



TEXAS BIENNIAL

2007

Dougherty Arts Center | Bolm Studios | Okay Mountain | Site 1808

Jurors
Ursula Davilla
Assistant Curator of Latin American Art at the Blanton Museum of Art, Austin, TX
Fairfax Dorn
Executive Director of the Ballroom, Marfa, TX
Kate Green
Curator of Education and Exhibitions at Artpace, San Antonio, TX
Valerie Cassel Oliver
Associate Curator at Contemporary Arts Museum, Houston TX
John Pomara
Artist and Assistant Professor at the University of Texas, Dallas, TX

Directors
Arturo Palacios
Shea Little
Jana Swec
Joseph Phillips
Jon Lawrence

Coordinators
Veronica Meewes
Edith Whitsitt

Advisors
Michael Sieben
Steve Cruz
Dana Friis-Hanseen
Rachel Koper
Clint Willour

Venues
Dougherty Arts Center
Bolm Studios
Okay Mountain
Site 1808

Beers, Steers and Queers? Contemporary Art in Texas
By Angali Gupta *i*
The Texas Biennial: Our Salons des Refuse? In the Age of biennials, what makes the biennial different or necessary?
By Rachel Cook *ii*

Artists
listed by exhibition space

Bolm Studios
Robert Bellini **3**
William Belts **5**
Tiffany Carbonneau **7**
David Chien **9**
Mark Collop **11**
Buster Graybill **13**
William Hundley **15**
Mimi Kato **17**
Kelly O'Connor **19**
David Ubias **21**
Okay Mountain
Candance Briceño **23**
Jeffrey Dell **25**
Peat Duggins **27**
Virginia Fleck **29**
Heyd Fontenot **31**
Devon Frey **33**
Baseera Kahn **35**
Linda Pace **37**
Dougherty Arts Center
Andrew Anderson **39**
Frances Bagley **41**
Erin Curtis **43**
Emilie Duval **45**
Corey Escoto **47**
Michele Grinstead & Nancy O'Connor **49**
Lily Hanson **51**
Charlie Morris **53**
Tom Orr **55**
Matthew Robers **57**
Soody Sharifi **59**
Michael Velliquette **61**
Site 1808
Jarrod Beck **63**
Tom Matthews **65**
Kurt Mueller **67**
Gary Sweeney **69**
Noah Simblist **71**
Brad Tucker **73**
Michelle Gonzales Valdez **75**
Rebecca Ward **77**

Beers, Steers and Queers? Contemporary Art in Texas

Anjali Gupta

A few years ago, I wrote a short piece on the subject of regionalism vs. globalism, presenting this debate as a “nature/nurture” examination of the contemporary art world. Ultimately, I came to the conclusion that while regionalism may reflect, in certain cases, the empowering and valuable spirit of autonomy, it also carries with it the inescapable pejorative connotations of provincialism. This conclusion was, in retrospect, a gross oversimplification on my part, but it nonetheless distilled a major issue still at play in Texas. Almost a decade into the new millennium, where do we as artists, critics, curators, editors, gallerists, publishers, etc. locate ourselves within the intertwined hierarchical structures of critical discourse and the art market?

This very basic question remains, to this day, unresolved but ultimately moot. Though we in Texas are physically located well outside the geographically defined centers of the contemporary art world, we do not labor in a vacuum. Artists produce art work because they are compelled to do so. But when that compulsion is cultivated in an academic environment, the concepts and pressures that inform the work stem from a certain commonalities, oftentimes an overt conceptual or aesthetic consensus. Likewise, curators and critics look the international horizon for guidance, inspiration and affirmation. So, if we are citing the same texts, looking at the work of the same artists and propagating uniform critical and curatorial aphorisms, is this no a form-albeit a vastly extended, educated and opportune tributary of-provincialism? Parallelism, in terms of contemporary art, is not a manifestation of simultaneous evolution; it can become a sort of cultural bottleneck theory in action.

For the second installment of the Texas Biennial, Ursula Davila, Assistant Curator of Latin American Art at the Blanton Museum in Austin; Fairfax Dorn, Executive Director of Ballroom Marfa; Kate Green, Curator of Education and Exhibitions at Artspace, San Antonio; Valerie Cassel Oliver, Associate Curator at the Contemporary Arts Museum, Houston, and John Pomara, artist a& Assistant Professor at the University of Texas at Dallas, were chosen as jurors, bridled with the not-so-simple task of narrowing down scores of entries from all over the state to specific works by the thirty-six artists included in this exhibition.

The Texas Biennial is a grassroots, DIY Effort from every possible angle-from impetus to process to execution. Additionally, we are seeking affirmation from within rather than without. What does this do to combat the not-so-old adage, “Make it in somewhere, Texas (please insert Austin, DFW, El Paso, Houston, San Antonio, etc. accordingly) and sell it in New York?” In response the 2007 Biennial jurors themselves represent current and egalitarian geographic placement, as well as the eternal flux-and influx-of arts professionals living and working in Texas. In other words, they reflect a sense of plurality not typically discussed in reference to our extended community. Their selections probe wide-ranging interests with metered volume.

The formal, the political and the purely aesthetic are all represented here. Each, in its own way, contributes to the notion that although this particular grouping of artists may reside in Texas, we must locate their work elsewhere. To view this work with a critical eye, context must give way to content, be that visual pleasure of three-dimensional works that riff on formalist concerns, the deconstruction of the Minimalistic aesthetic to dystopic ends, the rarified usage of photographic and digital media or the sweet and simple joy of markmaking.

It is said that internationally, the number of biennials currently in operation equal the days of the year. What separates the Texas Biennial from the spate of similarly titled exhibitions world over? Why here? Why now? The easy answer is, of course, why not, but the praxis-the totality and implications of the truly monumental effort at hand-must be addressed critically and not just in the back slapping affirmation of actually “pulling it off.” In conclusion, with the mechanisms in place, the infrastructure sketched and solidified, the desire of the community to participate and logistical hurdles surmounted, now is the time to discuss, formally or informally, the valence of the collective endeavor. Only then will we come to an understanding of our place in the grand design-or attain a position from which we can angle for a complete redesign.

The Texas Biennial: Our Salons des Refuse? In the Age of biennials, what makes the biennial different or necessary?

Rachel Cook

I wondered how we got in the mess of biennials in the first place. All roads lead to the French. It started with the Salon, whose original purpose was to display the work of recent graduates of the École des Beaux-Arts in Paris. The brief history goes something along the lines of... In 1667, Louis XVI sponsored members of the prestigious school in an annual exhibition in Paris. Shortly thereafter the decision was made to go public with the exhibitions in the Salon d'Apollon of the Louvre Palace. The name “Salon” stuck for multiple reasons, one being its original location. The Salon became an exhibition type because of institutional politics and other subsequent historical events, and when this exhibition type moved to other locations, it took its name with it.

An exhibition of recent graduates just like the one at UT, right? Not really. The exhibitions took a different turn when they were opened up to the public. A jury was instated in 1748. People began writing about the exposition in the gazette, in turn creating what I believe to be the birth of the critic. I find it fascinating to thing about this gesture-putting together a student exposition similar to a coming out party for debutants-becoming so controversial. During the French Revolution, the Salon shifted to include works from all French artists. When the jury process was established the exhibition begins to shift in level of importance. The public's opinion started to rise to the surface, although the Academy continued to maintain control over parts of the exhibition and the press. Artists began to revolt. A number of rival Salons, particularly the Salon des Refusés were organized in objection to the Salon system in place. How is that for DIY in the late 1800s?

Like a Salon des Refuses the Texas Biennial does not take “no” for an answer. We all know the Whitney Biennial is the big to do in New York for American artists, in particular emerging New York-based artists. There is also the growing popularity of the California Biennial with the Los Angeles-based artists at it central axis. Where does Texas and all of its artists fit into this equation? Texas has never fit in any equation, exactly. Remember, Texas is the only state that was its own country at one point. The DIY, grassroots mentality is prolific throughout the state and the Texas Biennial grows from this mindset.

Not to be a wet blanket here about everyone's effort in pulling off a show this size-not to mention twice- but by asking questions about the future of this project-how will this year's Biennial be different? Will it become necessary every two years? How will it help our community connect?- are healthy question to ask as the sequel comes around. Here is where I look to the French. The Salon des Refusés became so influential. Manet and the Impressionist exhibited in the Salon des Refusés and look what happened to their careers. The Texas Biennial could and should be a platform or launching pad for Texas artists, an introduction of their work to the national/international community. This will determine the show's success.

This year's crop of Texas-born, -raised and -transplanted artists have varying levels or experience: from young whippersnappers, 20- to 30-something mid-range teachers, MFA grads to my favorite category “senior/established” artists- a category that needs to be explained further. Some artists might simply just be over thirty, some might have a long history of making work but are more well-known with specific regional audiences. Others might have found marking art as a second or third career path and are now really hitting their stride. I find this category most interesting because it is the most complicated and layered, but the work is still emerging and still relevant to our contemporary dialogue. And last, but not least, are the dark horses, the names I am not too familiar with. But you never know how influential their work might become after the show is over. Only time will tell the marks made by this year's exhibition and its artists, but we should always be remember our DIY mentality to make “creativity prevail” always.¹

I am posing a call to arms, or better yet a proposition to you, Biennial artists, to make the work in this show really count. Make your work matter, because it is the way our community will grow and flourish. Maybe, just maybe, there will be some ripple effect that makes rest of the country takes notice of and finally understands why we lie and work here where we do. You never know who we'll be talking about in ten to fifteen years.

1. Taken from a prediction that Matthew Day Jackson wrote that I keep on my desk and read ever morning.



This work is a meditation on darkness, an exploration of the gaps we fill in our understanding of video and photography. In trying to make a video that explored this porous division between moving and still image I came to the point in between, the dark space between the frame or the space of the darkroom, before the encounter of light and paper/film/chip. It's a simple process, walking in dark spaces in the threshold of the media's sensitivity to light, the sound guides us, and in a few instants we can see. Or we can't. What's left when you don't know where you are, when the visual information comes in such small increments that make any recognition nothing more than a fleeting thought? Maybe we are left with the question, left with possibility, and something to be experienced, not seen.

