

GALLERY WENDI NORRIS

JULIO CÉSAR MORALES CURRICULUM VITAE

Born in 1966 in Tijuana, Mexico
Lives and works in Tempe, AZ

EDUCATION

1996 B.F.A. San Francisco Art Institute, San Francisco, CA

SOLO EXHIBITIONS

- 2021 Julio César Morales, Museum of Contemporary Art, Tucson, AZ
2019 Julio César Morales: Invaders, Phoenix Art Museum, Phoenix, AZ
2018 This World is Not for You, Gallery Wendi Norris Offsite, Torre Cube, Guadalajara, Mexico
2016 Hopefully Invisible, Proyectos Impala, Ciudad Juárez, Mexico
2015 Emotional Violence, Gallery Wendi Norris, San Francisco, CA
2013 Forever Now! Gallery Wendi Norris, San Francisco, CA
2011 Contrabando, Gallery Wendi Norris, San Francisco, CA
A Sors, curated by Magali Arriola, Andy Warhol Foundation, San Francisco, CA
2010 Tomorrow Is For Those Who Can Hear It Coming, Museo Tamayo, Mexico City, Mexico
Sonido Pirata, Baer Ridgeway Gallery, San Francisco, CA
2009 Invaders!, Steve Turner Contemporary, Los Angeles, CA
2008 Interrupted Passage, curated by Lauri Firstenberg, LAXART, Los Angeles, CA
Tomorrow is for Those Who Can Hear it Coming, New Langton Arts, San Francisco, CA
The Rebirth of Prado, curated by Roger MacDonald, Artist Initiative Tokyo, Japan
Double Grooves and Dirty Menudo, curated by Trisha Lagaso, 39 Hotel, Honolulu, HI
2007 Year of the Diamond Dogs, curated by John Massier, Hallwalls Contemporary Art Center, Buffalo, NY
Loop Tones, Deborah Page Gallery, Santa Monica, CA
2006 Lowrider Mambo, curated by Aldo Sanchez, Museo Universitario de Ciencias y Arte Roma, Mexico City, Mexico
Uno-Dos Tres!, curated by Trisha Nat Lagaso, Thirty-Nine Hotel Gallery, Honolulu, HI
We Are The Dead, Galeria de la Raza, San Francisco, CA
Metal Coyote, curated by Aldo Sanchez, The Mexico Cultural Institute, New York, NY; the Mexican Consulate in Paris, France; the Mexican Consulate in New York, NY
2004 Informal Economy Venders, curated by Rachel Teagle, San Diego Museum of Contemporary Art, San Diego, CA
Que Rico El Mambo! curated by Sharon Bliss, Fototeca de Havana, Havana, Cuba
2003 Dilo!, curated by Javier Peres, Peres Projects, Los Angeles, CA
2001 Fuzzyland, curated by Julie Casemore, AOV Gallery, San Francisco, CA
Las Tres Reinas, curated by Armando Rascon, Terrain Gallery, San Francisco, CA

SELECT GROUP EXHIBITIONS

- 2023 LOS JAICHACKERS: Softcore Payasos, LaPay Gallery, Los Angeles, CA
2020 To Tame a Wild Tongue: Art after Chicanismo, Museum of Contemporary Art San Diego, San Diego, CA
Sanctuary, FOR-SITE Foundation, Aga Khan Museum, Toronto, Canada
2019 Pushing Paper: Contemporary Drawing from 1970 to Now, The British Museum, United Kingdom
2019 CURRENT:LA, Department of Cultural Affairs, City of Los Angeles, Los Angeles, CA
Sanctuary, FOR-SITE Foundation, Smart Museum, Chicago, IL; Asia Society Museum, NY, NY
Eldorado, lille3000, Lille, France

