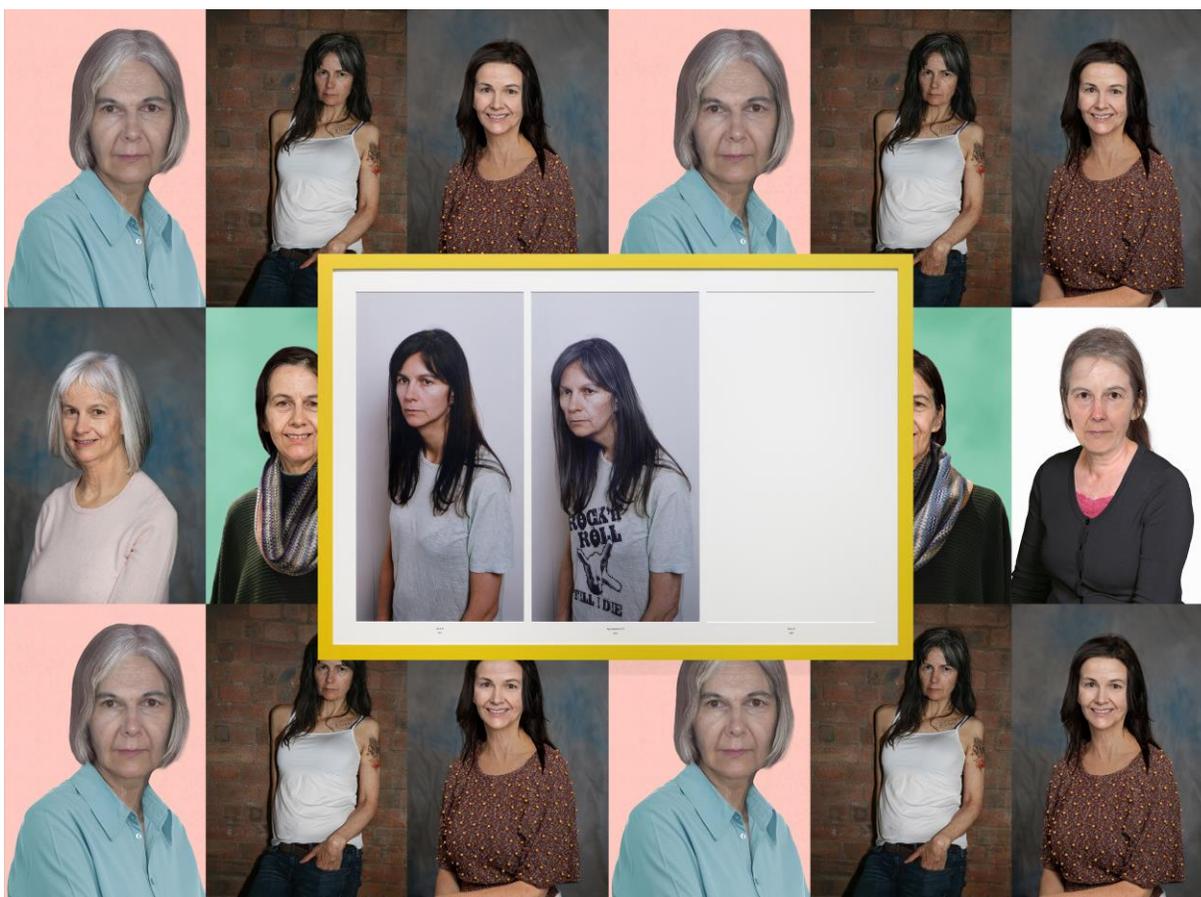


MOODY CENTER FOR THE ARTS ANNOUNCES ITS SUMMER 2019 SEASON,
FEATURING EXHIBITIONS BY TACITA DEAN AND GILLIAN WEARING



Gillian Wearing. *Rock 'n' Roll 70*, 2015. Framed c-type prints, 51 3/8 x 75 3/8 inches; 130.5 x 191.5 cm (framed), 48 x 72 inches; 121.9 x 182.9 cm (unframed). Edition of 6, 2 Aps. Courtesy of the artist, Maureen Paley, London and Tanya Bonakdar Gallery, New York/Los Angeles. Background image: Gillian Wearing. *Wallpaper*, 2015. Wallpaper dimensions variable. Courtesy of the artist, Maureen Paley, London and Tanya Bonakdar Gallery, New York/Los Angeles.

HOUSTON, TX [May 9, 2018] — Alison Weaver, the Suzanne Deal Booth Executive Director of the Moody Center for the Arts at Rice University, announced today the Moody's summer 2019 exhibition and program schedule. Signature works by Tacita Dean and Gillian Wearing, two artists exhibiting for the first time in Houston, will address themes of portraiture and self-perception. "We are delighted to feature two of the most important

artists working today, both of whom engage deeply with issues of identity, aging, technology and self-representation, although from very different perspectives," says Weaver.