Group Exhibitions

2006 *Ways to see: places and landscapes* Centro Fundacion Telefonica, Lima Peru
2006 *YLA 11: Juventud Desenfrenada* at Mexic-Arte Mesuem, Austin, TX
2006 *2nd Athens Video Art Festival* Athens, Greece
2005 *Kunst Film Biennale - Focus on South America* Cologne, Germany
2005 *15° VIDEOBRASI SESC* Pompéia, Sao Paulo, Brazil

Dark Digital Video installation Single Channel, 7 min. 27sec. loop

William Betts

Hiram Butler/Devon Borden Gallery, Houston, TX
Holly Johnson Gallery, Dallas, Texas



My work explores the possibilities of painting in the digital age and the new views and techniques enabled through the use of technology.

I began the series the fall of 2005 by examining the sociological and philosophical issues of surveillance as referenced in Jeremy Bentham's design proposal for the panopticon and Michel Foucault's writings on the subject in his books *Discipline and Punish*.

The images I choose from the *video time* series are specific in time and place and yet ambiguous with regards to past events or possibilities. The paintings are created an elaborate software controlled proprietary technique that I developed for accurately applying drops of paint. Each painting has between 27,000 and 50,00 individually applied drops of colored paint.

Solo Exhibitions

2007 Richard Levy Gallery, Albuquerque, NM
2006 Peter Miller Gallery, Chicago, IL
2005 Bentley Gallery, Phoenix, AZ
2005 Texas State University, San Marcos, TX
2005 Holly Johnson Gallery, Dallas TX

Group Exhibitions

2007 *Baroque Visions & Urban Verities: Seven Houston Painters* Blue Star, San Antonio
2006 *Watch it! Television's Influence in Art* University of New York, Stony Brook, NY
2006 *SUPERvision* Foster Gallery, University of Wisconsin, St. Paul MN
2006 *Texas Paint, Part Two: Abstraction* Arlington Museum of Art, Arlington, TX
2006 *Biennial Southwest* Albuquerque Museum, Albuquerque, NM

Waiting Room Acrylic on canvas 40" x 60"



Commodification takes away something that is vital - a connection to the local source. The commodification touches every aspect of our lives, from the tools and clothes we use and wear to the food and water that sustain us. Because of our global economy, we Americans, for the most part, do not know where our resources come from. We have lost the personal connections to the vital resources that keep us alive.

The issue of water has brought to me an awareness of the social, cultural, political and ecological impacts of commodification of this finite resource. My work explores the morality of buying and selling a resource that is crucial to sustain all life.

Solo Exhibitions

2005 *Tapped Out* Beasley Gallery, Northern Arizona University , Flagstaff, AZ

2004 *Tiffany Carbonneau: New Work* Mountain Oasis International Restaurant, Flagstaff, AZ

2004 *Definitions* Don Bendel Ceramics Gallery, Norther Arizona University, Flagstaff, AZ

Group Exhibitions

2006 *125th Austin Independent School District Anniversary Teacher Art Show* The Hideout, Austin, TX

2006 *Suitcase Boogie Ceramic Invitational (at NCECA)* Dreambox, Jupiter Hotel, Portland, OR

2005 *Water* Office of the Dean of Arts and Letters, Northern Arizona University, Flagstaff, AZ

2004 *Primary Colors: A Survey of Contemporary Craft in Red, Yellow and Blue National Competition* Artisans Center of Virginia, Waynesboro, VA

2006 *Tea House Ceremony* Don Bendel Ceramics Gallery, Northern Arizona University, Flagstaff, AZ

2003 *Feminist Art: The Vagina Monologues* Cline Library, Northern Arizona University, Flagstaff, AZ

Triangle Cast porcelain 96" x 96" x 7"



This piece is from a body of work that depicts a whimsical world where the ordinary is transplanted into an alternate reality where gentle absurdist humor is the norm. The tagger in this case is a well dressed yuppie spraying a subtle dog pattern wallpaper with mechanical precision.

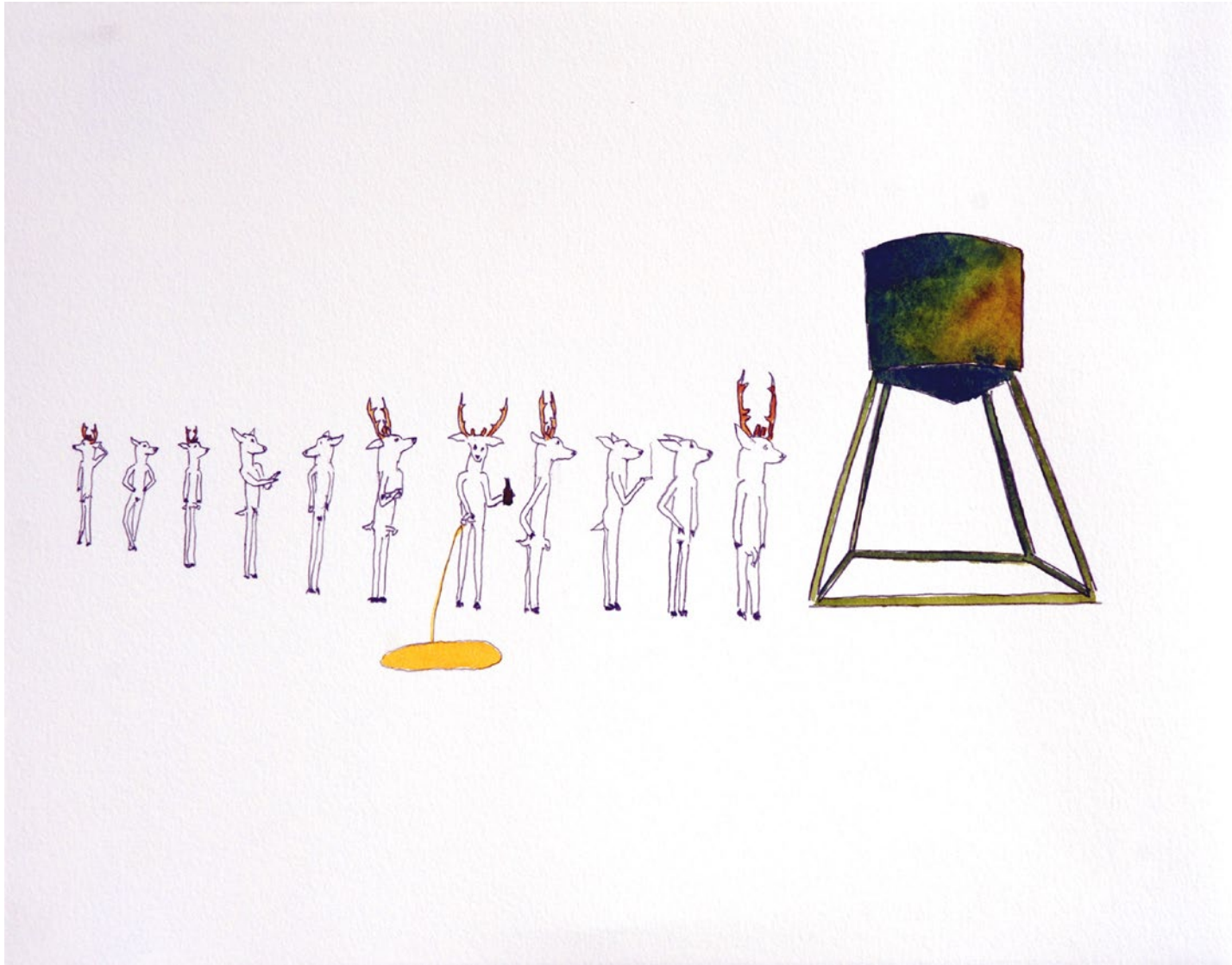
Solo Exhibitions

2005 *Popunation* Art League of Houston, Houston, TX
2005 *Spamgraffitti* Glasstire.com virtual residency, <http://www.spamgraffitti.com>
2002 *gustywinds may exist* Rice Gallery, Houston, TX

Group Exhibitions

2006 *Summer Sucks* Commerce Street Artist Warehouse, Houston TX
2004 *Symbiotic Layers with David Chien* Diverse Works Artspace, Houston, TX
2003 *Universal Coverage* Austin, TX

Yuppie Graffiti Tagger Wood vinyl, paint, bolts



This work originated from snapshots of a deer feeder captured with digital camera. The oddness I felt while looking at the pictures fascinated me. A voyeur into nature's private world, I attached my thoughts and feelings to the animals bent on survival. The first drawings were naturalistic depictions with potential narratives. After a while, however, the deer became anthropomorphized. Family, friends, our culture and I were all suitable for critique as I depicted my experience of the world. Using nature as my subject matter to reference something human, my intent is to bring awareness of our interconnections.

Solo Exhibitions

2007 *Dog Fetch* Louis Hopkins Underwood Center for the Arts, Helen Devitt Jones Studio Gallery, Lubbock, TX
2006 *(me + x) + (you + x) = (me + you) + 2x; x = Backyard* Dallas Public Library,
J. Erik Jonsson Central Library, Lillian Bradshaw Gallery, Dallas, TX
2004 *One Admission: New Works by Mark Collop & Corey Escoto* Lubbock Arts Alliance, Lubbock, TX

Group Exhibitions

2006 *Small Works 29th Harper College National Art Exhibition* Harper College, Palatine IL
2006 *40th Annual National Drawing and Small Sculpture Show* Del Mar College,
Joseph A. Cain Memorial Art Gallery, Corpus Christi, TX
2006 *Ink and Clay 32* California State Polytechnic University, Kellogg Art Gallery, Pomona, CA
2006 *North American Graduate Art Survey* University of Minnesota, Katherine E. Nash Gallery, Minneapolis, MN
2005 *Subtext* ALL Gallery, New Haven, CT

You will get your turn Graphite, gauche, and watercolor on paper 10" x 13"



Strapped is essentially a collision between the formal language of sculpture and my personal fascination with the cultural landscape of rural Texas. In river towns like New Braunfels, TX (where I live) the entire landscape undergoes drastic changes when spring and summer arrive. Like flowers blossoming with the shift of the season, inner tubes pop up everywhere. Stacks of tubes are for sale or rent on the side of the road or at grocery stores, gas stations and pharmacies. These big, black bulging tubes become major fixtures of the landscape. They are crammed into the back seats of cars and piled into the beds of pick-up trucks as they make their way to and from the river. In the majority of the world, these inner tubes discretely function inside the tires of 18-wheelers. Outside of the tire and on the Guadalupe and Comal rivers the tubes are transformed into recreation vehicles for people to float down the rapids. In *Strapped* I have altered the context again by forcefully composing the tubes on the gallery wall. Recognizing the tubes' inherent function to hold air, I have pushed, pulled, tangled, inflated, deflated and compressed them to manipulate form.

