

Hills Snyder

Altered States

November 2018- January 2019

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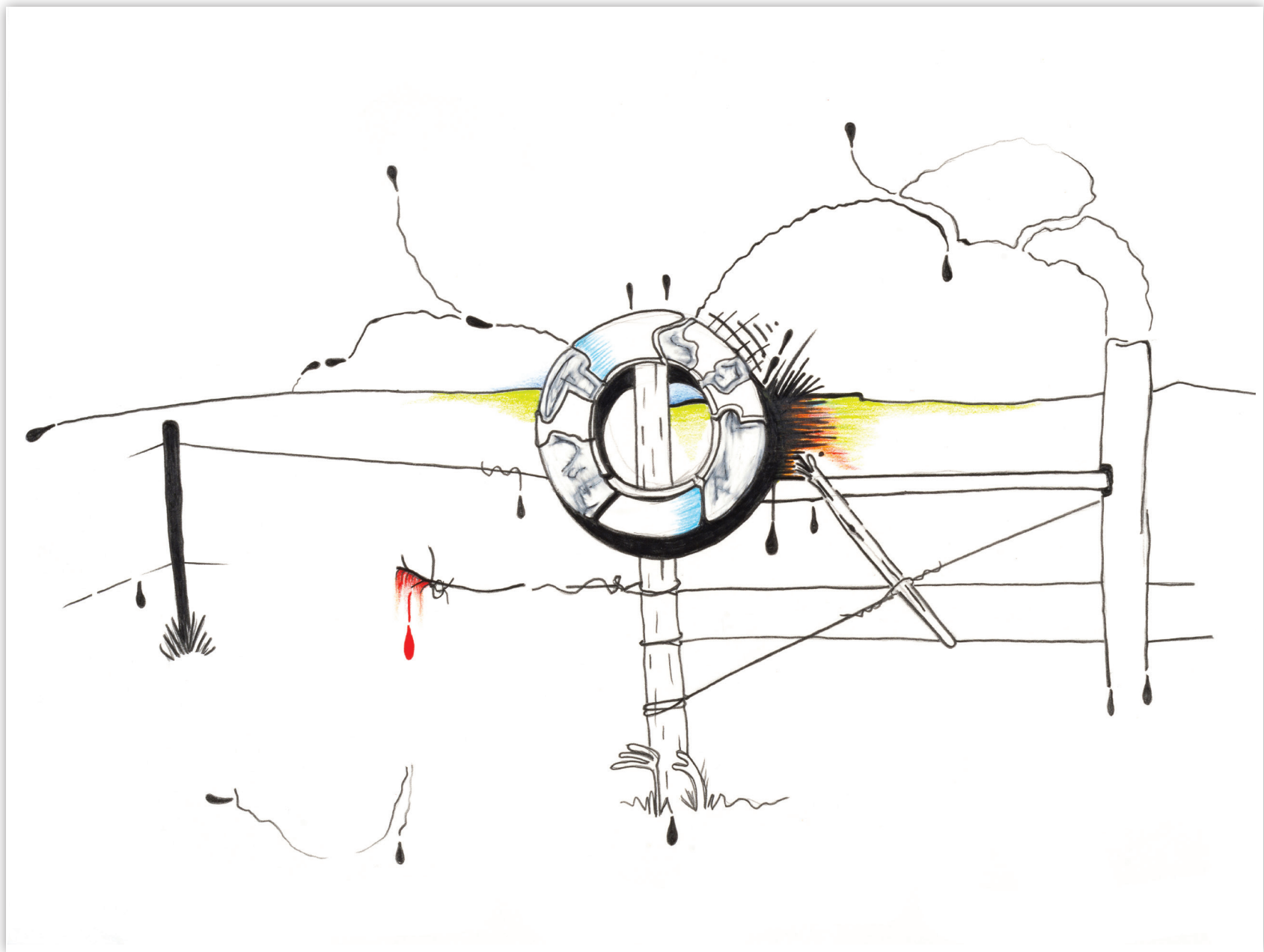
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Front cover: *Opportunity, MT 01*, 2016

Back cover: *Opportunity, MT 02*, 2016

Last Page: *Happy, TX 7*, 2016

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Elk Creek Road, WY, 2016

Hills Snyder: *Altered States*

Ruiz-Healy Art is pleased to present its first solo-exhibition for the work of Hills Snyder, *Altered States* (Part Four), an ongoing visual project and written series by the Texas-based artist. The exhibit features one hundred and twenty drawings, based on photographs gathered in Oklahoma, Texas, Colorado, Wyoming, Montana, Utah, Nevada, California, New Mexico, Kansas and South Dakota.

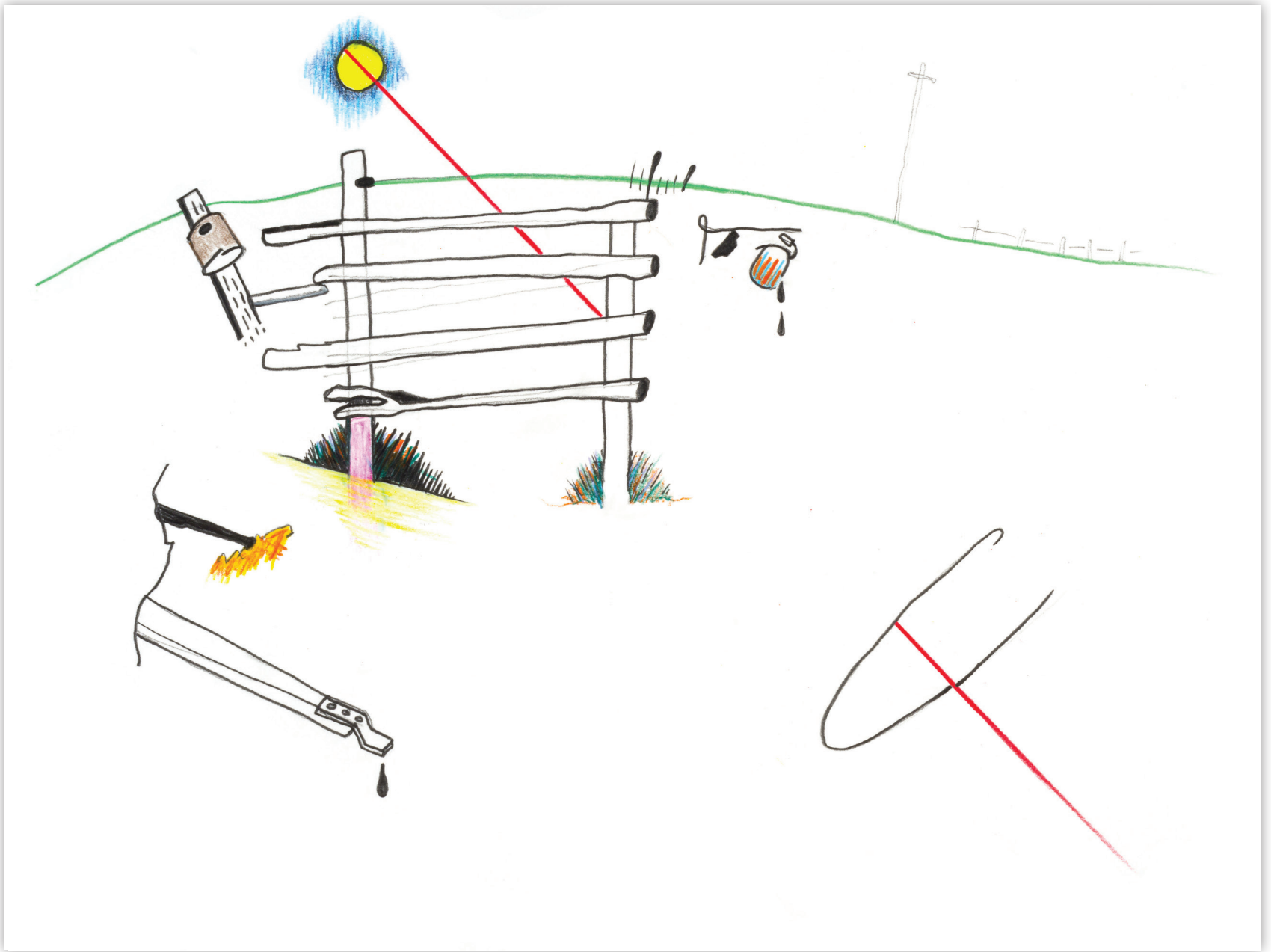
As stated by Snyder, his travels follow a line that “goes through towns selected by virtue of their names—not because they are odd or funny, but because they are evocative—emotional states, hoped for ideals, downers, and reckonings...” Nowhere, Happy, Bonanza, Lost Springs, Recluse, Keystone, Opportunity, Diamondville, Eden, Eureka, Bummerville, Nothing, Truth or Consequences, Eldorado and Waterloo are among the places visited by the artist.

His explorations began in May of 2016 as a meditation on subjectivity, autonomy, independence, arbitrary experience, and place. Snyder elaborates, “I’ve visited out of the way places in the country, randomly running across found beauties, overlooked events, discarded things, back roads—anything happening outside the frame of relevance and other assumptions of importance. Along the way I met some characters, people you’d love to meet, but never will. People I’ll probably never see again.”

This body of work is part of a series of travelogue stories Snyder continues to write for Glasstire online journal in conjunction with this multi-part exhibition series. All titled *Altered States*, this is the fourth rendition that contains new work building on the complex sequence. The expanding project will venture out of Texas in 2019 and will include further destinations: Hope, Arkansas; Defeated, Tennessee; Arcadia, Missouri; Lost Nation, Iowa; Funk, Nebraska, and Donnybrook, North Dakota.

This exhibition will serve as a send off for the artist who is moving in the coming months to Magdalena, New Mexico.

— Patricia Ruiz-Healy



Lost Springs, WY 5, 2016

Trail's End and Gateway to the Stars

In the irascible director Ken Russell's extremely psychedelic, often absurd 1980 film *Altered States*, William Hurt plays a psychologist who experiments with ayahuasca and sensory deprivation to enter different states of consciousness. Eventually he begins to "devolve" first into a caveman, then into a gorilla, and eventually into pure primordial energy. The more the state was altered the more elemental and unbounded it became.

I doubt that Hills Snyder named his exhibition and travelogue series after this film, but I am also positive without having to ask that he has seen it. His works, music, curation, teaching, and writings are often about that frisson of elemental expansion—the low shadows on the green desert floor, the darkness of a cave, the frequencies of music drifting through a house. Snyder's pursuits are generally concerned with moments that spark and flare like flint struck on a canyon and then extinguish leaving a smoke trail of memory.

In *Altered States*, Snyder traveled to a litany of places that, in Snyder's words: "goes through towns selected by virtue of their names—not because they are odd or funny, but because they are evocative—emotional states, hoped for ideals, downers, and reckonings." --- Nowhere, Happy, Bonanza, Lost Springs, Recluse, Keystone, Opportunity, Diamondville, Eden, Eureka, Bummerville, Nothing, Truth or Consequences, Eldorado, Waterloo, etc. Snyder would then take a picture of something, usually otherwise un-extraordinary—a pile of scrap, a stretch of road, some decaying bones of a small town, and draw an impressionistic, receding memory of the picture using white space and colored pencils.

