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Installation photos by Ansen Seale
André Stitt and James Cobb have known each other for years. They originally connected through a mutual correspondence with cult underground avant-gard artist and writer Dr. ‘Blaster’ Al Ackerman via the “mail art” networks of the early 1980’s.

For over three decades, they have remained mutually supportive of each others art practice and close personal friends. Although they have met and helped organise shows for each other on many occasions both in Texas and in Stitt’s homeland they had not made a full-on joint exhibition together. Meeting in Texas to do this had to happen. Eventually through support from the Arts Council of Wales Stitt was able to come to San Antonio and make art with James, put together a show and contextualize all this in a space just subversively professional enough to show it right: ie. FL!GHT.
“14 Secret Masters of the Universe” was exhibited at FL!GHT gallery from late November 2015 to the end of January 2016. The pieces which Cobb and Stitt prepared in the gallery, the first time work of such size had been made in residence in the gallery since it moved to its location in the Blue Star Arts Complex back in April 2014, were inspired by trips to Houston’s Rothko Chapel and Donald Judd’s installations out in Marfa, as well as the landscape of west Texas. As a whole collection or group of paintings it’s a work so massive and deliberate the rejected canvases are still worth cherishing.

For two months, the final edited and selected work was exhibited as four golden panels that brought a peace and a calm to a southern corner of the San Antonio River.

In our aim to show great contemporary art in San Antonio André Stitt’s visit and the work that he and Cobb put together for Fl!ght was work we were proud to show. Its impact upon us and with our gallery audience was inspirational and does justice to contemporary art in San Antonio and in Texas.

Justin Parr/ Ed Saavreda, Fl!ght Gallery
“…a confusion both willed and involuntary”
—Raymond Williams, “When Was Modernism?”

What can I say; they absconded, disappeared into and inside Texas. Looking for a connection to land, habitation and the remains of twentieth century art utopias. They found solidity, space, form, & dimension. They told us and we believed: of being abstract: in the extreme, of passing through dimensions, of historical effigies, of colonized ruts, ground, unbearable sky and angular mesa. Of a place where concrete acquire cracks and time confirms the most intimate responsibility of conscience.
They brought back stories of days not so long ago, of things modern, of things like art, of constructed form and formlessness in middle of nowhere, and also; architecture and light, blinded by beige & eye-gas. Day by day we witnessed their conversion: the timeless work of the fine art studio: of movement, of brushes, poured liquids, fraught bodies, material substance, grunt work, aching limbs, monuments, ghosts.

And then it appeared, pared down, edited from a substantial body of work: two very large objects that looked like paintings, in a space that looked like a gallery, in a city that looked like movie, in an eternal network that looked like a wilderness.

It was here, and here it was, down behind the sun. Still, waiting, fallen to earth.

The category of “contemporary art” is not a new one. What is new is the sense that, in its very heterogeneity, much present practice seems to float free of historical determination, conceptual definition, and critical judgment. There are arguably, no models of much explanatory intellectual force left. At the same time, perhaps paradoxically, “contemporary art” has become an institutional object in its own right: in academia and in the museum world there are departments and institutions, all devoted to the subject, and most tend to treat it as apart not only from pre-WW2 art practice but from most post-war practice as well.

For Stitt & Cobb such paradigms as “the neo-avant-garde” and “postmodernism,” which once oriented some art and theory, have been buried in the desert in west Texas near a ranch town called Marfa.
What is fascinating about the work produced by Stitt & Cobb at Fl!ght gallery in San Antonio, Texas, is its willingness to reinvigorate and dust off the monuments of modernism via an idea that “contemporary art” is just that - art made here and now.

However, for Stitt & Cobb the here and now is a subversion. In their work at Fl!ght gallery in November of the fall of the year 2015 they undermined the very notion of “contemporary art” by producing work that was and remains assiduously ‘atemporal’ in its accomplishment of means and enquiry.