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- 2018 re:home, Minnesota Street Project, San Francisco, CA
Broken Lines, Frank Lloyd Wright's 140 Maiden Lane, curated by Gallery Wendi Norris, San Francisco, CA
Califas: Art of the US-Mexico Borderlands, Richmond Art Center, Richmond, CA
For the Record, ifa Galerie Berlin, Berlin, Germany
School of Chairs, 500 Capp Street: The David Ireland House, San Francisco, CA
The U.S.-Mexico Border: Place, Imagination, and Possibility - The Getty Pacific Standard Time: LA/LA, 561 ARTS, Albuquerque, NM
Beyond Borders: Stories of im/Migration, Santa Clara University, Santa Clara, CA
ROYGBIV, Kate Werble Gallery, New York, NY
- 2017 Home—So Different, So Appealing, Pacific Standard Time: LA/LA, Los Angeles County Museum of Art, Los Angeles, CA; Craft and Folk Art Museum, Los Angeles, CA; Museum of Fine Arts Houston, Houston, TX
The U.S.-Mexico Border: Place, Imagination, and Possibility - The Getty Pacific Standard Time: LA/LA, Craft & Folk Art Museum, Los Angeles, CA
Sanctuary, For Site Foundation, Fort Mason Chapel San Francisco, CA
EXPO Chicago, Gallery Wendi Norris, EXPO Chicago 2017, Chicago, IL
- 2016 Standard Forms, Hessel Museum of Art, Center for Curatorial Studies Bard College, Annandale-on-Hudson, NY
Fine Words Butter No Parsnips But Fine Parsnips Can Butter Words, Present Company, New York, NY
- 2014 Time Present, Deutsche Bank Collection, Singapore Art Museum, Singapore
- 2013 Another California: Selections from the Museum of Contemporary Art San Diego, The Nelson, Richard L. Nelson Gallery & Fine Arts Collection, University of California Davis, Davis, CA
Contrabando, for Oye Miral: curated by Tony Labat, in collaboration with the Kadist Foundation, Walter McBean Gallery, the San Francisco Art Institute, San Francisco, CA
Informal Economy Vendors for the Very Large Array: San Diego/Tijuana Artists in the MCA Collection, San Diego Museum of Contemporary Art, San Diego, CA
- 2012 Feast: Radical Hospitality, curated by Stephane Smith, SMART Museum, Chicago, IL; Blaffer Art Museum; Site-Santa Fe, Chicago, IL
We The People, curated by Alison Gingeras, Jonathan Horowitz and Anna McCarthy, Robert Rauschenberg Foundation, New York, NY
- 2011 Kadist: Pathways into a Collection, Minsheng Art Museum in Shanghai, China
Zombie-Proof House, curated by Robert Wuilfe, Di Rosa Preserve, Napa, CA
Performing Identity, Contemporary Jewish Museum, curated by Patricia Maloney
- 2010 Phantom Sightings at Museo del Barrio, curated by Rita Gonzales
Homeland: the lu Mien Farm Tapes, collaboration with ToroLab, Louisiana Museum of Modern Art, Denmark
The World Through Art, curated by Fumio Nanjo, Dojima River Biennale, Osaka, Japan
- 2009 Biennale de Lyon, curated by Hou Hanru, Lyon, France
San Juan Poly/Graphic Triennial, curated by Jens Hoffmann, Puerto Rico
Plataforma 2, curated by Taiyana Pimentel, Puebla, Mexico
- 2008 California Biennale, curated by Lauri Firstenberg, Orange County Museum, Newport Beach, CA
Informal Economy Vender #13, The Luggage Store, San Francisco, CA
- 2007 Final Recordings, curated by Chus Martinez, Frankfurter Kunstverein, Frankfurt, Germany
Intervention #4, curated by Mark Johnson, The Nordic Watercolour Museum, Skärhamn, Sweden
Phantom Sightings, The Los Angeles County Museum, Los Angeles, CA; Tamayo Museum, Mexico City, Mexico
The 10th Istanbul Biennale, curated by Hou Hanru, Istanbul, Turkey
Soundwaves-The Art of Sampling, curated by Stephanie Hanor, The San Diego Museum of Contemporary Art, La Jolla, CA
Plataforma Puebla 06 curated by Priamo Lozada and Barabara Perada, Galería de Arte Contemporáneo y Diseño, Puebla, Mexico
- 2006 Singapore Biennale, curated by Roger McDonald, Singapore

