



2015

Distilled: The Narrative Transformed (Exhibition Catalogue)

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PINKNEY HERBERT

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Distilled: The Narrative Transformed

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PINKNEY HERBERT
DISTILLED
THE NARRATIVE TRANSFORMED

THE EWING GALLERY OF ART AND ARCHITECTURE
THE UNIVERSITY OF TENNESSEE, KNOXVILLE
NOVEMBER 12 - DECEMBER 13, 2015

THE CLARA M. EAGLE GALLERY
MURRAY STATE UNIVERSITY
JANUARY 8 - FEBRUARY 13, 2016

SARAH MOODY GALLERY
THE UNIVERSITY OF ALABAMA, TUSCALOOSA
SEPTEMBER 29 - NOVEMBER 4, 2016

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INTRODUCTION AND ACKNOWLEDGEMENTS

In 1982, the UT School of Art undertook a bold initiative, the establishment of an Artist In Residence program in painting and drawing. The faculty believed that the presence of acclaimed artists—who have lived and worked in major cultural centers across the country—would enhance the educational opportunities for both undergraduate and graduate students enrolled at our University. With daily contact over the course of a full semester, resident artists would develop a unique relationship with the student body and complement the creative stimulation offered by guest lecturers and the School of Art's faculty. Representing diverse ethnic, cultural, educational, and professional backgrounds, these resident artists could introduce another layer of candor and a fresh artistic standard for the students who, though early in their formal art studies, would be formulating their own perceptions, skills, and theories in connection with the making of art.

I owe my introduction to Pinkney Herbert to his participation in the Artist In Residence (AIR) program that continues to today. In 1992, I spent much time discussing art in general and his work in particular, as it was exhibited in an AIR group exhibition. Later that year he contributed new work to a Tenth Anniversary Exhibition of the AIR program. I have continued to follow his career and in 2005 included him in *Three Paths To Abstraction*, an exhibition celebrating abstraction in Tennessee.

Although Pinkney Herbert's home base is Memphis, TN, he spends much time in New York City where he sublets studio space on a frequent basis. His 2013-2014 residency at the Marie Walsh Sharpe Foundation provided him a large studio space for a year in Brooklyn, NY. There, Herbert created large-scale canvases and continued to incorporate digital imagery into his non-representational paintings. Begun a year earlier, this process led to a prolific outburst of creative innovation adding a new dimension to an extensive repertoire of jubilant, gestural and enthusiastic paintings and drawings.

This vibrant body of new work influenced the organization of this thirty-year survey of Herbert's work titled, *Distilled: The Narrative Transformed*. This exhibition tracks Herbert's transition from his narrative beginnings through the development of a personal abstract vocabulary that both thrills and seduces the viewer.

There are many individuals I would like to acknowledge for their contributions to this project.

First, gratitude is extended to UT alumnus Creighton Michael who encouraged and supported this project since its inception.

Appreciation is extended to Ewing Gallery staff members Sarah McFalls, who has devoted an extraordinary amount of effort in the promotion of this exhibition and as the designer and copy editor for this catalogue; and to Eric Cagley who is the coordinator for the packing and shipment of this exhibition.

A special thank you to T. Michael Martin, Director of Murray State University's Art Galleries and former Coordinator of Exhibitions at the Ewing Gallery, who served as exhibition co-curator. Together we visited Herbert in New York on multiple occasions and made our final selections for the exhibition at the artist's studio in Memphis.

Also acknowledged are the art professionals who contributed to the scholarship of this catalogue, Tim Rollins for his interview with Herbert, and to Kim Levin and Joseph Mella for their insightful catalogue essays.

Finally, I am grateful to the collectors who have lent works to the exhibition and to the artist, himself, and to his wife Janice for their support and generosity in the development of this exhibition.

Sam Yates, Director and Curator
Ewing Gallery of Art & Architecture
The University of Tennessee, Knoxville

FOREWORD

Creating *Distilled*, which features significant works representing Pinkney Herbert's progression into abstraction, was a unique and unequalled challenge. This exhibition is only a modest sampling of paintings and drawings created by an overwhelmingly, prolific artist. *Distilled* features work created in multiple studio locations during a 30-year career.

Set in energetic, gestural, and unconventional compositions, Herbert's paintings and drawings offer a visual space that encourages one to thoroughly investigate the entire surface of each piece. The expressive mark making in the works appears to be free flowing, yet it exhibits a cunning execution that is immediate and brims with confidence. Herbert's assured handling of paint and pastel, combined with the integration of digitally created images become an arena for visual exploration.

This unexpected union of physical marks and digitized synthetic texture produces idiosyncratic layers that are built up from Herbert's memory and imagination. The intermixing of the intuitive abstract marks with the considered, digitized surfaces converges in an exciting and unfamiliar place for the viewer. Herbert's new paintings offer a compelling evolution from the earlier, equally riveting, yet more narrative works.

The earlier paintings and drawings featured a central figure and were inspired by personal struggles intertwined with biblical references. Herbert, who studied at Rhodes College in Memphis, Tennessee, comes from a strong tradition of figurative narrative painting. An important element throughout the years is Herbert's use of narrative. A suggested narrative continues throughout the years into the abstract works. The imagery in the newer pieces is not as illustrative and the story is not perceived as quickly like in the earlier works. The titles often reflect a scene or a narrative such as *Battle*, *Night City*, *Bridge*, and *Love in LIC*, where LIC as an acronym for Long Island City, an area where Herbert frequently holds a studio. Herbert, stimulated by his experiences and surroundings, continues to reconstruct the world around him.

T. Michael Martin
Director of University Galleries
Murray State University
Murray, Kentucky



Ring of Fire, 1985, oil on canvas, 68 x 76 inches, Collection of Yorke Lawson

AN INTERVIEW WITH PINKNEY HERBERT — TIM ROLLINS

The following text is a conversation between artist and educator Tim Rollins, and Distilled artist Pinkney Herbert. This interview was conducted on November 12, 2015, in the Ewing Gallery of Art and Architecture.

TR: Pinkney, what do you think has sustained you as a painter for these 30 years?

PH: That's a good question. It's always the quest for making real the unknown. See that painting, I'm not happy with it. I've got to make another one. I'm trying to get to a place where I can be in this crazy dance of making work. I don't even know what I would be or do if I didn't have the freedom to make art. That is what art is; it is about freedom. I want to be free to play and explore while drawing and painting. I'm hungry. I'm making paintings in my head while I'm driving. I'm thinking about the next painting when eating or doing mundane things. I allow friends, movies, books and music to influence my creative process. I'm trying to borrow from the world I'm living in and that's why I love going to art galleries and museums. It fires me up. What can I steal from this artist to make my work better?

TR: Yes. The new work is very exciting. A lot of it is on paper. What draws you to working on paper?

PH: Drawing is the best because it is a direct line from your heart and brain to the paper. You don't have to prepare much. Your marks are honest and revealing. Just let the good moments shine, and if mistakes happen, erase or throw it out. It's not precious. I try to feel like I'm drawing when I'm painting. Drawing is key to everything.

TR: One word that comes to mind when I see your work is phantasmagorical. Something is going on, and I'm feeling it!

PH: I like that. It is a Disney kind of word. The movie, *Fantasia* was an influence on me as a kid because of the synchronicity between the animation and the music. *Fantasia* turned me on to classical music.

TR: Well that's alright! Also the other word is animation, which you brought up.

PH: Yeah, I'm an animated kid. I've always been hyperactive. I gesticulate a lot — putting velocity and rollercoaster movement into the work. The energy comes from the places I live, the way I see, the music, what I hear — the noise.

TR: The relationship you have with color is extraordinary.

PH: Thank you.

TR: Speaking as one painter to another, color is hard to pull off. Explain how you do that. What is your process like?

PH: The way I arrived at color was working as hard as I could through black and white. I studied color and taught color theory, but I don't think about those rules. I work with color very intuitively and I just feel like I'm finally arriving at a place where I have more confidence with color. It is hard to make a painting about color and light.

TR: In any retrospective, I'm always interested in one or two works that were the breakthrough work where the artist went from one level to another level to another level. Could you talk about some of the works in the gallery that you consider your breakthrough works?

PH: In 1985, I was doing figurative work and had recently moved to New York City from rural North Carolina. I was trying to ground myself. I think my first breakthrough could be that big painting called, *Ring of Fire*, because there is a balancing act going on. It is self-referential. I am walking a tightrope while my alter-ego is trying to pull me down. I created this tension between the self and the unknown to reflect my life at that time — walking through a ring of fire living in the Times Square area. It was an edgy, crazy time, and it gave the work some excitement. We cannot be comfortable as artists, and we have to throw ourselves into situations where we can respond with some imbalance and vertigo.

TR: It burns, burns, burns.

PH: Johnny Cash lived and recorded in my hometown of Memphis. I talk about standing on the shoulders of artists. I also stand on the shoulders of many musicians who inform and influence my work.

TR: Like who?

PH: Well in Memphis particularly, it is the Stax Sound, Al Green, and the Delta blues. I went to Rhodes College in Memphis from Charlotte, North Carolina, where I grew up. I'm a white-boy-blues-harmonica-imitator. I like blowing a harp. In the 1970s, I

met some of those blues guys before they died. They gave me permission to try to be true to myself. That's the hardest thing -- to be honest as an artist. They were real. They played direct from their life experiences.

When I was a teenager, I wondered how I could make art from how I was living. I knew I had this big life ahead of me because I had decided early on that I was going to be a painter. Life gets in the way of making art, but you do what you have to do to make the work. As I grew older, my musical tastes expanded into jazz, which blew me wide open because of the improvisational, unpredictable sound, like Ornette Coleman. I never tire listening to Miles Davis and John Coltrane. I like all kinds of music now. My daughters are turning me on to new music.

TR: You can see your sheer faith in improvisation in the paint and in the work. How do you trust yourself to do that?

