avery Graduate School for the Arts at Bard College, New York. Hardy is a founding member of the queer feminist journal and artist collective LTTR, and has directed music videos for groups including Le Tigre, Lesbians on Ecstasy, and Men. She has exhibited her work and performed internationally at numerous venues including MoMA PS1 and Artists Space in New York; The Tate Modern, London; Galerie Sonja Jünkers, Munich, Germany; Balice Hertling in Paris; and Dallas Contemporary, Dallas. Her work is included in the permanent collection of the Whitney Museum of American Art, New York, and was featured in the Whitney’s 2012 Biennial. Hardy’s artistic practice spans a variety of genres and media, including video, photography, sculpture and performance, and responds to issues surrounding identity, image commerce, branding, and gender power.

TERESA HUBBARD (American, b. Dublin, Ireland) and **ALEXANDER BIRCHLER** (Swiss, b. Baden, Switzerland) have been working collaboratively in video, photography and sculpture since 1990. Their work invites suggestive, open-ended reflections on memory, place and cinema. Hubbard / Birchler’s work is held in numerous public collections including the Museum of Contemporary Art, Los Angeles; Hirshhorn Museum and Sculpture Garden at the Smithsonian, Washington D. C.; Kunsthaus Zurich; Modern Art Museum Fort Worth; Museum of Fine Arts Houston; Yokohama Museum of Art and the Pinakothek der Moderne, Munich. Their exhibition history includes venues such as the Venice Biennial; Tate Museum Liverpool; Whitney Museum of American Art, New York; Museum of

Contemporary Art Chicago; Reina Sofia Museum Madrid and the Mori Museum Tokyo. Hubbard grew up in Australia and attended the Skowhegan School of Painting and Sculpture and Yale University School of Art, New Haven. Birchler grew up in Switzerland and studied at the Basel School of Fine Arts and the University of Art and Design, Helsinki. They began collaborating as artists-in-residence at the Banff Centre for the Arts and later completed graduate degrees at the Nova Scotia College of Art and Design in Halifax. Currently they are Graduate Faculty at Bard College, New York. Hubbard is a Professor in the Department of Art and Art History at the University of Texas at Austin. Hubbard / Birchler are represented by Tanya Bonakdar Gallery, New York; Galerie Bob van Orsouw, Zürich; Galerie Barbara Thumm, Berlin; Galerie Vera Munro, Hamburg and Lora Reynolds Gallery, Austin.

ANNETTE LAWRENCE (American, b. Rockville Centre, New York) is a visual artist who has been based in Texas since 1990. Her work is generally related to text and information, often in response to physical space and time, and is grounded in autobiography, counting, and the measurement of everyday life. Her subjects of inquiry range from body cycles, to ancestor portraits, music lessons, and unsolicited mail. Lawrence's string installations are a response to architecture as monumental text. The string presents a visual lightness, balanced by the substantial physicality and scale of the work. References to lattice, woven vessels, suspension bridges, and musical instruments often emerge. Lawrence's art is widely exhibited and held in museums and private collections including The Museum of Fine Arts, Houston; The Dallas Museum of Art; The Rachofsky Collection; ArtPace Center for Contemporary Art; Jack S. Blanton Museum of Art, University of Texas at Austin; and American Airlines. Lawrence has been an artist-in-residence at programs in Houston, Texas; Skowhegan, Maine; Johannesburg, South Africa; Tanera Mor, Scotland; and Monash University in Melbourne, Australia. She received a BFA from The Hartford Art School and an MFA from The Maryland Institute College of Art. Lawrence has taught as a visiting artist at American University, Washington, D.C., and Yale University School of Art, New Haven. Currently she is a Professor and Chair of Studio Art at the University of North Texas, College of Arts and Design, Denton. Her permanent installation for Dallas Cowboys Stadium, *Coin Toss*, was included in the 2011 Texas Biennial.

DAVID PAGEL (American, b. Lexington, Kentucky) is an art critic who writes regularly for *the Los Angeles Times*. He is an associate professor of art theory and history at Claremont Graduate University and chair of the art department. He is also an adjunct curator at the Parrish Art Museum, in Water Mill, New York, where he has organized *EST-3: Los Angeles Art from the Beth Rudin DeWoody Collection*, *Underground Pop*, and, in collaboration with Terrie Sultan, *Damaged Romanticism: A Mirror of Modern Emotion*. Recent publications include "Ingenious Adaptation" in *Decade: Contemporary Collecting, 2002-2012* (the Albright-Knox Art Gallery), "Inside-Outsider" in *Ralph Humphrey* (Gary Snyder Gallery), and "Ron Nagle, In His Own Context" in *Nagle, Ron* (Silvergate Publications). Pagel served on the editorial advisory board of *Art Lies*, the Texas-based journal of art criticism. He was educated at Stanford and Harvard. An avid cyclist, Pagel is a four-time winner of the California Triple Crown. On June 23, 2012 he completed his first triple century, in 21 1/2 hours.

