



BEVERLY PENN WEEDS

 STANLEE & GERALD RUBIN
CENTER FOR THE VISUAL ARTS

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The Rubin / UTEP







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WEEDS

Stanlee and Gerald Rubin Center
for the Visual Arts at the
University of Texas at El Paso and
El Paso Museum of Art

This publication accompanies the exhibition Beverly Penn: Weeds at the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso and Garden Experiments from *The Edge of Paradise* at the El Paso Museum of Art, October 6-December 10, 2005.

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IMAGE CREDITS [All dimensions listed in inches.]

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PHOTOGRAPHS OF COMPLETED INSTALLATIONS Marty Snortum

PHOTOGRAPHS OF INDIVIDUAL WORKS IN GARDEN EXPERIMENTS Paul Bardagjy

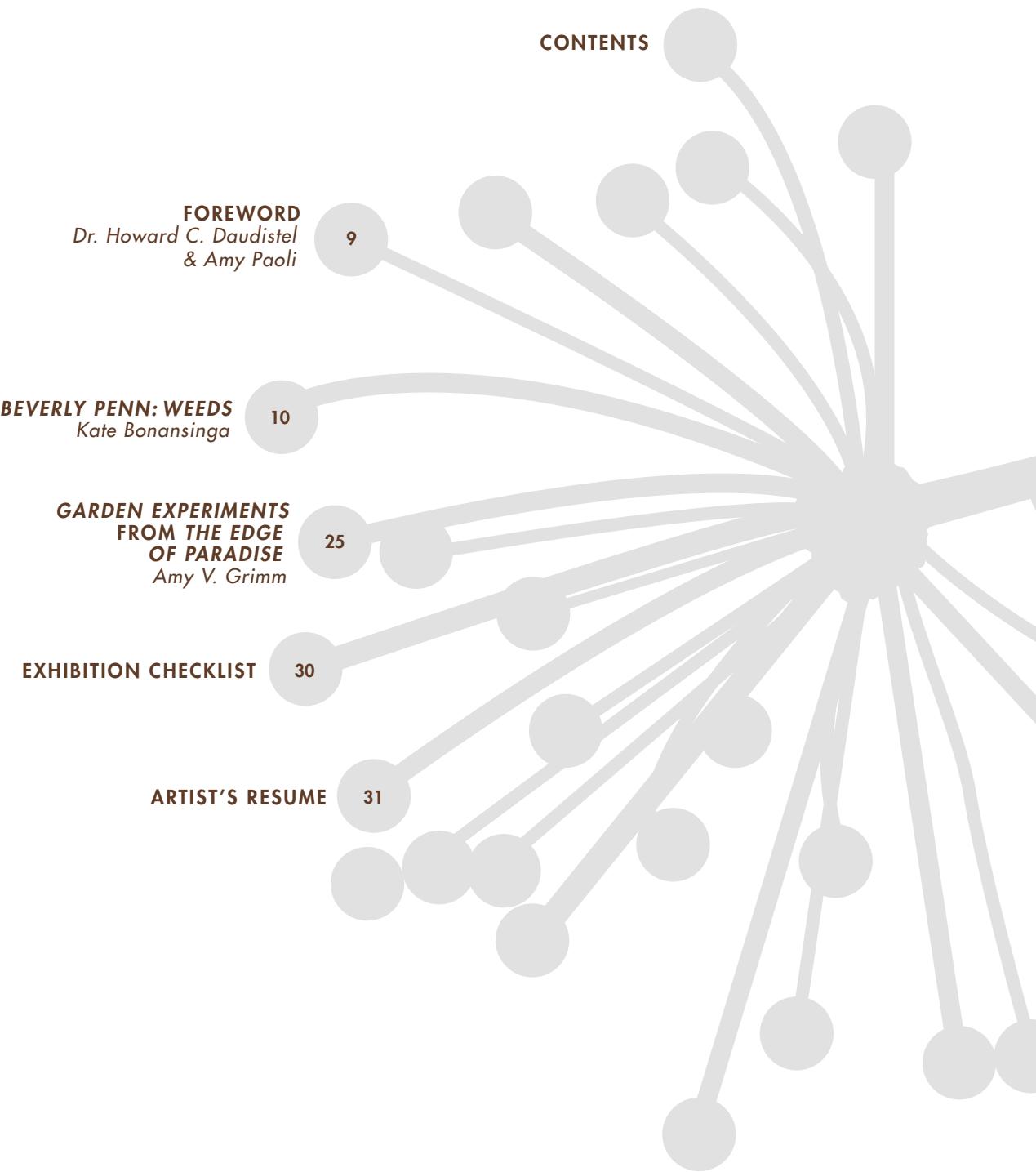
PHOTOGRAPHS OF INDIVIDUAL WORKS IN WEEDS Christopher Zaleski