PH: Trust is a good word. I think it has evolved into confidence. I have been asked, "How long did it take you to do that painting?" I have to say, it's 40 years of painting. I have the assured ability to just go ahead and do it and not have any hesitations. It may not succeed, and I end up scraping the paint out. I do a lot of erasing, adding, and subtracting. I have failures with successes. My process is about knowing my materials and having the ability to control them to express what I want to say.

TR: What about all the movement I see around here? They're dances.

PH: Yeah, for me painting is a physical act. I love to dance. I paint standing up. I paint from my shoulder, not my wrist and that comes out as abstract expressionism. I love all those New York School painters. My movement is in response to the environment — where I am at that particular moment. It could be the energy from the city, the backbeat of the music playing, or the memory of windsurfing through water. I like cacophony, discord, and dissonance. Those create awkward movement. Traveling fast seeing neon lights peripherally make things pulsate. Push and pull space is happening with color and texture which helps in the visual dance. I like it when people say I can hear your paintings. Or this piece of paint movement looks like something I would like to eat. That to me is sexy.

TR: I get the incredible impression that you are such a good brinksman. In other words, you almost go too far, but you don't fall off the cliff.

PH: Thanks. I think you have to fall sometimes to appreciate the good works that teeter on the razor's edge. Many artists talk about that tension. I like the uncertainty of creation. What is really going on? I want the work to bring the viewer back to see something new and different so there are a lot of different edges in brinkmanship. I hope for that.

TR: This is an amazingly diverse body of work, and I'm sensing some time periods. Can you explain them? Describe what you went through, what you are going through now.

PH: This show [*Distilled*] starts in 1985 in New York. Neo-expressionism was in the air. I was doing quasi self-portraits and allegorical paintings. I was reading *Moby Dick*. I was Jonah in the Whale putting myself as a character from literature into these narrative paintings. The southern storytelling tradition is what I knew from short stories and novels. Growing up, I heard stories from my elders. All that figurative work had run its course by the time my wife and I returned to Memphis in 1989. I began to work with line and simple structures of the abstract language. I did a lot of huge drawings on big paper that were 8.5 x 10 feet, they were improvisational — coming out of [Wassily] Kandinsky and [Joan] Miró. Lots of black and white with some color, they had a lot of movement and energy. It was very kinesthetic-like a ballet. That kind of work ran through the 90s. Then in 1999 I was asked to be in an exhibition in Hanoi, Vietnam. A group of us went over there, and I was bowled over by the people, culture and the wonderful artists that we met. I was practicing yoga, so I thought I would slow it down a little bit in the studio and just breathe. I did a whole series of Asian-influenced work. I love Japanese prints and the artists in the Edo period, who approached space in a really weird way. Some of the works in this show touch on the idea of the "Floating World" from the Edo prints. I had two fires in my life that influenced a whole series of fire and water paintings.

TR: What happened with the fire in your life?

PH: After my family saw the John Wayne movie, *True Grit*, there was a fire in our home. I was the first one to reach the fire burning in a closet on our porch, and I attempted to put it out with a wimpy garden hose. When I opened the closet door, I added more oxygen to the flames. They hit my face, which was exciting but traumatic! Then I was involved with some partners in a historic building in downtown Memphis. It burned down to the ground in 2003. Fortunately, nobody was hurt. That trauma influenced and entire body of work dealing with the attraction and repulsion of fire and water. That brings us to 2006-2008 when I made paintings that didn't work so well. The newest change to my practice has been to incorporate digital images into the paintings. I've been doing this for about seven years.

TR: Yeah, can you talk about that more?

PH: It happened on a small scale. I have an ink jet printer and I was taking pictures. I love photography. Having an iPhone camera is so handy for gathering lots of images from my environment. I am attracted to lines, shapes, graffiti, and patterns. I print out these images and affix them to the surface of my wood panels or canvases. I draw with my finger on an iPad and print those out too. They give me a different sense of light, gesture and mark making that adds to my ammunition as a painter. It was a new start.

TR: It's almost like technologic folk art. I'm not trying to stereotype you as a southerner, but is there a strong connection between the folk art tradition and what you are making?

PH: I've never thought about it that way. I've spoken about how much I love folk art and outsider art. It is real and honest. Folk artists' intentions are different than mine. I like the awkwardness that sometimes happens in my work. I work against it being too refined and polite. That's part of my problem; I am tall, everyone asked me if I was a basketball player and I said, "No, I was too polite." I would apologize if I elbowed my opponent. That's part of my growing up in the South, and the same thing can happen in your studio, if you are not careful. When I visit other artists, it is interesting to know where they come from because our upbringings and cultures certainly can inform our temperament.

TR: These works have sharp elbows!

PH: Yeah, I love a diagonal, and I like to put it in your face! Can a painting do that? Can a painting elicit a response that can surprise you and be off-putting? I don't expect everyone to like them. As artists we seek attention, an audience, but I have been fortunate that I could paint what I wanted to. I think as painters we are always trying to turn corners. I see that when I work in different places. In this particular painting, *20 Jay*, which refers to my studio at 20 Jay St. in Dumbo, Brooklyn. I started the painting on the left. Then I started the next one and decided to put them together creating a diptych. It wasn't my original intention. I feel like that is a positive move for me to think of these wood panels as pieces of puzzles that I can place side by side. They can take on other meanings with a different sense of scale. It is one of the most recent paintings in the exhibition, and it is a painting that couldn't have happened in Memphis, it really feels like New York at night, the neon lights of Time Square, the noise and confusion.

TR: Passengers on the subway. A crowded train during rush hour.

PH: That's part of "sharp elbows" too. There are figurative suggestions in this work that act as a narrative abstraction. The sense of my wingspan, my arms spread out coupled with my height seems right in terms of scale. I'm trying to keep it in my ballpark — in this arena where I can play and go up against myself. I hope to be surprised, and I try to look into the future and think, "What could I possibly paint next?" Sometimes we get ahead of ourselves in making work and you set it aside. It doesn't seem to fit in and not everything has to jive and then you come back around to that piece later and it calls out. I have several lucky pieces where that has happened and that seems to make sense in the whole cycle of being a painter.

This particular painting is called *Earth and Sky*. I painted it recently in New York because I needed a nature fix. It is an urban kind of earth and sky, made with the idea of the water. I am bicoastal living with the Mississippi River and the East River. The divisions in the painting have to do with this dual life I live between Memphis and New York.

My works on paper have architectural references and the idea of pathways. New York City is all about navigation and trying not to get lost. It is OK to lose your way in New York, because you never know when you turn that corner what you are going to discover. I feel like that happens in painting too. These two paintings right here, that's total New York City driving, peripheral vision, things being blurred. I like that. Nighttime vision. Being able to see colors popping and going.

TR: How many works are in the exhibition?

PH: The first time I counted 106 and then I counted again ...108. I can't count beyond 100!

TR: What you have here, in my impression, is 108 very beautiful beads. BEADS that make an extraordinary necklace. Where is the thread? What is the thread that connects all these works?

PH: The thread connecting the work is perseverance. I have been painting for 40 years. At times I didn't feel like painting, but I had to work through it. The thread is persistence. Showing up, and showing up, and the result is held together by many moments. There are a lot of different occasions represented here. I can remember where I was that day when I made that painting. I remember the argument I had with my wife that resulted in trying to sort that work out. Little moments in life are held together with this thread trying to make sense of it all. They are not worry beads, but it is a life... a little bit autobiographical.

TR: Is it a diary?

PH: No, I don't like that because diaries seem to get self-referential, and I don't want to be too self-indulgent. I can get that way when I'm working. It's all about me in the studio, and all about me trying to set up some kind of dialogue with myself. I want the work to speak to an audience, and I guess I'm always looking for an audience. I'm delighted when strangers have some kind of response.

TR: Part of your practice, that I think is important, is creating community. You are very well known in Memphis for organizing Marshall Arts. Talk about that a little bit. Can you address how you give younger artists and folk that don't really have a venue to exhibit to have some sort of social action and camaraderie through the making of your work? It is a completely important aspect of your painting.

PH: When I moved to New York, I met a lot of artists, and that was terrific. I enjoyed that experience. I'm an extrovert. I need to have a dialogue. I like being part of the conversation and enjoyed exchanging studio visits. When my wife and I moved back to Memphis, I started teaching at the University of Memphis, which was great. Working with students and encouraging them to foster what they were doing was important to me. I bought an old building in 1992 and built 14 studio spaces along with an alternative art space, called Marshall Arts. Through the years Marshall Arts has hosted exhibitions organized by me, numerous artists, and curators. The former garage is on Marshall Avenue just a block and a half from Sun Studios where Elvis started and all that great music happened. A sense of community is good. I don't want to paint in a vacuum. I want to share stuff.

TR: And Pinkney, this is a rough one. How does it feel to see everything — your life's story as an artist — in one space?

PH: I am overwhelmed and delighted. It is very satisfying. I have this dream where I show up to teach and I am not prepared and my pants are down. I'm glad to be in a place where that chapter is over and I'm looking forward to the next big body of work. It's going to propel me. I'm feeling grateful, and I'm also feeling like I wish I had some red paint. I would go over and improve this piece and that painting, because we artists are never completely satisfied. I'm glad the show is up and that it's going to travel to other venues. Hopefully my pants will be all the way up to my waist by the end.

TR: So much contemporary work alienates people with its elitist aura and this "you are not smart enough to get this and I don't want to talk about it" attitude, but your work always, in every single case that I have experienced it, brings people together.

PH: Wow. Isn't that what we are trying to do as artists? Trying to make connections? Everything is about trying to make sense out of connecting the dots. Whether you are a musician or a writer you want to connect and being southern, its family. This art making is a big meal and people have come together and really I don't think abstraction should alienate people, at least the kind of work I do is inviting you in, you may not know where you are going, but I leave it open ended enough to have a conversation and to spread the Love. Well, it's call and response. Isn't that what painting is? That's what some songs do like preachers. It's call and response. Trying to reach out and move an audience member.

TR: There is ecstasy in the making and in the receiving.