Solo Exhibitions

2006 *Oklahoma Snorkel* The Donkey Show, Austin TX
2001 *Art-Work?* Solo Exhibition, Cora Stafford Gallery, Denton, TX

Group Exhibitions

2006 *Baker's Dozen* UTSA Satellite Space, San Antonio, TX
2006 *Making it Alone* CRL, Austin, TX
2005 *Annual Outdoor Sculpture Exhibition* The Irving Art Center, Irving, TX
2004 *I Heart Texas* Allston Skirt Gallery, Boston, MA
2004 *Past, Present, and Future* Plano Art Center, Plano, TX

Strapped Inner tubes and ratchet straps 12' x 8' x 3'



My work is a translation of an optical malfunction into a personified identity.

Entoptic phenomena are visual effects whose source is within the eye itself. They may appear as spots, threads or fragments of cobwebs that float slowly before one’s eyes. They are different from optical illusions, which are perceptual effects occurring within the brain. These “floaters” are characterized by shadow-like shapes which appear singly or together with others. When they are first noticed, the natural reaction is to attempt to look directly at them. However, attempting to shift one’s gaze toward them can be difficult since floaters follow the motion of the eye.

In my photographs, my aim is to follow a “floater” through its journey as if it were unrestricted by the singular viewer’s perspective. While in truth, my “floaters” are merely people underneath fabric, the phenomenological effect of their actions as captured within the photograph is that of seeing something decidedly non-human behaving in a Brownian fashion. Born into the urban landscape, it hovers through the streets looking for its own identity. As if trying to find others like itself it wanders down alleys and streets searching for something that might not even exist. It patterns itself, and alters its appearance to shift moods and motions like an octopus. Evolving out of the city life it wanders into nature where it can begin its next transformation.

Solo Exhibitions

2003 *Non-Fiction* Else Madsen Gallery, Austin TX
2002 *Negative* Joseph Raj Gallery, Austin, TX
2001 *Innocent X* Joseph Raj Gallery, Austin, TX
1999 *Dot Down IV* Art Space, San Antonio, TX

Group Exhibitions

2007 *Bizarre Love Triangle* Fettes Gallery, Culver City, TX
2006 *Outside In* Okay Mountain, Austin, TX
2003 *Malleability, Transparency, Solubility - Charting New Territory with Digital Media* at Landmark Arts, Galleries of the Texas Tech Art School, Lubbock, TX
2002 *12 to Collect: Post 9-11 Art from Austin* Gallery 1313, Austin, TX
2001 *Electricity and Me* Gallery Lombardi, Austin, TX

Meteor Lightjet Plexi-Facemount 22.5” x 30”



This print is from the series *Yokai Zyukkei: Scenery with Monsters*. This series depicts monsters and animals from the Japanese folklore of my childhood. These monsters and animals are now disappearing from our contemporary life along with their charm, their tales of wisdom, and the terms and language that related to them. I brought them back through my work by depicting them surviving in contemporary time.

In order to create these images, I referenced an old scroll print, Choju-giga (Animal caricature), by the Japanese master, Toba Sojo from 11th century Japan. In the original print, the artist depicted scenes of hares and frogs doing human-like activities, possibly to give a critique pf the class system that existed in his time. By depicting weak animals such as hares and frogs fully enjoying themselves with no signs of predators, the artist showed his hope for the weaker class to gain the power to stand up against the superior class. Representing a dying element of the culture, the monsters and animals in my prints are weak, through which I found a connection to the original prints and is the reason why I borrowed scenes from them. I adjusted the scenes to our time with contemporary items and events by introducing more creatures familiar to me from my childhood.

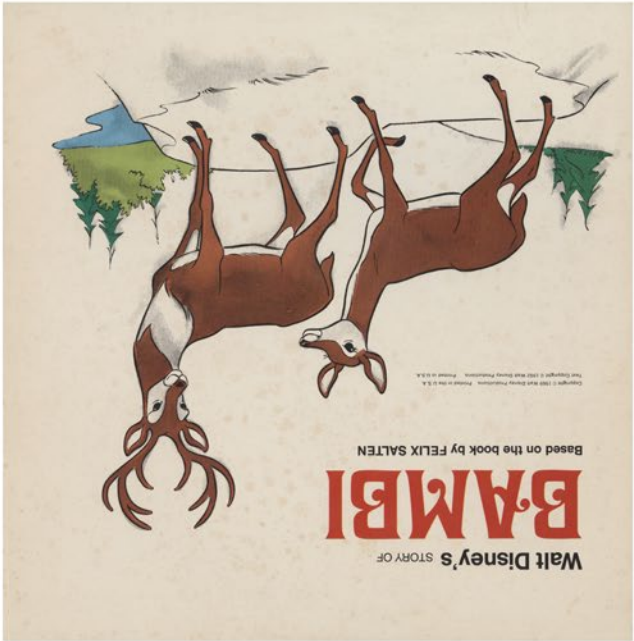
Solo Exhibitions

- 2007 *Fox Wedding* Ballina Art Center, Ballina, Ireland
- 2007 *Artist Looking at Art* McNay Art Museum, San Antonio, TX
- 2006 *Yokai Zyukkei* Joan Grona Gallery, San Antonio, TX
- 2006 *Mix! Series* The Dallas Center for Contemporary Art, Dallas, TX
- 2005 *Dance of Communication* C-Art Space, San Antonio, TX

Group Exhibitions

- 2006 *Impossible Exchange* Lawndale Center, Houston, TX
- 2006 *Crossroads: Asia / America* Galveston Art Center, Galveston, TX
- 2005 *Untrue Lies* i2i Gallery, San Antonio, TX
- 2005 *New Orleans Triennial* New Orleans Museum of Art, New Orleans, LA
- 2005 *Local Loteria Show* Southwest School of Art and Craft, San Antonio, TX

Yokai Zyukkei: Scenery with Monsters Inkjet print



I begin my collage process by collecting various types of Disney memorabilia. My collection is concentrated on the more nostalgic and melancholic era of Disney. For me, this subject matter is representative of certain childhood manifestations. The iconic memories become personalized through my manipulation of the information. My adult experiences and fantasies are disguised by the innocence that the images imply. I mostly incorporate mechanical techniques but my work happens very intuitively. Each piece provides the mental space for me to reimagine the past.

Solo Exhibitions

- 2006 *Dissecting Disney* New Gallery, University of Texas, Austin, TX
- 2005 *Insulation Incubation* Closet Space Gallery, University of Texas, Austin, TX

Group Exhibitions

- 2005 *Senior Studio Show* Creative Research Lab, Austin, TX
- 2004 *Sprout* Austin Museum of Art, Laguna Gloria, Austin, TX
- 2003 *Food Concepts* Santa Chiara, Stiglion Fiorentino, Italy

Authentic Reproduction 24" x 12"

David Ubias

Rudolf Projects ArtScan Gallery, Houston, TX



This recent body of work seeks to investigate the absurdity found within a quotidian existence. It explores a synthesis of graphic languages, which draw upon the influence of advertisements, current events and daily observations. This particular painting reflects the innocuous disposition of frequently occurring disasters.

Solo Exhibitions

2006 *Horn of Plenty* Lawndale Art Center, Houston, TX

Group Exhibitions

2006 *Oh Happy Day* University of Houston, Project Space, Houston, TX

2006 *Traveling Flat Files (Labor Genie)* The Affair Contemporary Art Fair, Portland, OR

2006 *John Adelman, Les Christensen, John Salvest, David Ubias: New Works* Rudolf Projects/ArtScan Gallery, Houston, TX

2006 *Summer Suck III, On the Belly of the Sun Vista (S.S. Oteric)* Commerce Street Artist Warehouse, Houston, TX

2006 *Drawing Inside/Out* Lawndale Art Center, Houston, TX

On the Flip Side acrylic and ink on paper



My work is based on observation of extraordinary beauties withing a landscape. Those particular moments that reflect on the beauty and fascination of forms, colors and the silhouettes of decapitated trees and all its wonderfully abstracted forms. I use nature images such as flowers, grass, tree trunks and leaves and sew “painting sculptures” where one might experience the sensations of smell, touch and their own memory. I have incorporated my painting background and fiber aesthetics with my desire to physically involve my audience with sensual and tactile surfaces. The work highlights those moments when we are entranced by the outdoors and the work strives to sweeten the past that has been altered by our experiences.

Solo Exhibitions

2006 *Nevermore* Women and Their Work Gallery, Austin TX
2006 *Flora* Richland Community College, Richland, TX
2006 *Peel* MFA Gallery, Dallas, TX
2003 University of Houston, The O’Kane Gallery, Houston, TX

Group Exhibitions

2006 *Yanaguana* Unit B Gallery, San Antonio, TX
2006 *I use to be Believe* David Castillo Modern and Contemporary Gallery, Miami, FL
2006 *I-35 Biennial Invitational* Dunn and Brown Contemporary Gallery, Dallas, TX
2006 *22 to Watch* Austin Museum of Art, Austin, TX
2004 *New American Talent* Arthouse, Austin, TX

This Much Felt, acrylic & thread on wire 60” x 60” x 7”



Jeffrey Dell

D Berman Gallery, Austin, TX

This image was made during a residency in Venice last summer, and it comes from a series called *Hibridi*, i.e. hybrids. They continue my experiments with Plastisol ink, a material that allows me to print many layers and to build up the thickness of the ink. The image then sits quite proud on the page.