With Stitt & Cobb’s ‘14 Secret Masters of the Universe’ sediments of archival data have been transformed into an atemporal painting environment that subverts the imposition of tradition. We are honored that they invited us to join them in this simultaneous act of resistance and liquidation.
‘14 Secret Masters of The Universe’ was the result of a period of collaborative research and production for André Stitt and James Cobb as artists in residence at Flight Gallery in San Antonio during the fall of 2015. Studio work during this time included periods of research at the Menils’ Rothko Chapel in Houston, and at the Donald Judd Chinati Foundation in Marfa, West Texas.
During the months of October and November 2015 James Cobb and I researched the work of Mark Rothko (1903 - 1970)² and Donald Judd (1928 - 1994)³ at various locations in Texas. This became the basis for ten large-scale paintings that were eventually edited and installed as two large painting works at Flight Gallery. The final work explored the relationship of installed works of art to architectural environments using an acrylic paint layering technique that drew upon James’s experience of graphic design applications and my own experience working with the body through performance art, and the gesture in painting through the material properties of paint.

The collaboration involved an ongoing practical and theoretical discourse concerning audience/viewer assumptions and expectations of painting. This was considered from the perspective of shared histories, and artistic collaboration; and how painting in particular can be experienced as an expanded practice. As Ann Ring Peterson has said, ‘..the expanded field of painting still has to overcome the rather fixed expectations of its audience.’ (Peterson, Ann Ring 2013) The final body of work reconsiders contemporary painting as “essentially a broadcast medium” (Joselit, David 2012) and how painting is transformed from an object to a transmitter of information. Considered in this way, a painting “cannot be reified” because it isn’t static but rather part of a “network”.

Therefore the net or rhizome of slippage between Donald Judd and Mark Rothko’s installations in Marfa and Houston respectively provoked altered states of consciousness and nodes of connection between minimalism and abstract expressionism that enabled several layers of historical transmission to be mediated through our painting activity.
The Eternal Network

The work at Flight gallery has its roots in a shared history going back to the early nineteen eighties. James and myself had initially connected through the international Mail Art network circa 1981 when James was living in Eugene, Oregon and I was living in my home town Belfast, Northern Ireland. Our meeting via this pre-internet artist network was as a result of a mutual correspondence with Dr. Al ‘Blaster’ Ackerman (1939 - 2013).

Thereafter an analogue correspondence began between the three of us via the postal service whereby ideas, artworks and an oppositional artistic discourse took place throughout the ensuing years.

This resulted in several performance art tours by myself in Texas with James facilitating an appearance in 1986 at Blue Star Gallery in San Antonio where both he and ‘Blaster’ Ackerman where then residing. This in turn was reciprocated through several networking exhibitions and events that I organised in London throughout the 1980’s/90’s and a solo show I curated of James’s digital work at Trace gallery in Cardiff, Wales in 2003.

Our common back-story was partially plundered to reveal remnants from our engagement with the lost world of aggressive cultural workers and marginal networks. This parallel universe inhabited by ‘outsider’ practitioners compelled us to question the very nature of our perception and dependency on the consistency of a common contemporary visual world and how painting in particular might be experienced anew.
By subsuming our source material into a dominant western painting hegemony and reconfiguring it as installation or more correctly ‘environment’ we were inviting the viewer to experience the physical nature of the work and share in the illusive nature of much of recent abstraction. When considering contemporary painting Bois (Bois, Yves Alan 1990) might suggest this as being about painting as a space of transmission and how information moves within a painting.

