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**Moody Center for the Arts Announces  
Spring 2025 Exhibition  
*Breath(e): Toward Climate and Social Justice***

*On view January 24 - May 10, 2025, the Moody presents the first exhibition from Getty initiative, PST ART: Art & Science Collide, extending the conversation about climate change from California to Texas*



Cannupa Hanska Luger, *góxaadi* (Sovereign series), detail, installation view, *Breath(e): Toward Climate and Social Justice*, installation view. Hammer Museum, Los Angeles, Sep 14, 2024 – Jan 5, 2025. Photo: Jeff McLane.

**October 21, 2024 [Houston, Texas]** --The Moody Center for the Arts is pleased to announce the groundbreaking exhibition *Breath(e): Toward Climate and Social Justice*, currently on view at the [Hammer Museum](#) at UCLA, will be presented in its Houston galleries January 24 to May 10, 2025. This timely exhibition considers art practices that address the climate crisis and its inevitable impact on social justice. The Moody's iteration of *Breath(e)* will feature a selection of local and international artists, as well as new and modified works responding directly to Houston and the Gulf Coast. Exhibiting artists are **Brandon Ballengée, Mel Chin, Tiffany Chung, LaToya Ruby Frazier, Michael Joo, Xin Liu, Cannupa Hanska Luger, Yoshitomo Nara, Roxy Paine, Garnett Puett, Sandy Rodriguez, Sarah Rosalena, Clarissa Tossin, and Jin-me Yoon.**

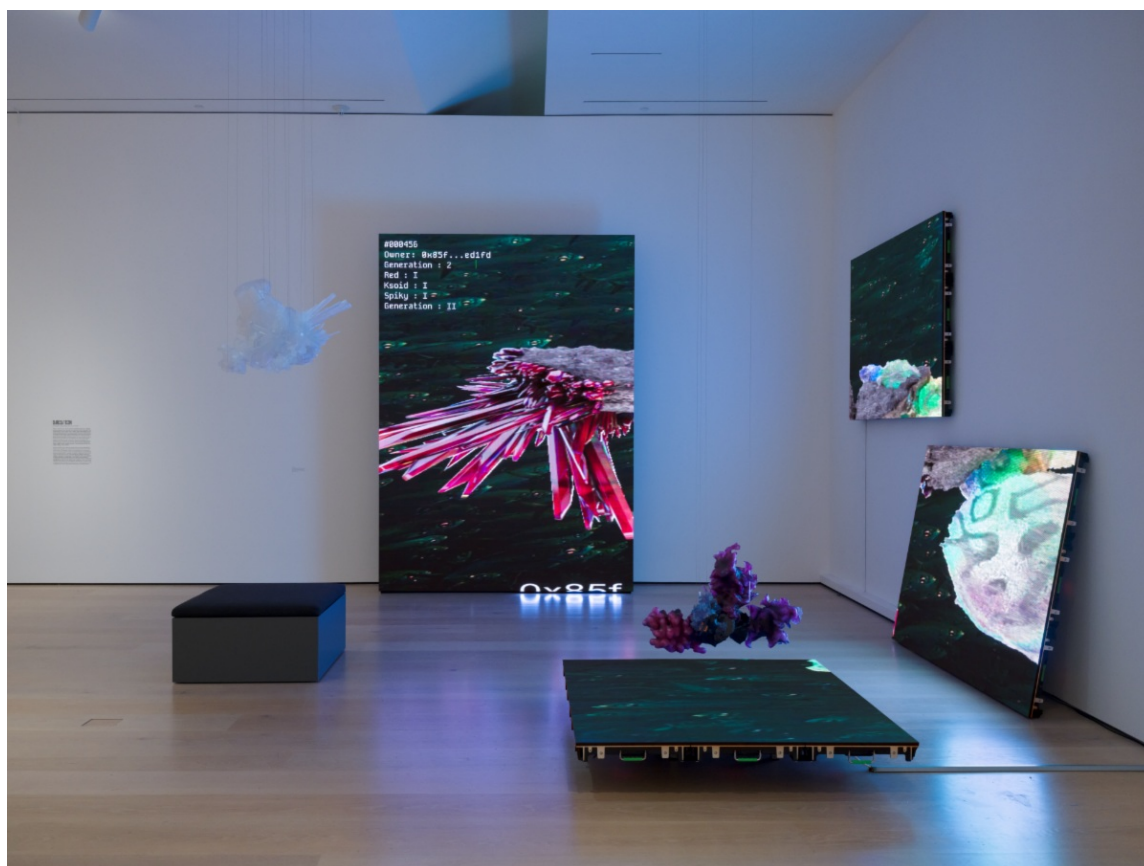
"As a space dedicated to the intersection of art and ideas, we're excited to present this multifaceted exploration of one of the most critical issues of our time, through the lens of contemporary artists who are deeply engaged with our current environmental and social challenges," said Alison Weaver curator and Suzanne Deal Booth Executive Director, Moody Center for the Arts.