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- Dilo! Re-Mix Project (in collaboration with Eamon Ore-Giron), curated by Taiyana Pimentel, MUCA Campus, Mexico City; The Contemporary Art Museum Barcelona, Spain
Lowrider Mambo, curated by Roopesh Sitharan, University Sains, Kuala Lumpur, Malaysia
Strange New World/Extraño Nuevo Mundo, curated by Rachel Teagle, Hirshhorn Museum, Washington DC; San Diego Museum of Contemporary Art, CA
Frankfurter Kunstverein, curated by Chus Martinez, Frankfurt, Germany
Transactions, curated by Rachel Teagle, Museum of Contemporary Art San Diego, San Diego, CA
- 2005 Tijuana Sessions, Museo Alcala 31 and ARCO International Art Fair, Madrid, Spain; Museo Contemporaneo de Zaragoza, Spain
Exotic Suite, Swiss Cultural Center, Paris, France
Club Unicornio, The Rooseum Museum of Art, Malmo, Sweden
Undocumented Interventions, Galeria de la Raza, San Francisco, CA
Puro Punk, Intersection for The Arts, 30th Anniversary Exhibition, San Francisco, CA
Taquigraphicas, Contemporaneo de Mexico en Estados Unidos, Mexican Cultural Center, Washington DC; to San Antonio Mexican Cultural Center and The Mexican Museum, Austin, TX and The Mexican Cultural Center, Paris, France
Dialoges at Creative Growth, Oakland, CA
Tomorrow Minus Five, Super Deluxe, Tokyo, Japan
- 2004 A la Carta, El Pobre Diablo, Quito, Ecuador
The San Juan Triennial, San Juan Puerto Rico
The End of the End of Line, The Soap Factory, Minneapolis, MN
30TH Anniversary Exhibition, curated by Mathew Higgs, Creative Growth, Oakland, CA
- 2003 InShop (Shop), the Liverpool Biennale International 04, Liverpool, England, United Kingdom
17 Reasons, curated by Kate Fowle, Jack Hanley Gallery, San Francisco
At Work, History of Labor in California, San Francisco State University Art Gallery, San Francisco, CA
Untitled, Stephen Wirtz Gallery, San Francisco, CA
- 2002 Bon Appetitel, The California College of the Arts, San Francisco, CA
Caramelo, The San Diego Museum of Contemporary Art, San Diego
A Chance Operation, The Walter McBean Gallery, The San Francisco Art Institute, San Francisco, CA
Glamour Summit at New Langton Arts, San Francisco, CA
Viology at Galeria de La Raza, San Francisco, CA
Sight Unseen, The Exploratorium, San Francisco, CA
Heat, San Francisco Museum of Modern Art, San Francisco, CA
- 2001 Disappearing 4, the San Diego Museum of Contemporary Art, San Diego, CA
CODE 33 (in collaboration with Suzanne Lacy and Unique Holland), Intersection for The Arts, San Francisco, CA
Eureka Two, San Jose Institute of Contemporary Art, San Jose, CA
- 2000 Disappearing 3 (in collaboration with DeMo), Centro Cultural Casa Lamm, Mexico City, Mexico
Disappearing 2 (in collaboration with DeMo), The San Jose Museum of Modern Art, San Jose, CA
- 1999 Museum Pieces, curated by Glen Helfand, The De Young Museum, San Francisco, CA
What is Art?, curated by William Wiley, Oakland Museum of California, Oakland, CA
CODE 33 (in collaboration with Suzanne Lacy and Unique Holland), The City of Oakland, CA
Disappearing 1 (in collaboration with DeMo), The Walter McBean Gallery, San Francisco Art Institute and The San Francisco State University Art Gallery, San Francisco, CA
- 1998 Xtrascape, The Los Angeles Municipal Gallery, Los Angeles, CA
Road Signs, The San Francisco State University Municipal Railway Station's bus shelters, San Francisco, CA
- 1997 Mexiclone, Yerba Buena Center for the Arts, San Francisco, CA
Carousels, Franklin Furnace, New York, NY
Forgetting, The Luggage Store, San Francisco, CA

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Urban Renewal Laboratory, Southern Exposure, San Francisco, CA