In *Funes the Memorious* by the great Argentinean writer Jorge Luis Borges, the fictionalized character of Borges meets a rural 19 year old named Funes who, since a horse-riding head injury, can remember everything absolutely precisely, be it the shape of clouds, the temperature, the crevices of a room. He can remember a day exactly over the course of a day. Snyder's drawings throughout *Altered States* can be seen then as a frame or hinge between memory and loss—one can fill in the details or let them fade away like steam off the stacks of a riverboat.

There is also a "third door" with these works, which is outside of the sliding, fluid metronome of memory and forgetting, and into the realm of fantasia. The names of the towns Snyder visits are either ludicrously overwrought or a bit too on the nose. There are no diamonds in Diamondville or gold in El Dorado, or revelations in Eureka.

Conversely, Bummerville, a place that stretches the definition of a “town” is most likely a true bummer, and Waterloo is probably tinged with failure and loss. Snyder’s works release these towns from their archetypes into a gauzy dream of meaning.

In conversations with Snyder, we have discussed how a dystopic future has arrived— it no longer remains in the distance like a refinery flame. The litany of symptoms is exhausting. Environmental catastrophe; growing brutal wage inequality; 72,000 deaths in 2017 from opioid overdoses; 40% of gofundme campaigns go towards medical care—a kind of especially humiliatingly socialized medicine where one is forced to beg their friends for help; the rise of the crushing gig economy; the increasing amount of empty retail space in paper thin husks stretching across the country. The totality of such misery often synthesizes in small towns, the places Snyder visited, where the history— old buildings with some bones behind them are beginning to cave and bleach in the merciless sun and any new development is of the “desperation popup” of late capitalism, Dollar General and payday lenders. The bleakness of these tableaux that dot the country and any drive of any distance leads one to eschatological conclusions, but ones charged with catharsis. The works in *Altered States* are not merely records of hopelessness. To quote J.G. Ballard from Adam Parfrey’s seminal and contentious *Apocalypse Culture*: “I believe that the catastrophe story, whoever may tell it, represents a constructive and positive act by the imagination rather than a negative one, an attempt to confront the terrifying void of a patently meaningless universe challenging it at its own game, to remake zero by provoking it in every conceivable way.”

In his travelogue series *Altered States* for Glasstire, Snyder chronicles his drives through the various towns he photographed for the drawing series. At one point he writes: “One thing I can say about where these new drawings are taking me—they are getting darker. The first 50 drawings, all from May 2016, have a lightness to them, at least most of them do, but there are hints here and there of something else, as if something, Lynch-ian this way comes. Whatever it is, it comes from an attempt—at first unconscious—to draw down a groove driven by the mood of the country, as if my pencil was a needle going round and round a record made of the road I’ve driven, not into the heart, but into some back country sub zone of the national consciousness.”

There is a concentric, cycling quality to this series, both taken in sequence and each individually. Many of them feel in some way on a loop, the pure graphite lines loping back on themselves in perpetuity. This recalls the scene in David Lynch’s *Blue Velvet* when Kyle MacLachlan finds a severed ear in the woods and the camera zooms through its crevices to a rising drone. Into the void, sort of like when you magnify the grooves a vinyl record they appear

as canyons.

The Southwestern location of most of the drawings (almost all the towns would be considered in the 19th century American demarcation of the “West”) contributes to this needle drop into the sub zone. Snyder recently began relocating to the small mountain town of Magdalena, New Mexico, which is about an hour and a half from Truth or Consequences, New Mexico, and just a few miles from the site of the first nuclear explosion in human history on July 5th, 1945. Robert Oppenheimer, a literary man whose mind whirred like an intricate clock, named the bomb Trinity after a poem by John Donne he was fond of, *Holy Sonnet XIV: Batter My Heart, Three-Personed God* which is essentially a paean to apocalyptic creation in repetition:

Batter my heart, three-personed God; for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurped town, to another due,
Labor to admit you, but O, to no end;
Reason, your viceroy in me, me should defend,
but is captived, and proves weak or untrue.
yet dearly I love you, and would be loved fain,
But am betrothed unto your enemy.
Divorce me, untie or break that knot again;
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor even chaste, except you ravish me.

Break that knot again and again, such was that first atomic blast, just the knot being cut again. The west with its white light, white sands, white booms personifies that sub zone of national consciousness. History is marked by annihilation of one form or another, the frame goes white, the record pops and a new song begins.

In an interview for his show from 2003, *Son of Samson*, Snyder includes a segment on Gregory Bateson's theory of the Double Bind and Paradoxical Communication—“Consider a sign which reads ‘do not read this sign.’ Paradox—you

cannot do what it asks and implies simultaneously. With paradox there is essentially no choice, but there is the illusion of choice.” And in response to Bateson’s work, Gina Abeles stated that “some double binds are therapeutic and some are malevolent...Paradox and double binds abound in life; what is pathological is staying trapped and entangled in futile attempts to unravel them from within.”

Altered States is a series of flickering double binds. They are drawings of towns with no resemblance to their emotive names or far too much and somehow they are the same. They are simultaneously in the process of being remembered and forgotten, dissolving and filling out, becoming figurative and abstract, destroyed and reborn.

The title of this essay comes from the slogan of the town of Magdalena: “Trail’s end and gateway to the stars.” This was an ending point for cattle drives back when Magdalena was a boom town with a thriving mine that dug for Smithsonite, a mineral ore of zinc the color of sea foam. One of those Southwestern towns (like many of the others Snyder visited for this series) that used to be more populated and then slowly emptied out, the mine tapped and filled with red dust. Many of these towns serve as a memento mori for America—the slave that rode next to a Roman general receiving a triumph and whispered, “someday you will die.”

The stars in Magdalena, and in much of this territory, and over the towns Snyder visited, have a luminescent immediacy and presence to their clarity. One thinks of the apocryphal Louis Pasteur and Madam Curie plan of painting a room with the focused, pure glow of radium so it would be like being inside the moon. The stars take on an unreality of a matte backdrop as if one, at trail’s end, could walk right into them.

Snyder articulates such unreality and places it within the frame of the 2016 election in the *Altered States* travelogue series: “This has partially revealed what my route through *Altered States* has been—cinematic, with a growing sense of unreality in retrospect, as if the whole time I’d been after-hours on a film set, but only realizing later that the abstract truth of ‘driving through America’ had fundamentally shifted in the 14 months since I was on the road gathering photographic material for the project.”

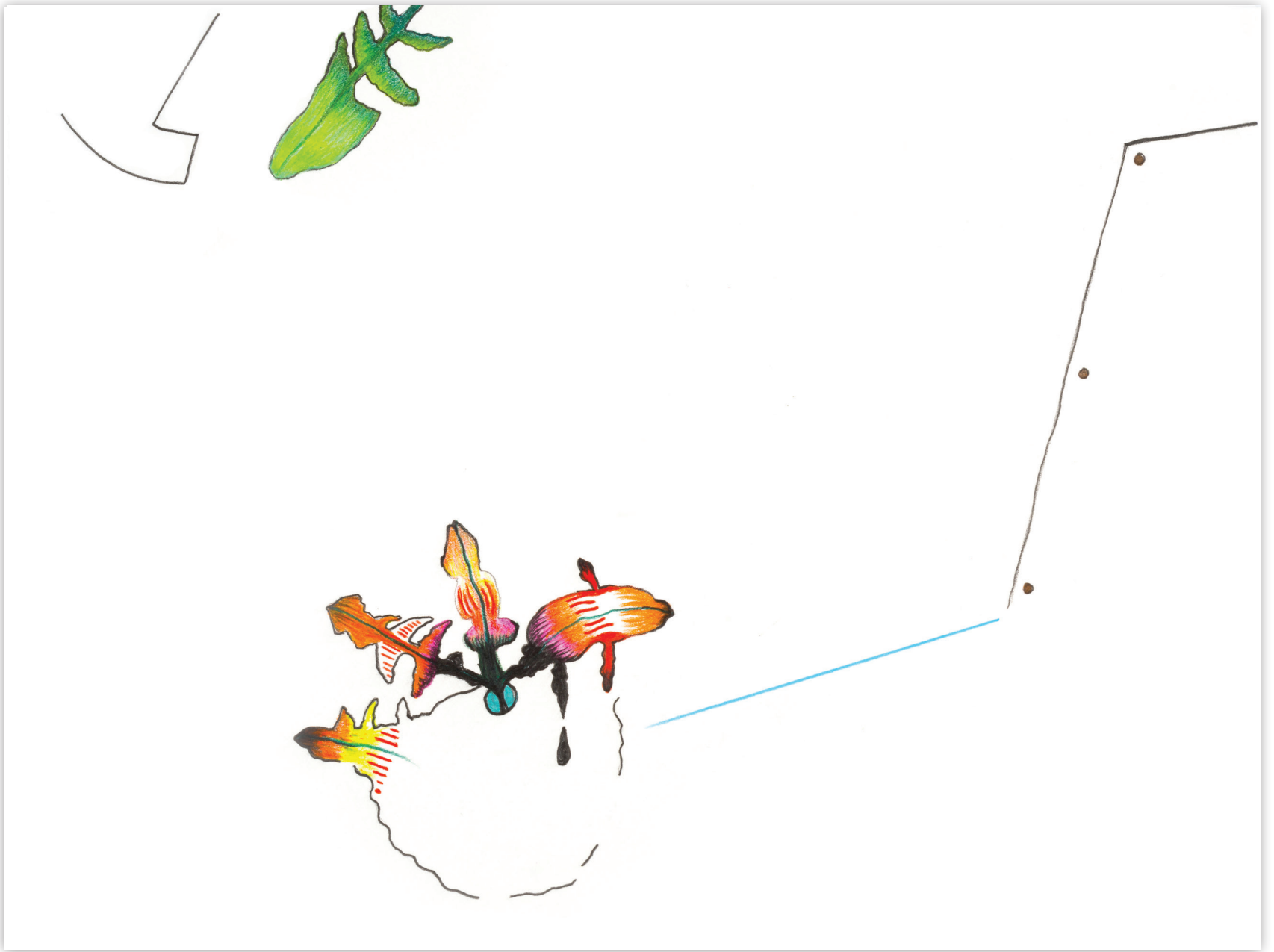
This unreality has two frames, like a vintage stereotype, its own hinged double bind. There is the myth of America that the election of Donald Trump was feverishly based on like a huddled mass on the tip of a sinking boat. An America of the natural rightness of Manifest Destiny, racial order, and the wistful dream of serenity and respect. And then there is “the back country sub zone of national consciousness,” the true myth, a myth because it’s violent

apocalyptic history, the eternal return of seething chaos, the whistling sunbaked towns decomposing in the desert and high plains are larger than life when one drives alone through them and lets it steep.

