



DANVILLE CHADBOURNE



THE OBSCURE REVELATIONS OF REVERSIBLE POETRY 2008-09
Front Cover THE GREAT EQUIVOCAL TRUTH 1988-89

DANVILLE CHADBOURNE

RETROSPECTIVE PART 1 ARTIST'S COLLECTION 1980-2009

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AS ALWAYS, FOR DIANA



FOREWORD

Several weeks ago Meredith Dean and I had the pleasure of visiting Danville Chadbourne's studio with the intention to choose pieces for this exhibition: *Retrospective Part 1: Artist's Collection 1980 - 2009*. This was a big undertaking because to say that Danville is a prolific artist is an understatement. His studio, formerly a neighborhood grocery store, and adjacent 1920's era house, are literally filled floor to ceiling with work, which has spilled out to the backyard making a Zen like sculpture garden.

Even though this exhibition occupies the largest gallery in Blue Star, we wanted to be careful to guard against the temptation of exhibiting too many pieces. Much of Danville's work has a powerful presence that commands a significant amount of space to be properly viewed. At first blush some of these primordial and reverberating forms seem minimal in shape. However, as one contemplates the work, with its many textures, colors and complex formal relationships, a much more sophisticated and multi-faceted intention emerges.

The resulting exhibition is a satisfying amalgam of freestanding sculptures juxtaposed with three-dimensional paintings. These wall and floor pieces create a dynamic and articulate conversation and are displayed with enough breathing room to both relate to each other and exalt in their own solo spaces. This is an exhibition that begs multiple visits because of the sense of a sacred space that is created by the totality of the work. The inherent spirit that the work harbors is like walking in the footsteps of our ancestors.

Bill FitzGibbons
President/Executive Director
Blue Star Contemporary Art Center

Meredith Dean
Chair, Exhibition Committee



THE PERIPHERY OF DEATH 1980



THE INSATIABLE PRESENCE OF THE WINDS OF TEMPTATION 2007-09

STATEMENT FROM THE ARTIST

Over the years I have become increasingly interested in looking at and studying a “body of work” - a set of ideas or creations within some definable parameters. This may have broad interpretations. In looking at histories or cultures one can describe and define bodies of knowledge or creation, such as literature, the arts, the sciences, customs, etc. from any number of perspectives or degrees of specificity. For whatever set of personal reasons or natural disposition, I have always engaged in a large array of studies about many subjects, including film, literature, visual arts, music, cuisines of the world. My interest is in the diversity and connectedness of human cultures throughout time and their relation to the contemporary world, as well as my personal living experience. Ultimately, all this information and experience makes its way into my art. This is not a collecting process for image making. It is a process of slow accumulation, absorption and internalization. The list of my interests is quite long and continues to grow. Recently, however, I have begun looking more closely an individual's body of work. This may be the work of a film director, music composer or visual artist. My fascination is in how someone's ideas and creations are developed in time, how an overall quality or characteristic may be formed, or how it is observed. While this is not a new interest, I feel that recently my perceptions are somehow enhanced. The simple reality may be that I see other bodies of work more clearly through the lens of my own body of work.

This exhibition presents a selection of works from 1980 to 2009, of which there are over 1400 documented pieces. The exhibition's focus is primarily on large-scale paintings and sculptures that are still in my possession. It excludes much of my work from other



THE APOTHEOSIS OF FALSEHOOD 1983

categories such as small-scale sculpture, wood reliefs, works on paper, suspended pieces, ceramic vessels, etc. It also excludes a large number of works in private and public collections, as well as those that have been lost or destroyed. Given the total number of works, the 35 presented here may hardly seem to constitute a retrospective, let alone a representative body of work. It is my sincere intention to show works from different series in future exhibits over the next few years. However, I feel my selection for this show represents a reasonably coherent and yet diverse group of work from this time period. I have included several significant and pivotal pieces in terms of both thematic and formal concerns. Some of these works have never been exhibited and several related pieces from wide time spans are finally being shown together as I had always wanted. Although I believe that seeing the full diversity of work helps the comprehension of the family of ideas, I feel that this selection will be a good representative of my overall vision and a reasonable indicator of the total body of work.

My work has never proceeded in an orderly, linear way. One of the great myths of art history is that one thing follows another in a clear sequence with clear antecedents, documentable influences and a discernable stream of progress. Perhaps this can be shown to be true in some cases, but I feel that it is easier to describe a sequential history in retrospect than it is to have the lived experience in which things are not always



THE SUSPENSION OF CONSCIOUSNESS 1983-85

so neatly organized. My work has always proceeded in an episodic and sometimes fitful set of elliptical cycles that often operate as parallel streams, that occasionally intersect or split into other streams and often return over time. I tend to see the work as unfolding and expanding dimensionally outward in time and space, sometimes dominated by one thematic idea or by some material fascination.

Part of this mechanism is that I have always made multiple works simultaneously and often have as many as a hundred works in various degrees of activity at the same time. Some may be in the initial stages of construction, like ceramic sections created during a short period of building and firing. These may require years to be finished by building additional parts of clay or other materials, the mechanical assembly, painting, sanding, staining or other finishing in addition to the slow, intuitive decision making that I require to reach what I feel is a completed work. Other pieces that may be nearly finished are sometimes held in a kind of suspended animation, often for many years, while I consider possibilities, changes, authenticity, etc., or simply because some other work dominates my time or interest. Naturally, this process appears incredibly slow but ultimately I produce a substantial amount of work of many types. This is my natural rhythm, but it took several years for me to understand this pattern and to embrace its peculiar form.