PH: In the making I'm feeling all kinds of emotions. I sometimes just start tearing up when I'm working in the studio. I can let out a great big howl of joy because I'm there by myself. You just got to scream it and I want to scream it on the canvas too. If someone looks at my work and wants to holler out and say something or throw something at it, that's awful good. As artists and as teachers too, we are trying to convert.

TR: They're visual Hallelujahs.

PH: Now we're talkin'!

Tim Rollins (b. 1955, Pittsfield, Maine) studied fine art at the University of Maine and earned a BFA from the School of Visual Arts in New York. After graduate studies in art education and philosophy at New York University, Rollins began teaching art for special education middle school students in a South Bronx public school. In 1984, he launched the Art and Knowledge Workshop in the Bronx together with a group of at-risk students who called themselves K.O.S. (Kids of Survival). In 1997, the documentary, Kids of Survival: The Art and Life of Tim Rollins & K.O.S. was widely received at the London Film Festival, Cinema de Real, France and the Hamptons International Film Festival.



Earth and Sky, 2015, oil on panel, 60 x 60 inches



Open Book, 2006, oil on canvas, 78 x 68 inches

SHARP ELBOWS — KIM LEVIN

Pinkney Herbert's abstract paintings, as he remarked to Tim Rollins, have sharp elbows. They are intuitive, improvisatory, and they brim with angular energies, dissonant colors, impetuous calligraphic gestures, and radiant bursts of light. Their compositions are wonderfully awkward. Herbert says he was most interested in athletics as a youth. He was playing golf at the age of four, and participated avidly in tennis, track, and football as well. He describes himself as dyslexic, hyperactive, and an average student. His favorite subject was art. "Don't mention it, but when I was in kindergarten I made a painting. There was this girl I had a crush on. She walked by and looked at my painting and smiled. I gave the painting to her and she smiled even bigger. At that moment I knew I wanted to be an artist."

Let's look first at a black and white canvas he created in 2006, titled *Open Book*. An abstract image that resembles a warped open book hurtling through hyperspace, it emits spikey black rays on the left and sucks in streams of amorphous gray energy from the top. The three visible "pages" are spread open — joined and divided by a dense black rectangular hole. This atypical painting has a deceptive simplicity unusual in Herbert's exuberant work, but is not really simple after all. On one side the thin warping planes curve in unison. On the other, unpredictable nicks occur along the bottom edges of two of the so-called pages, as if the metaphorical planes of the erstwhile book are not only being distorted by the gravity of the black hole, but are subject to annihilation by its energy. My allusion to astrophysics is deliberate, though on the part of the artist it may be unintentional.

It is also possible that *Open Book* refers to 20th century art. Does it convey some vague memory of Frank Stella's earliest pinstripe paintings that signaled the finality of pure abstract modern art, implying that — freed from modernity — the image could become an object? Is it too far fetched to say that within that enigmatic black hole — from which cosmic energy supposedly derives — we can also glimpse Kazimir Malevich's iconic black square, which fueled modern abstraction a century ago? Perhaps the intent of this painting had nothing to do with any of this. I could be reading into it more than exists, but that's a chance all artworks must take. Duchamp called it "the art coefficient": the discrepancy between the intention and the unintended result.

"I've always loved the Void," says Herbert, "It's important psychologically. I was thinking about the precipice, the edge." He loves Anish Kapoor's early work. Elizabeth Murray is another of his favorite artists, as are Terry Winters and Brice Marden. At the time he painted *Open Book*, Pinkney Herbert was interested in Asian art, Japanese prints, and Chinese calligraphy. "We're always trying to get outside ourselves. Every time we put ourselves up on a wall it's open season for you guys."

During the artist's recent residency at the Marie Walsh Sharpe Foundation in New York, I had the opportunity to see the rapid evolution of his paintings. Although he is a mature artist with a reputable history of exhibiting and teaching that stretches back 35 years, he is, in terms of his own work, a late bloomer.

During that year (2013-2014), his studio window looked out on the city's bridges, its blinking neon signs, and the constant street and river traffic. While his paintings had previously been proficient abstractions that retained the looping spiky energy of his early figurative work, they suddenly sprang to life with a fierce and fresh enthusiasm, addressing the crucial contradictions and digital sensibilities of our time. His works underwent an amazing breakthrough as he began embedding digital prints in their surfaces. Working in New York City amid the diverse urban energies and a lively art community was the catalyst. His art became part of a cutting-edge conversation. Enriched by his past as a southern painter of narrative figures engulfed by the swirling curves and spiky angles of floods, fires, and brimstone, Herbert is now contributing a unique painterly voice to the new dialogue of 21st century abstraction.

In 2013 Pinkney Herbert worked on a series of "Bridge" paintings. He had been in the habit of painting to music, but with these canvases, "I had the window open and it was the music of the subways, the cacophony of the streets and city noises and the view of the nearby Manhattan Bridge. You create a bridge between two places, Memphis and New York, a bridge between yourself and the audience. Being able to connect, that's what bridges do." *Bridge I* bears a detail that connects it to *Open Book*: Behind the dark tilting vertical slabs that form the painting's central structure is a partly obscured motif — three pale blue rectangles, one within the other — that suggest *Open Book*. Are they another reference to Stella, whose maximal reliefs of the 70s ushered in a new kind of aggressive space that didn't recede but thrust into actual space?

Bridge III is among his most resolved and satisfying works. In a palette of blacks and whites, it is crossed by a strong broken diagonal. The washy grays, dark paint drips, embedded digital prints, and black patches are criss-crossed by thin lines. A scattering of dots and a few white circles pin this floating composition to the surface plane. However, most of his paintings, such as *The Emerald City*, are in emphatic vibrant color. "This painting comes out of graffiti, and out of pathways or tunnels," the artist explains, "The luminous green was taken from the embedded digital print. My work is loud, noisy, colorful, optimistic, like a celebration. During the 80s I was working out problems. Now there is joy in it. And, it's an homage not only to the raucous energies of the city that has become my part-time home, but also to *The Wizard of Oz*, one of my favorite movies."

It took repeated exposures to the unpredictable painterly decisions in his art before I realized — thanks to a red painting with a fleet of pale pinkish ovoids and a single twisting brushstroke that has the tensile strength of wire — that he was exploring the cutting-edge possibilities and unforeseen potential of a new abstraction. Pinkney Herbert's paintings are full of questions: How do abstract forms reverse themselves to become patterning? Why does a bold brushstroke revert to a series of tentative decorative marks? What function does that embedded, digital collage play? His works insist that abstraction doesn't need to be logical, pure, rational, or tied to modernism's apron strings. It can also be the default setting for our digital age.

While Pinkney Herbert was developing his instinctive sensory techniques, his startling colors, free-floating indeterminate space, and embedded digital drawings, along came a much-derided exhibition, *The Forever Now*, at MoMA. This exhibition provoked panels, articles, and disputes about "Zombie formalism," a term coined by Walter Robinson but picked up by Jerry Saltz, who described Zombie formalism as a 'vocabulary of smudges, stains, spray paint, flecks, spills, splotches, silkscreens, or stenciling.' An essential distinction must be made between Herbert's art and the so-called Zombie formulary. He's a generation or two older and far more knowledgeable about painting's essential qualities. His work is not thin, diluted, or a "simulacrum of originality." Rather, it is layered with serendipitous moves and thrilling about-faces, with multiple layers of painterly and coloristic history that reveal themselves gradually. His recent paintings are the exact opposite of zombie-like.

Herbert is among the artists who are pioneering a new kind of post-digital abstraction, which absorbs freely from the chaotic, entropic, conflicted image-overloaded present we can't help but be part of. Though still vastly under-known, he is an artist to be reckoned with. His works make abstraction — a style I as a critic had grown weary of — exciting again. Dealing with gesture, ambiguity and sensibility, with mark making and illusions of virtual and four-dimensional space, his art has absorbed the personalized figuration of his earliest work, his southern heritage, and obsolete modernism. His astonishing decisions grapple with the inescapable distractions in our world of technological overload and collapsing systems. This survey catches Pinkney Herbert at a crucial moment: hovering at the edge, poised to be a progenitor of whatever sharp-elbowed abstraction is to come.

Kim Levin was the international President of the International Association of Art Critics (AICA) from 1996 to 2002 and is now President Honoraire. She is the author of Beyond Modernism: Essays on Art from the 70s and 80s (HarperCollins 1988) and Beyond Walls and Wars: Art Politics and Multiculturalism (Midmarch Press, 1992). Her essays have appeared in journals and anthologies, including Art in America, ARTNews, Neue Bildende Kunst, Sculpture, The Brooklyn Rail and New Art International. She has been a Contributing Editor of Arts Magazine and New York correspondent for Flash Art and Opus International. From 1983 to 2006 she was a regular contributor to The Village Voice.



Bridge III, 2013, oil and digital print on canvas, 78 x 68 inches



Cavern, 1987, oil on canvas, 75 x 96 inches

PINKNEY HERBERT'S ABSTRACTION — JOSEPH MELLA

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

—From *The Hollow Men* by T. S. Eliot (1925)

Pinkney Herbert has always mined personal history as an entry point into his artistic practice. One would never consider Herbert a southern artist, but the South, and its traditions of storytelling, influenced his early work while he was living in New York. Not unlike many artists at the time that were turning away from conceptually-driven art of the 1970s, Herbert embraced neo-expressionism, with its aggressive line and saturated color palette. These large paintings, such as *Cavern* (1987) and *Ring of Fire* (1985), have an epic, almost heroic character to them that was indicative of an art that took on big themes such as the forces of nature and how we, as humans, attempt to navigate them. While Herbert's art became increasingly abstract over the years, it is rarely devoid of references to the physical world around him and his close observation of it.