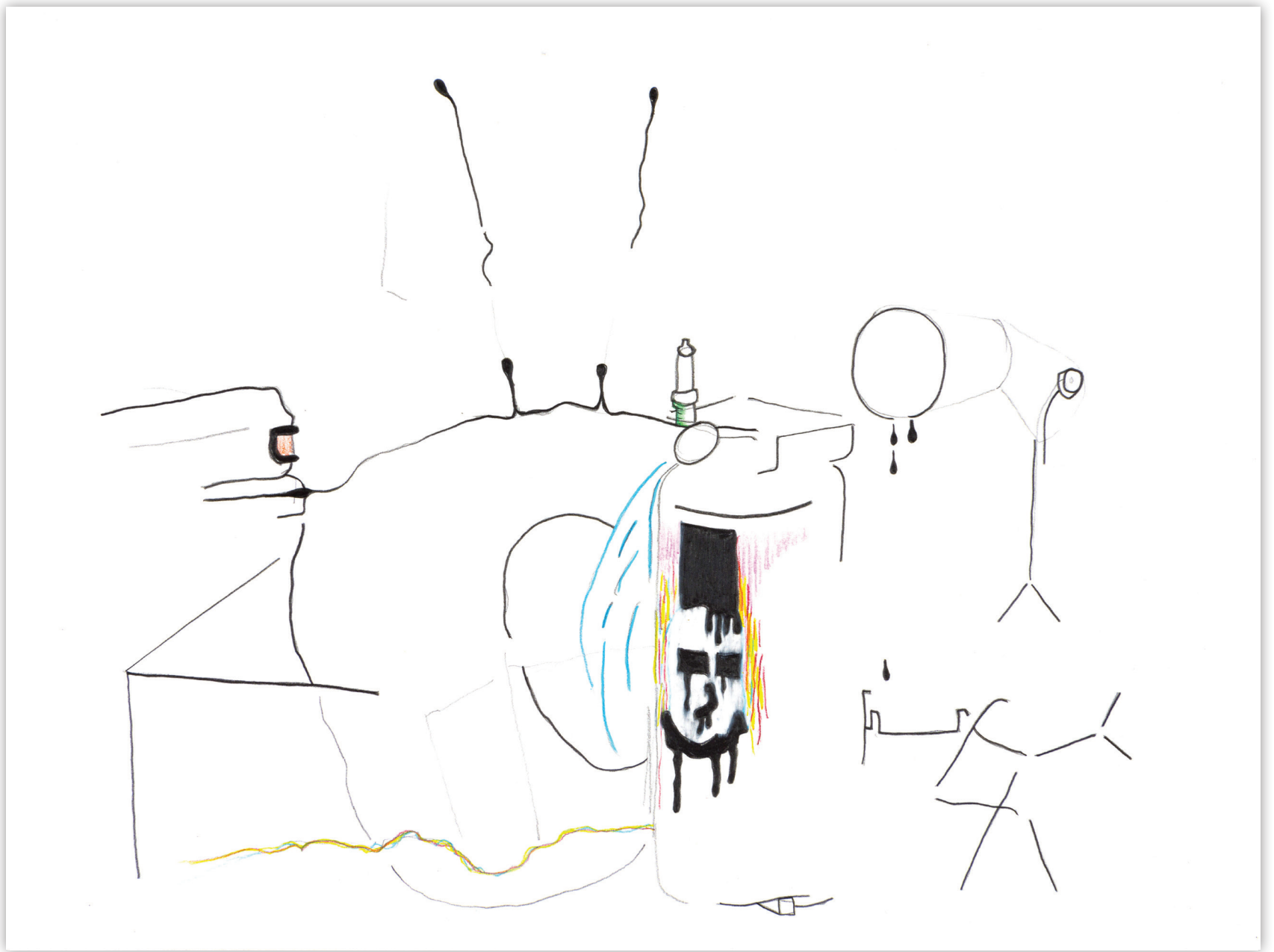
In Peter Weir's *The Last Wave*, Richard Chamberlain is an Australian lawyer serving an aboriginal defendant accused of murder. Chamberlain is plagued by apocalyptic dreams of a cataclysmic wave and becomes convinced his dreaming state is actually a premonition of reality. Bruce Chatwin's great *The Songlines* posits that aboriginal Australian culture cognized language as song and mapped the world through songs.

These drawings are the sub zone dream songs. They map the true myth of America, and because they are emotive the form of the song and the dream changes. Thus some depict the scenes mid drift like reeds in a stream, some appear as ancient symbols, and some are almost wholly figurative—those are the most inscrutable ones. Snyder is using a different key and compass, an ancient method beyond logic, because such is the truth of the world. The double bind of the illusion of choice—that all seems to move cosmically, on its own axis, out of reach—and that you can choose to point your car to Bummerville, Happy, or even Nothing, and go there or some other place that approximates its meaning.

