

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



ANTHROPOMORPHIC 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





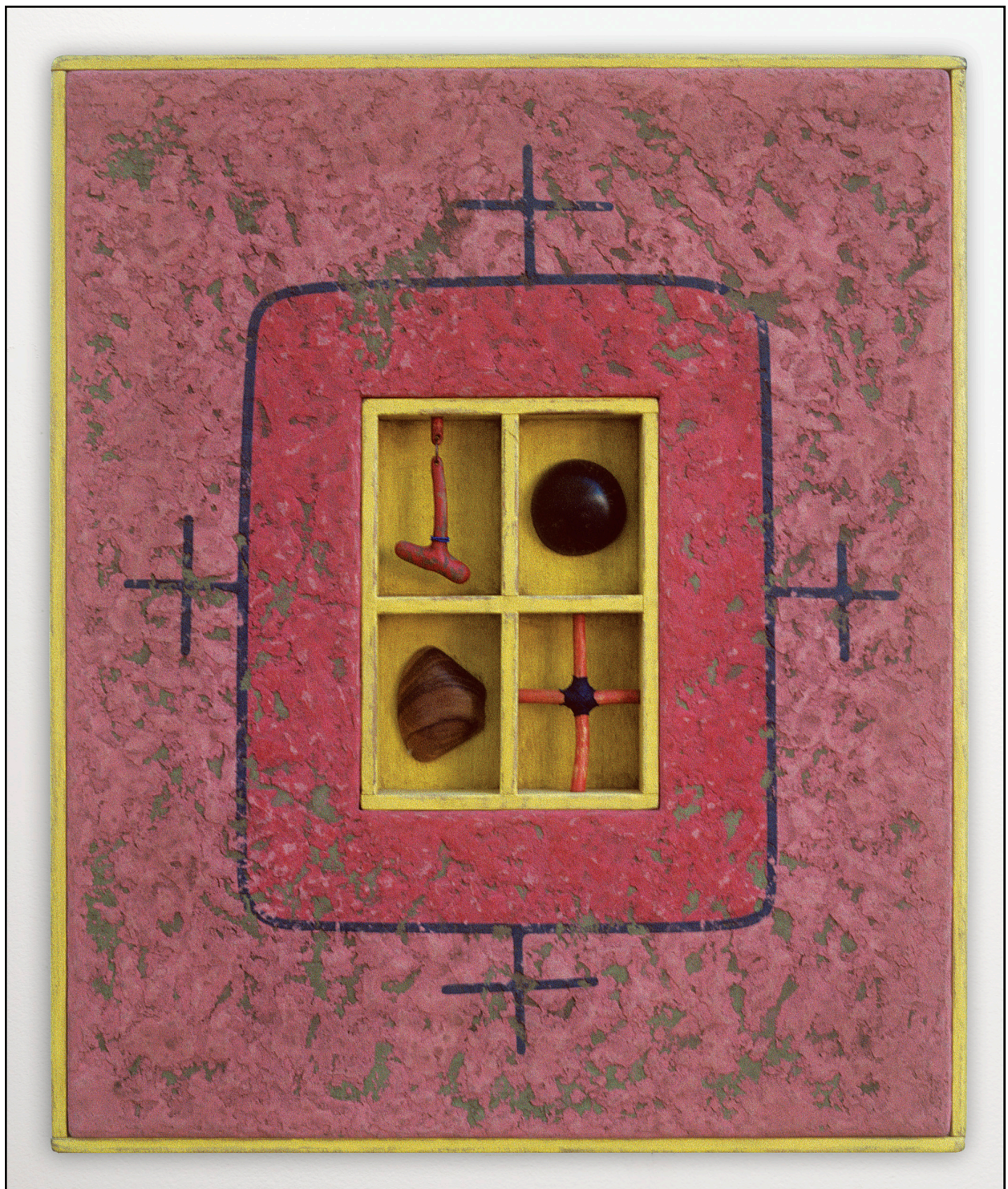
THE DARK AGE OF REASON 1982





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

## SELECTED ONE PERSON EXHIBITIONS

- 2009 "Retrospective Part 1: Artist's Collection 1980-2009",  
Blue Star Contemporary Art Center, San Antonio,  
Texas
- 2008 Lonestar College Kingwood, Kingwood, Texas  
St. Charles Gallery, Rockport, 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)
- 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
- 2005 Airport Art Spaces, San Antonio, Texas  
Brookhaven College, Dallas, Texas  
Goldesberry Gallery, Houston, Texas
- 2004 St. Edward's University, Austin, Texas  
San Antonio Botanical Garden, San Antonio, Texas
- 2003 Baylor University, Waco, Texas  
Beeville Art Museum, Beeville, Texas (catalogue)  
Coastal Bend College, Beeville, Texas  
Rockport Center for the Arts, Rockport, Texas
- 2002 Harris Gallery, Houston, Texas  
Buddy Holly Center, Lubbock, Texas
- 2001 Finesilver Block, San Antonio, Texas  
Joan Grona Gallery, San Antonio, Texas
- 2000 San Antonio College, San Antonio, Texas
- 1998 Instituto Cultural Mexicano, San Antonio, Texas  
(catalogue)
- 1997 Michael Zarou Gallery, New Orleans, Louisiana  
Local Color Gallery, College Station, Texas  
Ute Stebich Gallery, Lenox, Massachusetts
- 1996 The Artists' Gallery, San Antonio, Texas  
San Antonio Art League, Artist of the Year, San  
Antonio, Texas (catalogue)  
Midland College, Midland, Texas
- 1995 Parchman Stremmel Galleries, San Antonio, Texas  
Bee County College, Beeville, Texas  
Judy Youens Gallery, Houston, 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

- 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
- 1982 Objects Gallery, San Antonio, Texas  
The Artisan Gallery, Wilmette, Illinois
- 1981 Front Room Gallery, Dallas, Texas  
Koehler Cultural Center, San Antonio, Texas
