

#### ABOUT THE ARTIST

Mark Fox was born in Cincinnati, Ohio in 1963. He received a BFA from Washington University in St. Louis in 1985, and an MFA in painting from Stanford University in 1988. Solo exhibitions include *The Peacock Flesh*, Larissa Goldston Gallery, New York (2007); *Cricket's Song*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York (2006); and *Inchmeal*, Santa Barbara Contemporary Arts Forum, Santa Barbara, California (2005).

His work is in the permanent collections of The Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the Philadelphia Museum of Art, Pennsylvania. Mark Fox lives and works in New York.

#### SUPPORT AND SPONSORSHIP

Rice Gallery exhibitions and programs receive major support from Rice Gallery Patrons and Members, The Brown Foundation, Inc., The Louisa Stude Sarofim 1995 Charitable Trust, and the Kilgore Endowment. Exhibition catalogues are funded in part by the Robert J. Card, M.D. and Karol Kreymer Catalogue Endowment. The gallery receives partial operating support from the City of Houston. KUHF-FM and Saint Arnold Brewing Company provide in-kind support.

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#### SUMMER HOURS, LOCATION, AND PARKING

Rice Gallery is closed during the summer. The Summer Window installation is visible only through the gallery's front window during regular building hours: Monday through Saturday, 9:00 am – 6:00 pm.

The gallery is on the ground floor of Sewall Hall, and is reached using Campus Entrance 1 located at the intersection of Main Street and Sunset Boulevard. Paid parking (credit card only) is available in the Founder's Court Visitor Lot directly in front of Sewall Hall. For other parking options visit [www.rice.edu/parking](http://www.rice.edu/parking).

By METRORail: Hermann Park/Rice University Station

[www.ricegallery.org](http://www.ricegallery.org)  
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# MARK FOX dust

Rice Gallery

29 MAY – 29 AUGUST 2008

SUMMER WINDOW

# MARK FOX *dust*

29 MAY – 29 AUGUST 2008



In 2001, Mark Fox felt burdened by the possessions that crowded his Cincinnati studio, sometimes wondering if he owned them or they owned him. Rather than sell, give, or toss them away, however, Fox embarked on what he describes as a “meditation on ownership.” Using black ink on white paper and allowing some white to show through to form the details, over the next two years, he drew each of his belongings at full size or larger. Then, he meticulously cut out each object and painted its underside a shade of bright green, a color Fox recalls seeing when, as a child, he experienced a tornado:

The sky turned this weird color green and was amazingly beautiful, but at the base of the tornado, where it touched the earth, there was utter destruction. I saw houses being obliterated and debris flying up in the air. This marriage of beauty and destruction stuck with me . . . so this piece [*Dust*] had a lot to do with that, too, the idea of these black things being thrown up in the air; that in a moment your life can be changed dramatically through this event and objects really don't mean that much.

By the time Fox had completed almost 2,000 cutouts, he was anxious to display them, and in 2003, he used different lengths of spring-tempered steel wire to pin a selection of them to a wall at the Cincinnati Museum of Art to form a large-scale installation he called *Dust*. For him, the title suggested the ephemeral nature of those things we tend to think of as permanent. Since then, he has installed *Dust* twice, each time using a different configuration and selection of drawings.

At Rice Gallery, *Dust* is installed on the largest wall to date, allowing Fox to explore how his relationship with the objects has changed:

The center of the wall is composed with fewer and smaller drawings, giving the center a kind of calm, which previous installations could not have. I wanted this ‘calm,’ readable center to be surrounded by a cacophony of indistinguishable imagery, as though the viewer were caught in the center of a storm. The plumb bob in the center is a nod to the fact that through randomness and chaos (a theme to much of my work), I believe there is order.