— Neil Fauerso



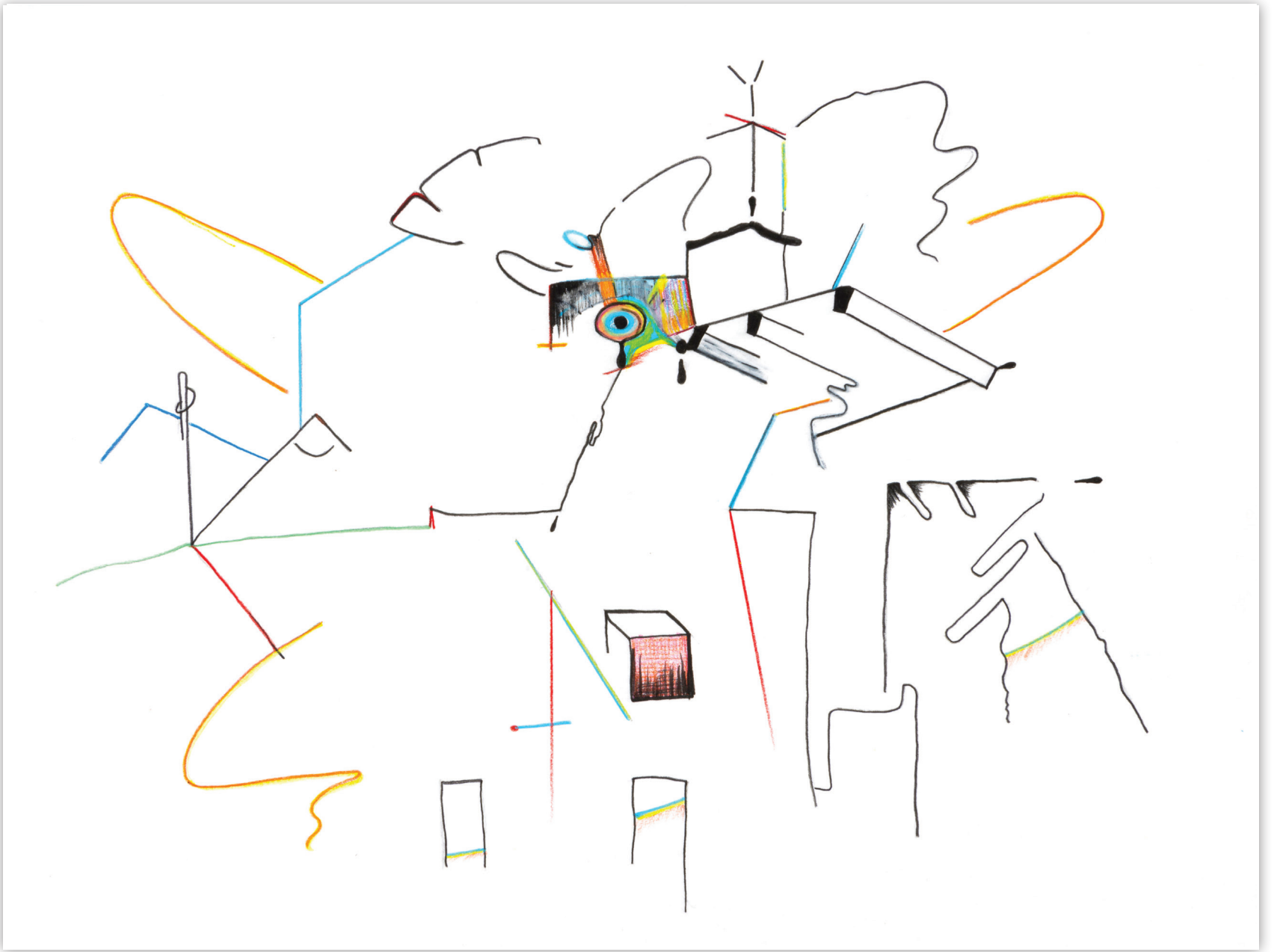
Nowhere, OK 4, 2016



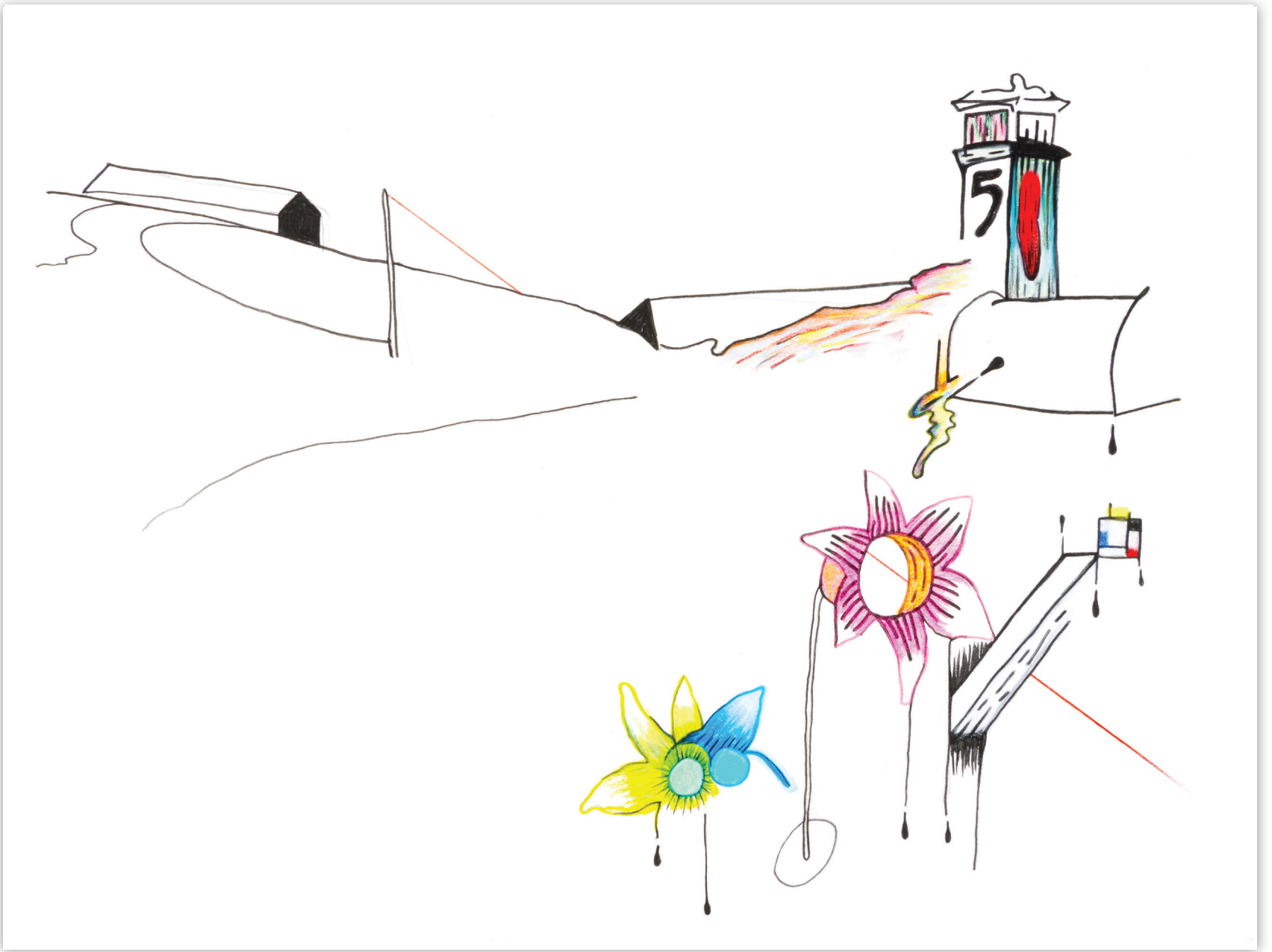
Bonanza, CO 3, 2017



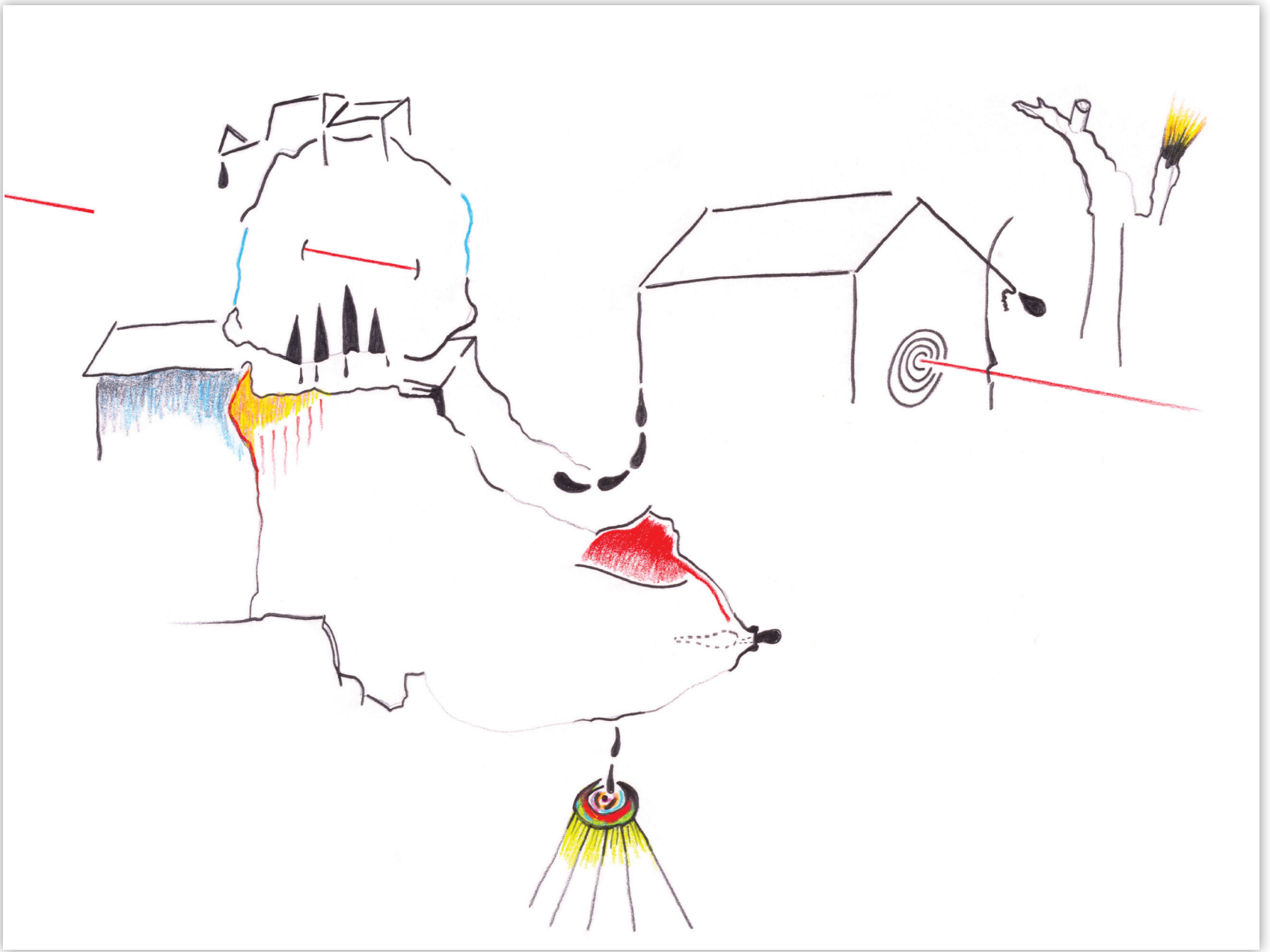
Highway 385, SD, 2018



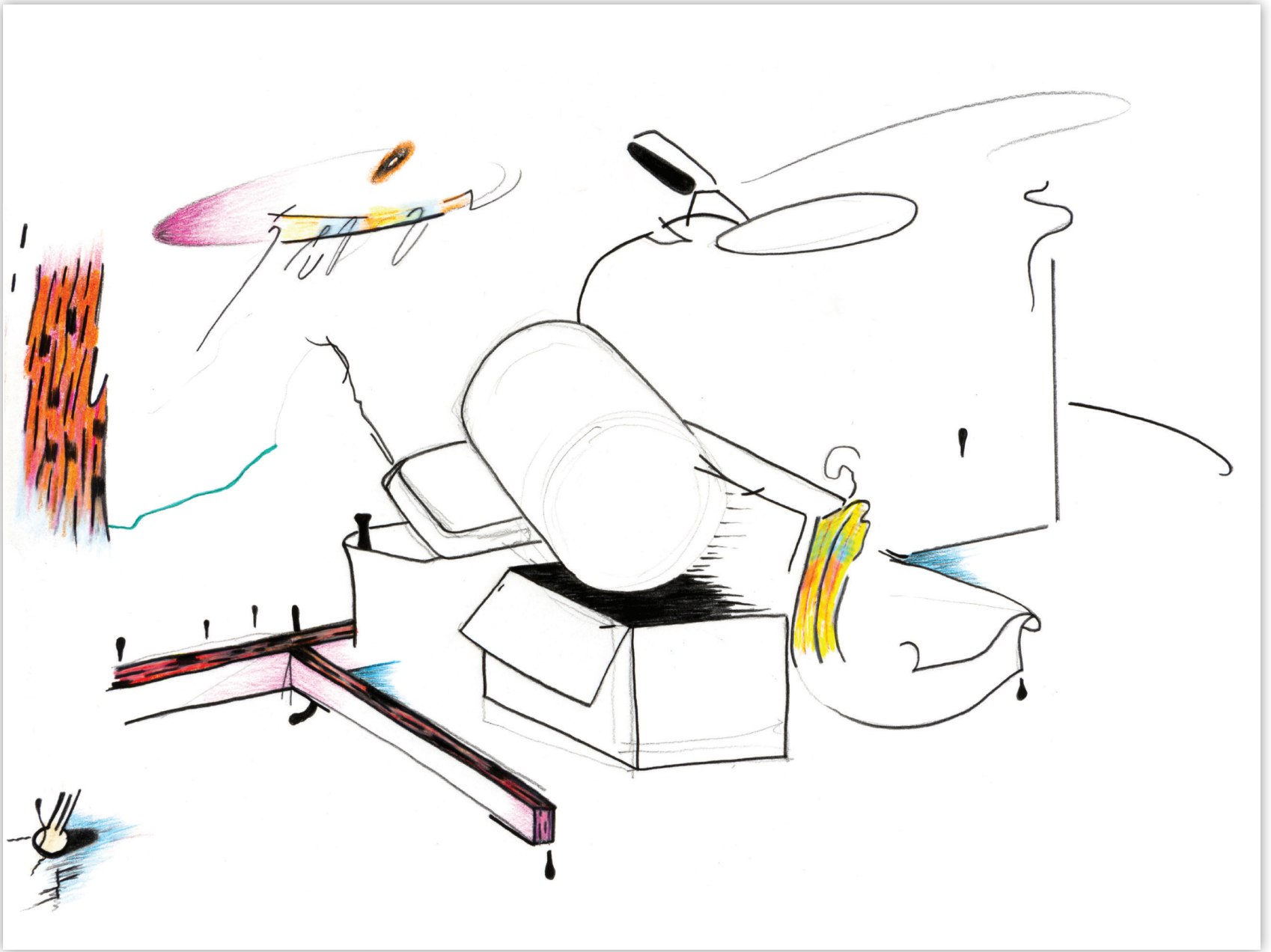
Keystone, SD 6, 2017



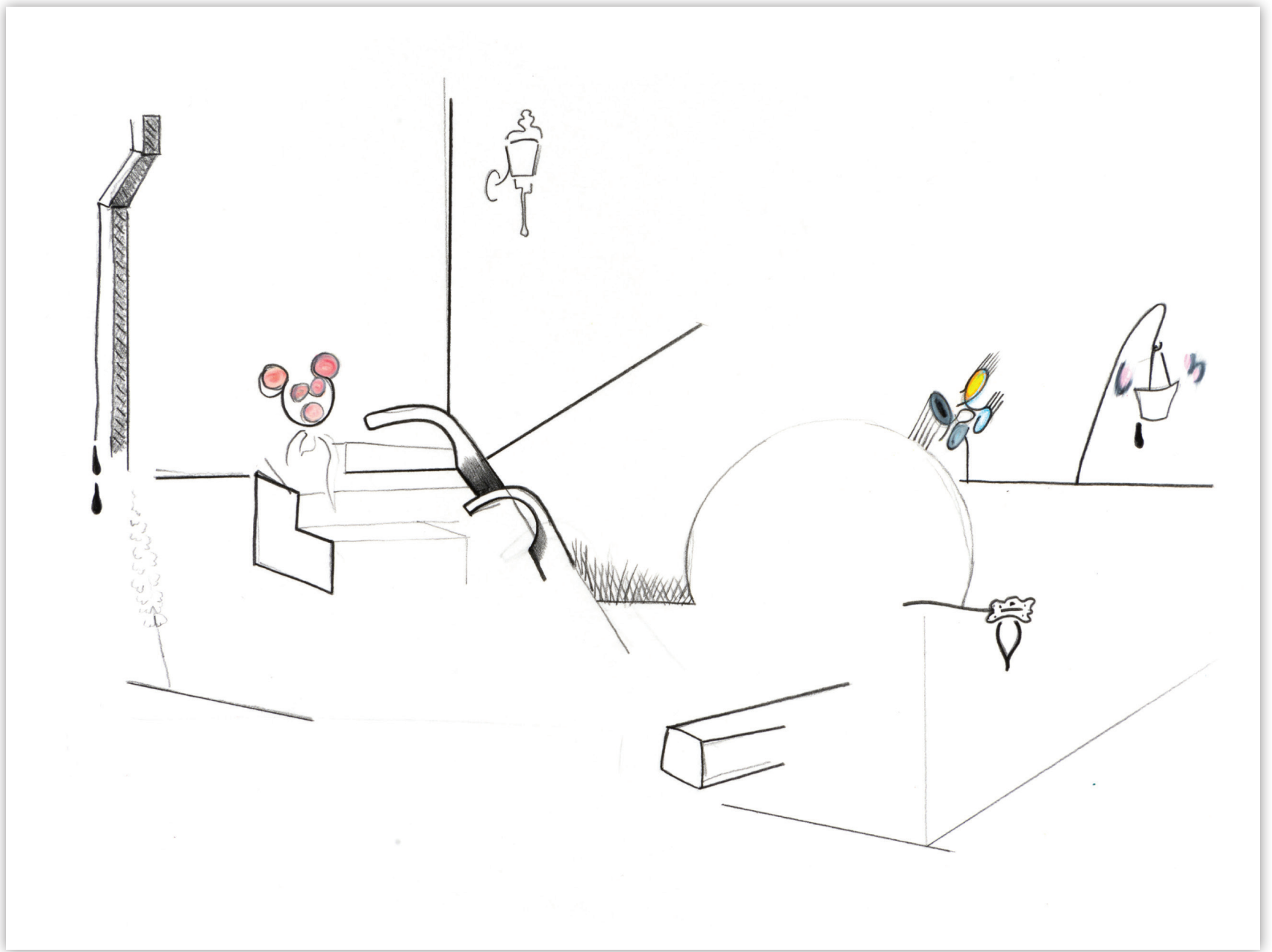
Recluse, WY 11, 2018



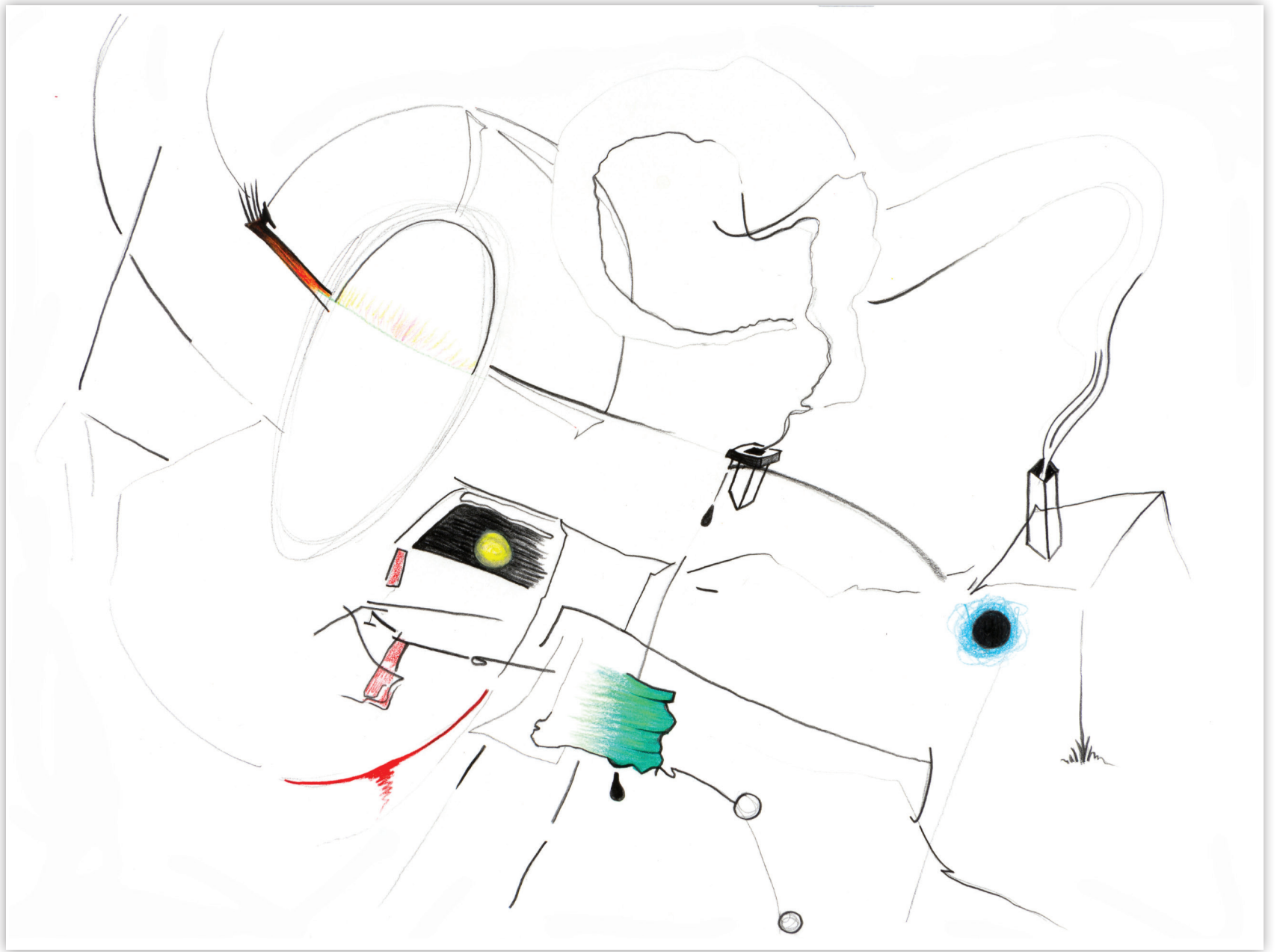
Opportunity, MT 3, 2016

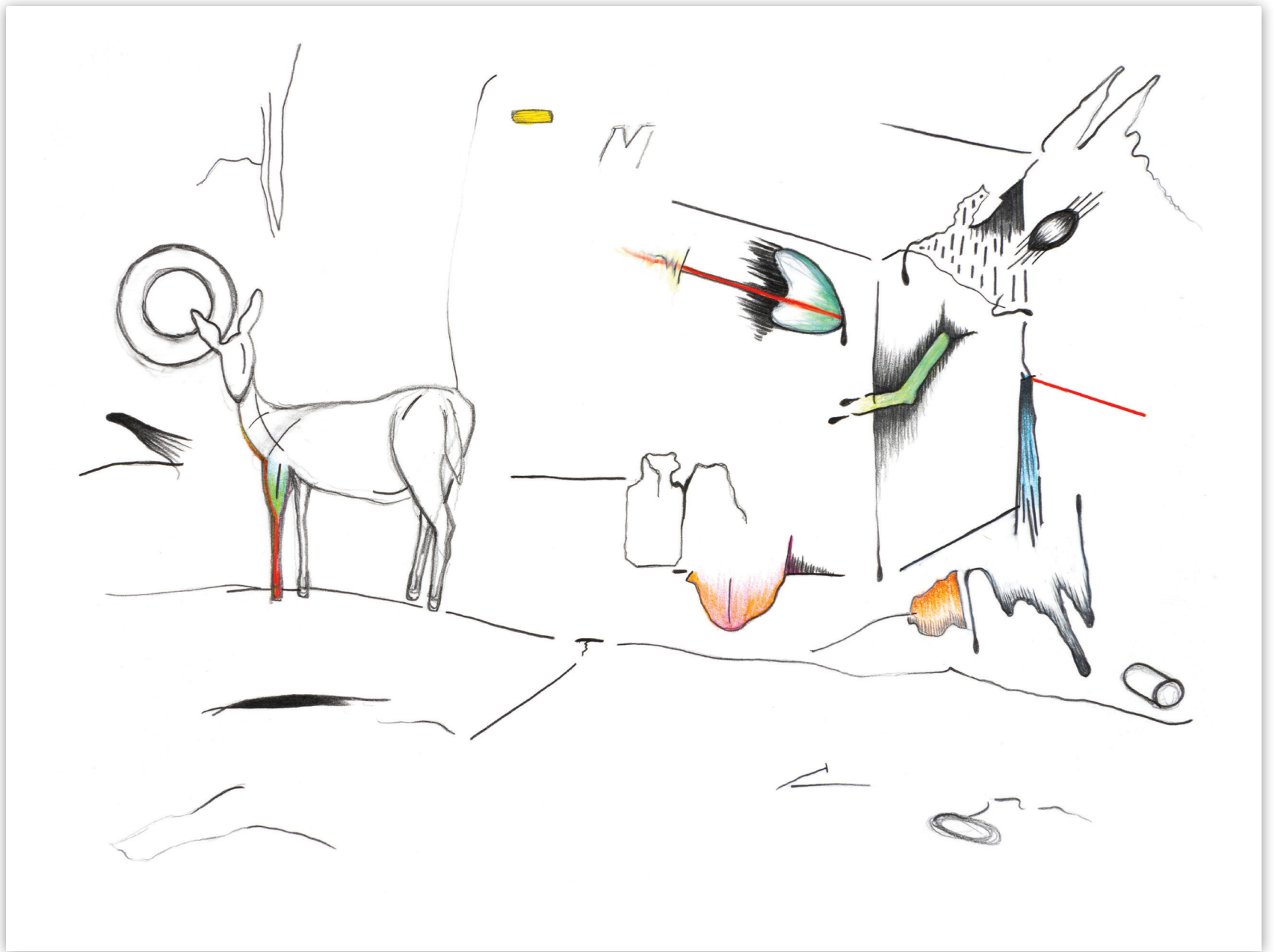


Diamondville, WY 1, 2016

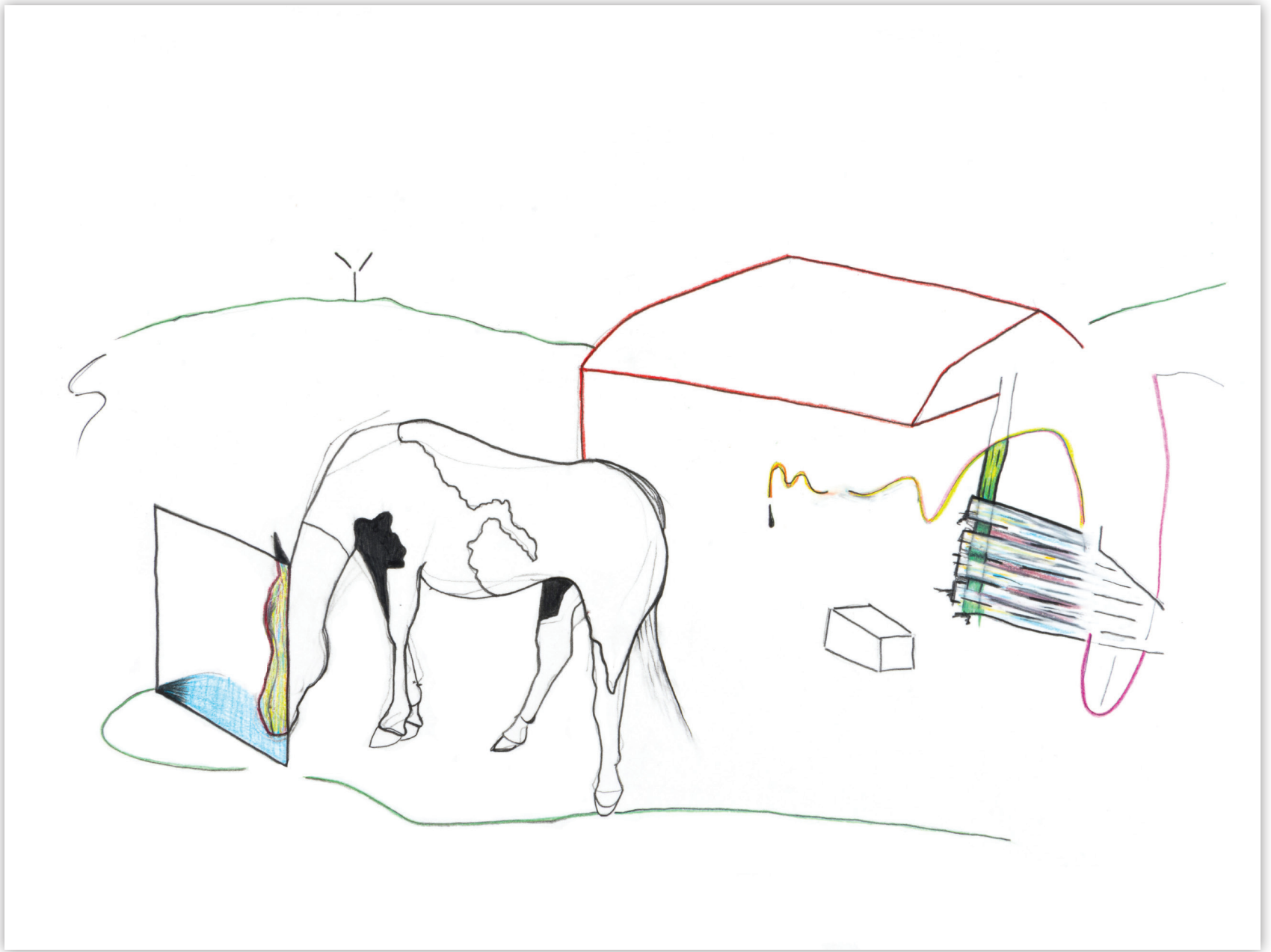


Eden, UT 1, 2016

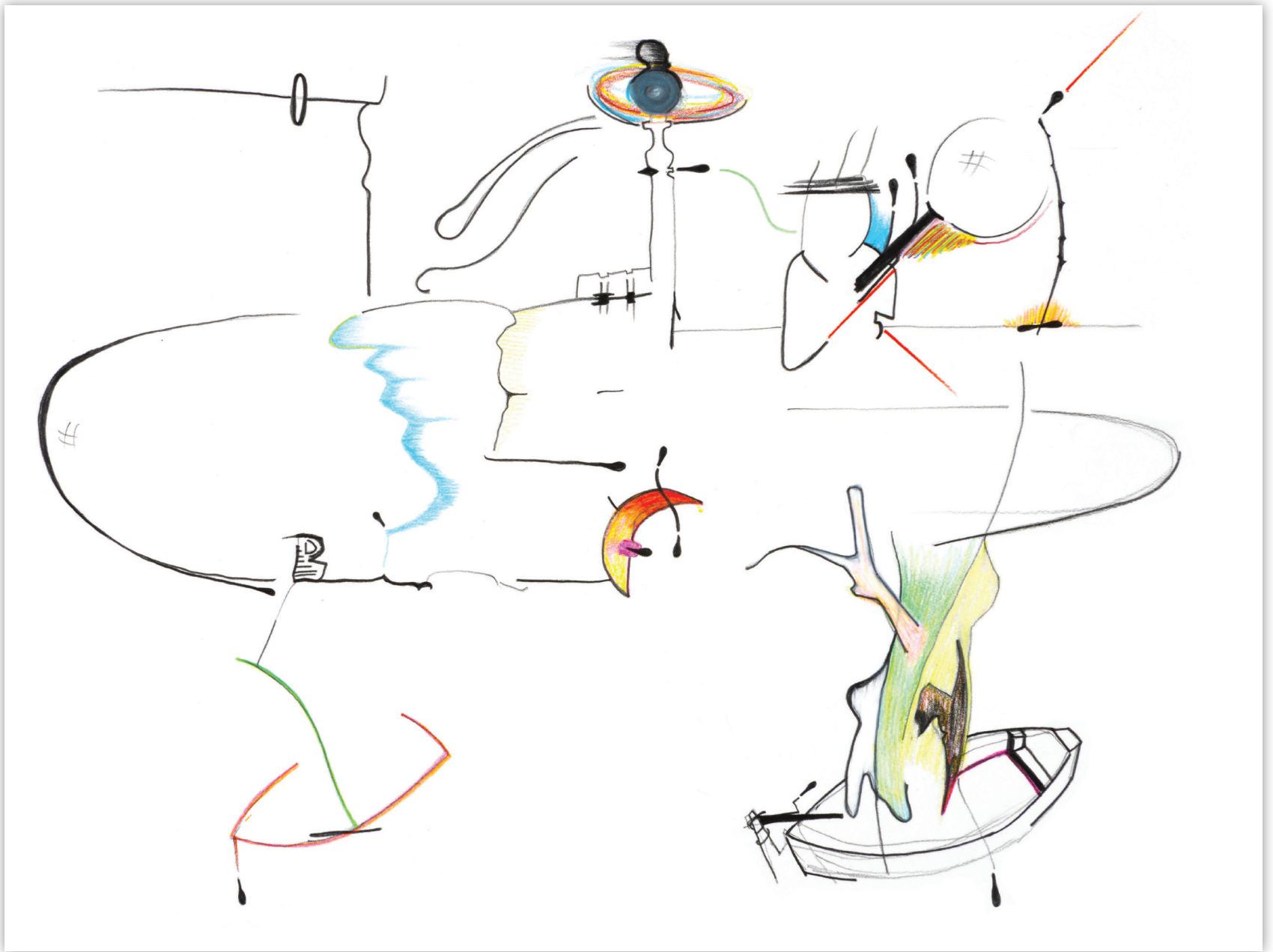




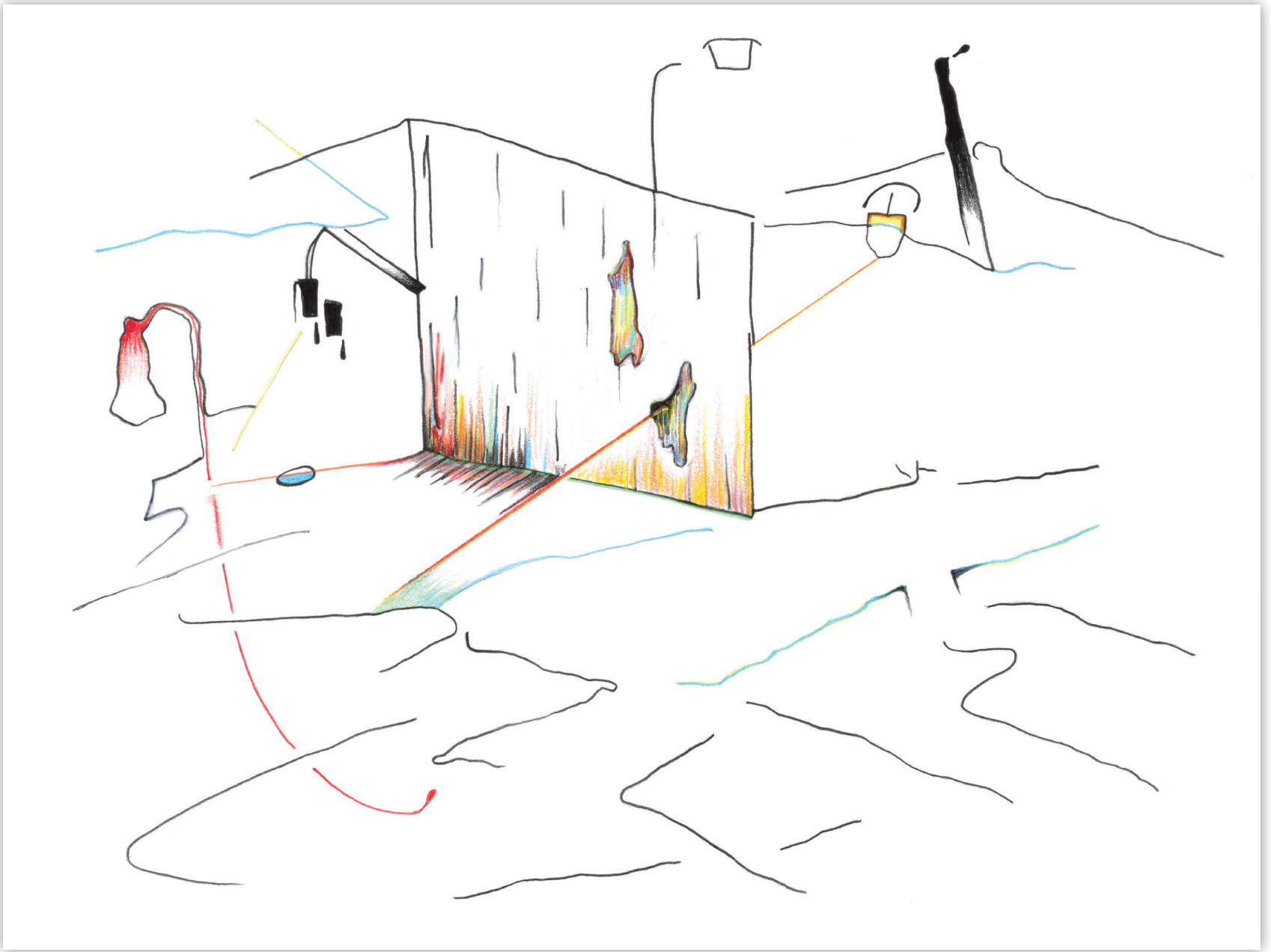
Bummerville, CA 3, 2017



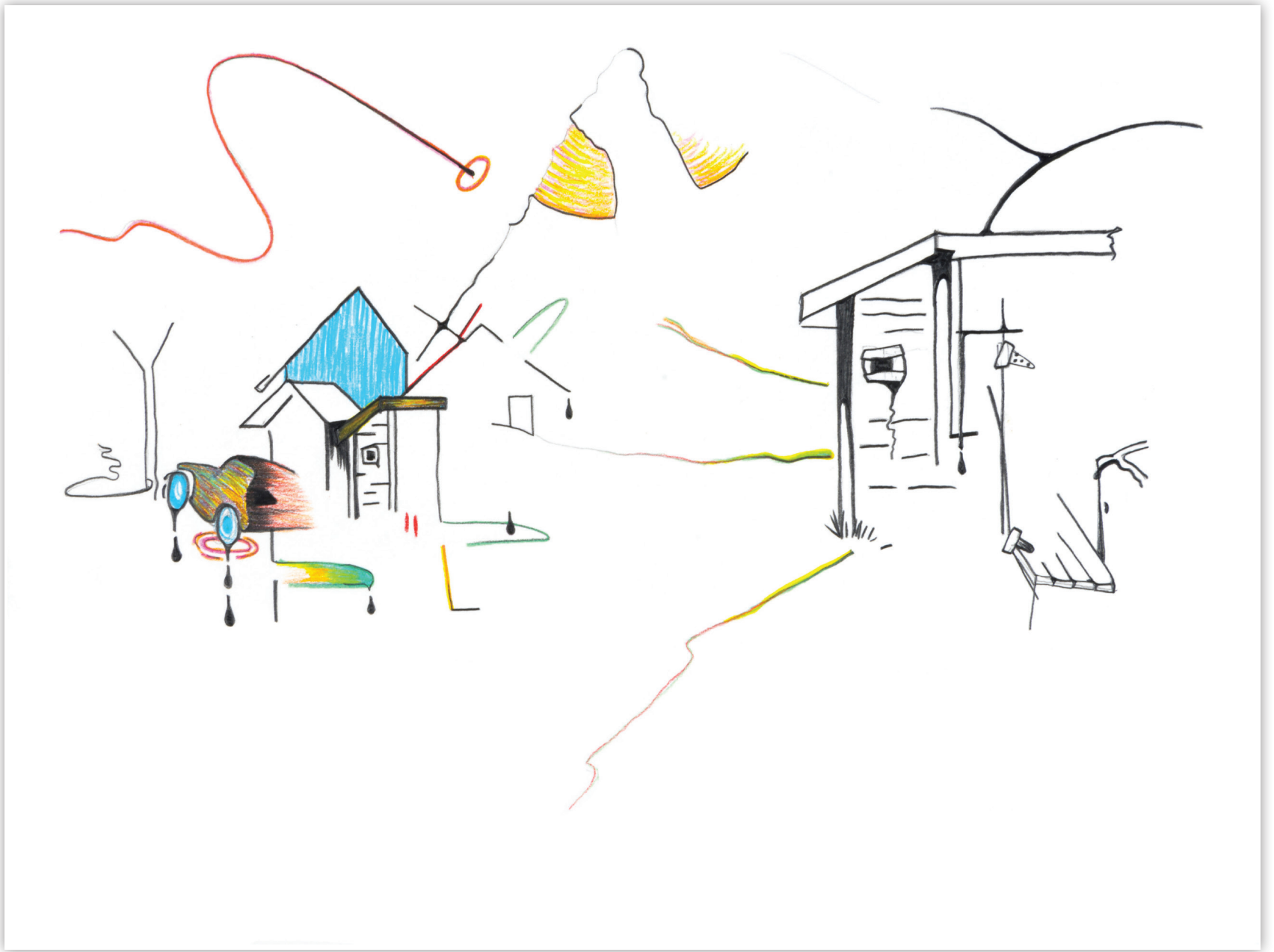
Highway 152, NM, 2018



Truth or Consequences, NM 1, 2017



Eldorado, TX 5, 2017



Known in the seventies and eighties, for labor-intensive constructions and drawings featuring mythic narratives laced with dark humor and deceptive whimsy, Hills Snyder's decades-long use of Plexiglas as a material came to the front in the nineties with projects in which a large variety of images/objects were maneuvered into cohesive semi-site installations interacting with pre-existing architectural elements. For the past two decades his work has taken a turn toward performance and the interactive, using any media appropriate to the project at hand. In 2005, he created *Book of The Dead* as a resident artist in the International Artist Residency program at Artpace. This work was the beginning of an ongoing series of linked exhibitions, including *All Good Children* (2008), *Casual Observer/Causal Observer* (2010), *Steam* (2014), and *Misery Repair Shoppe* (2018).

October 2010 saw Snyder spend nine days on the road replacing objects gathered by curator Jens Hoffmann for the Artpace exhibition *On The Road*. This action retrieved the objects contextualized by Hoffmann as stereotypically regional and returned them to their original or near-original locales, hence salvaging them from the sealed narrative projected by the curator. To complete this task Snyder drove Hoffmann's route in