ART DIRECTION AND DESIGN Anne M. Giangiulio

PRINTING Colorado Printing Company

BEVERLY PENN
WEEDS








FOREWORD

Beverly Penn lived in El Paso, Texas for nine years in the 1970s and 80s, and for four of those years was a student in the Department of Art at the University of Texas at El Paso (UTEP), where she trained as a metalsmith and sculptor and earned her BFA in 1982. *Beverly Penn: Weeds* includes the artist's latest sculptures, which have the type of grand presence that defines an interior space.

This exhibition is part of a series at the Stanlee and Gerald Rubin Center for the Visual Arts at UTEP that focuses on presenting current work by esteemed graduates of the Department of Art. It also represents the second time in the recent past that UTEP and the El Paso Museum of Art have collaborated on an exhibition, the first being *Crossing Over: Photographs and New Video Installations by Willie Varela* in 2002. For Penn's exhibition in El Paso, her walk-through sculpture *Garden Experiments from The Edge of Paradise* is installed in the Museum's Gateway Gallery and ten more modestly scaled pieces are on view at UTEP's Rubin Center. This shared exhibition illustrates an intersection in our institutions' respective missions, which is to support artists who live or have lived in this region. We recognize that by combining efforts we can share, and thus better serve, our audiences.

We would like to thank Kate Bonansinga, Director of the Stanlee and Gerald Rubin Center for the Visual Arts, and Amy Grimm, Curator at the El Paso Museum of Art, for working together on this worthwhile project. We also thank the City of El Paso Museums and Cultural Affairs Department for its ongoing support. Most importantly, we are grateful to Beverly Penn for sharing her creative spirit with us through these works of art. 

DR. HOWARD C. DAUDISTEL
DEAN
COLLEGE OF LIBERAL ARTS
UTEP

AMY PAOLI
INTERIM DIRECTOR
EL PASO MUSEUM OF ART

LEFT: (L to R) *Damascene*, *Two Weeks Time (Wild Onion)* as installed at the Stanlee and Gerald Rubin Center for the Visual Arts.
RIGHT: *Garden Experiments from The Edge of Paradise*, detail, as installed at the El Paso Museum of Art.