Originally curated for the Hammer Museum by Glenn Kaino and Mika Yoshitake as a part of Getty's California-wide initiative [PST ART: Art & Science Collide](#), the presentation of *Breath(e)* at the Moody extends the conversation about climate change and environmental justice from California to the Gulf Coast region of Texas, the center of the energy industry in the United States. To this end, the exhibition presents a range of works that respond directly to

its local geographical context and the Moody gallery spaces.



Tiffany Chung, *stored in a jar: monsoon, drowning fish, color of water, and the floating world, Breath(e): Toward Climate and Social Justice*, installation view. Hammer Museum, Los Angeles, Sep 14, 2024 – Jan 5, 2025. Photo: Sarah Golonka



Michael Joo, *Noospheres (Composition OG:CR)*, *Breath(e): Toward Climate and Social Justice*, installation view. Hammer Museum, Los Angeles, Sep 14, 2024 – Jan 5, 2025. Photo: Jeff McClane.

For example, **Cannupa Hanska Luger** will produce a new, two-channel video centered on Houston to complement his sculptural installation *Sovereign*, an extension of his ongoing *Future Ancestral Technologies* series. **Xin Liu**, artist-in-residence at Rice University's Houston Asian American Archive (HAAA), will create a Houston-themed sculpture made of PET (Polyethylene terephthalate) plastics, surrounded by liquid enzymes that will degrade the work over the course of the exhibition. **Jin-me Yoon** will design a site-specific version of her eighteen-channel video installation *Turning Time (Pacific Flyways)* (2022), and **Brandon Ballengée**, based in Louisiana, whose featured works address the impact of the 2010 Deepwater Horizon oil spill on native species in the Gulf of Mexico, will lead creative community workshops.

**The exhibition's opening reception, January 24, 6 to 8 p.m.(CST), will include comments from artists Xin Liu, Tiffany Chung, and Cannupa Hanska Luger.**

**Media preview luncheon on Thursday, January 23, 11:30 - 1:30 p.m. (CST).**

Contact [erin.rolfs@rice.edu](mailto:erin.rolfs@rice.edu) with interview or photo requests.



Brandon Ballengée. *MIA Highfin Blenny*, 2020. Deepwater Horizon source crude oil, Taylor/MC20 source crude, contaminated marshland sediment (oil, anaerobic bacteria, iron oxide), and COREXIT 9500A (dispersant) on paper. Courtesy of the artist and Jennifer Baahng Gallery, New York.

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### More About the Exhibition

*Breath(e): Toward Climate and Social Justice* at the Moody will feature more than forty-two works by thirteen artists. The exhibition includes painting, photography, video, sculpture, tapestry, and generative art, created from a wide range of media such as beeswax, tree bark, recycled art packing materials, photo-curable resin, and crude oil with contaminated marshland sediment, among others.

As visitors enter the Moody, they'll be greeted by a series of works by **Garnett Puett**, a sculptor and fourth-generation beekeeper whose *Apisculptures* are created in collaboration with bee colonies. According to Puett, "It is poignant for me to include these *Apisculptures* in an exhibition where science, art, and design converge to examine how the human experience persists, or fails to move forward, in a moment when life is threatened by so many conceptual and physical pollutants. I hope this work contributes an expanded awareness to that conversation, one which is common to all people and species: to generate and sustain life across generations."

The Central Gallery will feature the installation *Sovereign*, by **Cannupa Hanska Luger**, a continuation of his Indigenous science fiction series *Future Ancestral Technologies*. The larger-than-life figures, representing interdimensional travelers, are comprised of ceramic, handblown glass, and steel structural components, combined with remnants from art crates, industrial wood offcuts from soundproofing, and other surplus materials salvaged from the artist's creative collaborators, demonstrating how detritus can be repurposed in support of new ideas. The figures—wearing *Sovereignty* suits to enable breathing in hostile environments—are accompanied by a *Red Rover*, a robotic droid designed to carry supplies across a cosmic terrain. A reflective tepee offers a home base for travelers in the corner of the gallery, while a projection made in Houston glitches across the space-time continuum. A sixteen-channel sound installation created from theremins and droning synths evokes 1950s science fiction films and invites reconsideration of Hollywood tropes of space exploration, reframing the heroic enterprise to include questions of colonialism across new frontiers.

The Media Gallery will feature a newly configured installation of **Jin-me Yoon's** *Turning Time (Pacific Flyways)*. Shown for the first time in a dedicated gallery and configured to invite contemplation, the eighteen-channel video features figures moving and gesturing meditatively, inspired by the traditional Korean folk crane dance. Filmed in a bird sanctuary north of Vancouver on the ancestral lands of the Tsleil-Waututh and Coast Salish, the video reflects the complex, intertwined histories of people and the land. Its poetic imagery and natural sounds invite viewers to consider ancestral forms of knowledge and to imagine how we might cohabitate, in both the human and natural worlds, in more harmonious ways.