As noted in Kerah Williams' amusing short biography, Herbert was "[B]orn in 1954 into a clan of William Pinkney Herberts stretching back to his great-grandfather, his name and the many nicknames it inspires seem perfect for an artist. Growing up, Herbert's nicknames ranged from 'Little Pink,' his mother's pet name for him, to 'Pink Sherbet' to 'Pinky Lee,' and, most often, just plain 'Pink.'" *At fourteen, he was sent to a private boarding school in Alexandria, Virginia, before completing his final year in high school in Charlotte where he received encouragement as a young artist from his teacher, Rob Williams. He graduated from high school in 1973, traveled across Europe, and then enrolled at Rhodes College in Memphis, Tennessee (B.A., 1977). He also spent a year studying at Memphis College of Art in 1976. Herbert taught art for two years before he began his graduate work at the University of Memphis, where he received his M.F.A. in 1982, launching a career as an artist that now spans over thirty years.

Although Herbert moved away from the implicit narrative after he moved back to Memphis in 1989, he never left it totally behind. He took from his time in New York a physical, almost total-body engagement with the canvas. "Fearless" comes to mind when thinking of these vital, abstract works of art, paintings such as *Osmosis* (1995), an oil and pastel work mounted on canvas. Jackson Pollack's psychoanalytic drawings from 1939–40 have a common aesthetic with this remarkable painting. These works took the action of drawing and applied it to painting. For Herbert, line plays a primary role in creating space, tension, and often a sense of action or movement within a given work of art. References to observations of the world around him can be found in a number of works, including the painting *Open Book*, from 2006. Here, a rush of water is joined in a dialogue with rich, deep, black abstract shapes that appear and disappear (erasure — the act of scrubbing, scraping, and rubbing his surfaces — has always been an important part of Herbert's process) and massive lines dissolving into smoke, all coming together in an almost primitive dance. This painting almost fades into darkness, with the psychological weight darkness entails, and comes back out again, perhaps in some ways damaged in the process.

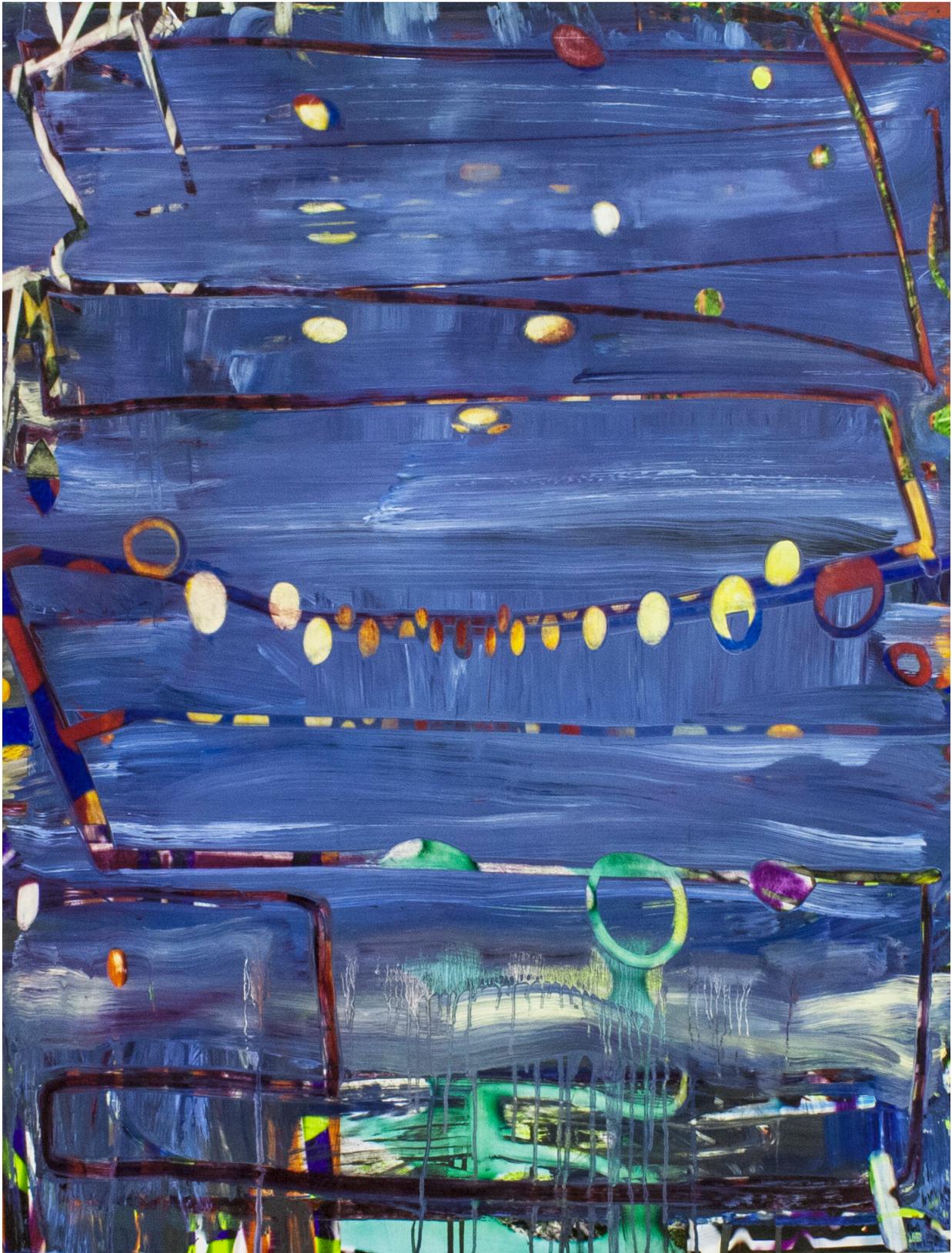
Close readings of literature, music, and not least of all art, have increasingly played critical roles in how Herbert has approached his practice. Literature, from its ability to present an endless source of ideas, concepts, and emotions, has always served as a touchstone for Herbert. Music, in particular, jazz, with its potential for improvisation, is hugely influential in Herbert's practice. One could say that jazz gives him permission to improvise in his art. Like jazz, making art for Herbert is cathartic and elemental to his very nature. However it should be said that to riff on a theme while in the process of creating a painting (or multiple paintings, which is often the case) could only be accomplished through years of hard work, and trial and error.

Herbert is a somewhat itinerant artist, often taking up residencies and teaching positions in the U.S. and abroad; Memphis is still his home, and New York often fills in as an alternative one from time to time. Herbert has participated in residencies at the Academy of Fine Arts, Helsinki, Finland (1993); the Oberpfälzer Künstlerhaus, Schwandorf, Germany (1994); the Pyramid Atlantic Press, Riverdale, Maryland (1996); the Brandywine Workshop, Philadelphia, Pennsylvania (2001); the Virginia Center for Creative Arts, in Amherst, Virginia (2010, as well as six previous residencies there), and their satellite facility in Auvillar, France (2011). Travel often provides new perspectives — from the physical place to the people we encounter, it can also throw one off balance, creating a feeling of not being fully grounded along with a sense of uneasiness. I would like to suggest that for Herbert travel produces both effects, letting him move forward into new and fresh territories in his art. Thus, the paintings and drawings produced in a given location become as much about place and environment as about his experience of being in that place.

Incorporating digital printmaking into his painting beginning in 2011 could have been a major failure for Herbert. Instead, these later paintings are successful, having grown out of years of experience, which gave him the confidence never to question his motives and to use the tools at hand to expand and deepen his practice. These works, easily the strongest of Herbert's career to date, are simply remarkable. *Circuit Cymbal* (2013) brings all of the artist's powers to bear. The painting has a densely built-up surface as complex and layered as he has ever made. With his red and blue line traversing the painting in a kind of topographic cascade interrupted by elliptical lozenges of and turquoise drips, it is nothing short of a masterpiece. Never becoming mannered, an all too common condition of many mature artists, the recent works, drawings, and paintings are at once commanding and a joy to look at. Herbert's own joy sings loud and clear. One can only observe with excitement what the future will bring for this artist and, in turn, those lucky enough to experience the art he creates.

* *Kerah Williams, "Pink," PorterBriggs.com, The Voice of the South, undated. <http://porterbriggs.com/pink/>.

Joseph Mella has served as director of the Vanderbilt University Fine Arts Gallery, Nashville, Tennessee, and its collections since 1992. Prior to working at Vanderbilt, he served as curator of exhibitions and collections at the Rockford Art Museum in Illinois and in a similar capacity at the Art Museum of Southeast Texas, Beaumont. He holds a master's in modern art history, theory and criticism from the School of the Art Institute of Chicago.