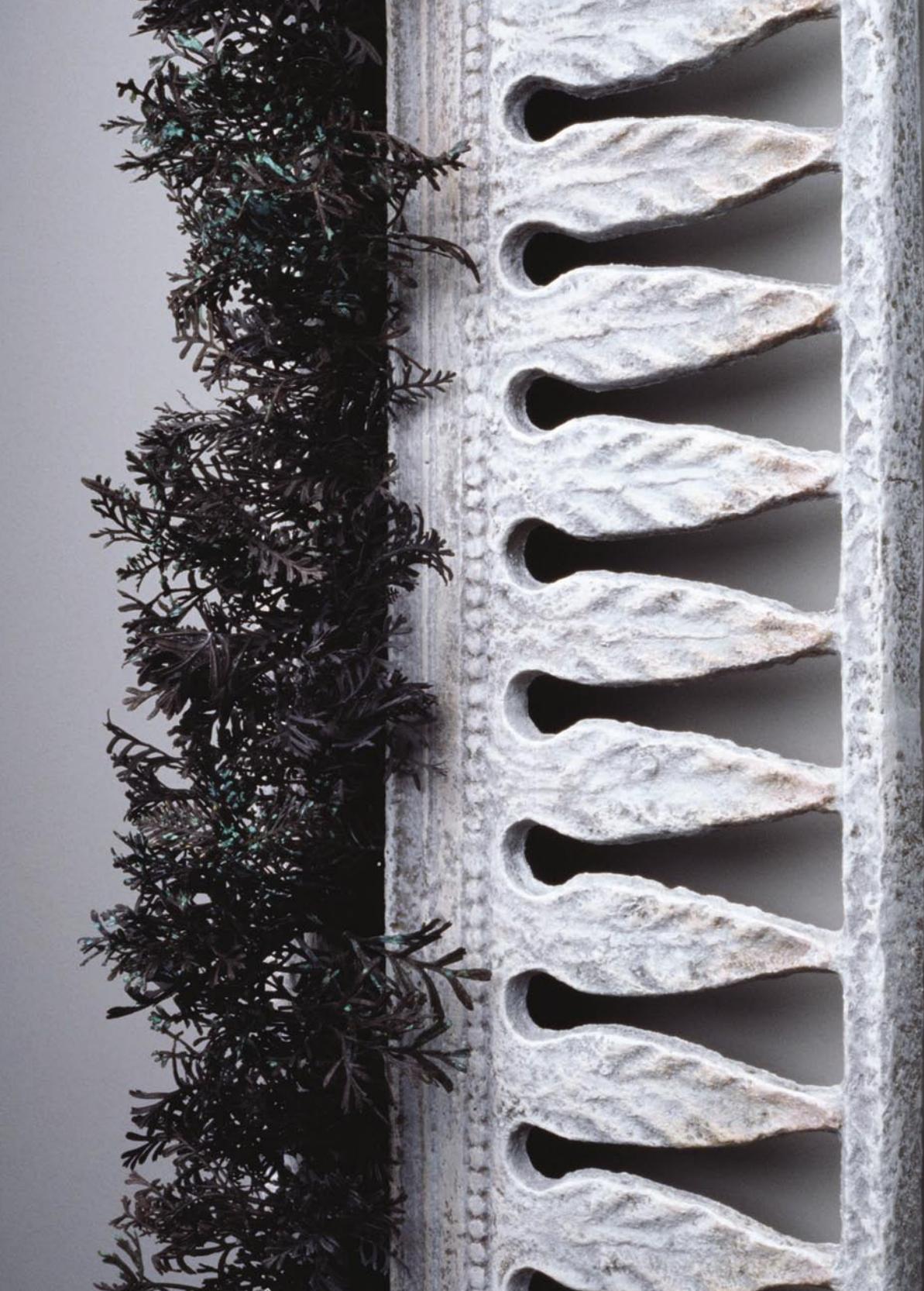



BEVERLY PENN: WEEDS
Kate Bonansinga

At least since the advent of agriculture in the Neolithic Age, humans have been attempting to control and improve nature, a process that increased in magnitude and momentum during the industrial period. We created machines that are quicker and stronger than we are, and modes of transportation, communication and building construction that are ever more rapid and more predictable. In the wall-hung sculptures that comprise *Weeds*, artist Beverly Penn addresses the sacrifices that accompany these capabilities, such as escalating energy emissions, disappearing forests, and compromised personal privacy and identity. She articulates these ideas through references to the history of painting and sculpture, as well as to numerous other sources.

THE PAST 

Other writers and Penn herself have interpreted her sculpture as an effort to create an idyllic place removed from everyday life, applying terms such as "idealized," "utopian," "paradise," "quiescence" and "garden."¹ The artist's newest works also convey these concerns and qualities, particularly *Passement* and *Window Box*, both of which are markedly linear and architectural, and quote decorative, Victorian molding in form and style. (The term *passementerie*, from which the title *Passement* is derived, is defined as *trimming*.) Victorian England was concurrent with the lives of the famous American nature writers, such as Henry David Thoreau and Walt Whitman, the former of whom retreated to Walden Pond as an opportunity for true self-reflection via a "return to nature." The heavily decorated interiors of that time are based on plant motifs, such as leaves and flowers, and in *Passement* and *Window Box*, Penn nods to these historical attempts to portray nature in constructed environments, and to bring the outside in. The reverse is true today, as it has been since the dawn of history, when rural landscapes and gardens are designed and controlled by humans.



Passement, detail, 2004, bronze, 92 x 12 x 7 overall.

For all ten of the sculptures, Penn employs centrifugal casting, a method of spinning molten metal into plaster investments of actual plants that she harvests from roadsides near her home in Austin, Texas. *Passement* is cast from fern leaf lavenders and *Window Box* is from bluebonnets. Thus, an enduring "replica" pays homage to the ephemeral original, much like a memorial. Yet, these works are not motivated by a need to realistically represent a model, but by a desire to acknowledge the beauty that is too rapidly disappearing and to produce an object that is guided by aesthetic considerations, such as surface, color, balance and repetition. Bluebonnets grow in abundance in the eastern part of Texas and, along with Longhorns, have become a cliché subject associated with our state's Sunday painters. Penn gives these wild flowers new meaning and a conceptual edge: by casting them in metal she tames and controls them, but also sets them free, both from this stereotype and from potential extinction due to the construction of strip malls and suburban housing. She provides them with artificial strength and endurance.