SELECT PERFORMANCES

- 2017 LOS JAICHAKERS "Subterranean Homesick Cumbia", MEMO Kunsthall, Memmingen, Germany
LOS JAICHAKERS "Subterranean Homesick Cumbia", de Young Museum of Art, San Francisco
- 2014 Subterranean Homesick Cumbia, Prospect.3, New Orleans International Contemporary Art Biennial, New Orleans, LA
- 2013 Los Jaichackers: Night Shade/Solanaceae, Perez Miami Art Museum, Miami, FL
- 2012 Los Jaichackers Present; Double Grooves and Dirty Menudo, San Francisco Museum of Modern Art, San Francisco, CA
- 2005 Club Unicornio, curated by James Bewley, The Hammer Museum, Los Angeles, CA
To Cuba, With Love, International Center for the Arts (ICA), San Francisco State University, San Francisco, CA
Club Unicornio, The Great American Music Hall, San Francisco, CA
- 2004 Club Unicornio, The San Juan Triennial, San Juan, Puerto Rico
Kilo!, San Diego Museum of Contemporary Art, San Diego, CA
Fototeca, curated by Sharon Bliss, Havana, Cuba
- 2003 Sonido 17, 17 Reasons, curated by Kate Fowle, Jack Hanley Gallery, San Francisco, CA
- 2000 99 Actions (in collaborative with DeMo), INSITE 2000, San Diego, CA/Tijuana, Mexico
- 1999 CODE 33 (in collaboration with Suzanne Lacy and Unique Holland), The City of Oakland, CA
- 1998 Planeta de Los Burros, The Toronto International Performance Festival, Toronto, Canada
- 1997 Bay Area Awards, New Langton Arts, San Francisco, CA
Carousels, Franklin Furnace, New York, NY

AWARDS AND COMMISSIONS

- 2018 Arlene and Morton Scult Contemporary Forum Award, Phoenix Art Museum
- 2010 San Francisco Arts Commission Public Art Program, SF General Hospital Trauma Center
- 2009 Printed Matter, Artist fellowship
- 2008 The San Francisco Foundation, Artist Matching Grant
Nimoy Foundation
Residency Project for The California Biennale, Artist Residency, AIT Arts Initiative Tokyo in collaboration with The Ishibashi Foundation
- 2007 Friends of Contemporary Art, Fellowship Award
- 2005-6 Individual Artist Grant, San Francisco Arts Commission Cultural Equally Program
Public Art Award, The City of San Jose, California
- 2004-5 The Creative Work Fund, Commission for "What is an Outsider?" with Creative Growth Art Center Market Street In Transit, San Francisco Arts Commission Public Arts Bus Shelter Program
- 2002 The Arts Council /Artadia, Individual Visual Artist Award
- 2002-6 Rockefeller Foundation PACT Grant, Arts Education Project with Galeria de La Raza
- 2000-5 The San Francisco Arts Commission's Public Art Program, Commission for permanent public art project at San Francisco's Juvenile Hall
- 2002 California College for The Arts, Faculty Research Grant
The California Arts Council
Artist in Education Grant, Viology Public Art Project
- 1999 The Fleishhacker Foundation
Eureka Fellowship Award in partnership with DeMo
- 1999 The Ed Fund

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- 1998 The Fleishhacker Foundation
Nathan Cummings Foundation
Potrero Nuevo Fund, Oakland Fund for Safety and Youth
Richard and Rhoda Goldman Fund
Levis Strauss Foundation
Creative Work Fund
The Surdna Foundation
- 1997 New Langton Arts Bay Area Award in Performance
The Creative Work Fund
Commission for Urban Renewal Laboratory Project
- 1996 Market Street In Transit, San Francisco
San Francisco Art Commission Public arts Program and The Luggage Store