BÁRBARA PEREA (Mexican, b. Mexico City, Mexico) is an independent curator and critic with a concentration in emerging media, sound, and video art. In 2001, with fellow curator Mariana David, Perea organized the international residency program David Perea, which included Pawel Althamer, David Castro, Jorge Macchi and Artur Zmijewski, and produced two major artworks by Santiago Sierra. From 2003 to 2006, she was director of MUCA Roma in Mexico City, a satellite art space sponsored by Universidad Nacional Autónoma de México (UNAM). With curator Priamo Lozada, Perea served as artistic co-director of Plataforma Puebla 06 and co-curated the Mexican Pavilion at the 52nd Biennale di Venezia, presenting *Some Things Happen More Often Than All of the Time*, a solo exhibition by Rafael Lozano-Hemmer. Perea also served on the selection committee for the Berlin-based FAIR PLAY Video Festival in 2006 and the nomination committee for the Rockefeller Foundation/Tribeca Film Institute's Media Arts Fellowships in 2008. In 2011, she was part of the curatorial team of *Transitio mx*, an international electronic art and video festival, and she is currently a collaborator in the summer program of SOMA, an artist-directed forum for contemporary art in Mexico City. In 2012, she was selected to be the inaugural resident curator for the Sala Díaz Casa Chuck residency program, in San Antonio.

CHRISTINA REES (American, b. Irving, Texas) has served as an editor at both *The Met* and *D Magazine*, as a full-time art and music critic at the *Dallas Observer*, and has also covered art and music for the *Village Voice* and other publications. A former resident of New York City and London, Rees currently lives in Dallas, where she was the owner and director of Road Agent gallery. At Road Agent, she organized numerous exhibitions including *Ambush: Stand and Deliver*, *The Audience is Listening*, and solo exhibitions by Ryan Humphrey, Elliott Johnson, Evan Lintermans, Margaret Meehan, Bradly Brown, Raychael Stine, and others. Rees is now the Curator of Fort Worth Contemporary Arts, at Texas Christian University in Fort Worth, where her exhibitions have included *Death of a Propane Salesman: Anxiety and the Texas Artist*; *Liam Gillick: ...and other short films*; *M: Let's Build a Fort!*; *Michael Bise: Epilogues*; *Rufus Corporation: Yuri's Office* (with Noah Simblist); and *Kevin Todora and Jeff Zilm: Gaffes and Informations*. Her recent independent curatorial projects include *Modern Ruin* and *Modern Ruin II: Quick and Dirty* (with Thomas Feulmer). Rees writes regularly for *Glassfire*, the online journal of visual art in Texas.

DARIO ROBLETO (American, b. San Antonio, Texas) received his BFA from the University of Texas at San Antonio in 1997. Since 1997, Robleto has exhibited his work nationally and internationally at museums such as the Whitney Museum of American Art at Altria, New York; the Museum of Contemporary Art, San Diego, California; the Denver Museum of Contemporary Art; and the Aldrich Contemporary Arts Museum, Ridgefield, Connecticut. In 2008, a 10-

year solo survey exhibition, *Alloy of Love*, was organized by the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York. Recent solo exhibitions include *Survival Does Not Lie In The Heavens*, at the Des Moines Art Center, and *The Prelives of the Blues* at the New Orleans Museum of Art. Notable group shows include *Whitney Biennial 2004*, Whitney Museum of American Art, New York; and *The Old, Weird America* at the Contemporary Arts Museum, Houston. Robleto has been a visiting artist and lecturer at many colleges and universities including Bard College, New York; Massachusetts Institute of Technology, Cambridge; and Rhode Island School of Design, Providence. In 2009, his work was featured on the cover of Yo La Tengo's album, *Popular Songs*. His awards include the International Association of Art Critics Award in 2004 for best exhibition in a commercial gallery at the national level. He is the recipient of a 2007 Joan Mitchell Foundation Grant and the 2009 USA Rasmuson Fellowship. In 2011, he was a Smithsonian Artist Research Fellow at the National Museum of American History. Robleto currently lives and works in Houston.