Because of their reference to architecture, idealized places and past lives, *Passement* and *Window Box* relate closely to Penn's major works of the recent past, such as *The Edge of Paradise* (2002), a walk-through architectural-scale sculpture comprised of repeated Neoclassical-style metal columns that are adorned with what look like scientific instruments and plaster casts of decorative molding and body parts, both animal and insect, such as hearts, hands and wings. The space demarcated by the columns is unusual and perplexing, a locale with which we are not familiar. Similarly, *Arcadia* (2000) is a wall piece of seven identical, arched life-sized portals, each enclosing metal casts of leaves from a magnolia tree. Our imaginations make the wall disappear and enable us to step through the doorway to a magical and hypothetical space of innocence and floating leaves, the Arcadia of the Greek and Roman poets. But while acknowledging these past works that employ history as their clearest point of reference, *Passement* and *Window Box* are also firmly planted in Penn's current trajectory, which addresses the present and the future.

Window Box, 2004, bronze, steel, 12 x 35 x 3.





THE PRESENT

Twelve Months Time (*Nandina*), Twelve Months Time (*Pittosporum*) and Two Weeks Time (*Wild Onion*) are what Penn refers to as her “timelines.” They are linear and vertical, like *Passement*. But each is comprised of a thin glass rod that serves as a mount and a connecting force for metal leaves cast from a living model from the beginning of its life cycle to the end. In the case of *Nandina*, this takes about a year, from spring to winter. For *Wild Onion* it is a short two weeks. This linearity at first seems to map change as a progressive march from one point to the next. But the subject is the natural cycle that, though delicate, endures year after year. The test-tube quality of the glass, combined with the realistic plant life, references the uneasy relationship between science and nature. Each timeline points simultaneously downward, towards the earth and the roots of our past, and upward, towards the sky and future pursuits. If the present is an unfolding from the past and towards the future, these works capture the current moment by preserving what has come before and anticipating that the natural cycle will begin again.

Twelve Months Time (*Nandina*), detail, 2004, glass, bronze, brass, steel, silver, nickel, rubber, 36 x 12 x 6 overall.



Twelve Months Time (*Pittosporum*), 2005, glass, bronze, brass, steel, silver, nickel, rubber, 36 x 12 x 6.



Two Weeks Time (*Wild Onion*), 2005, glass, bronze, brass, steel, silver, nickel, rubber, 36 x 12 x 6.



In *Bulbine* Penn configures metal castings of several bulbine plants, seemingly connected to their roots, and places them side by side, thus referencing the genre of still life, which is traditionally associated with painting. In actuality, casts of the buds, stems and leaves of the plant act as stand-ins for the rhizomatic root structures that help distinguish this variety of plant as invasive.² The edge that demarcates above ground from below, the plant from its roots, creates a horizon line. Thus, Penn's carefully arranged

objects transform from still life to landscape and back again, exploiting visual perception to the utmost. In the context of landscape, Penn's environmentalist messages are subtler than those of many of her contemporaries, such as painters Alexis Rockman and Frank Moore, who imbue their art with apparent irony. Penn's poetic approach to addressing nature is more akin to that of pre-modern landscape painters, though they emphasized nature's power and unpredictability, whereas Penn addresses its fragility and disappearance.

Damascene,
like *Bulbine*, references both still
life and landscape. Here Penn arranges metal
casts of the leaves and flowers of thistles into a large circle,
emphasizing pattern, repetition, and the traditional and decorative
uses of printed botanical imagery in fabric and wallpaper, while also
alluding to an aerial perspective of the land. Because thistles are "disturbance-
loving species" and thrive in environments wrecked by human development and
natural disasters, they are literally endless, constantly reinventing themselves even in
the most hostile environments. Likewise, still life and landscape as art historical genres
have survived inhospitable climates. From the seventeenth to the late nineteenth century,
the French Academy dictated that history painting was the most prestigious form, and all
others, which were based on direct observation, played a subservient role.³ It was the
everydayness of these "lesser" subjects, exemplified by still life, that attracted the early
modernist painters such as Paul Cezanne, who began to maneuver the medium so
that it referenced itself, signaling the beginnings of abstraction. The tradition
further expanded into the realm of sculpture with Pablo Picasso's found object
assemblages, and the myriad objects transformed by the Dadaists
and the Surrealists. But, like all representational art, still life
suffered setbacks after World War II, when abstract
expressionism was the stylistic choice of the
artistic avant-garde.