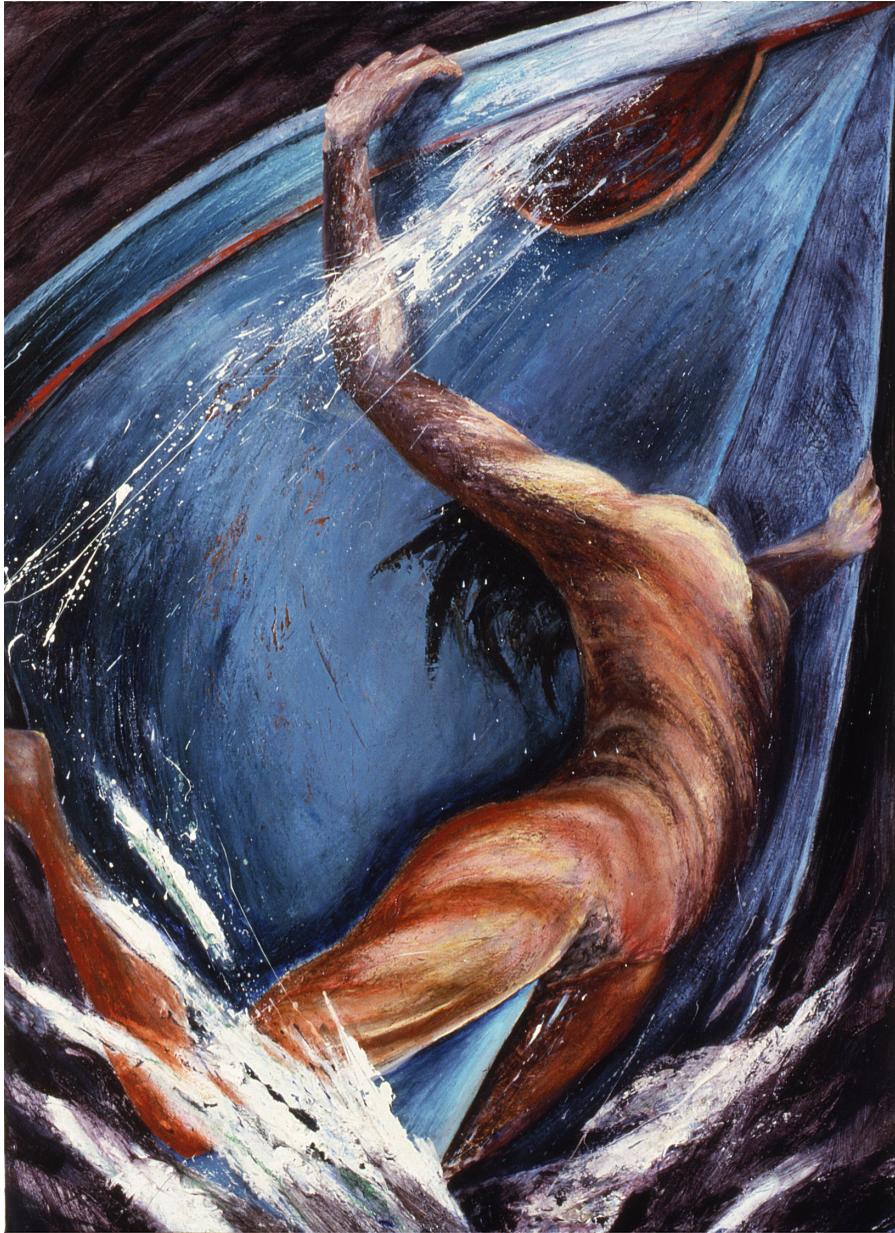
Circuit Cymbal, 2013, oil and digital print on panel, 48 x 36 inches

PAINTINGS

1985 - 2015



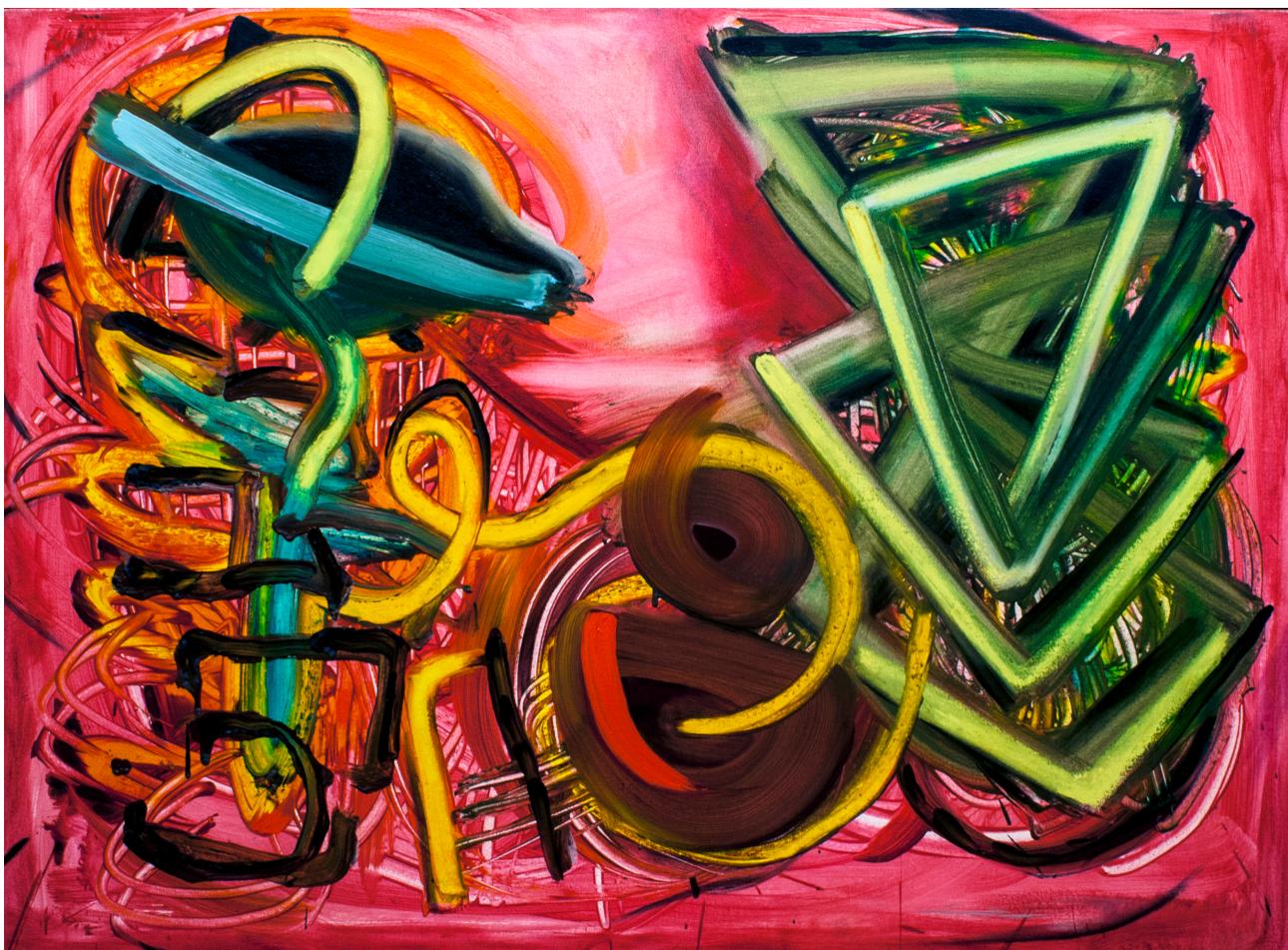
Burden, 1985, oil on canvas, 71 x 60 inches



Maidenhead, 1986, oil on canvas, 48 x 35.5 inches



Launch, 1985, oil on canvas, 24 x 29 inches, Collection of Creighton Michael and Leslie Cecil



Triad, 1997, oil on canvas, 38.5 x 53.25 inches, Collection of Yorke Lawson



Osmosis, 1995, oil on paper mounted to canvas, 68 x 44.5 inches



Fire, 2001, oil on linen, 67 x 52 inches



Expulsion, 2005, oil on canvas, 67 x 52 inches



Bridge I, 2013, oil and digital print on canvas, 78 x 68 inches



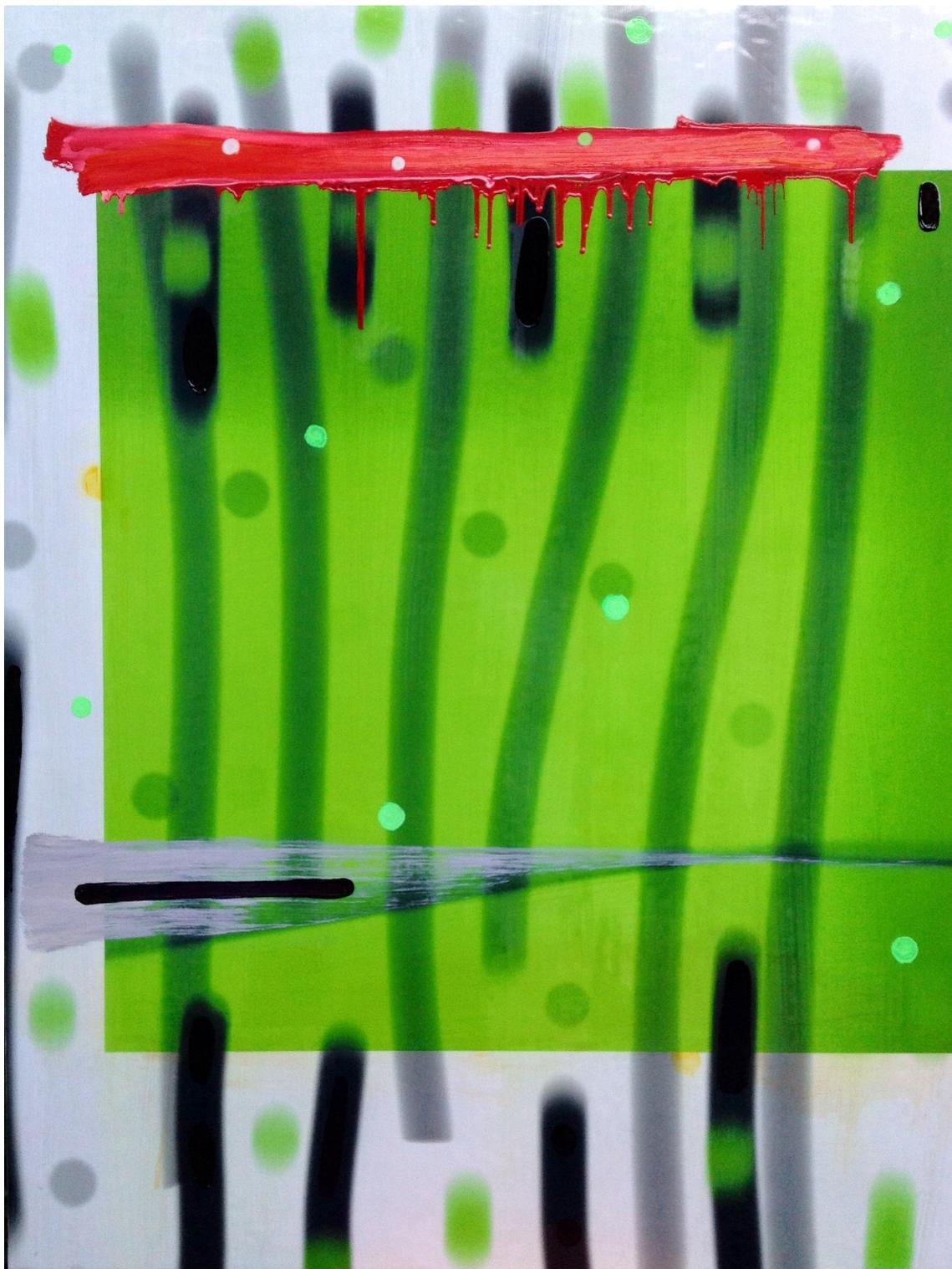
Emerald City, 2013, oil and digital print on canvas, 78 x 68 inches



