

Today, Minter is a hero to artists decades younger than she, who recognize in her story a critical strategy for employing visual pleasure to subversive ends. She has appeared in each successive manifestation of the art discourse as if she belonged there, as if she has always been there—slowly, as imposter humans do in science fiction movies, revealing herself. Early in her career, Minter repeatedly told friends that she was not planning to disappear and that sooner or later the art world would have to deal with her. As *Pretty/Dirty* makes clear, that moment has indeed come to pass.

—“Marilyn Minter: From Unshiny to Shiny” by Bill Arning from the exhibition catalogue *Marilyn Minter: Pretty/Dirty*

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

This handout is published on occasion of *Marilyn Minter: Pretty/Dirty*, on view at the Contemporary Arts Museum Houston April 18—August 2, 2015.

5216 Montrose Blvd., Houston, TX 77006

HOURS
Tue./Wed. 10am–7pm
Thur. 10am–9pm
Fri. 10am–7pm
Sat. 10am–6pm
Sun. 12–6pm

Always Fresh,
Always Free

CAMH.org

CAMH

Glazed, 2006 — Enamel on metal, 96 x 60 in., Collection of Jeanne Greenberg Rohatyn and Nicolas Rohatyn, New York

MARILYN MINTER PRETTY/ DIRTY

ON VIEW
April 18—
August 2, 2015



Marilyn Minter: Pretty/Dirty

On view:
April 18–August 2, 2015

Marilyn Minter: Pretty/Dirty features over 25 paintings, three video works, and several photographs made between 1969 and 2015 that show a full range of Minter's work. The exhibition is divided into five thematic, roughly chronological sections: *Mirrors*, *Appetites*, *Raw*, *Wet*, and *Glazed*. *Mirrors* begins with the artist's earliest artworks, a stark 1969 photo series titled *Coral Ridge Towers* that depicts her mother. Desire and gender roles are explored in *Appetites*, where we see her first use of pornographic material for art. The section *Raw* contains work that emphasizes dirt and marks on the body—images normally eradicated by the Photoshop-obsessed fashion industry. *Wet* and *Glazed* variously handle excess through sumptuous imagery and material wealth.

As an artist, Minter has always made seductive visual statements that demand our attention while never shirking her equally crucial roles as provocateur, critic, and humorist. The exhibition follows in detail the myriad image choices Minter has made as a painter and photographer, the evolution of her style and technique, and her mode of production, including her organization of a boutique studio of assistants trained to create hyper-real, sometimes dizzyingly painted surfaces. *Pretty/Dirty* illustrates Minter's progress from a curious youth looking critically at the domestic landscape before her to a media-savvy cultural producer whose images simultaneously define and critique our times.

SPECIAL PROJECT

Marilyn Minter Billboard

Located at Highway 59 South
and Jack St, Houston, TX 77006
Street parking is available nearby.

Marilyn Minter
Tongue Tied, 2015
Vinyl on substrate
14 x 48 ft.
Courtesy of the artist

PUBLIC PROGRAMS

Artist Talk: Bill Arning, Elissa Auther, Marilyn Minter, and Linda Yablonsky—April 18, 2pm
Marilyn Minter: Pretty/Dirty kicks off with an afternoon conversation featuring CAMH's Director Bill Arning with Windgate Research Curator Elissa Auther, artist Marilyn Minter, and cultural critic Linda Yablonsky. The group will speak about Minter's impact on the contemporary art and cultural landscape in New York City and beyond, using the work featured in the exhibition as a guide.

Talk: Eileen Myles—May 16, 2pm
Eileen Myles is a New York-based poet. Her essay "Street Retreat" was part of the

Semiotext(e) installation at the 2014 Whitney Biennial, and her essay "Twice," written for the catalogue of the 2014 Liverpool Biennial, will be the afterword in *I Must Be Living Twice/new & selected poems 1975–2013*, out from Ecco/HarperCollins in Fall 2015.

Talk: Richard Hell—May 23, 2pm
Richard Hell's recordings include the albums *Blank Generation* (Sire, 1977) and *Spurts* (Rhino, 2005); his books, the novel *Godlike* (Akashic, 2006) and the autobiography *I Dreamed I Was a Very Clean Tramp* (Ecco, 2013). He has collaborated on visual art projects with Christopher Wool and Jim Lambie.