The exhibition will be presented in the Moody's Central, Brown Foundation and Media Galleries, and will open on May 31st with a reception from 5:00 – 7:00 pm.

Tacita Dean will participate in the Moody's signature Artist-in-Dialogue series on Saturday, June 1st at 2:00 pm in the Lois Chiles Studio Theater.

The Moody's Summer Series, occurring weekly from Thursday June 6 through Tuesday July 16 at noon, will feature interdisciplinary speakers on art, aging and technology, as well as wellness classes. This series is free and open to the public.

EXHIBITION

Gillian Wearing, Rock 'n' Roll 70

June 1 – August 31, 2019

Central and Media Galleries

Using the latest technologies including artificial intelligence, Gillian Wearing (b. 1963) explores the nature of aging and self-representation in the contemporary world. Subjecting one of the oldest art historical genres, self-portraiture, to digital manipulation through age-processing tools, Wearing invites collaborators to imagine what she might look like 20 years in the future. The result is a site-specific installation covering the wall of the Moody's Central Gallery with photographic portraits of the artist that have been digitally aged by others and installed as *Wallpaper*. Each unique portrait highlights the unpredictability of time as it impacts our physical development, while the repeating pattern of portraits underscores the nature and complexity of digital reproduction.

Known for her intimate explorations of personal histories through photography and film, Wearing explores nuances of identity and self-representation. Given the contemporary conflation of public and private space enabled by phone-based cameras, how do we conceive of our public versus our private selves? How are our identities fundamentally shaped and mediated through technology? Is our deepest sense of self internally or externally generated? In the current age of social media, these questions are more relevant than ever.

Wallpaper is complimented by a framed triptych: *Rock 'n' Roll 70* features a self-portrait of the artist at age 50, an enhanced image of herself at age 70, and a blank space to be completed by a self-portrait when Wearing turns 70 in 2033. The artist's own imagining of her future self is superimposed on the speculation of others, creating a layered rendering of the biological and psychological effects of the future.

The high definition film *Wearing, Gillian* (2018), presented in the Media Gallery, extends the issues explored in *Rock 'n' Roll 70* to the moving image. Collaborating with the advertising agency Wieden+Kennedy, the artist invited various participants to digitally superimpose her face on their bodies. The result is a hybrid portrait of individuals literally and metaphorically speaking through the artist. In the age of internet memes, Wearing explores how digital shape shifting affects our identities and the implications of the sustained imposition of technology in our daily lives.



Tacita Dean, *Craneway Event*, 2009, 16 mm colour anamorphic film, optical sound, 108 min. Film still. Courtesy of the artist, Marian Goodman Gallery, New York/Paris, Frith Street Gallery, London.

EXHIBITION

Tacita Dean: Craneway Event (2009)

June 1 – July 13, 2019

Brown Foundation Gallery

Screenings daily at 11:00, 1:00 and 3:00

Craneway Event is a 16mm film portrait of the legendary dancer and choreographer Merce Cunningham and his dance company by the British-European artist Tacita Dean (b. 1965). Presented on the occasion of Cunningham's 100th Anniversary in tandem with a worldwide re-consideration of his work, Dean's film invites the viewer to enter Cunningham's creative universe, as dancers convene for rehearsal in an abandoned Ford assembly plant in Richmond, California. The architectural space, scaled for cranes, is a dramatic backdrop for the careful observations of both artist and choreographer. Culled from hours of footage, the portrait features Cunningham as a contemplative artist in the twilight of his career, physically diminished by age, yet creatively flourishing through his work.

Known for her film portraits of iconic artists such as Cy Twombly, David Hockney and Mario Merz, Dean presents a visually stunning profile of one of the most influential choreographers of the 20th century through the lens of a lush technology. Dean makes a visually compelling case for the preservation and revitalization of 16mm film through her stunning depiction of a great artist at work.

Both exhibitions, organized by Executive Director Alison Weaver, are made possible through the support of the Moody Foundation and the Moody Center for the Arts' Founder's Circle. Special support for Tacita Dean's *Craneway Event* is provided by Nina and Michael Zilkha.

SPECIAL EVENTS

OPENING RECEPTION

Friday, May 31, 2019, 5:00 – 7:00 pm

Central, Brown Foundation and Media Galleries

ARTIST-IN-DIALOGUE

As part of its signature series fostering conversation across disciplines, the Moody presents a dialogue between artist Tacita Dean and choreographer Kimberly Bartosik.