SELECT BIBLIOGRAPHY

- Andy Fitch, "Putting People in Tires and into the Dashboard: Talking to Julio César Morales", Los Angeles Review of Books, June 7, 2019
- Simone Sutnick, "Artadia Celebrates 20 Years of Supporting Artists", Cultured, April 28, 2019
- "ISAIA Celebrates 'Broken Lines' with Whitewall and Gallery Wendi Norris", Whitewall Magazine, October 24, 2018
- Maggie Grimason, "The Art of Exchange", alibi, June 21, 2018
- Lynn Trimble, "Julio César Morales Wins Presigious Award at Phoenix Art Museum", Phoenix New Times, May 25, 2018
- Josén Garcia Morales, "Muros que no detienen las invasiones", Cultura Mural Newspaper, mural.com
- John Yau, "A Show That Requires a Different Kind of Looking," Hyperallergic, January 2018
- Holland Cotter, "A Head-Spinning, Hope-Inspiring Showcase of Art", The New York Times, September 21, 2017
- Maxwell Williams, "Pacific Standard Time Spotlights the Arts and Crafts Made along the U.S.-Mexico Border, Artsy, September 2017
- Carolina A. Miranda, "Argentine slums and a Unabomber cabin: How 'Home' at LACMA rethinks ideas about Latin American art," Los Angeles Times, June 2017
- Julio Cesar Morales, "How Political Art Heats Up a Divided Arizona," Vice News, April 2017
- Becky Bartkowski, "ASU Museum Curator Julio Cesar Morales on Fearing Pheonix's Racism," Phoenix New Times, August 2016
- Cherie Louise Turner, "Review: Emotional Violence," Art Practical, December 2015
- Roger Malbert, "Drawing People: The Human Figure in Contemporary Art," pp. 130, August 2015
- "Prospect.3: Notes for Now" catalogue, October 2014
- Kate Bonansingga, Curating at the Edge: Artists Respond to the U.S./Mexico Border, 2014
- Stephanie Smith, FEAST: Radical Hospitality in Contemporary Art, Exh cat. Pp.248-252 (2013).
- "Turn Off the Sun," Latino Perspectives Magazine, pp. 25-29, 2013
- Julio Cesar Morales & Sharon E. Bliss, et al. Mexico - Poetry & Politics, Exhibition catalogue, 2011
- Julio Cesar Morales, "Bay Area Latino Arts part 1: Enrique Chagoya," SFAQ, Fall 2011
- Frey Norris Contemporary, Contrabando: Julio Cesar Morales, exhibition catalogue, 2011
- Josh Kun, "Arts of Contraband: On Julio Cesar Morales' Contrabando at Frey Norris," Contrabando: Julio Cesar Morales, 2011
- Julio Cesar Morales, "Interview: I see a very strong connection in the way I understand art making and this space," Yoshua Okon: 2007-2010, exhibition catalogue, curated by Betti-Sue Hertz, 2010
- Suzanne Lacy, Leaving Art: Writings on Performance, Politics, and Publics 1974-2007, pp. 250-266
- Moirá Roth, "Introduction: Suzanne Lacy: Three Decades of Performing and Writing/Writing and Performing," Leaving Art: Writings on Performance, Politics, and Publics 1974-2007, by Suzanne Lacy, pp. xvii-xli, 2010
- Erik Foss & Curse Mackey, Draw, exhibition catalogue, pp. 156, 2010

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Kate Bonansinga & Mónica Ramirez-Montagut, *Claiming Space: Mexican Americans in U.S. Cities*, exhibition catalogue, pp. 9-19, pp. 24, 2008

Lauri Firstenberg, *California Biennale*, exhibition catalogue, pp.156-159, 2008

Eleanor Heartney, "Report from Istanbul: Optimism on the Bosphorus", *Art in America*, pp. 50-53 January 2008

Mark Dean Johnson & Bera Nordal, *Pacific Light: A Survey of Californian Watercolour 1908-2008*, exhibition catalogue, pp. 154-155, 2008

Carolina Ponce de Leon, *Public Art Strategies: Making the Unheard Visible*, exhibition catalogue, 2006

Stephanie Hanor, *Soundwaves: The Art of Sampling*, exhibition catalogue, 2007

Hou Hanru, *Istanbul Biennale*, exhibition catalogue, pp.208-209, 2007

Julia Bryan-Wilson, "Report from Istanbul," *Artforum*, pp-177-181, 2007

Rita Gonzales, *Phantom Sightings*, exhibition catalogue, pp.99-104, 2007

Priamo Lozada, *Plataforma*, exhibition catalogue, pp.87-89, 2007

Holland Cotter, "November Exhibition at Harris Lieberman," *New York Times*, Section E, Page 5, December 22, 2006