reverse, driving throughout Texas and Eastern New Mexico. A few highlights include a Stetson placed on the grave of Blind Lemon Jefferson; pouring back sand "stolen" from White Sands, New Mexico; and a 1950s era Lone Star beer can donated to the permanent collection of the San Antonio Museum of Art, which was converted in the late seventies from the historic Lone Star Brewery that the can came from more than half a century ago. This six-part travel piece, titled *One Kind Favor*, was the seed for subsequent road works, *Altered States* and *Your Nowhere Is My Somewhere*. See you there.

2016, Ucross Foundation Residency, Ucross, WY

2014, Collaboration with M12 arts collective, Palo Duro Canyon, TX

2009, Fountainhead Residency, Miami, FL

2008, Artists Foundation of San Antonio Award

2006, Dallas Museum of Art, Otis and Velma Davis Dozier Travel Grant

2005, Resident Artist, Artpace IAR Program, San Antonio, TX Curator: Gabriel Pérez-Barreiro

2002, New Works Residency, Banff Centre for the Arts, Alberta, Canada

2001, Artpace Travel Grant

1997 – 2015, Director/Curator, Sala Diaz, San Antonio, TX

1995, Mid-America / NEA Fellowship, Sculpture

1990, Best Short Short, Austin Chronicle Short Story Competition
1990 (also 1996), Art Matters, Inc. Individual Fellowship
1986 - 88, NEA / Montana Arts Council Artist-In-The-Schools Residencies,
Miles City, Anaconda, Bozeman & Heart Butte
1984, Ucross Foundation Residency, Ucross, WY

Solo Exhibitions

- 2019 *Altered States* (Part Six), Do Right Hall, Marfa, TX
Altered States (Part Five), Great Plains Art Museum, Lincoln, NE
- 2018 *Altered States* (Part Four), Ruiz-Healy Art, San Antonio, TX (catalogue)
- 2017 *Altered States* (Part Three), Gallery Sonja Roesch, Houston, TX
Altered States (Part Two), Louise Hopkins Underwood Center For The Arts, Lubbock, TX
Your Nowhere Is My Somewhere. See You There, Bale Creek Allen Gallery, Austin, TX
- 2016 *Altered States* (Part One), Flight, San Antonio, TX
- 2015 *Sótano de las Golondrinas*, Farm 2 Market Art, Lubbock, TX
Steam, Texas State University, San Marcos, TX