20 Jay I, 2015, oil and digital print on panel, 60 x 60 inches



20 Jay II, 2015, oil and digital print on panel, 60 x 60 inches



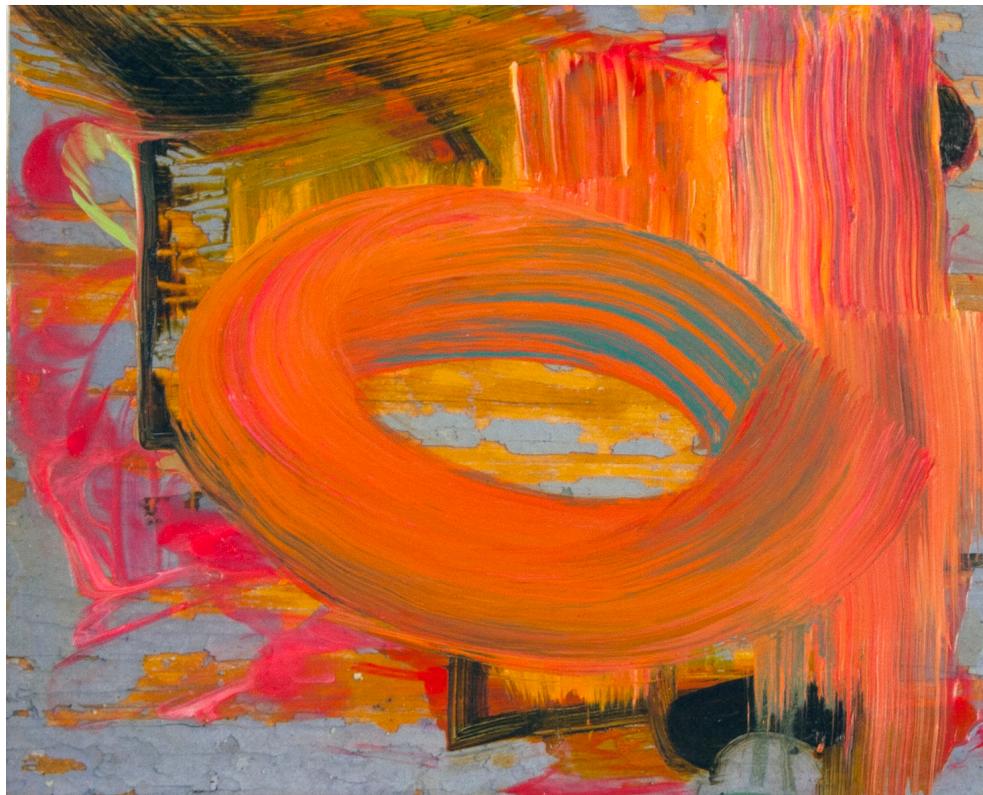
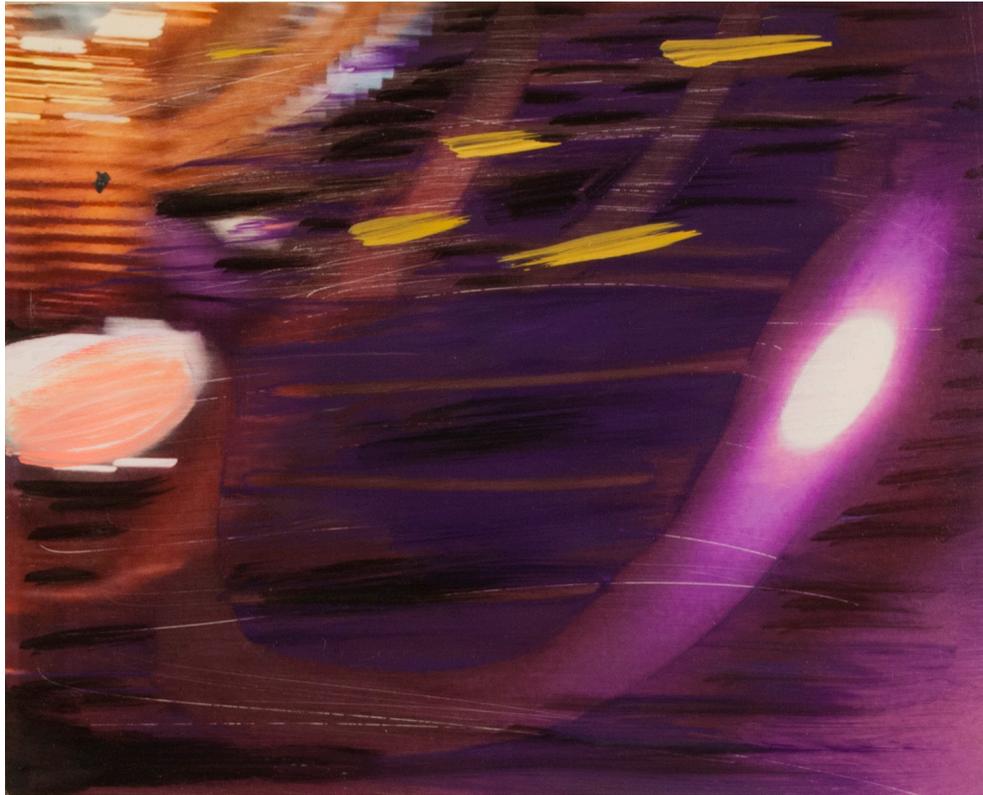
LIC 3, 2015, oil and digital print on panel, 48 x 36 inches