NOAH SIMBLIST (American, b. Philadelphia, Pennsylvania) works as a writer, independent curator and artist. He is an associate professor of Art at Southern Methodist University and is a Ph.D. candidate in art history at the University of Texas, Austin, where he was the 2010-2011 Curatorial Fellow at The Visual Arts Center. His curatorial projects include *Yuri's Office* by Eve Sussman and the Rufus Corporation at Fort Worth Contemporary Arts, *Out of Place* at Lora Reynolds Gallery in Austin, and *Queer State(s)* at the Visual Arts Center. Simblist's recent writing projects include "Setting Sail: The Aesthetics of Politics on the Gaza Flotilla" as well as interviews with Jill Magid, Walead Beshty and Nicholas Schaffhausen for *Art Papers*; "Trouble in Paradise: The Erasure of Memory at Canada Park" for *Pidgin Magazine*; and "The Art of Forgetfulness, the Trauma of Memory: Yael Bartana and Artur Zmijewski" for *Transmission Annual*. Simblist's work was included in the 2007 Texas Biennial.

JEREMY STRICK (American, b. Los Angeles, California) has been the director of the Nasher Sculpture Center since 2009. At the Nasher, Strick oversees collections, exhibitions, and operations at the 2.4-acre facility located in the heart of downtown Dallas' Arts District. Opened in 2003, the Nasher is home to one of the finest and most comprehensive collections of modern and contemporary sculpture in the world, formed largely by the late Raymond and Patsy Nasher. The Center comprises a 55,000 square-foot building designed by Pritzker Prize-winning architect Renzo Piano, and a two-acre sculpture garden designed by Piano in collaboration with landscape architect Peter Walker. Exhibitions organized by the Nasher during Strick's tenure include *Tony Cragg: Seeing Things* (2011), *Revelation: The Art of James Magee* (2010), and *Jaume Plensa: Genus and Species* (2010). In addition, Strick initiated *Sightings*, a series of one-person exhibitions focused on innovative new work; *Soundings: New Music at the Nasher*, an acclaimed program of contemporary chamber music; and the monthly lecture series *360: Artists, Critics, Curators*. Previously, Strick served as director of the Museum of Contemporary Art, Los Angeles (MOCA) for nearly ten years. During his tenure, MOCA achieved international renown as the organizer of definitive monographic exhibitions and groundbreaking surveys, including such landmark shows as *Dan Graham: A Little Thought* (2009), *Martin Kippenberger: The Problem Perspective* (2008), *Marlene Dumas: Measuring Your Own Grave* (2008), *©Murakami* (2007), *WACK! Art and the Feminist Revolution* (2007), *Robert Rauschenberg: Combines* (2005), *Visual Music: Synaesthesia in Art and Music Since 1900* (2005), *Robert Smithson* (2004), *A Minimal Future? Art As Object 1958-1968* (2004), and *Andy Warhol Retrospective* (2002), among many others.

CLINT WILLOUR (American, b. Colorado Springs, Colorado) has been an arts professional for 40 years. From 1973-1989, he served as director of a commercial gallery in Houston. Since 1990, he has been the curator of the Galveston Arts Center, serving additionally as Executive Director from 1995-2005. He has curated over 400 exhibitions for that institution. In addition, Willour curates exhibitions and serves as a juror for numerous commercial and non-profit organizations throughout the United States and abroad, as well as serving on selection panels for the Houston Arts Alliance, The Texas Commission on the Arts, The San Antonio Arts Commission and the Louisiana State Commission on the Arts. He currently serves on five committees at the Museum of Fine Arts, Houston; the Board of Directors and two committees at the Houston Center for Contemporary Craft; the advisory board and the exhibition committee at the Houston Center for Photography; the traveling and changing exhibitions committees of the Holocaust Museum Houston; the board of the William A. Graham Artists' Emergency Fund; the art board of Fotofest Houston; the system wide art acquisitions committee of the University of Houston and the Art Advisory Committee of Discovery Green. Willour was given the Arts Professional Legend Award by the Dallas Contemporary Art Center in 2001 and was named the Texas Art Patron of the Year 2007 by Art League Houston.

Curator-at-Large VIRGINIA (American, b. Cherry Point, North Carolina) is an art advisor and attorney focused on contemporary art, intellectual property, and cultural organizations. Previously a curator for the Los Angeles County Museum of Art, a litigator at Cravath, Swaine & Moore LLP, and vice president and general counsel of Creative Commons, she is now in private practice, and lives and works between New York and Texas. Rutledge received an M.Phil. in art history from the Graduate Center of the City University of New York and a J.D. from the University of California School of Law, Berkeley. She speaks and writes frequently on art and law, and is the former chair of the Art Law Committee of the New York City Bar Association. Rutledge has served as a consultant for numerous arts nonprofits and foundations. Her independent projects include Bunny Yeager LA, an alternative space that exhibited work by artists Lutz Bacher, Mike Bidlo and Boris Mikhailov, among others; At Home, an occasional salon hosted in domestic settings; and Specific Projects, a collaborative group that produces pop-ups and temporary art installations, often anonymously. Rutledge was the curator of the 2011 Texas Biennial.