Another aspect of this multiplicity is that I have always produced both two and three-dimensional work in more or less equal amounts. Perhaps a better description is that my work has always had a sculptural quality or an emphatic physicality, but is oriented in multiple ways: on the wall, on the floor, against the wall, suspended, outdoors, etc.



INDETERMINATE VALUE - A TALE OF DUALITY 1987

Painting and drawing components operate in freestanding sculptures as well as more typical wall mounted objects. Paintings and drawings may also have relief elements or attachments, giving them more dimensional characteristics. The scale may range from a few inches in height to eight or ten feet. Formally, these works also range from massive sculptural forms to linear drawings in space, from static and iconic forms to dynamic and interactive. Clay and wood are the dominant materials, but I have also developed a layered stucco process for most of the painting-like works and sections of some sculptures. Fiber, fabric, metal and found natural materials are also commonly used. Each of these materials carries a complex set of processes, equipment, skills and demands of time. This multiplicity of materials and processes naturally encourages a way of working that is slow, layered and interconnected. Over time, this has resulted in a large and complex family of objects that are very diverse but have an evident kinship.

The logic of this retrospective cycle of exhibitions is to present a more accurate account of the dimensionality of my work over the years, and to emphasize that dimensionality as an active operating principle. I see much of the work in this exhibition as part of my current activity and not simply part of an old history or memory. While it is unlikely that I will reengage in many of the formal and technical aspects represented by some pieces in this show, there are works executed many years ago that are still active conceptually, philosophically or even formally. Although I am very aware of the world around me my aesthetic interests are not in the topical issues of the moment or the current trends in the art world, but the primal or universal. The elemental nature of my concerns and forms are always relevant and are endlessly mutable. For me, there are lifetimes of ideas that spring constantly from this body of work. It is and always has been my responsibility and passion to give form to these conceptions.

Danville Chadbourne
March 2009



THE CURIOUS MEETING OF THREE IDENTITIES - A FABLE 1991-92



ANTRHOPOMORPHIC DEVICE FOR RECREATING THE FUTURE 1981



THE EXQUISITE PAIN OF BETRAYAL 1988-89



THE IRREVERSIBLE DILEMMA OF LOST OPPORTUNITIES 1996-98



THE CONTINUOUS DILEMMA OF OBLIGATION AND DESIRE 1992-94



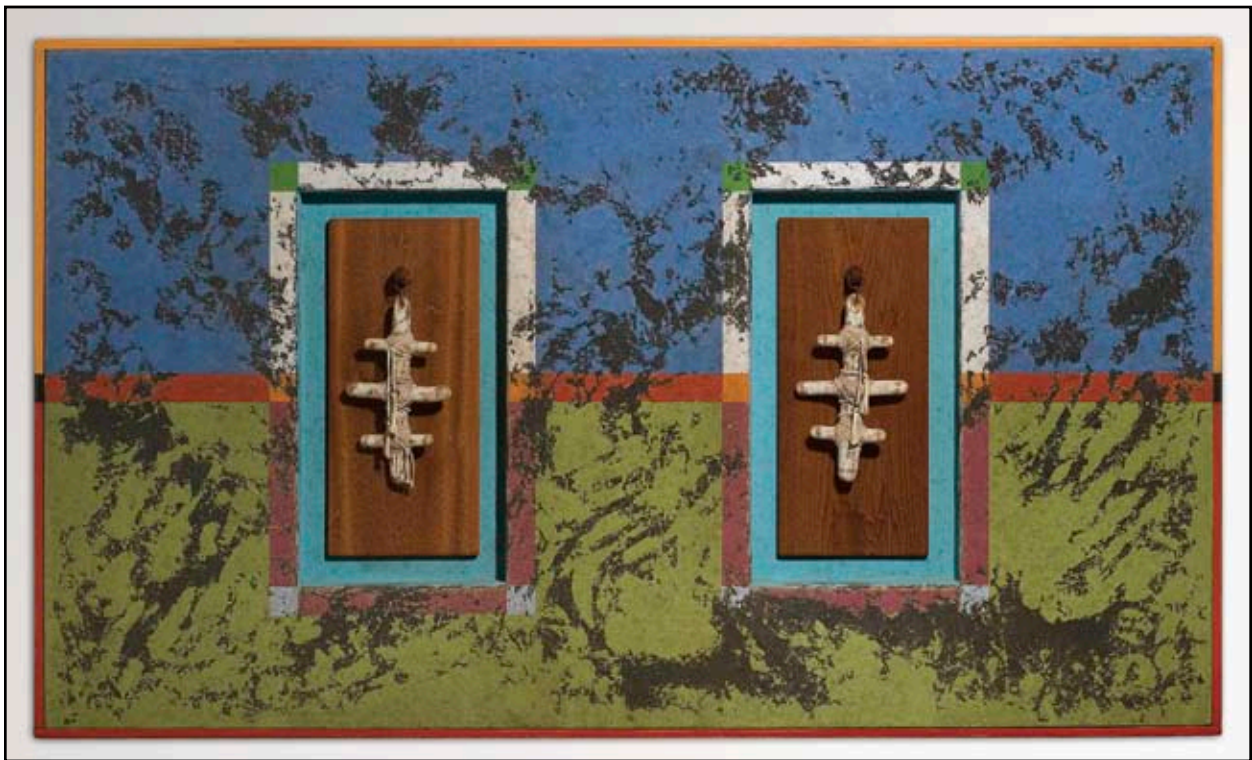
THE OBSCURE HISTORY OF DECEPTION 1994-00