- 1980 St. Mary's University, San Antonio, Texas
- 1979 Front Room Gallery, Dallas, Texas  
Texas Tech University, Lubbock, Texas
- 1977 "Relics", Mind's Eye Gallery, Houston, Texas
- 1976 "Virgin Wings", Southwest Craft Center Gallery, San  
Antonio, Texas
- 1975 "Snow on the Mountain of Sen", Olla Pod Gallery,  
Dallas, Texas
- 1974 "Lizard Wheels", Uptown Gallery, Oklahoma City,  
Oklahoma  
"Bones of the Wizard", Olla Pod Gallery, Dallas, Texas
- 1973 "Whisper Snakes of Yesteryear", Southwest Craft  
Center Gallery, San Antonio, Texas

## SELECTED GROUP EXHIBITIONS

- 2009 "New Year New Art", HCG Gallery, Dallas Texas  
7<sup>th</sup> Annual Sculptor's Dominion Invitational, San  
Antonio, Texas  
79<sup>th</sup> Annual Artists Exhibition, San Antonio Art League  
Museum, San Antonio, Texas
- 2008 "Postmodern Primitives", HCG Gallery, Dallas, Texas  
"Craft Texas 2008", Houston Center for  
Contemporary Craft, Houston, Texas  
6<sup>th</sup> Annual Sculptor's Dominion Invitational, San  
Antonio, Texas  
"Sculpture in the Wild", Lady Bird Johnson Wildflower  
Center, Austin, Texas  
17<sup>th</sup> San Angelo National Ceramic Competition, San  
Angelo Museum of Fine Arts, San Angelo, Texas  
"Out of Lubbock: 40<sup>th</sup> Anniversary Invitational Alumni  
Exhibition", Texas Tech University, Lubbock, Texas  
78<sup>th</sup> Annual Artists Exhibition, San Antonio Art League  
Museum, San Antonio, Texas
- 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  
5<sup>th</sup> Annual Sculptor's Dominion Invitational, San  
Antonio, Texas
- 2006 Two Person Exhibition, St. Charles Gallery, Rockport,  
Texas  
4<sup>th</sup> Annual Sculptors' Dominion Invitational, San  
Antonio, Texas  
76<sup>th</sup> Annual Artists Exhibition, San Antonio Art League  
Museum, San Antonio, Texas  
Patron Award
- 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<sup>rd</sup> Annual Sculptors' Dominion Invitational, San  
Antonio, Texas  
"State of Texas – Clay", University of Texas at San  
Antonio, San Antonio, Texas