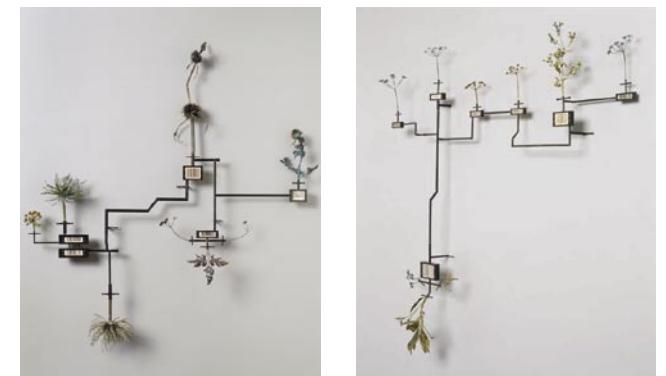




E. H. Gombrich once observed that the still life is compelled to challenge and at the same time perpetuate tradition. In the past few decades many artists including Claes Oldenburg/Coosje van Bruggen, Richard Shaw, Charles Ray, Ed Kienholz and Anne Wilson have risen to this challenge and returned to the genre, conveying it in three dimensions. The Museum of Modern Art's 1997 *Objects of Desire* exhibition considered both early ready-mades and Wolfgang Laib's *Milkstone* as heirs to still life, thus expanding it to include both the precursors of Pop Art and forms allied with Minimalism. (Laib's piece consists of a thin rectangular slab of white marble, slightly concave on top to hold a thin layer of milk that extends to the edges of the surface.)⁴ Because Penn employs the age-old technique of casting objects for an almost hyper-real effect, her works are stylistically more closely allied with those of the pre-modernists than they are with the object-oriented works in *Objects of Desire*. However, conceptually Penn's work stands with that of her contemporaries. The bronze plants are not merely representations of themselves, but deconstructed versions that are reconstructed into an artificial configuration nowhere evidenced in the natural world. In the words of the artist, "I am interested in and use representation as a means of making that which is unreal seem plausible." Penn's pieces, like the botanical curtains of Jim Hodges and the clothed birds of Annette Messager, can be thought of as contemporary *vanitas* in metal.

FUTURE

Bar codes are the focal points in *Phylum*, *Genus* and *Family Tree*, prompting associations with the near-future world, such as that portrayed in the 1997 science-fiction film, *Gattica*, where one's destiny is determined by one's genes and conveyed by an implanted and machine-readable code. In the film "Valids" are genetically engineered and thus qualified for prestigious positions at corporations such as Gattica. "In-Valids" are naturally born and, thus, genetically flawed. Penn applies this concept of biological alteration and identification to the plant kingdom. Its "improvements" are conceived of and implemented by humans. In all three works, the bar codes are connected by a series of metal rods configured at right angles, like a corporate flow chart based on hierarchy and efficiency. Today landscaping retailers market grafted and engineered plants, such as thornless cacti and blue roses, and urban utility companies provide ample water for thirsty lawns. Plants now match designer paint colors and survive alien climates. Penn anticipates the next step, where humans conquer, alter, compartmentalize and merchandize all things natural.



LEFT: *Genus*, 2005, bronze, cardboard, mica, steel, nickel, brass, 24 x 24 x 5, courtesy of Rebecca and Alan Krasne.
RIGHT: *Phylum*, 2005, bronze, cardboard, mica, steel, nickel, brass, 18 x 14 x 6, courtesy of Linda and Mervin Moore.

Other contemporary artists also grapple with these issues. In 2003 Iñigo Manglano-Ovalle invented a titanium-clad *Cloud Prototype* in a scale and material that has great weight and physicality, as if attempting to preserve suspended vapor for time immemorial by lending it an industrial aura. During the late 1990s Roxy Paine created artificial gardens that he termed “replicants” that are uncanny in their verisimilitude to psychedelic mushrooms, poison ivy, dandelions and poppies.⁵ Paine was represented in the 2002 *Biennial Exhibition* at the Whitney Museum of American Art with a life-sized metal tree “planted” amongst the others in New York City’s Central Park. About the same time he created his PMUs (painting manufacturing units), machines that create abstract paintings. The artist replicated the work of nature and then created a machine to replicate the work of the artist, in a sense invalidating his own worth. Systematic duplication of nature and art eradicates the mystery behind both in this quintessentially post-modern stance, where nothing is new, there is no higher truth, and all is recycled and repackaged.