- 2014 *Steam*, AP Art Lab, San Antonio, TX
- 2011 *your foot at the end of my arm*, Studio 455, San Antonio, TX
- 2010 *Casual Observer/Causal Observer*, Blue Star Contemporary, San Antonio, TX
Cat Tois, Three Walls, San Antonio, TX
- 2009 *Steam*, Gallery Diet, Miami, FL
- 2008 *All Good Children*, Gallery 68, Austin, TX
- 2006 *Misery Repair Shoppe*, Houston Street, San Antonio, TX
- 2005 *Book of the Dead*, Artpace, San Antonio, TX (catalogue)
Flaternité, Gallery Sonja Roesch, Houston, TX
- 2004 *Flaternité*, Finesilver Gallery, San Antonio, TX
Little Green, Fresh Up Club, Austin, TX
- 2003 *Son of Samson*, Cactus Bra Space, San Antonio, TX

- 2002 *Yesferatu*, Gallery Sonja Roesch, Houston, TX
Steam, Shores Space, Amsterdam, the Netherlands
Beyond post To Kellogg's, McNay Art Museum, San Antonio, TX
- 2001 *Green Glasses*, Angstrom Gallery, Dallas, TX
Dunk, collaborative installation / performance, Hills Snyder and Rev. Ethan Acres, Primera Iglesia Bautista Mexicana, San Antonio, TX
- 2000 *Jack*, James Gallery, Houston, TX
Tea For One, Three Walls, San Antonio, TX
The Wind Cries Mary, Project Space, Angstrom Gallery, Dallas, TX
Mercury Poisoning, Finesilver Gallery, San Antonio, TX
- 1999 *The Incredible Shrinking Man*, The Project Room, San Antonio, TX
- 1998 *Gloville*, Casino Luxembourg, Forum d'Art Contemporain, Luxembourg (catalogue)
Suede Sandbox, DiverseWorks subspace, Houston, TX
Neil Diamond's Greatest Hits, Sala Diaz, San Antonio, TX
- 1997 *Representative Material*, Rose Amarillo, San Antonio, TX
- 1996 *Hand Not Hand*, The Hudson (Show) Room, Artpace, San Antonio, TX;
Austin Museum of Art, Laguna Gloria, Austin, TX
- 1992 *Without Time or Might*, Nicolaysen Art Museum, Casper, WY
Subjecting The Shed to A Little Light, Cultural Center, Temple, TX
- 1987 *June Rise Ramble*, Custer County Art Center, Miles City, MT
Garage Optimism, Patrick Gallery, Austin, TX
- 1986 *Dimensional Works and Drawings*, Brown-Lupton Gallery, TCU, Ft. Worth, TX
- 1985 *Hills Snyder: Constructions and Drawings*, Tyler Museum of Art, Tyler, TX
