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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William Wegman, and Brenna
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This handout is published on occasion of Marilyn Minter: Pretty/Dirty, on view at the Contemporary Arts Museum Houston April 18

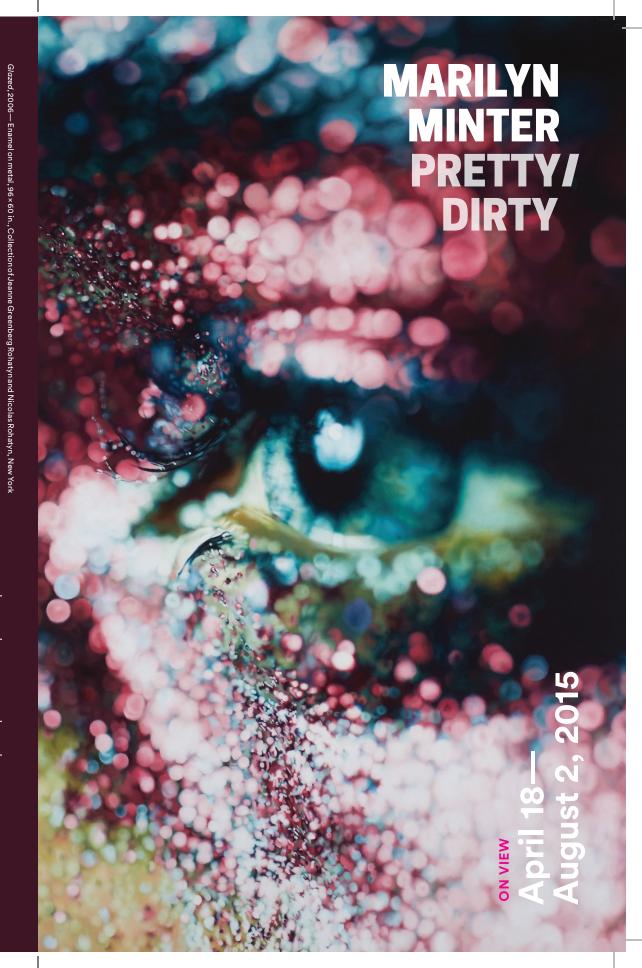
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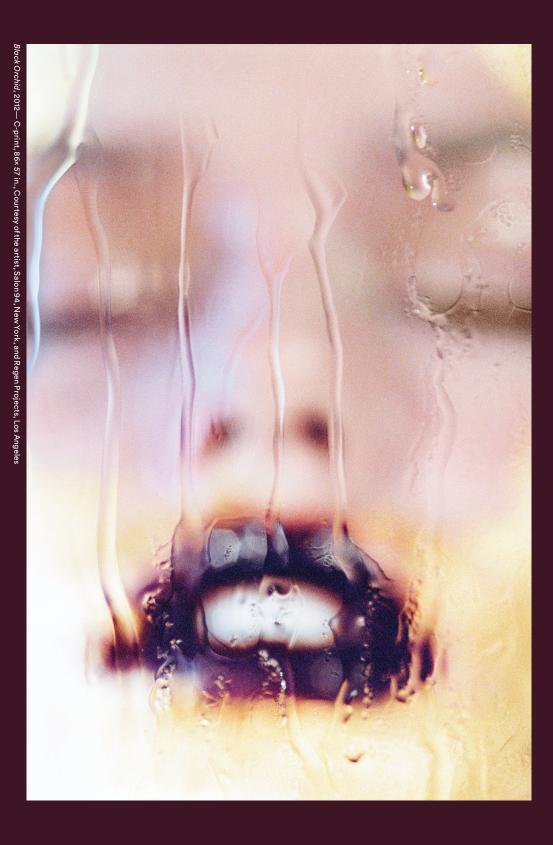
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# Marilyn Minter: Pretty/Dirty

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 × 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.