Yet we can also hear the echoes of an analogue past in the notion of the gesture (still an integral feature of painting) as a performative intervention and what Harold Rosenberg called a “sensual, psychic, and intellectual effort to live actively in the present.” (Rosenberg, Harold 1952)

Herein lay the tension or elision for us: the virtual and the computer screen have altered our interfacing with the visual world. Yet, even if pervaded by a digital consciousness, the painted surface remains the locus for an ‘analogue’ gestural practice. (Florian, Federico 2015)

‘14 Secret Masters of The Universe’ owed much of its conceptual underpinning to the work and philosophy of Dr. Ackerman and the many years we spent in active mail art networking. Indeed the title of the exhibition at Flight gallery references the concept of what French mail artist Robert Filliou (1926-1987) termed the ‘eternal network’ and the idea that fourteen artists would be simultaneously corresponding via the world’s postal service at any given time. This pre-internet networking activity has its corollary in the work created at Flight.
The result is transference of the ubiquitous post-modernist ideas seen in the work produced during our mail art networking days. For example in my performance art from the 1980’s/90’s and our mutual engagement in collage, graphics and painting a method developed of “re-ordering existing visual codes to deconstruct familiar signs and symbols that shape social relations and identity.” (Owens, Craig 1980) This was different from modernism’s focus on form versus content. From a post-modern point of view this created a shift from the autonomous and self-referential, self-experiential position to an integrated observation of culture as a vast collage of found material to be endlessly appropriated, deconstructed, reconstituted, regurgitated and repositioned.

As an expansion of our experience of post-modern practice we wanted to investigate abstraction in a painting/installation context in order to position it as the intermediate stage of transporting the image/object from one time or location to another as a form of ‘networkism’ or meta-narrative. A form of networking art-historical time, genres, and practical modes of operation (in our case through tensions between gestural and hard edge abstraction) that could mark the transfer of information rather than the production of new information itself that was for example the territory claimed by Abstract Expressionism.

The re-activating of certain art genres in the twenty-first century has more in line with contemporary ideas of ‘post-production’. This considers a form of art that responds to the proliferating chaos of global culture in an atemporal information age. “It is no longer a matter of elaborating a form on a basis of a raw material but working with objects that are already in circulation on the cultural market, which is to say, informed by other objects.” (Bourriaud, Nicolas 2002)
A process of producing work based on inventory, selection, and download. From this position the concept of ‘post-production’ extemporised via networkism in the paintings positioned at Flight gallery can then be viewed as an atemporal experience.

**Permanent Present Tense**

In our lives James and I had moved from one networking time to another (mail art, and physical meeting to the internet and virtual proliferation) and did not see this as a linear activity but rather a form of atemporal lived experience in our art practice. Through this position we could then view painting as atemporal, and atemporality⁸ or timelessness in painting as an ahistorical open source redistribution engine, where contemporaneity as an indicator of new form is nowhere to be found, and all eras co-exist. Therefore our experience of certain forms of modernist art and architecture could be contextualised as part of an eternal networkism through painting/installation. On our information superhighway and eternal networked present all art historical experience then exists at once in a permanent present tense. (Hoptman, Laura 2015)

The experience of sitting in the Rothko Chapel with its charged zones and tectonic passages becomes an eternal present where movement is sublime and slow. Just as Marfa in west Texas may well be the art markets’ Jonestown of minimalism its epicentre is a monument of architectural paradox where the fixed installation of volume and space elide with our knowledge of Donald Judd’s life-time mashed up with an unidentified future transmitting a ‘fell to earth’ scenario via the mysterious light sources observed in Marfa’s western desert. So it is that our work urges an eternal network where atemporality in painting references and constantly rehearses a version of the future that never arrives.
Footnotes

1 The Rothko Chapel is a non-denominational chapel in Houston, Texas founded by John and Dominque de Menil. The interior serves as chapel and major work of modern art. On its walls are fourteen large-scale paintings by Mark Rothko. The shape of the building is an octagon inscribed in a Greek cross, with the ‘modernist’ design influenced by the artist.

2Mark Rothko (1903 - 1970) was an American painter of Russian Jewish descent. Although Rothko himself refused to adhere to any art movement, he is generally identified as an Abstract Expressionist. With Jackson Pollock and Willem de Kooning, he is one of the most famous post WW2 artists.