THE IRRECONCILABLE DILEMMA 1999-01



PROFITIOUS DISCOVERY - THE PARADOX OF SYNCHRONISM 2001



THE PARALLEL MAP OF THE TWIN MYSTERIES 1994-98



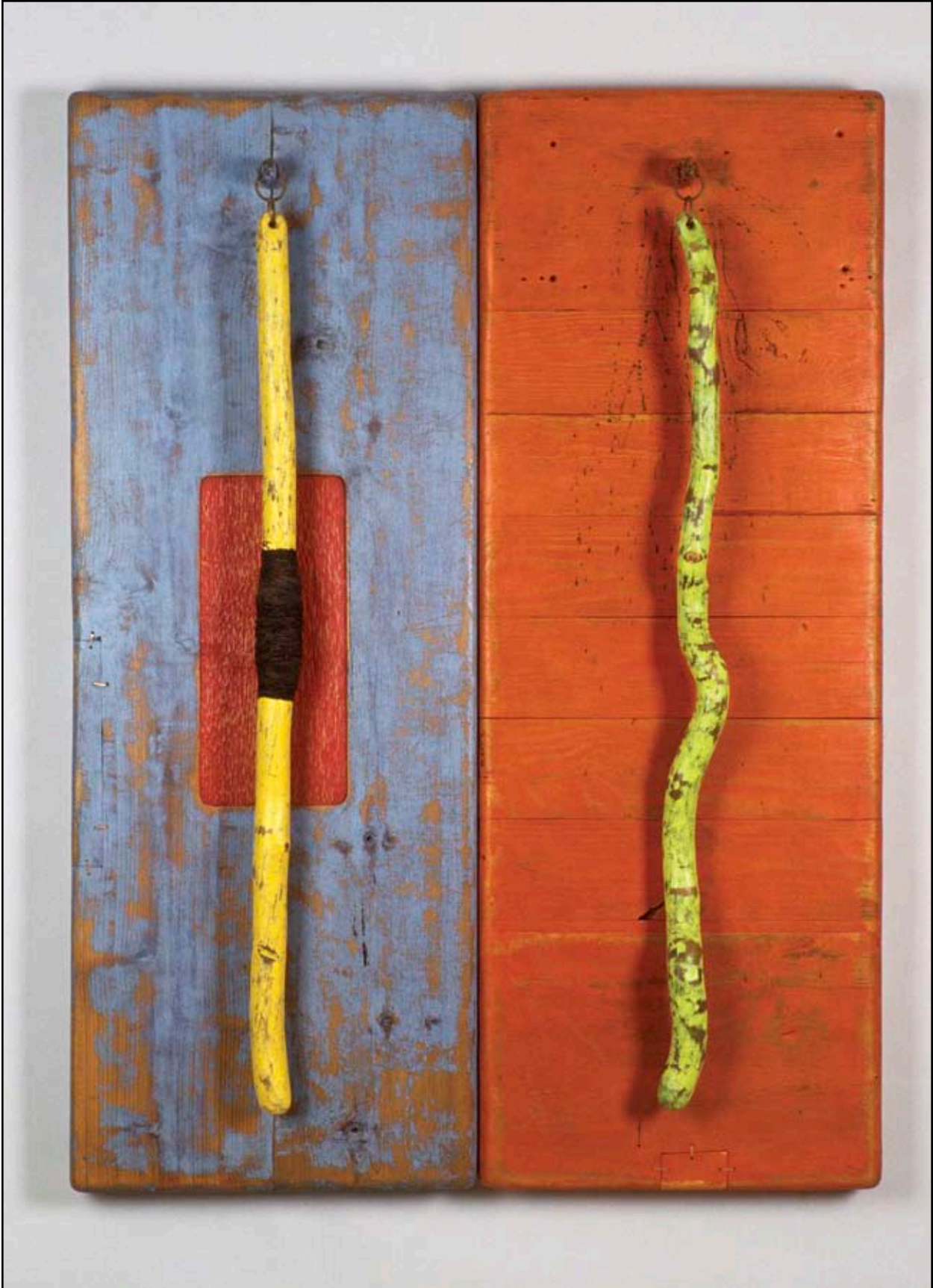
THE ENDLESS CYCLE OF UNFULFILLED DESIRE 1984-91