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



## WORKS IN THE EXHIBITION

### SCULPTURES

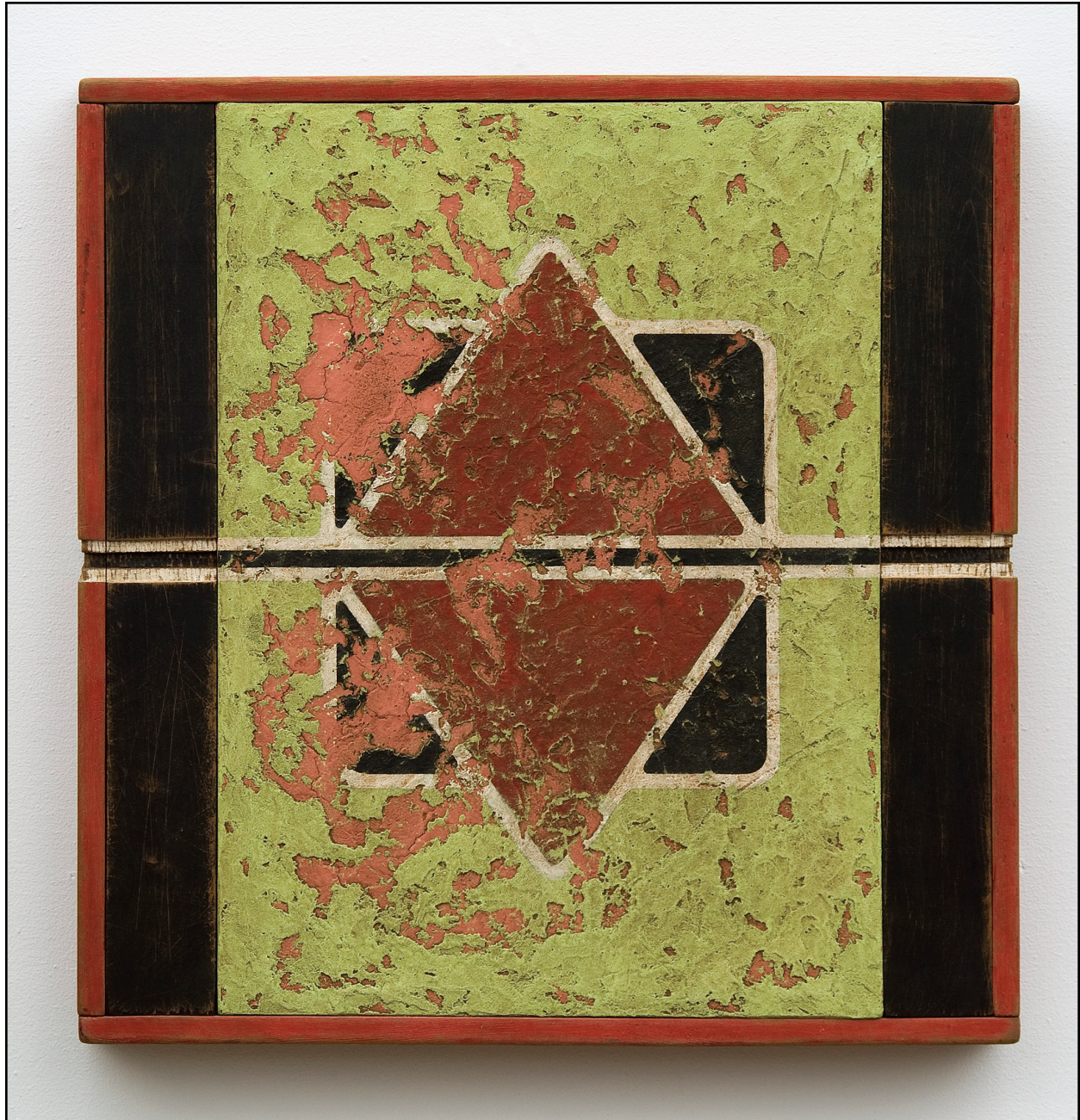
- |   |  |
|---|--|
| 1. THE SUSPENSION OF AGE<br>smoked earthenware, acrylic on wood<br>32" H. 93" W. 17" D. 1979-80                                   | 19. THE DEADLY TRUTH OF FALSEHOOD<br>earthenware<br>11" H. 20½" W. 1983  |
| 2. THE PERIPHERY OF DEATH<br>smoked earthenware, acrylic on wood, metal,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





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





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