- 1984 *Hills Snyder: Constructions and Drawings*, Chemeketa Community College, Salem, OR
- 1976 *William Tell's 199th*, location undisclosed, Lawrence, KS
Martha, Massachusetts Street, Lawrence, KS
- 1974 *Working As If The World Had Ended*, YWCA Community Center, Lubbock, TX
- 1970 *Art Shooter*, empty farmhouse, Lubbock, TX

Selected Group Exhibitions

- 2018 *Peak Shift*, SITE, The Silos on Sawyer, Houston, TX
Art of The South, Crosstown Arts, Memphis, TN
Patent Pending, Contemporary Art Museum Plainview, Plainview, TX
- 2017 *Incite*, Linda Pace Foundation, San Antonio, TX
Flatbed Press: A Selection of Prints, Moody Gallery, Houston, TX (catalogue)
- 2016 *Ulterior Motifs 15*, Splendora Gardens, Splendora, TX (catalogue) curator: Jeff Wheeler
- 2015 *Rodin to Warhol: 60th Anniversary Gifts and Recent Acquisitions*
McNay Art Museum, San Antonio, TX
Why is the sky blue?, Ruiz-Healy Art, San Antonio, TX (catalogue) curator: Octavio Avedaño Trujillo
- 2014 *Back Stage at The McNay: Visual artists at AtticREP*, McNay Art Museum,
San Antonio, TX
- 2013 *No Paint*, Gallery Sonja Roesch, Houston, TX
- 2011 *Paris Separates*, John Tevis Gallery, Paris, France
Penthouse #5, Alteza, San Antonio, TX (first Wolverton performance)
- 2010 *Invading Spaces*, Hilton Palacio Del Rio, San Antonio, TX
- 2009 *If*, Gallery 137, *No Zoning*, Contemporary Arts Museum, Houston, TX
- 2008 *Tenderly*, Sunday, New York, NY
Pulp Friction, Deloney Newkirk Gallery, Santa Fe, NM
- 2007 *Ulterior Motifs 10*, Arlington Art Museum, Arlington, TX; curator: Jeff Wheeler
- 2006 *Blurring Boundaries: Musicians who Create and Artists who Play*,
Ellen Noel Art Museum of The Permian Basin, Odessa, TX
- 2005 *Keeping Pace: Selections from the Collection of Linda Pace*, The Aspen Institute,
Aspen, CO
- 2004 *Twang: Contemporary Texas Sculpture*, Museum of Southeast Texas, Beaumont;
McKinney Avenue Contemporary, Dallas, TX (catalogue) curator: C. Sean Horton
- 2002 *Bree-Koh-Lahzh*, Rudolph Projects, Houston, TX
- 2001 *Cropduster: Chris Sauter and Hills Snyder*, James Gallery, Houston, TX
Ruby, Pearl, London, England