3Donald Judd (1928 – 1994) was an American artist associated with minimalism. In 1971 he rented a house in Marfa, Texas as an antidote to the hectic New York art world. From this humble house he would later buy numerous buildings and a 60,000 acre (243 km²) Ayala de Chinati Ranch (not open to the public), almost all carefully restored to his exacting standards. 40,000 acres surrounding the three ranch headquarters were sold under a conservation easement, but Judd Foundation still maintains the buildings and the land immediately surrounding them.

In 1979, with help from the Dia Art Foundation, Judd purchased a 340 acre (1.4 km²) tract of desert land near Marfa, Texas which included the abandoned buildings of the former U.S. Army Fort D. A. Russell. The Chinati Foundation opened on the site in 1986 as a non-profit art foundation, dedicated to Judd and his contemporaries. The permanent collection consists of large-scale works by Judd, sculptor John Chamberlain, light-artist Dan Flavin and select others, including David Rabinowitch, Roni Horn, Ilya Kabakov, Richard Long, Carl Andre and Claes
Oldenburg and Coosje Van Bruggen. Judd’s work in Marfa includes 15 outdoor works in concrete and 100 aluminum pieces housed in two painstakingly renovated artillery sheds.

4Dr. ‘Blaster’ Al Ackerman (b. Corpus Christie, Texas 1939 d. Austin, Texas 2013). was the most commonly used name by American mail artist and writer born as William Hogg Greathouse. Ackerman had been active in various subcultures since the early 1970s. He is credited along with David Zack with the concept of Neoism, creating the performance art persona Monty Cantsin.

Installation art has two primary characteristics. The first is its consummate refusal of traditional paintings single point perspective, which, in turn, disallows the construction of the viewer as a unified subject. Furthermore, the multiple vantage points insisted upon by installation art are in keeping with contemporaneous theories of the de-centred subject. The second contention is that installation posits a model of spectatorship based on “experience,” in which the viewer is a participant rather than a “viewer” as such. (Bishop, Claire 2005) As a participant, the person is immersed in an experience that they must articulate and assemble for themselves, whereas the traditional viewer of perspectival painting, whose primary activities are looking and contemplation, inherits a world already assembled for them. In Minimalism (Judd, Andre, Flavin et al) the viewers attention is shifted away from the object onto the relationship between artwork and surrounding environment. The nature of minimalism was that of bodily measures rather than (as in installation art) an agent to activate the viewers participation. (This was initially experienced in the works of the American artist Allen Kaprow, who in 1958 was the first to employ the term ‘environment’ to describe room-sized works that experimented with the space into which viewers could walk.

5Robert Filliou (1926-1987) was a French Fluxus artist who produced works as a filmmaker, action poet, sculptor and happenings. Filliou first proposed ‘Art’s Birthday’ in 1963. He suggested that 1,000,000 years ago there was no art. But on one day, 17th January ‘Art’ was born.
Networkism typifies a new concept of art [...] A seeming consequence of the complex connectedness of modern life, ‘networkism’ is a revised idea of ‘meta-narrative’, or grand narrative, introduced by French philosopher Jean-Francois Lyotard in the 1970’s. The network is at the centre of this belief, embodying a transcendent and universal truth, an archetype that represents all circuits, all intelligence, all interdependence, all things economic, social, cultural or ecological, all communications, all systems. (Lima, Manual 2011)

Atemporality or timelessness is manifested in painting through the reanimating of historical styles or by recreating a contemporary version of them, sampling motifs from across a timeline of 20th-century art in a single painting or across an oeuvre, or by radically paring down an artistic language to its most basic archetypal form.