All the titles in the series come from flavors of Italian gelato. Titles and pieces alike are meant to be as purely as possible about play and pleasure. I think of the them as creatures that should not have to come to exist to begin with, and yet who find a way to reproduce, profit and increase their number. Of course, this could be another way of saying that I feel the irresistible urge to make this work. Or, maybe, I simply feel an insufficient urge to resist.

I like to be frank: there are three reasons I began making this work. One, while teaching screenprinting, these ideas and possibilities occur to me and I finally needed to try them. Two, I recently built a house and it has made me think about surface and color in a different way. Third, and by far the most important, the creation of this work accompanies the meeting of and falling in love with my fiancéé, who has suggested many a title. Much of the joy in the work reflects this meeting.

Solo Exhibitions

2006 *Hibridi* Galleria Sottoportego, Scuola Internazionale di Grafica, Venice, Italy
2006 *Beneath the Surface, A Different Order* D Berman Gallery, Austin, TX
2005 *New Work from Jeffrey Dell and Eric Gibbons* Poissant Gallery, Houston, TX
2004 *Figure Ground* Poissant Gallery, Houston, TX
2003 *Running Amok* Flatbed World Headquarters, Austin, TX

Group Exhibitions

2006 *Annual Group Exhibit of Austin Artists* The People's Gallery, Austin City Hall, Austin, TX
2005 *Black and White* D Berman Gallery, Austin, TX
2005 *22 to Watch* Austin Museum of Art, Austin, TX
2005 *Robert Tracy Brown, Jeffrey Dell, and Margery Moore* Poissant Gallery, Houston, TX
2002 *Janet Turner Print National Competition & Exhibition* Turner Gallery, California State University, Chico, CA

Tirimisu Acrylic and plastisol inks screen printed on paper 12" x 12"

Peat Duggins

Art Palace, Austin, TX



This piece was originally commissioned by FirstNight Austin. In 2006, the organization invited me to create a work to be used in promotion of their public celebration of the arts. I treated the invitation as an opportunity to further develop the fantasy community that has been the focus of much of my recent practice. The vivacious palette and illogical density in the work are part of a historical-style in my ersatz world and the characters belong to that larger body of work also. The image was conceived as a tableau, containing several smaller, dynamic interactions. The intent was to convey the vitality of a city as it explodes into the landscape. We don't really have a word for this but you sometimes see it in America. The closest word we have is sprawl, but that does not suggest exuberance. I was trying to capture the energy and fraternity that makes progress possible: the joy of doing stuff with your friends.

Solo Exhibitions

2006 *The Moment that Changed My Life Forever* Art Palace, Austin, TX

2004 *The Battle of Hickory Ridge* The Fresh Up Club, Austin, TX

2004 *testsite 04.3* testsite A project of Fluent Collaborative, Austin, TX

Group Exhibitions

2007 *Loyal Opposition* Texas State University, San Marcos, TX

2005 *New Art in Austin* The Austin Museum of Art, Austin, TX

2005 *Texas Biennial 05* Bolm Studios, Austin, TX

2003 *Midnight Freedom* The Fresh Up Club, Austin, TX

2002 *Holding Pattern* HERE Gallery, New York, NY

Untitled Watercolor & ink on paper 16" x 22"



“In a way, this desperate need among advertisers to ‘divine’ our intimate truths has indelibly linked consumerism to culture. Now there’s hardly time to discover and explore a new experience or a new approach to living without also considering the new line of products, technologies or services that has been tailored to that discovery. Life is being captured, repackaged and sold back to us as quickly as we live it.”

-Gina Piccalo

The piece, *make over mandala*, is from a series of wall-sized meditation mandalas that are constructed from used plastic shopping bags and scotch tape. While continuing the mandalic traditions of repetitive design and meditative intention, my choice of material imbues these mandalas with a contemporary narrative.

The logos, slogans and pantone promises on shopping bags, are the result of exhaustive market research by advertisers. We are monitored, manipulated and seduced by marketing campaigns that are designed to appeal to our conceits as consumers.

Employing the tropes of current graphic design, I cut and reassemble the print on the plastic bags, re-scripting these consumer messages into a critique of their original purpose; seducing the masses into unconscious patterns of consumerist excess.

Initially, the relentlessly cheerful facades of these jewel-toned confections appear to be manic meditations on cultural iconography. Upon further investigation, the increasingly enlightened viewer may see past the sugar coating of happy faces and glib slogans that are hawking the American Dream and spinning the promise of redemption through consumerism.

Solo Exhibitions

2006 *ART FORUM BERLIN* Finesilver Gallery, Berlin, Germany
2006 *New Work* Finesilver Gallery, Houston, TX
2006 *Laguna Gyre* Austin Museum of Art at Laguna Gloria, Austin, TX
2003 *Dreaming My Dreams* Espacio Alutinador, Havana, Cuba
1999 *New Work Women and Their Work* Gallery, Austin, TX

Group Exhibitions

2006 *Pulse New York* Finesilver Gallery New York, NY
2005 *Pulse Miami* Finesilver Gallery, Miami, FL
2005 *Rock, Paper, Scissors* Arlington Museum of Art, Arlington, TX
2004 *Color, Pattern, Grid: Austin Collects* Austin Museum of Art, Austin, TX
2004 *Figure Ground* Poissant Gallery, Houston, TX

make over mandala Plastic bags & tape 78" x 78" x 1/8"



Heyd Fontenot

Inman Gallery, Houston, TX

I don't know where I am when I look at Heyd Fontenot's *Six Figures with a Peacock*. I recognize some of these people and still can't find my footing. I get out my favorite poetry book: the English dictionary. I discover that...

...it isn't a Peacock as I'd suspected but a Peafowl. "Peacock" is the incorrect term applied and used (by me) to refer to both sexes.

...the Roman goddess Juno sometimes wore a peacock headdress. I don't know who she really is...but her name Juno is possibly from the root 'yeu-', vital force from which the English derivatives are youth or juvenile or rejuvenate.

...and too, with the peacock, there's always the reference to vanity.

...of all the suggested meanings for a human skull, the one that is most striking to me is at the center of the Kabbalistic tree of life. It represents spiritual death, which is so horrific a concept. I can't see it being represented with such ease.

...and too, as with the peacock, the skull implies vanitas or vanity.

SKULLS & THE MOTHER OF REJUVENATION

Did I just blurt that out? I wonder if he'd reconsider the title...?

I want to have a summary, a more poetic verse, which brings all of these ideas into play. I want to describe the beauty in this painting...the nudity, the totem symbols, the lack of continuity of the physical placement of the figures, their connection otherwise... and more, there's always more.

- Gary Price, Austin, TX

Solo Exhibitions

2006 *East Meets West* Art Palace, Austin, TX

2005 *Recent Works on Paper* Inman Gallery, Houston, TX

2004 *Salon 2/04* North Cottage, Austin, TX

2003 *Blood Sugar of the Lamb* Disjecta, Portland, OR

2003 *Suite Pink* Lawndale Art Centre, Houston, TX

Group Exhibitions

2007 *Take Me To Bed Or Lose Me Forever* Volitant, Austin, TX

2006 *Humans* James Baird, Newfoundland, Canada

2005 *New Texas Painting* Diversworks, Houston, TX

2005 *Contemporary Erotic Drawings* The Aldridge Contemporary Art Museum, Ridgefield, CT

2005 *Introductions: 2005* Mulcahy Modern, Dallas, TX

Six figures with Peacock Acrylic on canvas 48" x 60" Collection of Mark & Margret Vera



Banned is a collection of once-sanctioned music videos, cartoons, television shows and commercials that were deemed inappropriate for mainstream viewing. Removed from the airwaves because of their violence, sexuality and wartime bigotry and racism, these segments were left to collect dust on the shelves of studio vaults.

Banned represents the exposure of inappropriate behavior to new audiences. Is it better to expose generations to these social and political messages now deemed inappropriate, or to inform them through education? Does being confronted with the imagery help or hurt?

Do we rewrite history to make it politically correct for the present and future? Do we turn a blind eye and pretend it never happened, or do we openly acknowledge it, in an effort to move forward and learn from it? The television voices of our past have been silenced like a dirty secret for almost four decades. Until now.

Solo Exhibitions

2006 *Communion* Niagara Artists' Centre, St. Catharine's, Ontario, CAN

Group Exhibitions

2006 *Fusion* Rodman Hall Arts Centre, St. Catharine's, Ontario, CAN

2006 *The Dirty Show* Niagara Artists' Centre, St. Catharine's, Ontario, CAN

2006 *Blend* Rodman Hall Centre of the Arts, St. Catharine's, Ontario, CAN

2006 *Reading the Italian City* Sean O'Sullivan Theatre Gallery, St. Catharine's, Ontario, CAN

2005 *White Space* Sean O'Sullivan Theatre Gallery, St. Catharine's, Ontario, CAN

Banned Still from digital video



“All artists are influenced by their experiences, and, in turn, my upbringing weighs heavy on my artistic sensibilities. My family migrated from India in ‘71 during a complicated cultural divide between Hindus/Muslim territories. Circumstantially not receiving a visa, my family isolated themselves to protect our identity. I collected images and drew out characters attending school functions on newspaper and magazine ads to pass the loneliness.

Now that I am making art for a more informed crowd I can’t help reverting back to when I was six years old watching a tele-vised news bulletin of Ronald Reagan signing a one-year amnesty granting regularization of status to illegal immigrants. I was completely perplexed by how many identical pens were used to sign this bill into law. The ceremonies and traditions of American culture coupled with Indian Islamic faith consistently trigger my creativity.

Midnight Train is one of many paintings about a character called Saag Paneer. Saag was born from a compilation of three popular household items: literature, TV shows, and icons. Don Quixote, Apu from The Simpsons, and George W. Bush have no intellectual parallels to one another. In my opinion however, the connections are endless as I build these paintings up in layers from an empty page with invented imagery and transparent gesturings of color. Saag Paneer embodies the exchange and negotiation of culture, values, and moral vs. political decisions; he is my mediator to the world.”