Does Penn’s bar code identify the plant life that Penn reproduces, or does it label the artwork itself? If it is the latter, then Penn comments on the market-induced depersonalization of art and art making, one that expects artists to create trademark styles, and art dealers to brand and promote art as product. In either case, Penn laments our disconnection from, and consequential need to control, nature and experience. This holds true during contemporary times when oil drilling and global warming compromise the little remaining wilderness, and when even sanctioned natural spaces are treated as recreation sites rather than as revered places reserved for non-human life. Our disassociation from the organic tarnishes our past and threatens our future, when all will be manufactured and when what we now know as nature will be nothing more than a nostalgic remnant.⁶

¹ Brown, Glen R. “Beverly Penn: Shadows of the Absolute.” *MetalSmith* (Fall 2004): 24-31. And Friis-Hansen, Dana. Exhibition brochure for *At the Edge of Paradise: A Sculptural Dialogue between Jill Bedgood and Beverly Penn*, Irving Arts Center and Austin Museum of Art, 2002-3.

² Though bulbines are cultivated in gardens and are not weeds per se, they are invasive and will consume a garden plot if left to their natural predilection.

³ Landscape and still life are now included in the art historical canon and include *vanitas* paintings from northern and southern Europe. *Vanitas* paintings portrayed overly ripe fruit and wilting flowers as symbols of life’s brevity.

⁴ See Martha Buskirk, *The Contingent Object of Contemporary Art* (Cambridge, MA: MIT Press, 2005) for a more extensive discussion of this exhibition.

⁵ See Jonathan Fineberg, *Roxy Paine* (Chicago, IL: Terra Museum of Art, 1998). Fineberg states, “In *Crop*, he has superimposed the life cycle of the plant from genesis to disintegration with the peculiar exploitation of it by humans which in turn leads to individual and perhaps unexpected acts that ultimately coalesce into a system: the global drug culture.”





Wings with Centrifuge Flask, a Garden Experiment from *The Edge of Paradise*, detail, 2002, steel, hydrocal, laboratory glassware, olive oil, red wine vinegar, 112 x 174 x 174 overall.

❧

**GARDEN EXPERIMENTS FROM
THE EDGE OF PARADISE**
Amy V. Grimm

We usually take our natural world and the architecture we move in-and-out of for granted. Because of our hurried lifestyles and the immediacy of day-to-day activities we rarely observe what is under, above or around us. But, when an artist gives us the opportunity to slow down, observe and to imagine, a heightened awareness of our relationship to our surroundings truly begins. Beverly Penn's installation *Garden Experiments*, one part of a larger collaborative work titled *The Edge of Paradise*, provides us that chance. *Garden Experiments*, which utilizes much of the larger work, is approximately a third of the size of *The Edge of Paradise*, and has never been shown the same way twice.¹ *Garden Experiments* is a peristyle courtyard grid system of sixteen steel columns and twenty-four steel arches that form passages for the viewer to walk in and among and, ultimately, to explore and discover within. Attached sculptural elements contrast with the uniformity of the steel arches and include unique materials that merge more organically and provide focal points.

A primary source of inspiration for Penn's work is the Arch of Janus in Rome, which she researched during a collaborative Rockefeller Foundation residency in Bellagio, Italy with fellow artist Jill Bedgood. Rome's system of aqueducts and its ancient arched gateway entrances, many of which portrayed the Janus head, also provided important infrastructure reference for the schematic of the sculpture. The Roman god Janus is a two-headed God and is the god of all doorways, and of public gates through which roads pass. Having two faces, he is able to observe all departures and returns. It is no coincidence that this installation is located inside, near the entrance to the El Paso Museum of Art, in a city whose name translates as "The Pass", where crossing international thresholds is a daily occurrence.

Walking through the archways the inherent architectural components are repeated as we might expect, but we become engaged in unique ways with areas that are more ambiguous: grafted onto the steel columns are perplexing configurations referencing at once scientific experiments and exotic botanical blooms. These areas allow us to focus on small details such as a flask of rose petals or a vessel containing olive oil and vinegar. Similar to observing scientific specimens, we notice the crushed gravel, asphalt, and yellow ochre in seemingly ancient glass jars and speculate on the function or meaning of such items. These materials have been separated from their original sources, adding to the ambiguity of the piece overall.

Consequent subtleties of the sculpture are akin to those of ancient ruins. As we examine the items, objects and formations, hidden meanings and ironies surface. For example we see a Tel-Tru thermometer that is broken, consequently unable to tell us



the truth. The crushed asphalt, perhaps once part of a modern roadway, is now symbolic of the rapid changes and development in our communities today. We see conduits coiling around as if they are the source for life, although there is no evidence of electrical connections. But, if we begin to imagine energy flowing from the conduits we can also anthropomorphize the columns that have hand casts holding the conduits, or the columns themselves that have attached cast wings at about human height. Penn's complex use of materials and forms explore implications of past and present.