THE GREAT ENIGMA OF UNCONSCIOUS DECISIONS 1984-89



FALSE MESSAGE TO THE SEEKER OF LIES 1987



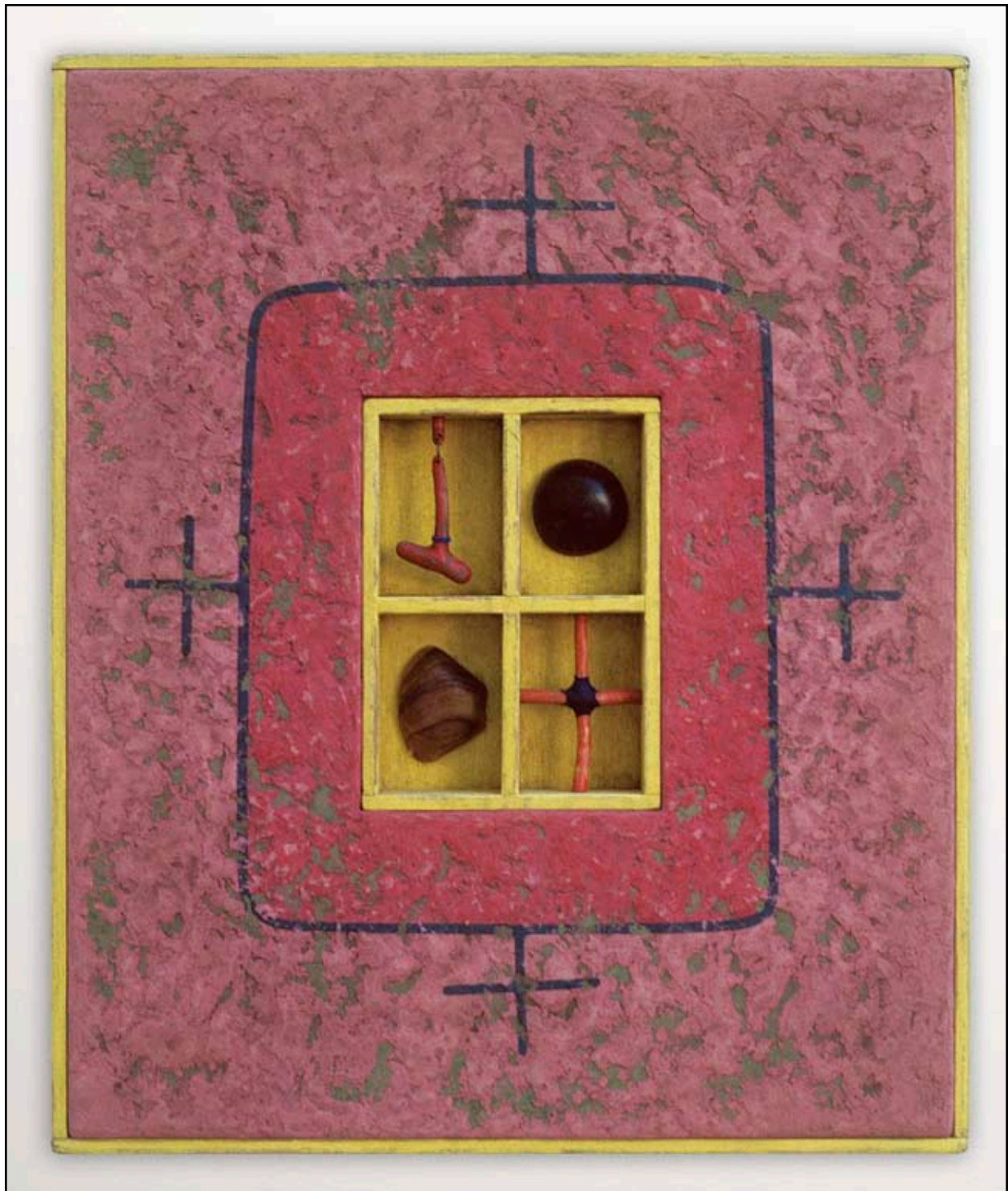
THE DISLOCATED POETRY OF IMPULSE AND TENACITY 1987-92