Solo Exhibitions

2005 *F is for Fake-Mural Factory People*, Austin, TX
2004 *Mixed! Series* Dallas Center for Contemporary Art, Dallas, TX

Group Exhibitions

2007 *Holiday Punch 3* Studio 107 Art Gallery, Austin, TX
2007 *Artist and Cowboys Should be Friends* UNTartspaceFW Gallery, Fort Worth, TX
2006 *Platforms* Arlington Museum of Art, Arlington, TX
2005 *Conspicuous Productions* McKinney Arts Contemporary, Dallas, TX
2003 *Bent* Photographs Do Not Bend, Dallas, TX

Midnight Train Acrylic, enamel, ink on paper 38” x 53”



I consistently find interest in the everyday. In an ongoing project I collect a selection of objects from throwaway culture-toys, craft supplies, plastic parts and arrange them monochromatically to reflect upon their human significance. More recently my work has revealed a personal relationship with single objects. A series of pencil works on parchment paper feature isolated items culled from dream imagery. The drawings are immediate and poetic, illustrating the belief that images, signs and totems connect us to one another. Isolated or viewed together, they illicit the sense of a moment gone by and recalled for its significance on the present. A number of the images have been transferred into large-scale sculptural objects, several of which employ mirrors as a metaphor for reflection and the multifaceted nature of self.

Solo Exhibitions

2007 *STAY* Joan Grona Gallery, San Antonio, TX
2006 *Linda Pace: New Works* Book Co., Marfa, TX
2005 *Timelines* Joan Grona Gallery, San Antonio, TX
2003 *Untitled Show* Castle Creek Gallery, Aspen CO

Group Exhibitions

2006 *Mirror Mirror* Conduit Gallery, Dallas, TX
2006 *Juxtapositions* The Alameda, San Antonio, TX

Mirror Mirror Mixed Media 108" x 54"



Andrew Anderson

Spazio, Austin, TX

I adore paint. Viscose and fluid like cough syrup, motor oil, obsidian.

Paint cools canvas and warms masonite; it fills each stoma with pigment, with life. I can direct and coax, and occasionally, a new hue becomes a lesson, a discovery. Paint is the perfect medium for altering saturation, transparency and space, for infinite layering, actually and metaphorically.

What to think of this romance? I see viewers projecting withing the disjointed frames and non-linear storyboards. I see agitation because of the conflicting proportions and reduced compositions. I attempt to trigger digressions and form a color calculus, void for emotions to fill. Boundaries waver and narratives overlap. In the end, we are emotionally stunted through our color connotation. Ultimately, why should it matter what I think or am thinking.

Group Exhibitions

2006 *Group Exhibit* Spazio, Austin, TX

2005 *New Work: Andrew Anderson and John Pavlicek* Spazio, Austin, TX

2005 *Group Exhibit* Spazio, Austin, TX

2004 *Group Exhibit* Spazio, Austin, TX

2003 *Color Your Evening: Andrew Anderson & John Mercado* C-Studio Gallery, Austin, TX

Blue Crush Oil and acrylic on board 24" x 24"

Frances Bagley

Marty Walker Gallery, Dallas, TX



I have always been interested in hair. As a young girl, I studied how the hairdresser cut my hair and thought about how all those strands of hair went together to form a shape on someone's head. Additionally, I was captivated by my great grandmother's Victorian era jewelry, which was intricately made from strands of hair taken from her brush each day.

Hair is an amazing material for consideration. Grown on the human body, it rivals bone in its durability. It is actually a very permanent material that does not degrade. The hair is usually still intact when mummies are discovered and bodies are exhumed. Hair is a common denominator amongst human beings in that we all have some amount of hair no matter what race or culture we represent. Held in regard, hair serves as a status symbol or fashion statement in most societies.

This early American style rug, one continuous braid of human hair, weaves time and cultures together. It is meant to speak of a traditional woman's handcraft as well as focus on the close resemblance human hair in this form as to an animal rug.

Solo Exhibitions

2006 *Witness* Mary Walker Gallery, Dallas, TX

2004 *Echoes*, *Frances Bagley* Untitled Gallery, Oklahoma City, OK

2003 *Weather Report*, *Essential Space*, *The Belo Foundation Sculpture Series* McKinney Avenue Contemporary, Dallas, TX

Group Exhibitions

2006 *Intersection: Frances Bagley, Linda Ridgeway, Linnew Glatt, Cindy Hurt* UNT Artspace FW, Ft. Worth, TX

2005 *Artists Among Us* Dallas Women's Museum, Dallas, TX

2002 *New American Talent* The Jones Center for Contemporary Art, Austin, TX

2001 *International Show 2001* New Jersey Center for Visual Arts, Summit, NJ

1998 *Frances Bagley* Hodges Taylor Gallery, Charlotte, NC

1997 *Frances Bagley* A.I.R. Gallery, New York, NY

1995 *In Three Dimensions: Women Sculptors of the 90's* Snug Harbor Cultural Center, Staten Island, NY

Braided Rug Human hair in one continuous 644 ft braid 99" x 72"



In my work, I describe a view of bourgeois America that communicates an experiential rather than factual reality. Confusing private and public, melding the handcrafted with the anonymously mass-produced, my paintings generate confrontations between real and depicted space.

The surfaces of my large paintings vary between dense layers of paint, transparent washes and collage fabrics, and come together to form unified images that can also be read as studies in color, form and abstraction. The large paintings lay on the wall like theater backdrops, a mix between Romanticism and Modernism, and contain disjointed stories told through collective signs and symbols that balance desire and repulsion.

The room is embraced as a site to explore rendered physical space as well as psychologically-charged ideas of what a house is. The paintings from the series are rooted in photographic images from the Golden Age of American consumerism and design. Life-size and lavish, the paintings depict frozen interiors, subversive in their empty promise of space. The expanse of shifting red in *Good Living Room* presents a joyful, visceral experience of color, but the overall impression is ominous. Applied pattern operates both as meditative and menacing elements in the room, sometimes offering order and relief, other times challenging in the eye with an aggressive boldness that leaps off the picture plane.

The painting creates a vivid, unfolding experience that disorders the viewer's expectations and allows for a fresh experience of space. At once seductive and claustrophobic, the painting describes a fantastical mix of unsettling archetypes that explore the contradictions of bourgeois longings and the clash between our quotidian reality and our romantic invented histories.

Solo Exhibitions

2006 *House Painting* MASS Gallery, Austin, TX

Group Exhibitions

2006 *Outside Area* Gallery 3, Austin, TX

2006 *Making It Together* Creative Research Laboratory, Austin, TX

2006 *Mattress Stripping* Red Mill Gallery, Johnson, TX

2005 *Terra Cognita* Cinema Texas. Austin, TX

Good Living Room 96" x 120"



In my work I explore the notion of memory and how the past and present can interlace to create a representation of the souvenir. The video, *Mind the Gap*, presents a memory extracted from a child running to escape a deadly threat. The technique used in the video is a succession of short and recurring scenes. It features the uninterrupted race of a child through urban scenery. With an intermittent tempo, scenes of virtually apocalyptic disasters are interspersed with shots of the child alone in a neutral space. The world seem dangerous, life always more fragile. In the aftermath of a sudden and appalling event, the memory is frozen in solemn and meditative dumbness.

Group Exhibitions

- 2007 Newspace Center for Photography, Portland, OR
- 2006 *New American Talent Art* Jones Center, Austin, TX
- 2006 *The Big Show* Lawndale Art Center, Houston, TX
- 2006 *Synesthesia* Lester Marks House, Houston, TX
- 2005 *Democracies* Las Gallery, Paris, France
- 2005 *Accrochage sur Demande* Pitch Gallery, Paris, France
- 2005 *Scope* Parisud Gallery, London, England
- 2005 *Scope* Parisud Gallery, Miami, FL
- 2004 Art Generation Gallery, Paris, France

Mind the Gap Digital video

Cory Escoto

Faufitown Projects, Santa Monica, CA



My artwork at its core about imaginative thinking, about believing in ideals and possibilities. This work is characterized by wanting the consequential brainstorming, planning and imaginative process of wondering “WHAT IF?” A main source of inspiration comes from collecting United Nations memorabilia. This collection of souvenir plates, children’s books, cook-books, card games, and United Nations Concert Benefit Albums suggest a hopeful and peaceful optimism once believed achievable through the unification of a global governing body. At the same time, this vintage memorabilia suggest a loss of the hopeful innocence in the aging process of the United Nations, once youthful and naive, now tarnished by scandals and ineffectiveness. The contrasting feelings of hopeful optimism and disillusionment are in a tension that is indicative of the mood of the work that I make.

In my hypothetical world, the Office of International and Artistic Relations (an absurdly small and poorly funded global organization of a few inspired yet inexperienced individuals with similar goals as the UN) focuses on the future, possibility and pretty much saving the world. The works included in the Texas Biennial are two selections from the Office of International and Artistic Relations’ Library of Audio, Visual and Textual Sources of Inspiration and Motivation. These flat and oversized representations of the library ‘s collection suggest ideas of misinformation, ineffectiveness and obsolescence disguised as well intentioned self/global help tools. The style of depiction is graphic and colorful, reinforcing the ideas of cheerful optimism while many times contrasting with feelings of insecurity, ineptitude, impotence and general lack of confidence inherent in the subject matter. Irony, illusion, shifts in scale and unlikely juxtapositions are tools that allow the undertone of my art to operate subtly in the shadow humor.

Group Exhibitions

2007 *LOUD* Arts and Literature Laboratory, New Haven, CT

2006 *Faufitown Projects @ Bridge Art Fair* Catalina Hotel, Miami, FL

2006 *Biennial Southwest* Albuquerque Museum of Art & History, Albuquerque, NM

2006 *Selections from the Contemporary’s Flat Files* The Contemporary Art Museum St. Louis, St. Louis, MO

2005 *Amarillo Biennial 600: Drawing* Amarillo Museum of Art, Amarillo, TX

You can change the world book Acrylic on PVC board 48” x 63”



Michele Grinstead & Nancy O'Connor

“Exxon Truck Stop/Immigrant Memorial Site offers an elegy to one of the worst immigrant tragedies ever in U.S. history, (and one still in the news), depicting the place where 19 immigrants died in May 2003 while bound for Houston, suffocating in the searing heat, trapped in a truck trailer left along the highway. In O'Connor and Grinstead's video of this simple site fraught with violent death, the wind blows, moving through the pinwheels, crosses, artificial flowers and stuffed animals poignantly placed as tributes at the memorial site. Their piece concludes with imagery of the timeless, peaceful prairie landscape and the radiant colors of a South Texas sunset, allowing the viewer to contemplate the horror that took place at the ubiquitous roadside rest stop. Ultimately, the artwork honors the victims who heroically sought a better life in a new land, proving a profound sense of a future salvation.”