Bibliography
Bois, Yves-Alain (1993) Painting As Model, MIT Press, USA.
INSTALLATION
14 Secret Masters of the Universe (left panel) acrylic on wood 490cm x 250cm (16’ x 8’) 2015
14 Secret Masters of the Universe (left panel) acrylic on wood 490cm x 250cm (16' x 8') 2015
André Stitt

b. Belfast, Northern Ireland 1958

1976-1980 Belfast School of Art, Ulster University, Northern Ireland

Working almost exclusively as a performance and interdisciplinary artist from 1976-2008 he gained an international reputation for cutting edge, provocative and politically challenging work. A predominant theme in his artistic output was that of communities and their dissolution often relating to trauma, and civil conflict, advocating art as a redemptive proposition. During this period his ‘live’ performance and installation works were presented at major museums, galleries, festivals, alternative spaces, artist-run collectives and sites specific throughout the world.

In 2008 he was awarded a major Creative Wales Award to develop his painting practice and has since radically changed his art practice to painting. In 2015 he was awarded another major Arts Council of Wales Creative Wales Award to further investigate painting in relationship to installation art.

ONE PERSON EXHIBITIONS

2016 LIVING IN THE MATERIAL WORLD, gallery ten, Cardiff
2014 DARK MATTER, gallery ten, Cardiff
2013 IN THE WEST, Leeds College of Art Gallery
IN THE WEST, Oriel Myrddyn, Carmarthen, Wales
2012 PROG.VOL.2, Warning Contemporary Art, Belfast
PROG.VOL.1, Saint David’s Hall, Cardiff
2010 EVERYBODY KNOWS THIS IS NOWHERE, Howard Gardens Gallery, Cardiff
SUBSTANCE, GTgallery, Belfast
2009 SHIFTWORK, The Lab, New York
EVERYBODY KNOWS THIS IS NOWHERE, MCAC, Craigavon, N. Ireland
2008 SUBSTANCE, Spacex, Exeter, England
2005 RECLAMATION, Chapter, Cardiff
2004 CARGO CULT, CGP Gallery, London
2003 WHITE TRASH, Grunt Gallery, Vancouver
THE BEDFORD PROJECT, BCA Gallery, Bedford, England
2002 SOUTH OF NO NORTH, Sirius Arts Centre, Cobh, Ireland
2001 HOMEWORK, Le Lieu Centre en Art Actuel, Quebec
2000 HOMEWORK, Howard Gardens Gallery, Cardiff
1999 LEARNING TO FLY, Michael Wilson Gallery, London
1997 DOMESTIC SCENES, Michael Wilson Gallery, London
1993 AKSHUNARTIFAX, Arts Council Gallery, Belfast
1990 MINI RETRO, De Media, Eeklo, Belgium
1985 SNUFF, Lantaren-Venster Gallery, Rotterdam, Holland
SATELLITES, Lamont Gallery, London

SELECTED GROUP EXHIBITIONS

2016 ORIEL DAVIES OPEN, Newtown, Wales
2015 GRIFFIN OPEN, Griffin Gallery, London
COLLECTED HISTORIES, GT Gallery, Belfast
ART OF THE TROUBLES, Wolverhampton Art Gallery, England
2014 MOBILE ENCOUNTERS, Irish Museum of Modern Art, Dublin
NEW WELSH ART, gallery ten, Cardiff
BEEP PAINTING BIENNALE, Swansea, Wales
ART OF THE EASTSIDE, Eastside Arts, Belfast
ART OF THE TROUBLES, Ulster Museum, Belfast
ORIEL DAVIES OPEN, Newtown, Wales
2012 BEEP PAINTING BIENNALE, Swansea, Wales
JOHN MOORES 2012, Walker Art Gallery, Liverpool
NATIONAL EISTEDDFOD OF WALES, Glamorgan, Wales
SHELTER, Oriel Mostyn, Llandudno, Wales
2011 NATIONAL EISTEDDFOD OF WALES, Wrexham, Wales
DEATHANDDADA, Galerie Lehtinen, Berlin
2007 AFTERMATH, Artspace, Sydney, Australia
2006 ACUTE ZONAL ULTRA, Drawing Centre, New York
2005 NAVIGATE, Baltic, Gateshead, England
REACTION, Venice Biennale
2000 0044, Ormeau Baths Gallery, Belfast
0044, Crawford Municipal Gallery, Cork, Ireland
1999 0044, PS1, New York
0044, Albright Knox Museum, Buffalo, NY
1998 STREETWORKS, Streetlevel Gallery, Glasgow
1997 DOING IN ITS OWN RIGHT, Serpentine Gallery, London
1995 EXPEDITION IN THE PERFORMANCE WORLD, Artpool, Budapest
1994 AART, Irish Museum of Modern Art, Dublin
PAQUET CADEAUX, Galerie Satellite, Paris
1993 OF LOVE, Galerie Satellite, Paris
1990 FANZINE AS OBJECT, Karl Ernst Museum, Hague, Belgium
1989 HARDCORE, Mexic-Arte Museum, Austin, Tx
 ARTZ ATTACK, Project Arts Centre, Dublin
1988 AIR MAIL, Air Gallery, London
1987 CONFRONTATIONS, Projects UK touring exhibition 1982
1982 SADE, Crawford Municipal Gallery, Cork, Ireland
1981 EXHIBITION OF DRAWING SIGNS, Rysunku Gallery, Poznan, Poland
1980 EVA, Limerick, Ireland
1979 EXHIBITION OF VISUAL ARTS, Crawford Municipal Gallery, Cork, Ireland
 IRISH EXHIBITION OF LIVING ART, Bank of Ireland, Dublin