Continuing the exploration through the sculpture, the columns, with their uniformity and repetition, remind us of humankind's desire for control. This can be manifested with the literal building of architecture, or with the rigidity and discipline of army soldiers. Sculptural columns inspired from antiquity are placed in a contemporary context by their steel construction. Architecturally sound, it resonates with the assured power and leadership over people and nature.

In contrast, the areas with smaller objects, and cast forms seem more fugitive. Not only do the objects represent elements of nature, many also represent the detritus of past civilizations, what was left behind, the ruins. Additionally, the juxtaposition of objects as if in a laboratory acknowledges the quest for knowledge. These provide the impetus for a civilization to question an uncertain world. Looking to uncover new ideas and to measure results scientifically, we can imagine great thinkers examining previous civilizations working to expand and improve upon those ideas.

Latex is an ordinary material in contemporary science and medicine, but in this context against the architectural steel forms it resonates with possible meaning. The latex balloon appears ready to expand with air and the cast hands seem to be metaphors for the people of these implied civilizations who have made the objects we are seeing. Or are they ghostly reminders of the lives of the great builders throughout history? The conduits are a metaphorical source of life and power and are symbolic of larger dichotomies: past and present, natural versus man-made, building up and breaking down, and the ultimate examination of life and death.

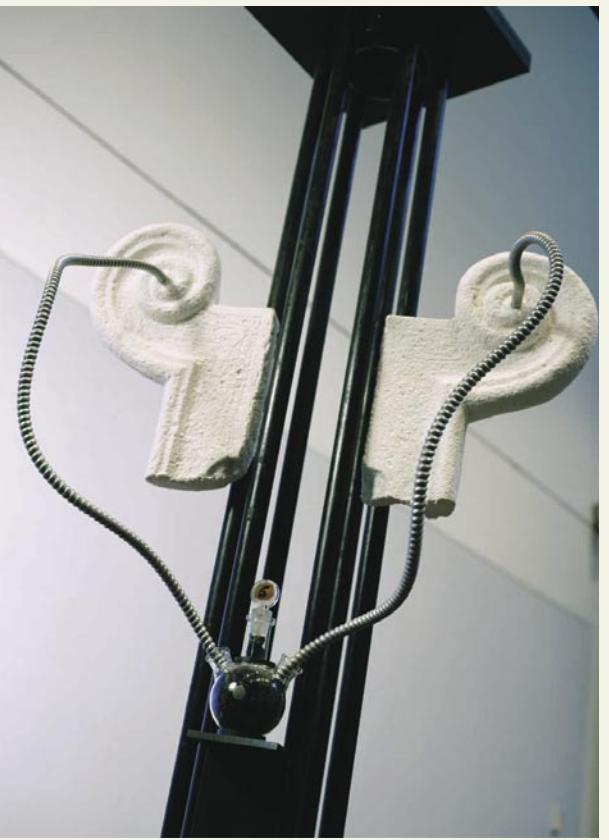
It was Penn's intent after traveling to Bellagio, Italy to create a large-scale sculpture based on her primary research. She was particularly interested in several ancient Roman structures including city walls and gates. Inspired by her specific experiences Penn creates a sculptural work that is at once both physically and intellectually engaging. Penn encourages this exploration as the viewer wanders in and out of the graceful arches, examining the structure, and the implied ruins. Utilizing a diversity of materials Penn uses items from the contemporary world combined with those that suggest ancient Rome.

By literally walking inside of the arches the viewer is a participant in exploring Penn's interest in the constructs of civilizations. This work helps us look at materials in new ways and raises the question of how a civilization defines itself and controls people and nature through architecture. In ancient Rome these constructions functioned to not simply serve communities but to shape them by developing roads and directing water.

Despite influences from antiquity, Penn's work is at once timeless and contemporary. If we imagine Penn's sculpture as evidence of a particular civilization, it is a hybrid, a civilization created by the artist's vision. In this fantasy civilization we see the architecture and objects that Penn references and places within the larger context of art and history. This self-awareness, or examination of art and culture, is especially relevant when considering the inevitable rise and fall of civilizations. Penn provides a visual metaphor for both and for the continuation of cultural constructs.² Without imposing a system of beliefs or dictating solutions, Penn challenges the viewer to become a part of the sculpture and to complete this imagined civilization 

¹ Conversation with the artist, 10/05.

² Ibid.



Volute with #5 Asphalt, a Garden Experiment from *The Edge of Paradise*, detail, 2002, steel, hydrocal, laboratory glassware, conduit, asphalt, 112 x 174 x 174 overall.