~Catherine D. Ansporn

Solo Exhibitions

Michele Grinstead & Nancy O'Connor:

2005 *Marketing Time* 5004 Feagan, FotoFest, Houston, TX

2004 *Inhabited* 5004 Feagan, FotoFest, Houston, TX

Group Exhibitions

Michele Grinstead:

2004-2005 *Home and Garden* FotoFest, Houston, TX

2004 *The Members Show* Women and Their Work, Austin, TX

2004 *Houston Area Show* Blaffer Gallery, Houston, TX

Nancy O'Connor:

2006 *Lianzhou International Fotofestival* Lianzhou, China

2004 *Houston Area Exhibition* Blaffer Gallery, University of Houston, Houston, TX

2000 *Vulnerable Body* ArtScan Gallery, Houston, TX

Immigrant Memorial Installation



This piece is the first in a series I made using cloth remnants from other projects. Each piece in the series started with one scrap that provided a big mark on which to work. It is not unlike how a painter “dirties” a canvas by painting all over in order to create a “ground”. The scrap provided the interesting shape of a remnant and a starting point on which to build. I am interested in contrasts that make one recognize different qualities in materials. The stuffed fleshy part in this piece is strengthened by contrast to the brown, saggy, stringy piece. The colors have strong flesh and skin associations with the red oozing out of the side like a cartoon rendering of blood. I like working abstractly because I make decisions more intuitively. Working in this way, I find there are more interpretive possibilities while I work and in the finished piece.

Solo Exhibitions

2006 *Lily Hanson* Mountain View College, Dallas, TX

Group Exhibitions

- 2007 *Object* University of Dallas, Dallas, TX
- 2005 *Double Vision* The Old Jail Art Center, Albany, TX
- 2005 *Space- Invaders* University of Texas, Dallas, TX & Eugene Binder, Marfa TX
- 2005 *Gimme Shelter* Conduit Gallery, Dallas TX
- 2005 *Lily & Mrs. Mohamaddi go on Sea Voyage* Eastfield College, Mesquite, TX
- 2004 *Twang* Art Museum of Southeast Texas, Beaumont, TX & The McKinney Avenue Contemporary, Dallas, TX
- 2004 *Skin* Conduit Gallery, Dallas, TX
- 2001 *Escapes*, Conduit Gallery, Dallas, TX
- 2001 *Ulterior* University of Dallas Haggerty Gallery, Irving, TX

Overflow Mixed media 40” x 48” x 8”

Charlie Morris

Mulcahy Modern, Dallas, TX



My current body of work involves the use of various media. Currently, I employ painting, sculpture, drawing, super8 films and audio installation. I use these materials to explore mass media and technology with civilian, commercial and military applications.

My sculptures and installations are facsimiles of the object being depicted. The sculptures are pared down version or simulations of the actual. I do this in order to have the viewer contemplate the “absence” of the object being depicted. This distance from reality is enhanced by a monochromatic color surface treatment and reduction of detail, which heighten the sense of separation from our daily lives. This abstracted “distance” allows me to address issues such as: new and antiquated media technology, the production of biological and pharmaceutical products and poisons and political/military war planning and mass media’s ability to “distance” us safely from actual reality.

Solo Exhibitions

2004 *Duped* REM Gallery, San Antonio, TX
2004 *Operations* Southern Space Project, San Antonio, TX
2002 *Bluestar Art District* Three Walls Gallery, San Antonio, TX
2002 *Oklahoma Christian University* Gallery, Oklahoma City, OK

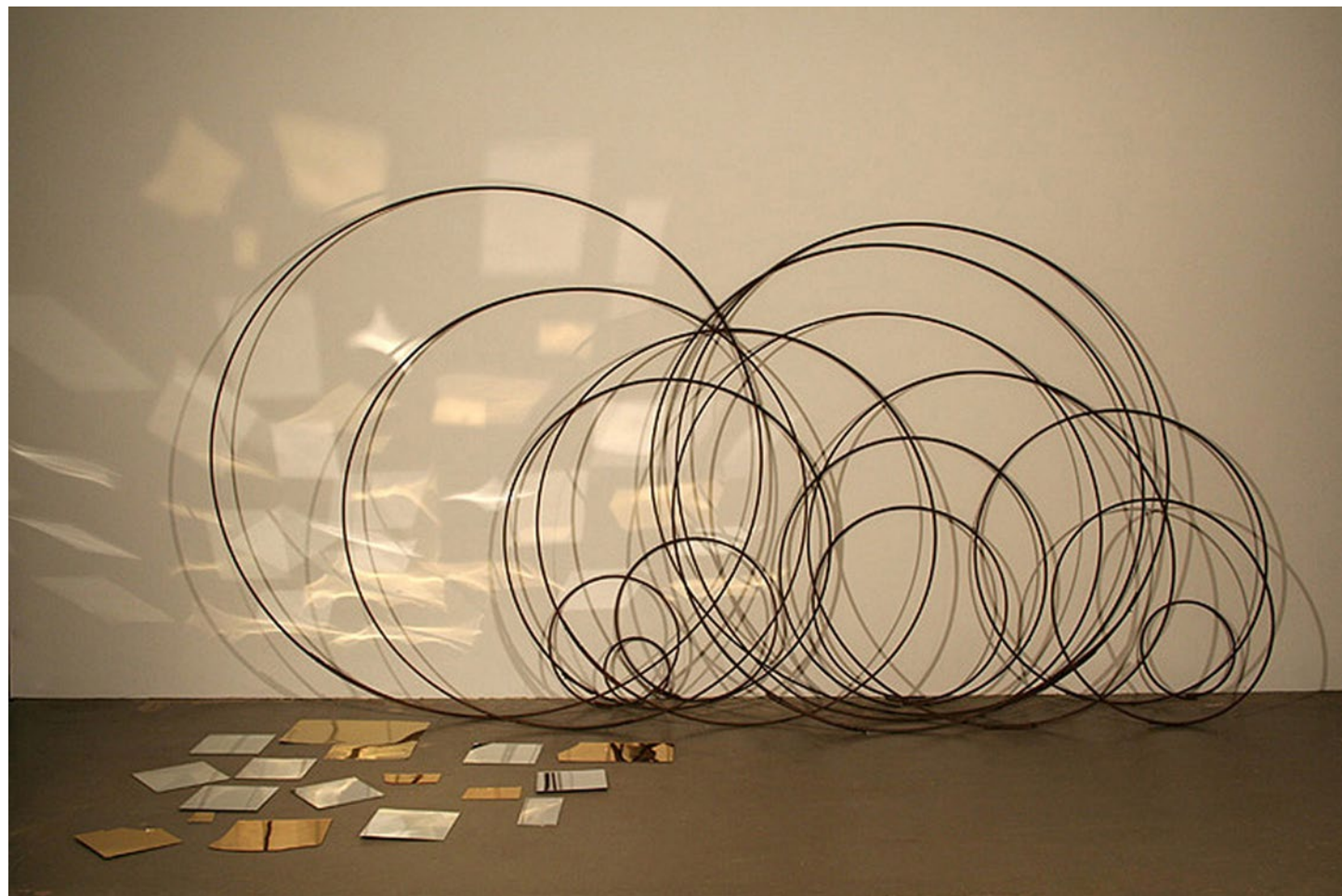
Group Exhibitions

2006 *Formica Formatted* The Dallas Center for Contemporary Art, Dallas, TX
2006 *Once Upon...Happily After* Unit B Gallery, San Antonio, TX
2006 *Space- Invaders* University of Texas, Dallas, TX & Eugene Binder, Marfa TX
2006 Blue Star Center for Contemporary Art, San Antonio, TX
2005 *Casket Factory*. Dallas Contemporary Art Fair, Dallas, TX
2005 *Operations* Mulachy Modern, Dallas, TX

Stack 'em Deep, Sell 'em Cheap Acrylic, wood, string 13” x 25” x 48”

Tom Orr

Marty Walker Gallery, Dallas, TX



I am not interested in making moral or political statements. I am trying to make something happen during the moment of viewing that does not need description.

My work exists between painting and sculpture and activates the space between the wall and the floor. I feel that by eliminating the sense of finish, craftsmanship and containment the viewer is allowed to come to the work with a more direct and immediate sensibility. By intuitively placing, leaning and layering shape, color, shadow and light, I am looking for that moment when thought leaves the materials and the object and concentrates on the idea. What is not there is consistently interesting to me.

Solo Exhibitions

2006 *Tom Orr - Identity* Marty Walker Gallery, Dallas, TX

2002 *Tom Orr Essential Space* Belo Sculpture Series, The McKinney Ave. Contemporary, Dallas, TX

1999 *H2O and Other Elements* Turner & Runyon Gallery, Dallas, TX

1993 *Tom Orr* Conduit Gallery, Dallas, TX

Group Exhibitions

2005 *Space Invaders* Gene Binder Gallery, Marfa, TX and Univ. of TX at Dallas, TX

2005 *21st Exhibition of Contemporary Sculpture in Japan* Ube City Museum, Japan

2001 *Braille* Angstrom Gallery, Dallas, TX

1998 *Within the Floating World* Tom Orr and Frances Bagley John Michael Johler Art Center, Sheboygan, WI

2005 *2nd Fujisankei Biennale International Exhibition for Contemporary Sculpture* Utsukush- Ga-Hara Open-Air Museum, Nagano, Japan.

LOCHWINNOCH Steel and mirror 10' x 20' x 7'



Matthew E. Roberts

Rives BFK Sandler Hudson, Atlanta, GA

An excerpt from a book I'll never write:

"My grandmother on my father's side was half Cherokee Indian, so I've been told. Though we never met I've seen her likes in a black-and-white photograph. She was short, sturdy and had dark skin; tinted red I cannot say. I heard somewhere once that non-white persons and folks, not obviously Negroes, were considered Indians or Native Americans. I wonder. Is that the case today?"