Jin-me Yoon, *Turning Time (Pacific Flyways)* (still detail), *Breath(e): Toward Climate and Social Justice*, installation view. Hammer Museum, Los Angeles, Sep 14, 2024 – Jan 5, 2025.

The Brown Foundation Gallery will contain a group of works across media.

Included in this space is **Michael Joo's** *Organic Growth: Crystal Reef (OG:CR)* a process-based, multimedia work that originated in 2021 as a collection of 10,301 Nonfungible Tokens (NFTs) modeled after the crystalline structure of coral reefs. Each seed crystal grows new facets as the NFT changes hands, expanding seven times before assuming its final form. The final configured crystal can then be 3D-printed, as shown by the two suspended sculptures featured here. The monitors display a multichannel, live, AI-edited video that includes footage of the underwater ecosystems off the coast of Hawaii that have inspired Joo's work and have informed his collaboration with digital artist Danil Krivoruchko as well as with marine and data scientists at the University of Hawaii at Hilo. Moving fluidly between digital and material realms, Joo hopes his work will aid and inspire researchers working to conserve and regenerate coral reefs around the world.

**Mel Chin's** *Interpretation of Vision* (or IOV, pronounced "eye of") series began with a public call for stories from people whose lives have been altered by natural, spiritual, or supernatural events. To honor the experience of each participant, Chen created two panels—one depicting the physical event and one referencing the intangible, transformational experience afterward, as described by the participant. On view in the Brown Foundation Gallery, each diptych contains a substrate of tin—a nod to nineteenth century *retablos* and *ex votos*, small devotional paintings often used in Mexican culture as expressions of faith meant to evidence divine intervention in daily life. Chin believes the first step in collectively addressing social and climate injustice is to promote empathy and understanding between people, thereby breaking down divisions in contemporary society to open space for forward progress.

Commissioned by the Moody, **Xin Liu** will create a Houston-themed installation titled *The Permanent and the Insatiable*. Inside a bioreactor tank, Liu will create a dissolving cityscape made of PET (Polyethylene terephthalate) plastics, modeled after the Rice Campus and downtown Houston. Throughout the exhibition, Liu will activate an enzymic reaction that slowly degrades the plastic sculpture. Investigating the tension between indestructible materials, such as plastics, and synthetic bioorganisms designed to consume them, Liu imagines a world where metropolitan cities with overflowing excess manmade materials confront the appetites of natural microbes.

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*Breath(e): Toward Climate and Social Justice* is organized by the Hammer Museum, Los Angeles, and guest curated by Glenn Kaino and Mika Yoshitake with Jennifer Buonocore-Nedrelow, PST Fellow. The Moody Center for the Arts presentation is organized by Alison Weaver, Executive Director.

*Breath(e): Toward Climate and Social Justice* is made possible through lead

grants from Getty as part of their PST ART: Art & Science Collide initiative. For more information visit [pst.art](http://pst.art).

The Moody presentation is made possible by the Teiger Foundation, with major support from the Moody Center for the Arts Founders Circle. Additional support is provided by the Elizabeth Lee Moody Excellence Fund for the Arts, the Thomas D. and Pamela Riley Smith Endowment, and the Libbie Rice Shearn Moody Fund for the Arts.

*Breath(e): Toward Climate and Social Justice* is accompanied by a fully illustrated 256-page catalog published by DelMonico Books, in partnership with the Hammer Museum. Edited by Glenn Kaino and Mika Yoshitake, it includes essays by Kimberly Bain, T.J. Demos, Glenn Kaino, Chus Martinez, Sherri-Mitchell-Weh-na Ha'mu Kwasset, Leah Penniman, and Mika Yoshitake, in addition to artwork and statements by Mel Chin, Cannupa Hanska Luger, and Garnett Puett, among others.



#### **About the Moody Center for the Arts**

Since its opening in 2017, the Moody Center for the Arts at Rice University has dedicated its resources to encouraging creative thinking and original expression, enriching curricular innovation, and promoting cross-campus and community collaboration through transformative encounters with the arts. A public-facing institution, the Moody serves as a connection between the arts at Rice and the greater Houston community.

The Moody mounts three exhibitions a year in its award-winning building, curates numerous temporary and permanent public art installations throughout Rice's campus, and hosts performances, conversations, classes, and hands-on workshops. By centering these public and open initiatives on generative partnerships with artists, scholars, and students from various disciplines, the Moody presents unexpected and everchanging entry points into the arts which bridge communities and areas of interest.

[Learn more about our mission.](#)

#### **General Hours & Admission:**

Exhibition spaces are open to the public and free of charge Tuesday through Saturday from 10 a.m. to 5 p.m. and are closed on Sundays, Mondays, and holidays. Events and programs are open to the public. For upcoming events, parking information, and registration as applicable, visit [moody.rice.edu](http://moody.rice.edu).

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#### **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 the best value among private universities by Kiplinger's Personal Finance.



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