COLLECTIONS

Ulster Museum, Belfast, Northern Ireland
Arts Council of Northern Ireland
Wolverhampton Art Gallery, England
Karl Ernst Museum, Hague, Belgium
Artpool, Budapest
British Library, London
Private collections worldwide
James Cobb

b: La Mesa, California, USA 1951

Emerging from Mail Art in the 1980's, he worked as a self-taught painter for 15 years before moving into digital image-making and audio/musical exploration. He has shown widely in the USA, UK, The Netherlands, and Japan. His work has been called a fusion of biomorphic abstraction, emblematic conceptual, and social commentary. He considers his work to be a consistent expression of the inter-connectedness of all things.

He was awarded a National Endowment for the Art Visual Arts Fellowship in 1989, a London Studio Residency (Art Pace, San Antonio, Tx) in 1994, and an Art Matters Foundation Grant (New York ,NY) in 1996.

ONE PERSON EXHIBITIONS

2015    TOOKY JELLY, Sala Diaz, San Antonio, Tx
2011    INVASIVE SPECIES, Alternative Ink Gallery, San Antonio, Tx
2010    WITH ANTS, Flight Gallery, San Antonio, Tx
2008    DIGITAL MASTERWORKS AND TATTOO LEGEND, South Texas College, McAllen, Tx
2004    THE SECRET LIVES OF STICKS AND STONES, Gallery 5, BlueStar Contemporary Art Center, San Antonio, Tx
2003    Cue Art Foundation, New York City, NY
2000    Finesilver Gallery, San Antonio, Tx
1998    Wong Spot Gallery, San Antonio, Tx
1997    Artist's Gallery, San Antonio, Tx
1995    Theatre De Lieve Vrouw Gallery, Amersfoort, The Netherlands
        Lanning Gallery, Houston, Tx
1994    Jansen-Perez Gallery, San Antonio, Tx
1993    Robinson Galleries, Houston, Tx
1991    Jansen-Perez Gallery, San Antonio, Tx
1990    Adams-Middleton Gallery, Dallas, Tx
1989    Read-Stremmel Gallery, San Antonio, Tx
1987    The Blue Collar Gallery, San Antonio, Tx
1986 Gallerie Del Occhio, New York City, NY
    A/U Gallery, Nishinomiya, Japan
    Ephrussi Gallery, San Antonio, Tx
1983 Harlequin’s, Seacliff, NY
1981 The Workers of the World Hall, Eugene, Or