Solo Exhibitions

2002 *Also: Decent Paintings* Market House Gallery, Providence, RI

Group Exhibitions

2007 *The Drawing Show* Sandler Hudson Gallery, Atlanta, GA

2007 *A Way with Words* Galveston Arts Center, Galveston, TX

2006 *New American Talent* The Twenty-First Exhibition Arthouse, Austin, TX

2005 *5 x 7 Exhibition* Arthouse, Austin, TX

2004 *Drawings and/or Works on Paper* Sandler Hudson Gallery, Atlanta, GA

Value Studies IV Graphite and mineral oil on paper 60" x 44"



This series on Moslem Youth shows the experience of being caught between cultures - living in a contemporary society but within expectation of a traditional Islamic identity. Key aspects of traditional Islamic culture are predicated by the dictates of religion and politics. “Moslem Youth” explores the tension between public and private spaces, depicting scenes that counteract media representations of Islamic culture. With the influence of contemporary society and media, traditional values are undergoing change. This series suggests some of the visual manifestations of those changes.

Young people are constantly aware of themselves, especially as individuals caught between cultures. These individuals live and partake of the larger adult world that surrounds them, while participating in a youth culture that is exclusive to them. They experience the universal characteristics of youth: an awareness of their bodies and self-image, their search for identity through introspection, their interest in music, film and media; the importance of friends; and their newfound awareness of their attractiveness to others. These young people are often conflicted in these experiences that occur within the confines of religion and society.

The work challenges stereotypical assumptions of propriety, exploring issues of gender identity and providing an alternative view to the realities of Muslim youth. Since the young women are “covered,” viewers get a glimpse of the everyday lives (often lived behind closed doors) of Moslem youth. This series is intended to encourage dialogue about its complex issues and ultimately offers opportunities for growth and change.

Solo Exhibitions

- 2007 *Garden of Persian Delights* Anya Tish Gallery, Houston, TX
- 2007 *Moslem Youth* Leeds Gallery, Richmond, IN
- 2006 *Maxiature* Photographic Center Valokuvia Peri, Kuopi, Finland
- 2006 *Teenagers and Maxiatures* Northern Photographic Center, Helsinki, Finland
- 2006 *Proud and Sad/Wrong and Strong* Women and their Work, Austin, TX
- 2004 Blue Sky Gallery, Portland, TX
- 2004 Dom Fotografie, Poprad, Slovakia
- 2004 *Simply Girls* Center for Photography, Woodstock, NY

Mr. & Mrs. Photograph 13” x 25”

Michael Velliquette

Finesilver Gallery, Houston, TX
Contemporary, New York, NY



These current low-relief paper collages begin with a vision of the image and are then realized by hand cutting shapes out of multi-colored card stock that correspond roughly to the various elements in the sketch. The shapes are then glued onto a paper backing in successive layers—working from background to foreground. The flatness of the paper is countered by a dense layering of smaller and more ornate pieces.

Movement from Primitivism to Super-Consciousness is one work in a series of multi-panel narratives I began working on during the summer of 2006, and is inspired in a part by my encounters with a wide range of enchanting and aesthetically-driven traditions. Read left to right, each panel marks a step towards a greater subjective awakening.

Solo Exhibitions

2007 *The Intuitive Jungle* DCKT Contemporary, New York, NY
2005 *The Still Lives of Saints* Ratio 3, San Francisco, CA
2004 *Dark Matters and the Lingering Lightness*, Conduit Gallery, Dallas, TX
2004 *The U in the I* Artspace, San Antonio, TX

Group Exhibitions

2007 *Paper Machinations* Unit B Gallery, San Antonio, TX
2006 *Beast* Finesilver Gallery, Houston, TX
2006 *Boys and Flowers* Western Bridge, Seattle, WA
2005 *With Us against Reality* Galerie S.E., Bergen, Norway
2003 *We Are Electric* Deitch Projects, New York, NY

Movement from Primitivism to Super-Consciousness Cut cardstock and glue 100" x 16"



PERCEPTUAL & TERRITORIAL ACQUISITION

My artistic research and production includes the creation of space and artifact as an investigation of loss and distance: political, cultural and social. The work engages the body and its environment to confront the hierarchical static image and idea.

Our country has embarked on a centuries long quest repurposing the environment to allow for the growth and welfare of our population. Dams, aqueducts and tunnels redirect water for agriculture and expanding cities while riverbanks and ocean shores are stabilized in protection against inundation. In this balancing act of myriad constructions, growth and failure are strange bedfellows. My work, with the goal of empowerment, aims to reconfigure the expanding blind spot that is the sublime of our culture.

Salt Flat Frames Installation

Tom Matthews



The history of the chairs echo with the lives that once occupied them. There is humanity in each chair and they all reveal the touch of a human body. The remnants of those lives were left behind on the chair's surfaces and the spirit of what education can mean to a person, is to me, the essence of what the chairs represent.

I feel a sense of redemption and rescue with these objects and view the sculptures created with them as the summation of a sculptural equation. With the chairs, I feel I'm linking the past lives of each chair to the pieces I create.

Through posturing, the status of these used manufactured objects is elevated and they become art. The chairs are mass produced. By configuring multiples together, I create one sculpture from the masses of identical objects. The physical weight, scale, bright colors and recognizable image of the chair sculptures, have a presence which introduces concepts beyond their functionality. I am recycling a discarded educational tool that has touched, both physically and mentally, numerous human lives. I am a laborer creating art.

Solo Exhibitions

2007 *Marfa Movement* Marfa Arts Studio, Marfa, TX

Group Exhibitions

2006 *Duality La Muerta La Vida* Clark Gallery, Edinburg, TX

2006 *20th Rosen Outdoor Sculpture Competition & Exhibition* Appalachian State University, Boone, NC

2006 *Your Stuff, My Stuff, Our Stuff* Water Waters Gallery, Slaton, TX

2005 Ellen Noel Art Museum, Odessa, TX

2004 *17th Annual Juried Art Exhibition* Landmark Gallery, Lubbock, TX

Surplus IV Chairs Mixed media



Red Dawn is a sculptural imagining of a local missile/rocket theatre of war. At Site 1808 along Cesar Chavez Ave., an information marker alerts Biennial viewers that the field in which they are standing has been targeted for a rocket attack. Corroborating this threat, arrays of large-scale model rockets are installed at three neighboring sites (Okay Mountain, Art Palace and the artist's studio, 301-D Chicon). Each mock artillery is precisely callibrated from its roof top launch pad to ensure an accurate strike on Site 1808. Red Dawb draws both on the 1984 John Milius classic and the recent crisis between Israel and Hezbollah. The project aims to animate the menace of war and its terrorized spaces, which, regular to much of the world, have been largely absent from the American psyche and domestic body for almost a generation. Red Dawn is an exercise in how information-or the peripheral/invisible objects to which it refers-affects one's apprehension of place.

Group Exhibitions

- 2007 *Creating Context: words at Work* UTSA Satellit Space, San Antonio, TX
- 2006 *Baker's Dozen* UTSA Sattelite Space, San Antonio, TX
- 2006 *Making it Alone* Creative Research Laboratory, Austin, TX
- 2006 *Nohegan* 2006 MASS, Austin, TX
- 2002 *Easy* Carpenter Center for the Visual Arts, Cambridge, MASS

Red Dawn Installation



Gary Sweeney lives and works as a practicing artist in San Antonio, Texas.

Solo Exhibitions

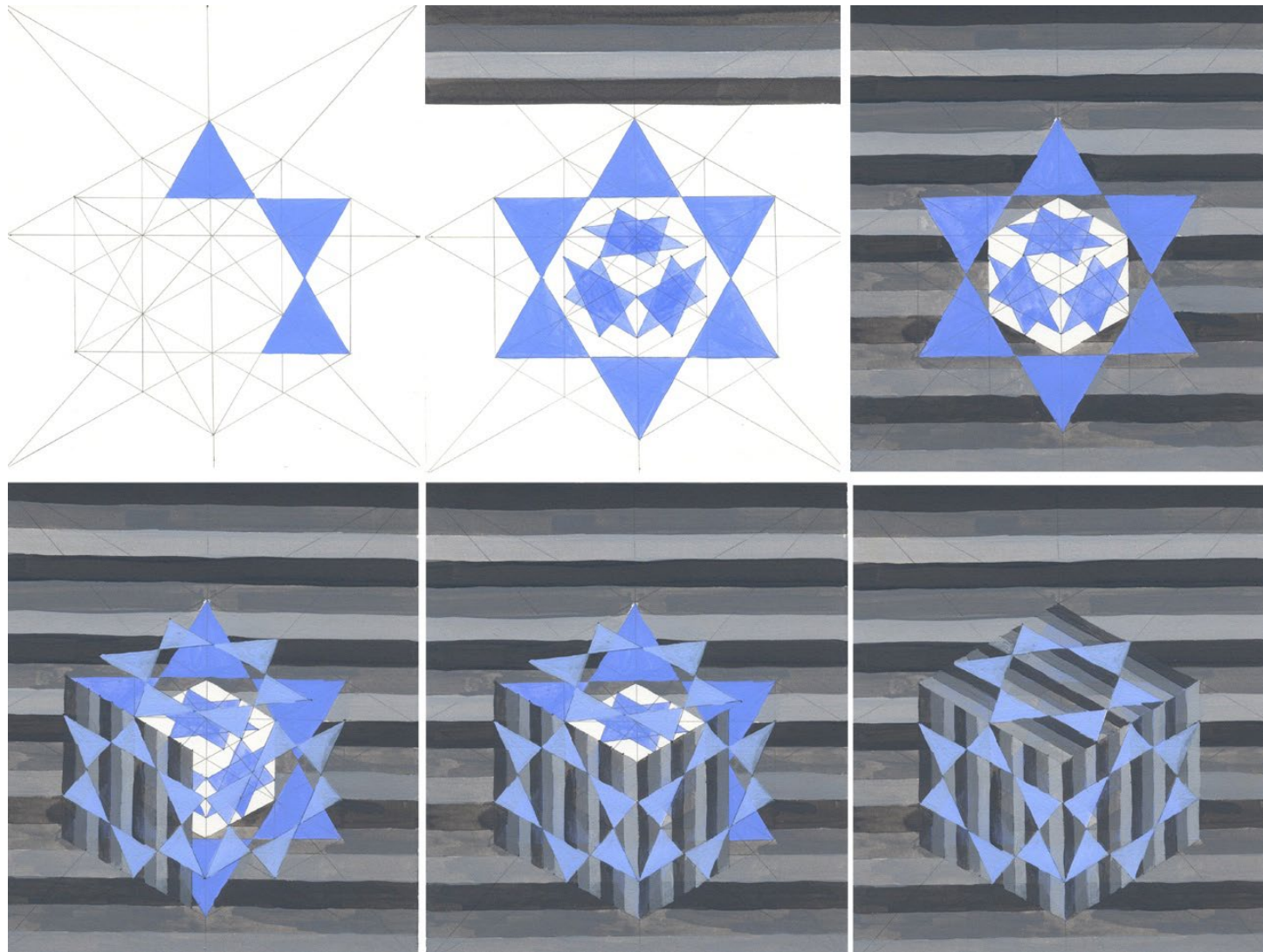
- 2004 Southwest School of Art and Craft, San Antonio, TX
- 2003 Columbus College of Art and Design, Columbus, OH
- 2003 Parchman Stremmel Galleries, San Antonio, TX
- 2002 Water Studios, Tokyo
- 2002 Lawndale Art Center, Houston, TX