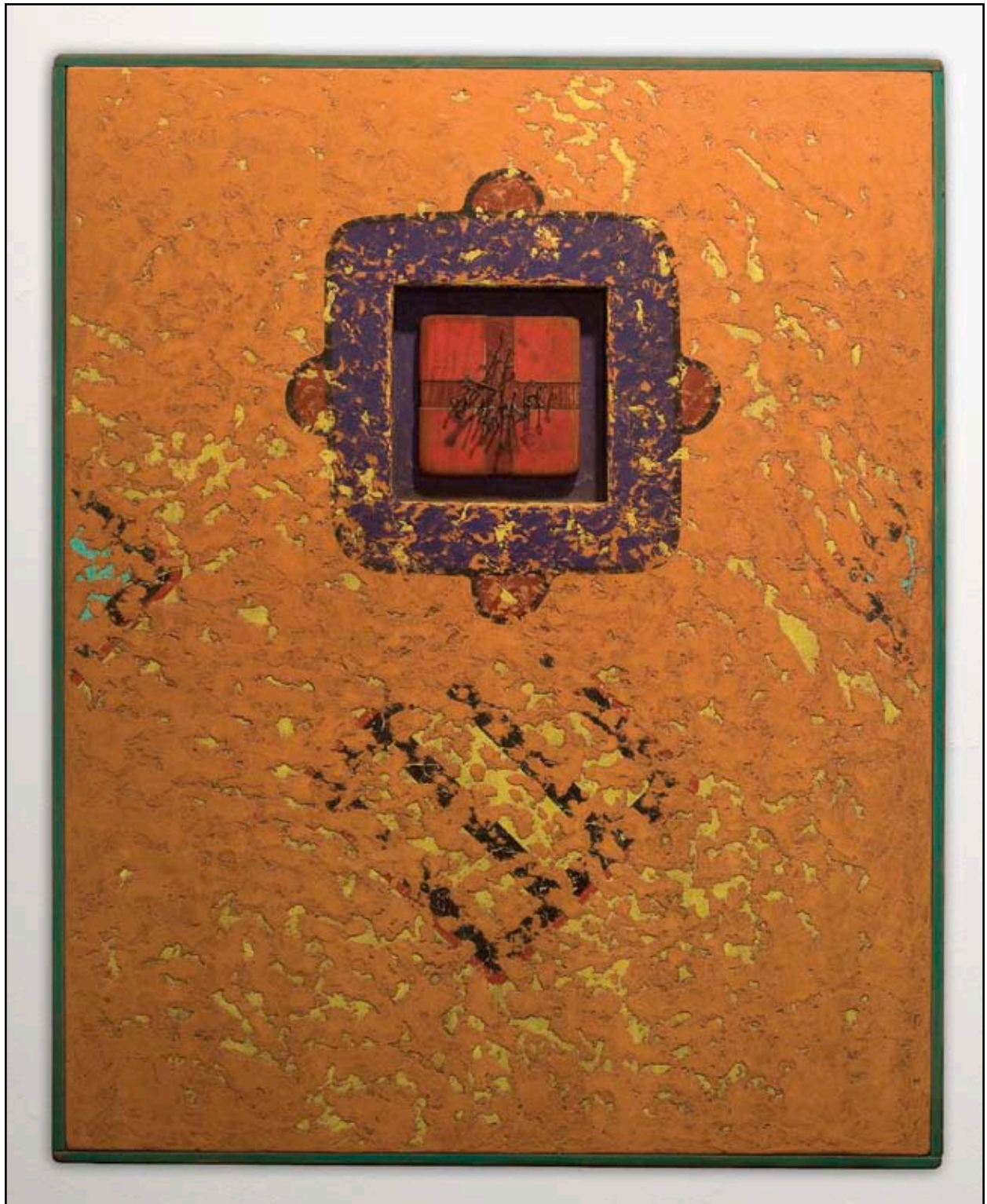
THE DARK AGE OF REASON 1982



THE UNCONTROLLABLE LESSONS OF FIDELITY 1980



THE SLOW AND PAINFUL DISCOVERY OF ISOLATION 1991-92



THE PRECISE ALIGNMENT OF RANDOM TIME 1990



FAITH MADE OF DUST 1981-82

DANVILLE CHADBOURNE born Bryan, Texas 1949 BFA 1971 Sam Houston State University MFA 1973 Texas Tech University	1984	Wallace-Wentworth Gallery, Washington, D. C. (catalogue) Koehler Cultural Center, San Antonio, Texas Carver Community Cultural Center, San Antonio, Texas University of Houston - Clear Lake, Houston, Texas
SELECTED ONE PERSON EXHIBITIONS	1982	Objects Gallery, San Antonio, Texas
2009 "Retrospective Part 1: Artist's Collection 1980-2009", Blue Star Contemporary Art Center, San Antonio, Texas	1981	The Artisan Gallery, Wilmette, Illinois Front Room Gallery, Dallas, Texas Koehler Cultural Center, San Antonio, Texas
2008 Lonestar College Kingwood, Kingwood, Texas St. Charles Gallery, Rockport, Texas	1980	St. Mary's University, San Antonio, Texas
2007 Midwestern State University, Wichita Falls, Texas San Angelo Museum of Fine Art, San Angelo, Texas Habitat Centre, New Delhi, India Art Space India, Kolkata, India (catalogue)	1979	Front Room Gallery, Dallas, Texas Texas Tech University, Lubbock, Texas
2006 Gallery Nord, San Antonio, Texas Museum of the Southwest, Midland, Texas Irving Arts Center, Irving, Texas Galvan House, Corpus Christi, Texas Live Oak Art Center, Columbus, Texas	1977	"Relics", Mind's Eye Gallery, Houston, Texas
2005 Airport Art Spaces, San Antonio, Texas Brookhaven College, Dallas, Texas Goldesberry Gallery, Houston, Texas	1976	"Virgin Wings", Southwest Craft Center Gallery, San Antonio, Texas
2004 St. Edward's University, Austin, Texas San Antonio Botanical Garden, San Antonio, Texas	1975	"Snow on the Mountain of Sen", Olla Pod Gallery, Dallas, Texas
2003 Baylor University, Waco, Texas Beeville Art Museum, Beeville, Texas (catalogue) Coastal Bend College, Beeville, Texas Rockport Center for the Arts, Rockport, Texas	1974	"Lizard Wheels", Uptown Gallery, Oklahoma City, Oklahoma "Bones of the Wizard", Olla Pod Gallery, Dallas, Texas
2002 Harris Gallery, Houston, Texas Buddy Holly Center, Lubbock, Texas	1973	"Whisper Snakes of Yesteryear", Southwest Craft Center Gallery, San Antonio, Texas
2001 Finesilver Block, San Antonio, Texas Joan Grona Gallery, San Antonio, Texas	SELECTED GROUP EXHIBITIONS	
2000 San Antonio College, San Antonio, Texas	2009	"New Year New Art", HCG Gallery, Dallas Texas 7 th Annual Sculptor's Dominion Invitational, San Antonio, Texas 79 th Annual Artists Exhibition, San Antonio Art League Museum, San Antonio, Texas