Love in LIC, 2013, oil on panel, 8 x 10 inches



Fanfare Beale, 2013, oil and digital print on panel, 18 x 24 inches

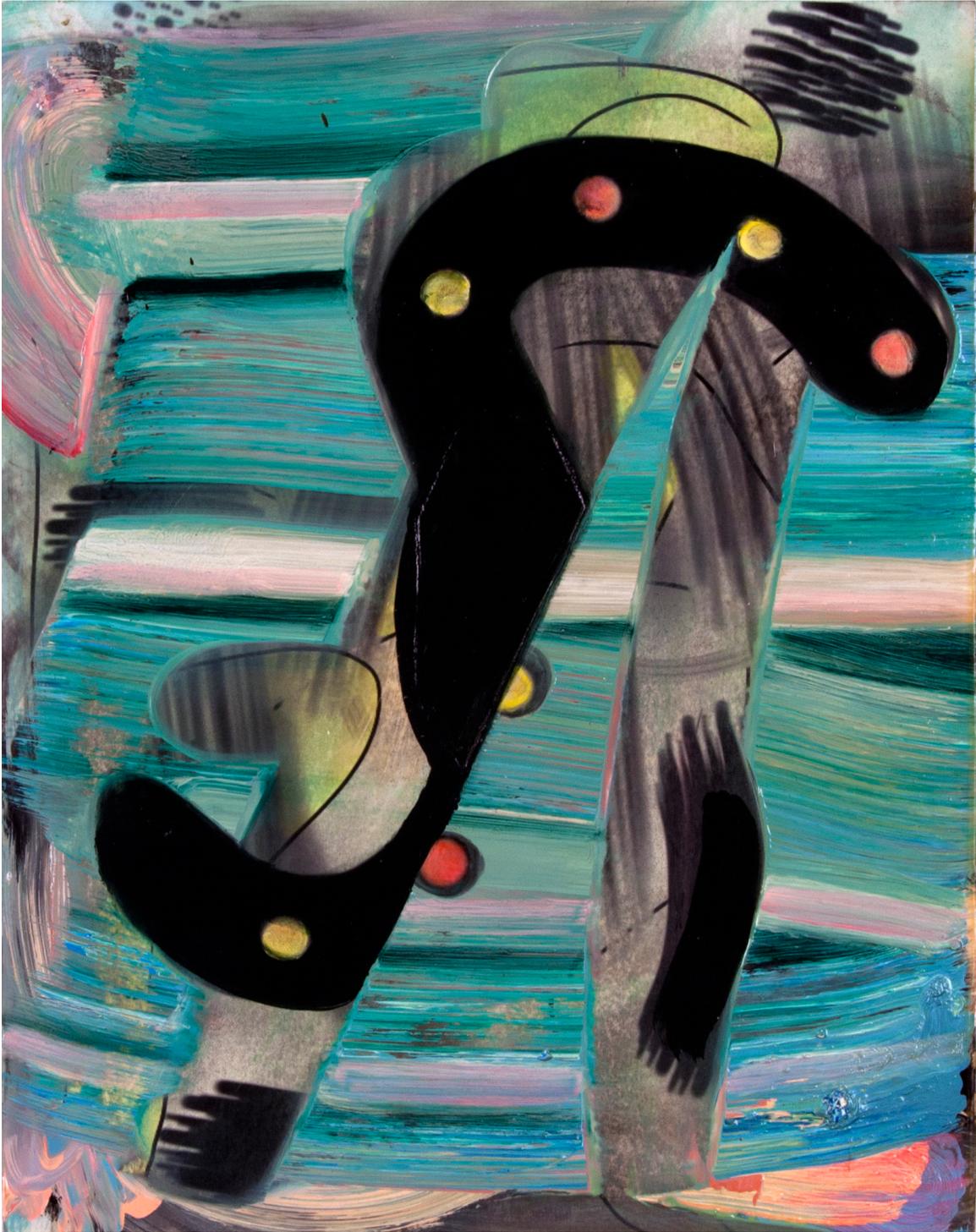


Top: *Night Series II*, 2015, oil and digital print on panel, 8 x 10 inches

Bottom: *O*, 2015, oil and digital print on panel, 8 x 10 inches



Zip, 2014, oil and digital print on panel, 18 x 24 inches



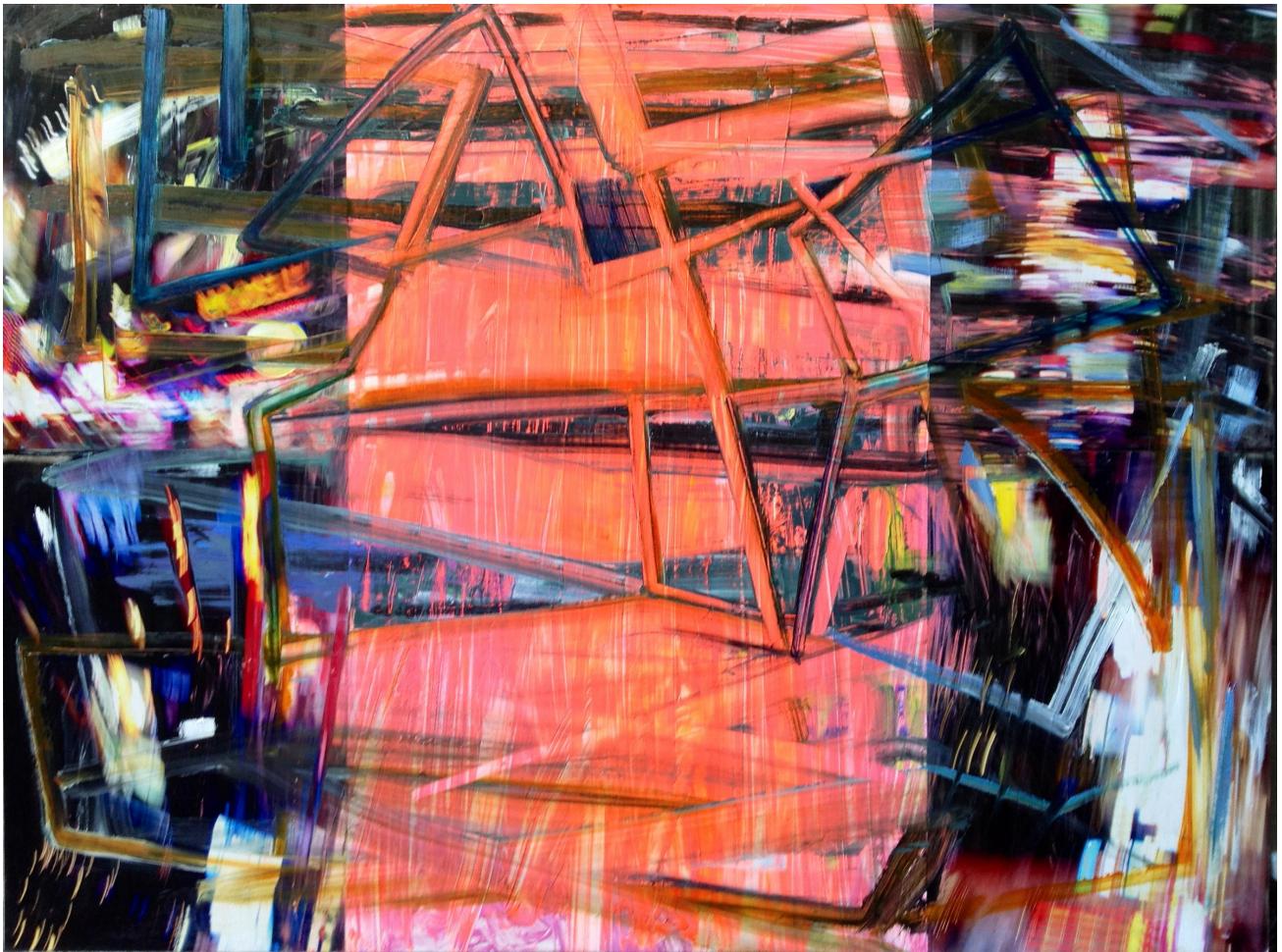
Good Luck, 2014, oil and digital print on panel, 14 x 11 inches



Siena Circuit, 2013, oil and digital print on panel, 24 x 18 inches, Collection of the Ewing Gallery



LIC 2, 2015, oil and digital print on panel, 48 x 36 inches



Circuit Tempo 2013, oil and digital print on panel, 36 x 48 inches, Collection of Michael and Karen Hopper Clark



Times Square, 2014, oil and digital print on panel, 14 x 12 inches



Left: *Streaming*, 2013, oil and digital print on panel, 30 x 20 inches



Right: *Untitled, Yellow Lightning*, 2015, oil and digital print on panel, 48 x 36 inches



Windows, 2012, oil and digital print on panel, 18 x 24 inches, Collection of Beau Wilson

DRAWINGS

1985-2015



Top: *Superman*, 1985, graphite on paper, 22 x 29.75 inches

Bottom: *Blake*, 1985, graphite on paper, 22 x 29.75 inches



Left: *Mardi Gras*, 1992, pastel on paper, 60 x 50, Collection of Roger and Susan Bransford



Right: *Flower*, 2007, pastel on paper, 41 x 29 inches



Balance, 2014, ink and pastel on paper, 41 x 29 inches



Portrait, 2015, ink and pastel on paper, 41 x 29 inches



Portrait II, 2015, acrylic and pastel on paper, 41 x 29 inches



Lattice II, 2014, pastel and gesso on paper, 41 x 29 inches



Left: *Ladder*, 2014, ink and pastel on paper, 41 x 29 inches



Right: *Triangles*, 2015, ink and pastel on paper, 41 x 29 inches



Magenta, 2015, ink and pastel on paper, 41 x 29 inches



Target, 2014, ink and pastel on paper, 41 x 29 inches

EDUCATION

- 1982** M.F.A. University of Memphis, Memphis, TN
1979 University of Georgia, Athens, GA
1977 B.A. Rhodes College, Memphis, TN
1976 Memphis College of Art, Memphis, TN

SELECTED SOLO EXHIBITIONS

- 2015** *Recent Drawings*, David Lusk Gallery, Memphis, TN
2014 *Boyd Satellite*, New Orleans, LA
2013 *Recent Work*, David Lusk Gallery, Memphis, TN
2011 *Broken Time: Progressions*, David Lusk Gallery, Memphis, TN
2010 *Broken Time*, Heriard-Cimino Gallery, New Orleans, LA
New Beginnings, POTS Gallery, Memphis, TN
2009 *Floating World*, David Lusk Gallery, Memphis, TN
2008 NP40 Gallery, Amsterdam, Netherlands
2007 Lesley Heller Gallery, New York, NY
Zeitgeist Gallery, Nashville, TN
2006 *Fire and Water*, University of Mississippi, Oxford, MS
David Lusk Gallery, Memphis, TN
2005 *Fire and Water*, Freed-Hardeman University, Henderson, TN
2004 David Lusk Gallery, Memphis, TN
2002 Cedar Crest College, Allentown, PA
2001 *Lotus*, David Lusk Gallery, Memphis, TN
The Medallion Gallery, New Orleans, LA
2000 *Recent Paintings and Drawings*, Arkansas State University, Jonesboro, AR
1999 *Flying Solo*, Nashville International Airport, Nashville, TN
1998 *New Abstractions*, Ledbetter Lusk Gallery, Memphis, TN
1997 Gallery W.D.O., Charlotte, NC
1996 Ledbetter Lusk Gallery, Memphis, TN
Sandler Hudson Gallery, Atlanta, GA
Murray State University, Murray, KY
1994 Sandler Hudson Gallery, Atlanta, GA
1993 Galerie Pelin, Helsinki, Finland
Austin Peay University, Clarksville, TN
1992 Robinson/Willis Gallery, Nashville, TN
City Gallery of Contemporary Art, Raleigh, NC
1991 University of Arkansas at Little Rock, Little Rock, AR
1988 Carlo Lamagna Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

- 2015** *Past/Present: Conversations Across Time*, Allentown Art Museum, Allentown, PA
2014 *Appolonian Dyonysian*, Painted Bride Art Center, Philadelphia, PA
Open Studio Exhibition, Marie Walsh Sharpe Foundation, Brooklyn, NY
Main Window Presents Pinkney Herbert, 1 Main Street, Brooklyn, NY
Paper - The Big Draw, Mobile Museum of Art, Mobile, AL
Putt-Putt Tiki Hut, ADA Gallery, Richmond, VA
AB FAB 2, Mulherin + Pollard Gallery, New York, NY
To Leo, A Tribute from the American Abstract Artists, Sideshow, Brooklyn, NY
Price Is Right, David Lusk Gallery, Memphis, TN
2013 *Nation II at the Alamo*, Sideshow Gallery, Brooklyn, NY
Verge, Fox Gallery NYC, New York, NY
Present Tense: The Art of Memphis from 2001-Now, Dixon Gallery and Gardens, Memphis, TN
Mostra: University of Georgia Faculty and Students, University of Georgia, Athens, GA
Underground at the Cotton Museum, The Cotton Museum, Memphis, TN
2012 *Southern Abstraction*, Mobile Art Museum, Mobile, AL
Mostra: University of Georgia Faculty and Students, Palazzo Vagnotti, Cortona, Italy
Seeing Ourselves, MUSECPMI, NY Center of Photography and the Moving Image, New York, NY
Reenacting Sense, Yace Gallery, Long Island City, New York, NY
2011 *Ten Years After 9/11*, PepcoEdison Gallery, Washington, DC
2010 *The Memphis Scene*, Memphis Brooks Museum of Art, Memphis, TN
2009 *From the Mississippi to the Hudson*, Allen Projects, New York, NY
Vacation Venues, Franklin 54 Gallery, New York, NY
Lisa Davis, Edward Evans, Pinkney Herbert, Allen Projects, New York, NY
Sandy Webster Gallery, Philadelphia, PA
Exposition de l'art Actuel France-Japon (with MultiNational 2009), Spiral Hall, Tokyo, Japan; Matsumoto City Museum of Art, Matsumoto, Japan
It Came from Memphis, Muhlenberg College, Allentown, PA