- Outline*, The Hudson (Show) Room, Artpace, San Antonio, TX; curator: Kathryn Kanjo
Once There Was a Spot, Locust projects, Miami, FL
- 2000 *Thrifting*, Lombard-Freid Fine Arts, New York, NY; curator: Kerry Inman
Works On Paper, d berman Gallery, Austin, TX
Frame, Lawndale Art Center, Houston, TX
- 1998 *Chromaform: Color in Sculpture*, University of Texas, San Antonio, TX; University of North Texas, Denton, TX; Nevada Institute of Contemporary Art, Las Vegas, NV; New Mexico State University, Las Cruces, NM; Sonoma State University, Sonoma, CA; Santa Barbara Contemporary Arts Forum, Santa Barbara, CA; Visual Arts Center, University of California, Fullerton, CA; Mount Holyoke Art Museum, South Hadley, MA; Wichita State University, Wichita, KS (catalogue) curator: Frances Colpitt
- 1997 *Space*, Arlington Museum of Art, Arlington, TX (catalogue) curator: Frances Colpitt
- 1996 *Double Trouble: Mirrors/Pairs/Twins/Lovers*, Blue Star Art Space, San Antonio, TX; curator: Dana Friis Hansen
- 1995 *The Home Show*, University of Texas, San Antonio, TX; curator: Frances Colpitt
- 1994 *Hills Snyder and Riley Robinson*, Satellite Space, San Antonio, TX
- 1993 *Before There Were Borders: Beyond Imaginary Lines*, Gallery At The Rep, Santa Fe, NM
- 1992 *Lubbock or Leave It*, Lubbock Or Leave It, Austin, TX
- 1991 *Crossing Niches with Knacks*, Ida Green Gallery, Austin College, Sherman, TX
- 1990 *Some Recent Sculpture*, Space, Los Angeles, CA
Stars Over Texas: Frank Tolbert, Hills Snyder, James Pace, University of North Texas, Denton, TX
- 1989 *A Century Of Sculpture In Texas, 1889-1989*, Archer M. Huntington Gallery, University Of Texas, Austin, TX; Amarillo Art Center, Amarillo, TX; San Angelo Museum of Art, San Angelo, TX; El Paso Museum of Art, El Paso, TX; Museum of South Texas, Corpus Christi, TX (catalogue) curator: Becky Duval Reese
Narrative Sculpture, Yellowstone Art Center, Billings, MT; curator: Gordon McConnell
- 1988 *West Texas Homecoming*, Lubbock Fine Arts Center, Lubbock, TX
Small Sculpture, Robischon Gallery, Denver, CO
Beyond Sculpture: Constructions by Texas Artists, Abilene Fine Arts Museum, Abilene, TX
Distinctive Vision 3, Alternate Gallery, Dallas, TX
Davis Artists and Their Guests, Natsoulas-Novelo Gallery, Davis, California, CA
- 1987 *Third Coast Review: A Look At Art In Texas*, Aspen Art Museum, Aspen; University of Colorado, Boulder, CO;

- Power Plant Visual Arts Center, Ft. Collins, CO; Blue Star Art Space, San Antonio, TX
 (catalogue) curator: Annette Dimeo Carozzi
Crossovers: Steve Marsh, Guy Juke, Laurie Freelove, Hills Snyder, Butch Hancock, 1501 W 5th, Austin, TX
Resources: Plenty and Plundered, Brunswick Contemporary Art Center, Missoula, MT
- 1986 *Transpositions/Collaborations*, San Antonio Art Institute, San Antonio, TX
Scale, Missoula Museum of The Arts, Missoula, MT
- 1985 *John Hernandez, Hills Snyder, Randy Twaddle*, Patrick Gallery, Austin, TX
- 1984 *New Works by Austin Artists*, Laguna Gloria Art Museum, Austin, TX
 (catalogue) curator: Annette Dimeo Carozzi
Constructed Image/Constructed Object, Alternative Museum, New York, NY
 (catalogue) curator: Peter Frank
Four Texas Artists, Galveston Arts Center, Galveston, TX
Line, Color, Form and Texture, Dallas Museum of Art, Dallas, TX
- 1983 *Visual Short Stories: Five From Austin*, The Art Center, Waco, TX; curator: Patrick McCracken
Sculpture On the Wall, San Antonio Art Institute, San Antonio, TX
Gordon McVay, Susan Maye, Hills Snyder (with Lizards on a half watt),
 L.A. Heights Alternate Space, San Antonio, TX
Touch With Your Eyes, Feel With Your Mind, Laguna Gloria Art Museum, Austin, TX
- 1982 *Masks and Fetishes*, Sebastian-Moore Gallery, Denver, CO
- 1981 *Mythmakers and Storytellers*, Patrick Gallery, Austin, TX
Selections, Vertex Gallery, Taos, NM
Austin Local No. 5, California Hotel, Austin, TX
- 1980 *Night Journeys*, Lubbock Lights, Lubbock, TX
Zip Code Ground Zero, Roscoe-Louie Gallery, Seattle, WA
- 1979 *Miniatures*, Lawndale Annex, University of Houston, Houston, TX
- 1978 *Why American Men Wear Veils*, InterArtWorks, Austin, TX
- 1977 *Three At Trinity*, Trinity House Gallery, Austin, TX

Bibliography

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Selected Curatorial Projects

- 2017 *Interval*: Carlos Amorales, Fernando Andrade, Sarah Fox, Pedro Friedeberg,
Nicolás Leiva, James Smolleck, Ruiz-Healy Art, San Antonio, TX
- 2016 *That Thing On The Side Of The Road*, Mini Art Museum,
Period Modern/Chris Park, San Antonio, TX
Wolverton Home Gallery: Jesse Amado, James Cobb, Sarah Fox, Dan Guerrero,
Chris Sauter, Barbara Sturm, Vincent Valdez, Bedsitter Art Fair, Vienna, Austria
- 2014 Barbara Sturm: *7+5-3=Nine Fingers*, Sala Diaz, San Antonio, TX
- 2013 *Grand Marais*, testsite, Austin, TX
Kate Terrell: *Strong Winds*, Sala Diaz, San Antonio, TX
- 2012 Jeremiah Teutsch: *Memento Murray*, Sala Diaz, San Antonio, TX
James Smolleck: *Neophyte Doublestare Into The Eighth Dimension*, Sala Diaz, San Antonio, TX
- 2011 Barnaby Whitfield: *Auguries of Innocence*, Sala Diaz, San Antonio, TX

- 2010 *I'm lying, I promise: film and video works by John Smith*, Sala Diaz, San Antonio, TX
David & Daniel Frank: *Sinchi Medicina*, Sala Diaz, San Antonio, TX
Chad Dawkins, Sala Diaz, San Antonio, TX
- 2009 *Lonely Are the Brave*: Jesse Amado, Justin Boyd, Kelly O'Connor, Chris Sauter,
Blue Star Contemporary, San Antonio, TX
Jeffrey Gibson: *Totems*, Sala Diaz, San Antonio, TX
- 2008 Jesse Amado: *Fringe, Coils, a Demon and A Small Political Allegory*, Sala Diaz, San Antonio, TX
- 2007 *Bowling In The Wind: Buzz Spector, Kimberly Aubuchon, Chuck Ramirez,*
Michele Monseau, Sala Diaz, San Antonio, TX
Drawing Frenzy: Enrique Martinez/Chris Turbuck, Sala Diaz, San Antonio, TX
- 2005 Justin Boyd: *Pulling A Folk Thread Through An Ether Quilt*, Sala Diaz, San Antonio, TX
Leigh Anne Lester: *Artificial Arrangement*, Sala Diaz, San Antonio, TX
- 2004 Rob van der Schoor: *Walking on the Waters*, Sala Diaz, San Antonio, TX
Tracey Snelling/Jeff McMillan, The Stray Show, Chicago, IL
Matthias Lengner, Sala Diaz, San Antonio, TX
- 2003 *Ever*: Meg Langhorne and Guy Hundere, ARCO 03, Up and Coming, Madrid, Spain
Reverend Ethan Acres: *Face vs. Hell: The Battle for the Soul of John Travolta*,
Sala Diaz, San Antonio, TX
- 2002 *Digital Migrations*: Chuck Ramirez and Jesse Amado, ARCO 02, Cutting Edge, Madrid, Spain
Live Like There's Yes Tomorrow: Jane Callister, Phil Argent, Tim Bavington,
Jack Hallberg, Yek, Sala Diaz, San Antonio, TX
- 1999 *Temporary Things*: Nate Cassie, Veronica Fernandez, Rebecca Holland, Chuck Ramirez, Chris Sauter,
Ethel Shipton, James Gallery, Houston, TX
Yunhee Min, Sala Diaz, San Antonio, TX
- 1997 *Art Matters*, The Hudson (Show) Room, ArtPace, San Antonio, TX
- 1995 *Joseph Havel*, UTSA Satellite Space, San Antonio, TX
- 1990 *John Hernandez*, The Pilot Hole, San Antonio, TX
Precious and Grace, The Pilot Hole, San Antonio, TX
- 1989 *Mark Hansen*, The Pilot Hole, San Antonio, TX
- 1986 *Artists of The Western Stairstep*, Patrick Gallery, Austin, TX

1984 *Austin Arms*, L.A. Heights Alternate Space, San Antonio, TX

1979 *Life at Laundry Lounge*, Laundry Lounge, Austin, TX

Public Collections

APRC, Texas Tech University, Lubbock, TX

AT&T Center, San Antonio, TX

Austin Museum of Art, Austin, TX

Casino Luxembourg, Luxembourg

El Paso Museum of Art, El Paso, TX

MBS Fitness, San Antonio, TX

McNay Art Museum, San Antonio, TX

Microsoft, Redmond, WA

Montana Arts Council, Helena, MT

Museum of Texas Tech University, Lubbock, TX

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Ruby City, San Antonio, TX

San Antonio Museum of Art, San Antonio, TX

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