A graduate of the Slade School of Art in London, Tacita Dean CBE has produced work in a range of media, with a focus on film and photography. Known for her attention to detail, she explores the passing of time and its effects on both individuals and the natural world. Dean was nominated for the Turner Prize in 1998, won the Hugo Boss Prize in 2006 and was elected to the Royal Academy of Arts in 2008.

Kimberly Bartosik was a member of the Merce Cunningham Dance Company for nine years and received a Bessie Award for exceptional artistry in his work. More recently, she received a Guggenheim Fellowship for her “viscerally provocative” choreographic projects informed by literature and cinema, as well as NYU’s Virginia B. Toulmin Women Leaders in Dance Fellowship. Bartosik’s participation in this event is made possible, in part, by the Merce Cunningham Centennial Community Programs. Centennial Community Programs are supported with a major grant from the Doris Duke Charitable Foundation.



Please join us as these two original artists discuss portraiture, film, dance and the process of creative collaboration.

Saturday, June 1, 2019, 2:00 – 3:00 pm
Lois Chiles Studio Theater

SUMMER SERIES

Lifelong Creativity

Anthony Brandt, Professor of Composition, Shepherd School of Music
Thursday, June 6, 2019 | 12:00 – 1:00 pm | Lois Chiles Studio Theater

Creativity at the End of Life

Marcia Brennan, Professor of Art and Religion, Rice University
Tuesday, June 11, 2019 | 12:00 – 1:00 pm | Lois Chiles Studio Theater

Eat, Meet and Move

Ashu Sabharwal, Professor, Department of Electrical and Computer Engineering, Rice University and Founding Director, Scalable Health Labs
Tuesday, June 18, 2019 | 12:00 – 1:00 pm | Lois Chiles Studio Theater

Living for Longevity: The Art & Science of Healthy Living

Rosie Gonzalez, Wellness Manager, Rice University, followed by Longevity Stick Exercises with Denise Horvilleur
Tuesday, June 25, 2019 | 12:00 – 1:00 pm | Central Gallery

Tai Chi
Led by Kai Lewis
Tuesday, July 9, 2019 | 12:00 – 1:00 pm | Central Gallery

Yoga in the Gallery
Led by The Atrium Yoga Studio
Tuesday, July 16, 2019 | 12:00 – 1:00 pm | Central Gallery

About the Moody Center for the Arts

Inaugurated in February 2017, the Moody Center for the Arts at Rice University is a state-of-the-art, non-collecting institution dedicated to transdisciplinary collaboration among the arts, sciences, and humanities. The 50,000-square foot facility, designed by acclaimed Los Angeles-based architect Michael Maltzan, serves as an experimental platform for creating and presenting works in all disciplines, a flexible teaching space to encourage new modes of making and a forum for creative partnerships with visiting national and international artists. The Moody is free and open to the public year-round.

Website: moody.rice.edu
Social Media: @theMoodyArts | #atTheMoody
Phone: +1 713.348.ARTS
Address: Moody Center for the Arts at Rice University
6100 Main Street, MS-480, Houston, TX 77005
(University Entrance 8, at University Boulevard and Stockton Street)

Hours & Admission:

The exhibition spaces are open to the public and free of charge Tuesday through Saturday from 10am to 5pm, and closed Sundays, Mondays, and holidays. Events and programs are open to the public through an advance reservation system. For schedule, tickets and prices, visit moody.rice.edu.

Directions & Parking:

The Moody Center for the Arts is located on the campus of Rice University, and is best reached by using Campus Entrance 8 at the intersection of University Boulevard and Stockton Street. As you enter campus, the building is on the right, just past the Media Center. There is a dedicated parking lot adjacent to the building. Payment for the Moody Lot is by credit card only. For campus maps, visit www.rice.edu/maps.

About Rice University

Located on a 300-acre forested campus in Houston, Rice University is consistently ranked among the nation's top 20 universities by U.S. News & World Report. Rice has highly respected schools of Architecture, Business, Continuing Studies, Engineering, Humanities, Music, Natural Sciences and Social Sciences and is home to the Baker Institute for Public Policy. With 3,879 undergraduates and 2,861 graduate students, Rice's undergraduate student-to-faculty ratio is 6-to-1. Its residential college system builds close-knit communities and lifelong friendships, just one reason why Rice is ranked No. 1 for quality of life and for lots of race/class interaction and No. 2 for happiest students by the Princeton Review. Rice is also rated as a best value among private universities by Kiplinger's Personal Finance. Read "[What they're saying about Rice.](#)"

Press Contact

Lisa Sursavage | +1 713-348-4115 | lisa.sursavage@rice.edu