1998 Instituto Cultural Mexicano, San Antonio, Texas (catalogue)	2008	"Postmodern Primitives", HCG Gallery, Dallas, Texas "Craft Texas 2008", Houston Center for Contemporary Craft, Houston, Texas 6 th Annual Sculptor's Dominion Invitational, San Antonio, Texas "Sculpture in the Wild", Lady Bird Johnson Wildflower Center, Austin, Texas 17 th San Angelo National Ceramic Competition, San Angelo Museum of Fine Arts, San Angelo, Texas "Out of Lubbock: 40 th Anniversary Invitational Alumni Exhibition", Texas Tech University, Lubbock, Texas 78 th Annual Artists Exhibition, San Antonio Art League Museum, San Antonio, Texas
1997 Michael Zarou Gallery, New Orleans, Louisiana Local Color Gallery, College Station, Texas Ute Stebich Gallery, Lenox, Massachusetts	2007	"True to Form & Form Follows" and "The Larger Perspective", Sculpture Network of Texas 2007 Sculpture Symposium, Texas State University, San Marcos, Texas "Texas Uprising", Blue Star Contemporary Art Center, San Antonio, Texas
1996 The Artists' Gallery, San Antonio, Texas San Antonio Art League, Artist of the Year, San Antonio, Texas (catalogue) Midland College, Midland, Texas	2006	5 th Annual Sculptor's Dominion Invitational, San Antonio, Texas Two Person Exhibition, St. Charles Gallery, Rockport, Texas 4 th Annual Sculptors' Dominion Invitational, San Antonio, Texas 76 th Annual Artists Exhibition, San Antonio Art League Museum, San Antonio, Texas Patron Award
1995 Parchman Stremmel Galleries, San Antonio, Texas Bee County College, Beeville, Texas Judy Youens Gallery, Houston, Texas	2005	Waco National Outdoor Sculpture Competition and Exhibition 2005, Waco, Texas "The Blue Star 20 Show", Blue Star Contemporary Art Center, San Antonio, Texas 3 rd Annual Sculptors' Dominion Invitational, San Antonio, Texas "State of Texas - Clay", University of Texas at San Antonio, San Antonio, Texas
1994 The Art Center, Waco, Texas (catalogue) Moody Library, Baylor University, Waco, Texas		
1993 Peyton-Wright Gallery, Santa Fe, New Mexico The Gallery at Los Patios, San Antonio, Texas		
1991 Tarrant County Junior College, Fort Worth, Texas		
1990 Mexic-Arte Museum, Austin, Texas Milagros Contemporary Art, San Antonio, Texas (catalogue) Baylor University, Waco, Texas North Harris County College, Houston, Texas		
1989 Read-Stremmel Gallery, San Antonio, Texas		
1988 Sweetbriar College, Sweetbriar, Virginia Sam Houston State University, Huntsville, Texas Bright Shawl Gallery, San Antonio, Texas		
1986 Wallace-Wentworth Gallery, Washington, D. C. Jim Cotter Gallery, Vail, Colorado		
1985 Texas A&I University, Kingsville, Texas St. Mary's University, San Antonio, Texas		