- 2008** Lesley Heller Gallery, New York, NY
America Meets Bavaria, Kunst-Und Gewerber Verein, Regensberg, Germany
- 2007** *Summer Faculty Show*, Arrowmont School, Gatlinburg, TN
The Power of Red, Penland Gallery, Penland, NC
- 2006** *Holiday Show*, Lesley Heller Gallery, New York, NY
- 2005** *Three Paths to Abstraction*, Ewing Gallery of Art, University of Tennessee, Knoxville; Fine Arts Gallery, Vanderbilt University, Nashville, TN; University of Memphis Art Museum, Memphis, TN
Tied to the Vernacular, The Arts Center, St. Petersburg, FL
MAX 2005: The Inner Voice of Art, University of Memphis Art Museum, Memphis, TN
True Colors: Meditations on the American Spirit, curated by the Meridian International Center, Washington, DC; O'Keefe Museum of Art, Biloxi, MS earlier venues: National Arts Club, New York, NY; Topkapi Museum, Istanbul, Turkey; SunTrust Plaza, Atlanta, GA; National Gallery of Albania, Tirana, Albania; Belfast, Northern Ireland; and Bratislava, Slovakia
- 2004** *Not the Last Show*, NP40 Gallery, Amsterdam, Netherlands
Suitcase Series: Pinkney Herbert, Greely Myatt, Terri Jones, The Lab Gallery, New York, NY
Gallery Artists, David Lusk Gallery, Memphis, TN
Drawings/Works on Paper, Sandler Hudson Gallery, Atlanta, GA
- 2003** *Art of Tennessee*, Frist Museum of Contemporary Art, Nashville, TN
Marshall Abstract: Four Memphis Painters in Nashville, Fugitive Art Center, Nashville
- 2002** *Current Memphis: Memphis Current*, SHoRes and NP40, Amsterdam, Netherlands
A Century of Progress: Twentieth Century Painting in Tennessee, Cheekwood Museum of Art, Nashville, TN; Knoxville Museum of Art, Knoxville, TN
Southern Contemporary: New Art from The Ogden Museum of Southern Art, Contemporary Arts Center, New Orleans, LA
45th Annual Delta Exhibition, Arkansas Arts Center, Little Rock, AR
- 2000** *43rd Annual Delta Exhibition*, Arkansas Art Center, Little Rock, AR
- 1999** *Outward Bound: American Art on the Brink of the 21st Century*, Meridian International Center, Washington, DC; venues: Hanoi Museum of Fine Arts, Hanoi, Vietnam; The Painting Institute, Shanghai, China; The Working People's Cultural Palace, Beijing, China; Jakarta Arts Center, Jakarta, Indonesia ;Metropolitan Museum, Manila, Philippines; Singapore Museum of Art, Singapore, China
Nashville Airport Exhibition Program, Nashville, TN
MAX 99, University of Memphis Art Museum, Memphis, TN
- 1998** *The Blind Man and the Elephant*, The Free Library of Philadelphia, Philadelphia, PA; Chicago, IL; Tucson, AZ; Palo Alto, CA
Looking Back: Rhodes College Faculty and Alumni Exhibit, 1946-1998, Clough-Hanson Gallery, Rhodes College, Memphis, TN
10th Anniversary Exhibition: Arts in the Park, Then and Now, Memphis Brooks Museum of Art, Memphis, TN
Regional Abstract Artists, Shelby County Mayor's Office, Urban Art Commission
Pinkney Herbert & Jeane Umbreit, Lewis Art Gallery, Millsaps College, Jackson, MS
Director's Council Exhibit, Memphis Brooks Museum of Art, Memphis, TN
- 1997** *Abstractions*, Sylvia Schmidt Gallery, New Orleans, LA
Larry & Co., University of Memphis Gallery, Memphis, TN
A Cut Across the Middle, PlanB Gallery, Memphis, TN; Alternate Gallery Space, Houston, TX
Memphis Push, Push, San Francisco, CA
Memphis College of Art Biennial, Memphis College of Art, Memphis, TN
Arts Day, Memphis Arts Council, Askew, Nixon, Ferguson, Memphis, TN
- 1996** *ArtFair Seattle* (Ledbetter Lusk Gallery, Memphis, TN), Seattle, WA
- 1995** *Opening*, Ledbetter Lusk Gallery, Memphis, TN
Pinkney Herbert & Steve Kline, Sylvia Schmidt Gallery, New Orleans, LA
New Orleans Triennial, New Orleans Museum Of Art, New Orleans, LA
- 1994** *Pinkney Herbert and Marcy Rosewater*, Oberpfalzer Kunstlerhaus, Schwandorf, Germany
Twelve in Tennessee, Tennessee State Museum, Nashville, TN

- 1993** *Pinkney Herbert and Remy Miller*, Rhodes College, Memphis, TN
Organic Abstraction, Delta Axis Contemporary Arts Center and Middle Tennessee State University, Murfreesboro, TN
Drawing Them In, Vaanguard Gallery, Nashville, TN and Delta Axis, Memphis, TN
- 1992** *Hot/Cold Abstraction*, Salem College Fine Arts Gallery, Winston-Salem, NC
15th Anniversary Visiting Artist Program Exhibition, Ewing Gallery, University of Tennessee, Knoxville, TN
Spotlight on Georgia Artists Annual Exhibit, Atlanta, GA
Art N.O.W., Marshall Arts, Memphis, TN
- 1991** *In Touch with Art*, Memphis Brooks Museum of Art, Memphis, TN
January Group Show, Robinson/Willis Gallery, Nashville, TN
Herbert, Jones, Myatt, Gettlefinger, Cooper Street Gallery, Memphis, TN
Three Visiting Artists, Ewing Gallery of Art, University of TN, Knoxville, TN
Very Memphis, Tennessee Arts Commission, Nashville, TN
- 1990** *Summer Group Exhibition*, Memphis Center for Contemporary Art
33rd Annual Delta Art Exhibition, Arkansas Art Center, Little Rock, AR
Tornado Show, Sarratt Gallery, Vanderbilt University, Nashville, TN
Gallery Artists, Robinson Willis Gallery, Nashville, TN
Herbert, Wren, Cooper Street Gallery, Memphis, TN
- 1989** Group Show, Ledis Flam Gallery, Brooklyn, NY
Group Show, George Ciscle Gallery, Baltimore, MD
- 1988** *\$1000 Show*, John Davis Gallery, New York, NY
New York to Memphis, Alice Bingham Gallery, Memphis, TN
Unrealism, Fayerweather Gallery, University of Virginia, Charlottesville, VA
Group Show, Carlo Lamagna Gallery, New York, NY
Drama and Melodrama, First Street Gallery, New York, NY
- 1987** *Curators Choice From the Files*, Alternative Museum, New York, NY
EHCCA for AIDS Care, East Hampton Center for Contemporary Art, East Hampton, NY
Group Show, Fervor Gallery, New York, NY
- 1986** *New Figures*, East Hampton Center for Contemporary Art, East Hampton, NY
Summer Group Show, Leslie Cecil Gallery, New York, NY
Eleven on 11th, Parker/Smalley Gallery, New York, NY

- 1985** *Drawings*, Knight Gallery, Spirit Square Arts Center, Charlotte, NC
8 Artists at Northside, Brooklyn, NY; a program of Artists Space, New York, NY
- 1984** *Four Artists*, Soho Center for Visual Arts, New York, NY

RESIDENCIES

- 2014** Marie Walsh Sharpe Foundation Space Program, 2013-2014, Brooklyn, NY
- 2011** VCCA France, Auvillar, France
- 2010** Virginia Center for the Creative Arts, Amherst, VA (also six prior residencies)
- 2001** Brandywine Workshop, Philadelphia, PA
- 1996** Pyramid Atlantic Press, Riverdale, MD
- 1994** Oberpfalzer Kunstlerhaus, Schwandorf, Germany
- 1993** The Academy of Fine Arts, Helsinki, Finland

SELECTED AWARDS AND HONORS

- 2002** Delta Award, Delta Exhibition, Arkansas Arts Center, Little Rock, AR
- 2001** Commissioned work for Vestibule Floor, Central Library, Memphis, TN
- 2000** Delta Award, Delta Exhibition, Arkansas Arts Center, Little Rock, AR
- 1993** USIA-Arts America, Artist/Teaching Fellowship, Helsinki, Finland
USIA-Arts America, Artist/Lecturer Fellowship, Budapest, Hungary
- 1991** Tennessee Arts Commission, Individual Artist Fellowship
- 1988** Artists Grant, Artists Space, New York, NY
- 1987** National Endowment for the Arts, Visual Arts Fellowship

SELECTED COLLECTIONS

Allentown Art Museum, Allentown, PA
Arkansas Arts Center, Little Rock, AR
Benjamin L. Hooks Central Library, Memphis, TN
City of Memphis, Memphis, TN
Commercial Bank and Trust, Memphis, TN
Duncan-Williams, Inc., Memphis, TN
Memphis Brooks Museum of Art, Memphis, TN
Evansville Museum of Arts and Sciences, Evansville, IL
Ewing Gallery, University of Tennessee, Knoxville, TN
FedEx Corporation, Memphis, TN
First Tennessee Bank, Memphis, TN

Hyatt Corporation, Columbus, OH and Tampa, FL
Iberia Bank, Memphis, TN and New Orleans, LA
Loyola University, New Orleans, LA
New Orleans Museum of Art, New Orleans, LA
Oberpfalzer Kunsterhaus, Schwandorf, Germany
Ogden Museum, New Orleans, LA
Paragon Bank, Memphis, TN
Pfizer Corporation, New York, NY
Prudential-Bache, New York, NY
Prudential Life Insurance Company, Newark, NJ
Texas State University, San Marcos, TX
Tennessee State Museum, Nashville, TN
Urban Art Commission, Memphis, TN
Verizon, New York, NY