SELECTED GROUP EXHIBITIONS

2011 FIRST BILATERAL CONTEMPORARY ART EXHIBIT BETWEEN FRANCE AND TEXAS
    Unesco Center, Paris, France
    Williams Tower Gallery, Houston, Tx
2010 PSYCHEDELIC, OPTICAL AND VISIONARY ART SINCE THE 1960’S,
    San Antonio Museum of Art
    Telfair Museum, Savannah, Ga
    Memorial Art Gallery, University of Rochester, Rochester, NY
2008 ART AND ILLUSION: SELECTIONS FROM THE FREDERICK R. WISEMAN FOUNDATION
    Blue Line Gallery, Roseville, Ca
2006 TRACE: IN NEW YORK, Franklyn Furnace, Brooklyn, NY
2005 ART AND ILLUSION: SELECTIONS FROM THE FREDERICK R. WISEMAN FOUNDATION
    Carnegie Art Museum, Oxnard, Ca
2004 ARTE CALIENTE! The Joe Diaz Collection, Art Museum of South Texas,
    Corpus Christi, Tx
2003 THE BARRETT COLLECTION, Museum of the Southwest, Midland, Tx
2002 THE FIGURE: 3X3X3, the Gallery at UTA, The University of Texas at Arlington,
    Arlington, Tx
2001 CREATURE (dis) COMFORTS, The Arlington Museum of Art, Arlington, Tx
2000 MACWORLD DIGITAL ART EXPO, New York City, Ny; San Francisco, Ca;
    Philadelphia, Pa; Louisville, Ky; Denver, Co; San Mateo, Ca; San Diego, Ca
1998 THE PHOENIX TRIENNIAL, Phoenix Art Museum, Phoenix, Az
   CONTEMPORARY TEXAS ARTISTS, Texas A&M Universtiy, Corpus Christi, Tx
1997 ART MATTERS, Art Pace Art Foundation, San Antonio, Tx
1996 SOUTHWEST '96, Museum of New Mexico, Santa Fe, Nm
1995 NOW AND THEN: 10 YEARS LATER, Blue Star Art Space, San Antonio, Tx
1994 PHANTOMS, FREAKS, AND THE FANTASTIC, Diverse Works, Houston, Tx
1993 CONVENTIONAL FORMS/INSIDIOUS VISIONS, Glassel School of Art,
    Museum of Fine Art, Houston, Tx
DEPTH OF FIELD, TARGET: SOUTH TEXAS, Art Museum of South Texas, Corpus Christi, Tx
1992 NEW TEXAS ART, Cheney Cowles Museum, Spokane, Wa
Boise Art Museum, Boise, Id
BLUE STAR 7 PLUS 7, Blue Star Art Space, San Antonio, Tx
1989 EVIDENCE: CONTEMPORARY NARRATIVE PAINTERS OF THE SOUTHWEST,
San Antonio Museum of Art, San Antonio, Tx
1988 TEXAS TRIENNIAL EXHIBITION, Contemporary Arts Museum of Houston, Houston, Tx
CONTEMPORARY ART FOR SAN ANTONIO: BLUE STAR III, Blue Star Art Space, San Antonio, Tx
1987 INTERNATIONAL CONTEMPORARY ART EXHIBITION,
Osaka Metropolitan Museum of Art, Osaka, Japan
FREDERICK WISEMAN COLLECTION, San Antonio Art Institute, San Antonio, Tx.
1986 BLUE STAR EXHIBIT, Blue Star Art Space, San Antonio, Tx
NEW AMERICAN TALENT, Laguna Gloria Art Museum, Austin, Tx

COLLECTIONS

Frederick R. Wiseman Collection, Los Angeles, Ca
The Huntington Museum, Austin, Tx.
San Antonio Museum of Art, San Antonio, Tx.
The Amarillo Museum of art, Amarillo, Tx.
The Museum of the Southwest, Midland, Tx.
Richard and Nona Barrett Collection, Dallas, Tx
Butler Collection, Dallas, Tx.
Charlie Mitchell Estate, Santa Barbara, Ca.
Everard Read Collection, Johannesburg, South Africa