2004	"Craft Houston 2004: Texas", Houston Center for Contemporary Craft, Houston, Texas	1987	6th Texas Sculpture Symposium, San Antonio, Texas
	"The Fine Art of Ceramics", Guadalupe Arts Center, Austin, Texas		10th Anniversary Exhibition, Austin Visual Arts Association, Austin, Texas
	2 nd Annual Sculptors' Dominion Invitational, Texas Society of Sculptors, San Antonio, Texas	1986	The Blue Star Exhibition, Contemporary Art for San Antonio, San Antonio, Texas (catalogue)
	"Texas Uprising – Indoor & Outdoor Sculpture", Blue Star Contemporary Art Center, San Antonio, Texas		"Other Gods; Containers of Belief", Everson Museum of Art, Syracuse, New York; Fonda del Sol, Washington, D.C.; New Orleans Contemporary Art Center, New Orleans, Louisiana;
2003	Sculptors Dominion Invitational, Texas Society of Sculptors, San Antonio, Texas		Los Angeles Municipal Art Gallery, Los Angeles, California (catalogue)
	73 rd Annual Exhibition, San Antonio Art League Museum, San Antonio, Texas	1985	"Texas Visions - A Celebration of Texas Artists", Art League of Houston, Houston, Texas (catalogue)
	Patron Award		Included in Selected Traveling Exhibition
2002	Oso Bay Biennial XII, Three Person Exhibition, Texas A&M University – Corpus Christi, Corpus Christi, Texas		Two Person Exhibition, Trinity University, San Antonio, Texas
	72 nd Annual Exhibition, San Antonio Art League Museum, San Antonio, Texas	1984	Two Person Exhibition, Artist's Alliance Gallery, San Antonio, Texas
	Sponsors Award		1983
2000	"Earth & Fire: Contemporary Ceramic Sculpture", San Antonio Museum of Art, San Antonio, Texas		Survey of Texas Ceramics, Objects Gallery, San Antonio, Texas
	"Visions from the Vault: Contemporary Selections", San Antonio Museum of Art, San Antonio, Texas		"Poetry: Visual and Verbal", Artist's Alliance Gallery, San Antonio, Texas
1999	"Third Coast / Art '99", Bergin-Gambill Gallery, Rockport, Texas		"Texas Clay", Southwest Texas State University, San Marcos, Texas; University of Texas at San Antonio, San Antonio, Texas
1998	"Transformation", Southwest School of Art and Craft, San Antonio, Texas (catalogue)	1983	Amarillo Competition, Amarillo Art Center, Amarillo, Texas
	"Bucking the Texas Myth III", Dougherty Arts Center, Austin, Texas (catalogue)	1982	"Six Contemporary Artists", Galveston Arts Center Gallery, Galveston, Texas
	"Homecoming", Landmark Arts, Texas Tech University, Lubbock, Texas		"Sculpture on the Green", Connemara Conservancy Foundation, Dallas, Texas
	68th Annual Artists Exhibition, San Antonio Art League Museum, San Antonio, Texas, Sponsors Award		"Expo de San Antonio en Mexico", Polyforum Siquieros, Mexico, D.F.
1997	"Simple Materials", Three Person Exhibition, Duracell Corporate Gallery, Bethel, Connecticut		"Myth Makers and Story Tellers", Patrick Gallery, Austin, Texas
	"Ceramic Sculpture", Reborn Center for Spirituality and Art, San Antonio, Texas	1981	"The Earthbound Object", Lufkin Creative Arts Center, Lufkin, Texas
1995	"The State of the State", San Antonio Museum of Art, San Antonio, Texas		"Texas Crafts - New Expressions", Dallas Museum of Fine Arts, Dallas, Texas (catalogue)
	"Wood Works", Galveston Arts Center, Galveston, Texas	1980	Two Person Exhibition, Clay and Fiber Gallery, Taos, New Mexico
	PASO '95 Outdoor Sculpture Exhibition, Palo Alto College, San Antonio, Texas		Two Person Exhibition, San Antonio Art Institute, San Antonio, Texas
	"Now and Then: Ten Years Later", Blue Star Art Space, San Antonio, Texas		6th Annual Outdoor Invitational Sculpture Show, Shidoni Gallery, Tesuque, New Mexico
1994	"In Wood", Martin-Rathburn Gallery, San Antonio, Texas	1979	13th Annual Southwestern Area Art Show, Museum of the Southwest, Midland, Texas (First Award in Sculpture)
	Jansen-Perez Gallery, San Antonio, Texas	1978	Two Person Exhibition, University of Texas at the Permian Basin, Odessa, Texas
	PASO '94 Outdoor Sculpture Exhibition, Palo Alto College, San Antonio, Texas	1977	Two Person Exhibition, Odessa College, Odessa, Texas
1993	"Senses Beyond Sight", D-Art Visual Art Center, Dallas, Texas; Grace Cultural Center, Abilene, Texas (catalogue)	1976	The Southwest - Tarrant County Annual, Fort Worth Art Museum, Fort Worth, Texas
1992	Three Person Exhibition, Sandy Carson Gallery, Denver, Colorado		"Primary Smiles", Two Person Exhibition, Creative Craft Alliance, Shreveport, Louisiana
	Two Person Exhibition, Beverly Gordon Gallery, Dallas, Texas	1975	"Craft as Art in Texas", Laguna Gloria Museum, Austin, Texas
1991	Austin Annual '91, Mexic-Arte Museum, Austin, Texas		Two Person Exhibition, Austin College, Sherman, Texas
	Peyton-Wright Gallery, Santa Fe, New Mexico		
1990	"The Cross", Lynn Goode Gallery, Houston, Texas	1974	16th Texas Crafts Exhibition, Dallas Museum of Fine Arts, Dallas, Texas
1989	"New Art: Paintings from New York, Texas, California", Laguna Gloria Museum, Austin, Texas (catalogue) Included in Touring Citation Exhibition	1973	South Central Region Crafts Exhibition, Denver Art Museum, Denver, Colorado (Traveling Exhibition)