EXHIBITION CHECKLIST

Dimensions listed height X width X depth

1. Genus

2005

Bronze, cardboard, mica, steel, nickel, brass

24 x 24 x 5 inches

Courtesy of Rebecca and Alan Krasne

2. Family Tree

2004

Bronze, silver, cardboard, mica, steel, nickel, brass

18 x 15 x 3 inches

Courtesy of Sharon Drinkwine and Bob Lehrmitt

3. Phylum

2005

Bronze, cardboard, mica, steel, nickel, brass

18 x 14 x 6 inches

Courtesy of Linda and Mervin Moore

4. Window Box

2004

Bronze, steel

12 x 35 x 3 inches

5. Twelve Months Time (Nandina)

2004

Glass, bronze, brass, steel, silver, nickel, rubber

36 x 12 x 6 inches

6. Damascene

2005

Bronze

96 diameter x 8 deep

7. Two Weeks Time (Wild Onion)

2005

Glass, bronze, brass, steel, silver, nickel, rubber

36 x 12 x 6 inches

8. Passement

2004

Bronze

92 x 12 x 7 inches

9. Twelve Months Time (Pittosporum)

2005

Glass, bronze, brass, steel, silver, nickel, rubber

36 x 12 x 6 inches

10. Bulbine

2005

Bronze

72 x 120 x 8 inches

11. Garden Experiments from The Edge of Paradise

2002

Steel, hydrocal, laboratory glassware, conduit, asphalt, decomposed granite, bronze, copper, olive oil, red wine vinegar, gravel, latex, rose petals, yellow ochre, brass

112 x 174 x 174 inches

BEVERLY PENN

ACADEMIC EXPERIENCE

Professor, Art & Design, Texas State University, 1990 - present

MFA, State University of New York, College at New Paltz, NY, 1989

MA, New Mexico State University, Las Cruces, NM, 1987

BFA, University of Texas at El Paso, El Paso, TX, 1982

GRANTS AND FELLOWSHIPS

The Rockefeller Foundation, Bellagio, Italy, 2000

Connemara Conservancy Foundation Artist Grant, Dallas, TX, 1995

Fulbright-Hays/Spanish Government Grant, Barcelona, Spain, 1989-90

Seven Research Grants, Texas State University, 1990 - 2004

Texas Commission on the Arts, 1984, 1996

Solo Exhibitions

Stanlee and Gerald Rubin Center for the Visual Arts, El Paso, TX, 2005

El Paso Museum of Art, El Paso, TX, 2005

D. Berman Gallery, Austin, TX, 2004

Austin Museum of Art (in collaboration with Jill Bedgood), Austin, TX, 2002-3

Heriard-Cimino Gallery, New Orleans, LA, 2002

James Gallery, Houston, TX, 2000

San Antonio College, San Antonio, TX, 1999

Texas A & M University, College Station, TX, 1999

Heriard-Cimino Gallery, New Orleans, LA, 1998

James Gallery, Houston, TX, 1997

Milagros Contemporary Art, San Antonio, TX, 1996

Weber State College, Ogden, UT, 1995

Galveston Art Center, Galveston, TX, 1994

Women and Their Work, Austin, TX, 1994

Center for Contemporary Art, Abilene, TX, 1993

SELECTED COLLECTIONS

National Museum of Women in the Arts, Washington, D.C.

Cooper Hewitt Museum, New York, NY

Racine Art Museum, Racine, WI

Austin Museum of Art, Austin, TX

New Mexico State University Library, Las Cruces, NM

Carr/America Corporation, Austin, TX

Samuel Dorsky Museum of Art, New Paltz, NY

El Paso Museum of Art, El Paso, TX

University of Texas at El Paso Library, El Paso, TX

Monarch Center for Contemporary Art, Tenino, WA

Farago Foundation, Inc., Providence, RI

Over 100 private collections

PUBLIC ART COMMISSIONS

Natives, Whole Foods Market Landmark Headquarters, Austin, TX, 2005-6

Outside In, Texas State University, San Marcos, TX, 2005-6

The Spiral Garden at Town Lake Park (lead artist), City of Austin, TX, 2002-5

Community Core Sample Project (with Steve Wiman), City of Austin, TX, 2000-4

Threshold Project (with Steve Wiman), City of Austin, TX, 2000-4

Unity in Diversity, Las Cruces, NM, 1987

SELECTED REVIEWS

Sculpture Magazine

The New Art Examiner

Texas Architect

Art Papers

Metalsmith

American Craft Magazine

ARTIES

The New Orleans Art Review

Voices of Art