Solo Exhibitions

- 2006 Denver Museum of Contemporary Art, Denver, CO
- 2004 La Xena, Barcelona, Spain
- 2002 Museum of Modern Art, Ishoj, Denmark

JFK Digital rendering for installation

Noah Simblist



In September 2006, in the wake of the most recent war in Lebanon, I traveled to Israel and recorded 25 hours of interviews with Israelis and Palestinians. The results included responses that dealt with Zionist claims to the biblical land of Israel, post-Zionist, secular Israeli fears of the Arab “other,” Palestinian frustration with Israeli racism and cultural hegemony and a Bedouin advocating for the spiritual value of nomadic homelessness.

These separate individual conversations are woven into a sound fabric that constructs a conversation between opposing ideas, filling the gallery space with voices that are both personal and political.

Juxtaposed with these voices are 180 abstract prints that fuse religious and political iconography with modernist form. A cube, alluding to both Platonic form and the Kaaba, the holiest site in Islam, evolves and devolves from one image to the next.

The cube is the basis for the architecture of this work. This is a modernist impulse that alludes to movements like the Bauhaus, whose members believed that abstraction and the erasure of history could bring about a new utopian age. This kind of architecture can be found all over Israel and, like Zionism, it has been prone to the crack and leakage that ravage its moral edifice.

The Star of David blue alludes to Zionism, the solution to centuries of anti-semitism and the driving force behind the occupation of Palestinian land.

In many ways this piece is about the failure of utopia; the social utopias of both Zionism and abstraction. I’m trying to reclaim the whitewash of modernism, to stamp it with the signs of difference and use the tensions that exist in history as the basis for rebuilding.

Solo Exhibitions

2008 The Pollock Gallery, SMU, Dallas, TX
2007 The McKinney Avenue Contemporary Dallas, TX
2005 SOIL Gallery, Seattle, WA
2006 Fine Arts Gallery, Kilgore College, Killgore, TX
2005 Studio Gallery, Brookhaven College, Dallas, TX

Group Exhibitions

2007 *Tight And/Or* Gallery, Dallas, TX
2006 *Patternage: Pushing Pattern Beyond Decor* Pigeon Stone Projects, Dallas, TX
2006 *Colorline Shapetexture* Commerce Street Artist’s Warehouse, Houston, TX
2006 *New, Newer, Newest* Pollock Gallery, SMU, Dallas, TX
2002 *Art in the Metroplex* Templeton Art Center, Fort Worth, TX

Diary of An-Other Digital print



Brad Tucker
Inman Gallery, Houston, TX

When I work in the studio making sculptural objects, I apply the sensibility of a songwriter fitting musical pieces together to create songs. I think of the objects I make as foundations for songs. I interrupt forms by introducing found pieces of wood and other materials adding noise to the mix as in *Wedge*, 2006.

I am drawn to music because of its dynamic, communal nature. Each person in a band has his or her own job to do and it works toward a common sound. I think about this when I make a sculpture. I think about this when I make a sculpture. I want each part of the sculpture to do its to do its share of the work to create a cohesive tone.

Solo Exhibitions

- 2005 *Night and Day* Inman Gallery, Houston, TX
- 2004 *Brad Tucker* Mark Moore Gallery, Santa Monica, CA
- 2002 *Flip Flop* Lombard-Freid Fine Art, New York City, NY
- 2002 *Singles* The Suburban, Oak Park, IL
- 2001 *Drum Solos* Inman Gallery, Houston, TX

Group Exhibitions

- 2005 *Drive Friendly: Bill Davenport, Francesca Fuchs, Brad Tucker* Ibid Projects, London, England
- 2004 *Twang: Sculpture from Texas* AMSET, Beaumont, TX
- 2004 *Treble* Sculpture Center, Long Island City, NY
- 2003 *Todd Hebert and Brad Tucker* Sala Diaz, San Antonio, TX
- 2001 *Some New Minds* PS1, New York City, NY

Wedge Acrylic on wood and foam rubber

Michelle Gonzalez Valdez



Michelle Gonzalez Valdez creates anachronistic environments for a character called Bunnyphonic she created a few years ago. Her new installation, *The Soft Resuscitation of an Abstract Flock* investigates Schadenfreude; the Germanic concept of finding joy in another person's sufferin. Based on a somnambulist vision, the ersatz winter hinterland transports visitors to a scene outside a log cabin under an avalanche. The rabbit tunnels to the bright, fluffy surface to find a flock of dead birds in the snow. Bunnyphonic plays a funerary overture on a 1950s chromatic accordion and resuscitates a doomed flock of crimson birds. The final scene is captured in a shipping container filled with birds, fake snow and field recordings of sorrow and jubilation.

Solo Exhibitions

2006 *Cactus Bra Space: Endless Capacity for Joy* San Antonio, TX

Group Exhibitions

2006 *Take me to bed or lose me forever* Volitant Gallery, Austin, TX

2006 *Coconuts* Art Palace, Ausitn, TX

2006 *Chalk It Up* Artspace, San Antonio, TX

2006 *Cell2Cell2Cell* Rider Project, New York City, NY

2006 *The Road to Nowhere is Infinite* Flight Gallery, San Antonio, TX

Bunnyphonic Mixed media and performance

Rebecca Ward

Art Palace, Austin, TX



My installations are site-specific works dependent upon the space they occupy. Utilizing existing lines, beams and angles, each piece I create in tape is informed by the individual site and its unique linear movement. Thus, my tape installations are inherently architectural; tape adheres to ceilings, walls and floors, converging with the architecture of a space. I initially began working with duct tape because of the broad spectrum of colors in which it is available. I choose color patterns according to measurements of the installation site. Ideally these patterns are numerically symmetrical or evenly-placed two dimensional lines upon a wall, I expand upon the material's sculptural potential and push these installations into a third dimension, creating an illusionary space, a perceptual play of pattern, color and texture that is set into motion by the viewer's experience of, and interaction with the work.

Group Exhibitions

- 2006 *Fair* Art Palace, Austin, TX
- 2006 *Affair at the Jupiter Hotel* Art Palace Gallery, Portland, OR
- 2006 *Nohegan. Flaming Peach* Mass Gallery, Ausitn TX
- 2006 *New American Talent 21* Arthouse at the Jones Center, Austin, TX
- 2006 *Tape and Float: Rebecca Ward and Kurt Mueller* The Donkey Show, Austin, TX
- 2006 *Land Installation I* Happy Grove Ranch, Bastrop, TX
- 2006 *Senior Studio Show* Creative Research Lab, Austin, TX
- 2005 *Tape2* Scarborough Building, Austin, TX
- 2005 *Cinematexas 10* Austin, TX
- 2005 *Heydays (again)* Creative Research Lab, Austin, TX

Untitled Duct tape and vinyl tape

Friends and Supporters

City of Austin, Park and Recreation Department

Refraction Arts

Susan Vaughan Foundation

Marcelo & Josephine Vera

Esperanza Development

Kati Hernandez Cowles

Peacock Lounge

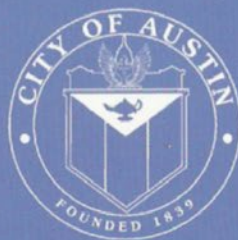
AZUL

Emily Little
Constructive Ventures
Paul Thomas Barr
Rhonda Kelly
Mike Lawrence
Shelia Buechler
Chuck H. Oerter
Patrick Martin
Browne & Diane Goodwin
Reza Shirazi
Eva Buttacavoli
Guadalupe & Susie Palacios
Danny Martin
Herman Chrichton
Liz Joblin & Drew Johnson
Tito's Vodka
Real Ale
Chef Boy Ari
Risa Puleo
Austin Museum of Art
Arthouse at the Jones Center
Nathan Green

Parts & Labour
Clown Dog Bikes
Mikeyawesome
Niccola Gell
Dobie Theatre
No comply
Birds Barbershop
Mike Gonzales
John Chisholm
J Muzac
Shannon Kehoe
Mary Stengel
Melissa Rocha
Leora Vizotsky
Katy Chrisler
Andrea Kirschner
Nick Blasier
Scott Bennett
Courtney Knox
Callie Enlow
Hilarie Link
Michael Merritt

John Rios
SODALITAS
avablo industries
Round Rock Express
Aaron Gross @ Austin Art Glass
Robyn Chovanetz
Ancient Ink
P & K Grocery
Austin Books
Joel Ray @ Hairy Situations
Bella Blue
Cafe Mundi
Vulcan Video
ART PALACE
John Mulvany
Eric Zimmerman
Joseph Phillips
Michael Sieben
Ryan Hennessey
Vinosity
Austin Art Glass





SUSAN VAUGHAN FOUNDATION
ESPERANZA DEVELOPMENT
Kati Hernandez Cowles
MARCELO'S SAND AND LOAM



refraction arts project



Austin
Parks and
Recreation