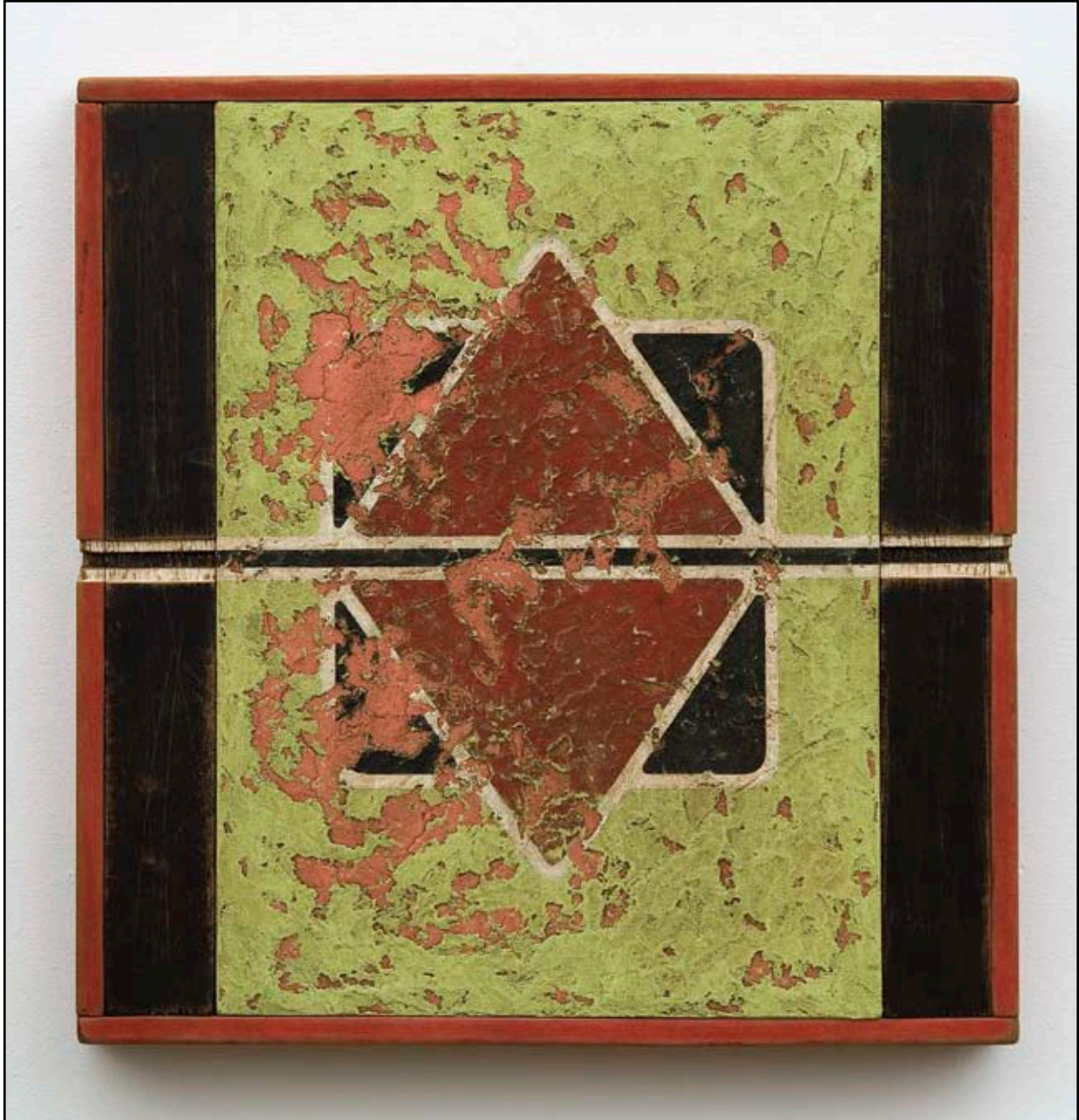
WORKS IN THE EXHIBITION

SCULPTURES

- | | |
|--|---|
| 1. THE SUSPENSION OF AGE
smoked earthenware, acrylic on wood
32" H. 93" W. 17" D.
1979-80 | 19. THE DEADLY TRUTH OF FALSEHOOD
earthenware
11" H. 20½" W.
1983 |
| 2. THE PERIPHERY OF DEATH
smoked earthenware, acrylic on wood, metal, fiber
95" H. 46" W. 22" D.
1980 | 20. THE APOTHEOSIS OF FALSEHOOD
acrylic on earthenware
11" H. 20½" W.
1983 |
| 3. THE UNCONTROLLABLE LESSONS OF FIDELITY
acrylic on wood, fabric, metal
72" H. 50" W. 41" D. (variable arrangement)
1980 | 21. THE INSOLENT PRAYER OF TRADITION
acrylic on canvas and wood
25½" H. 25½" W.
1986 |
| 4. DEATH SONG - A FADING MEMORY OF DESIRE
stoneware
52" H. 22" W. 19" D.
1980-81 | 22. INDETERMINATE VALUE - A TALE OF DUALITY
acrylic on plywood and wood
37½" H. 74" W.
1987 |
| 5. ANTHROPOMORPHIC DEVICE FOR RECREATING THE FUTURE
smoked earthenware, wood
30" H. 13" W. 12" D.
1981 | 23. THE OSTENSIBLE LANGUAGE OF COMPULSION
acrylic on canvas and wood
42" H. 24½" W.
1986-87 |
| 6. FAITH MADE OF DUST
colored pencil on smoked earthenware
19" H. 15" W. 12" D.
1981-82 | 24. FALSE MESSAGE TO THE SEEKER OF LIES
acrylic on masonite and wood
29" H. 36" W.
1987 |
| 7. THE DARK AGE OF REASON
smoked earthenware
34" H. 27" W. 13" D.
1982 | 25. THE EXQUISITE PAIN OF BETRAYAL
acrylic on plywood and wood, metal, wood, fiber, antler, horn
96" H. 120" W.
1988-89 |
| 8. THE SUSPENSION OF CONSCIOUSNESS
acrylic on wood and earthenware
73" H. 108" W. 19" D.
1983-85 | 26. THE GREAT EQUIVOCAL TRUTH
acrylic on plywood and wood
74" H. 50" W.
1988-89 |
| 9. THE GREAT ENIGMA OF UNCONSCIOUS DECISIONS
wood
65" H. 84" W. 18" D. (variable arrangement)
1984-89 | 27. THE PRECISE ALIGNMENT OF RANDOM TIME
acrylic on plywood and wood, metal
61½" H. 49½" W.
1990 |
| 10. THE ENDLESS CYCLE OF UNFULFILLED DESIRE
acrylic on wood and plywood, wood
88" H. 36" W. 16" D.
1984-91 | 28. THE DISLOCATED POETRY OF IMPULSE AND TENACITY
acrylic on wood, metal, fabric
60" H. 44½" W. 8" D.
1987-92 |
| 11. THE CONTINUOUS DILEMMA OF OBLIGATION AND DESIRE
acrylic on wood and plywood, concrete
69" H. 29" W. 24" D.
1992-94 | 29. THE SLOW AND PAINFUL DISCOVERY OF ISOLATION
acrylic on plywood and wood, metal, wood, fiber, beads,
coconut shell
48" H. 40" W.
1991-92 |
| 12. THE IRREVERSIBLE DILEMMA OF LOST OPPORTUNITIES
wood, acrylic and ink on wood, horn, fiber
110" H. 38" W. 31" D.
1996-98 | 30. THE CURIOUS MEETING OF THREE IDENTITIES - A FABLE
acrylic on plywood and wood, metal, wood, bone, ink on
wood, beads, fiber, antler, shell, seed pod
25" H. 74" W. 11" D.
1991-92 |
| 13. THE IRRECONCILABLE DILEMMA
acrylic on wood, fiber
95" H. 27" W. 7½" D.
1999-01 | 31. MEDITATIONS ON THE RED DESERT - A PARABLE OF
FUTILITY
acrylic on wood and plywood, metal, fabric, fiber, wood
73½" H. 116" W.
1987-93 |
| 14. PROPITIOUS DISCOVERY - THE PARADOX OF SYNCHRONISM
wood, acrylic and ink on wood, metal
113½" H. 14" W. 13½" D.
2001 | 32. THE ESOTERIC CALENDAR OF THE LESSONS OF
CONSEQUENCE
acrylic on wood and plywood
47½" H. 47½" W.
1991-93 |
| 15. THE SUSPENSION OF CREDIBILITY
acrylic on wood and earthenware, metal
42" H. 96" W. 83" D.
1986-01 | 33. THE PARALLEL MAP OF THE TWIN MYSTERIES
acrylic on plywood and wood, wood, metal, fiber, bone,
beads
49½" H. 85½" W.
1994-98 |
| 16. THE INSATIABLE PRESENCE OF THE WINDS OF TEMPTATION
acrylic on earthenware and plywood
89" H. 23" W. 19" D.
2007-09 | 34. THE OBSCURE HISTORY OF DECEPTION
acrylic on plywood and wood, ink and acrylic on wood
28" H. 28" W.
1994-00 |
| PAINTINGS | |
| 17. THE UNKNOWN DIFFERENCE - A PUZZLE
acrylic on canvas
29" H. 56" W.
1980 | 35. THE OBSCURE REVELATIONS OF REVERSIBLE POETRY
acrylic on plywood and wood
53½" H. 37½" W.
2008-09 |



DEATH SONG - A FADING MEMORY OF DESIRE 1980-81
Back Cover THE INSOLENT PRAYER OF TRADITION 1986



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