Michel Ritter, *Centre culturel Suisse*, exhibition catalogue, pp. 222, 2006

Elisabeth Malkin, "An Emigrant Stopover Is Now a Cultural Hotbed," *New York Times*, Section E, Page 1, June 8, 2006

Fumio Nanjo, *Singapore Biennale*, exhibition catalogue, pp. 120-123, 2006

Stephanie Cash, "Report from San Francisco II: New and Now," *Art in America*, January 2006

Leah Ollman, "Inventing Tijuana," *Art in America*, 2006

Nicolas Tremboley, *Swiss Cultural Center 2003-06*, exhibition catalogue, 2006

Rachel Tegel, *Strange Transactions*, exhibition catalogue, 2006

Priamo Lozada, *Tijuana Sessions*, exhibition catalogue, 2005

Ferran Bono, "Tijuana sessions," *El Pais Newspaper*, Madrid, 2005

Priamo Lozada, "Informal Economy Venders," *Tijuana Sessions*, exhibition catalogue, 2005

Espinosa Santiago Monteros, *Mirrors, Espejos*, exhibition catalogue, pp.54, 2005

Maria eraldo de Arangon Torres-Solanot, *Arte Desde La Frontera*, pg. 11, Spain, 2005

Julieta Gonzalez, *San Juan Print Triennial*, *ArtNexus Magazine #56*, pp. 70, 2005

Fietta Jarque, "El Desembarco Azteca," *Babelia-El Pais Newspaper*, pp.12, 2/5/05, Madrid, Spain, 2005

Nimala Nataraj, "Trazos," *Artweek*, pp.12, October 2005

Mabel, "El Ruido Creativo de Tijuana," *ABC Newspaper*, pp. 41, Madrid, Spain, 2005

Ferran Bono, "Tijuana sessions," *El Pais Newspaper*, pp.41, Madrid, Spain, 2005

Priamo Lozada, *Informal Economy Venders*, exhibition catalogue, *Tijuana Sessions*, 2005

Wendy Richmond, "Cultural Identity," pp. 44, *Communication Arts Magazine*, December Advertising Annual 2004, 2004

Eduardo Cuan, *The San Diego Union - Tribune*, Oct 28, 2004

Geneva Gamez, "Conciencia Artística," *La Prensa Newspaper*, San Diego, pp. A-3, October 22, 2004

Rachel Tegel, *Informal Economy Venders*, exhibition catalogue, *The San Diego Museum of Contemporary Art*, 2004

Harper Montgomery, *Dilo!*, exhibition catalogue, *The San Juan Triennial*, 2004

Allison Bing, "Perez Prado: Unauthorized Collaborations," *Artweek*, February 2003

Lindsey Westbrook, "Perez Prado: Unauthorized Collaborations," *SF Bay Guardian*, 2003

Editor, "Art council Awards," *Art in America*, November 2002

Mark Johnstone and Epicenter, "San Francisco Bay Area Art Now, Suzanne Lacy and collaborators," pp144-47, *Chronicle Books*, 2002

Moir Roth, "The Making of Code 33, PAJ," *A journal of Performance and Art*, *The John Hopkins University Press*, 2002

David Buck, "(un) Common Ground," *Artweek*, October 2002

"A collection of visual art, music, fashion and design exploring ideas of global culture," *Vertex*, Published by *ToroLab*, 2002

The Eureka Fellowship Awards, exhibition catalogue, *San Jose Museum of Art & Museum of Contemporary Art San Diego*, 1999 - 2001

Megan Wilson, "Code 33 Review," *After Image*, 2001

William Wilson, "New Art From The Bay Area," *Los Angeles Times*, 2001

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David Bonetti, "Eureka Exhibition", San Francisco Chronicle, February 2001
Megan Wilson, "Fuzzyland", San Francisco Guardian, December 2001
Owen O'Toole, "SURVEILLANCE: The Artist is Watching Back," Artweek 31, September 2000
Museum Pieces, exhibition catalogue, deYoung Museum, 1999
Deborah Karasov, "Recent Projects," Public Art Review 19, 1998
Stevens Durland, "Blue, Blue Skies," High Performance 62, 1993

SELECT COLLECTIONS

Artadia Foundation, Brooklyn, NY
The Crocker Art Museum, Sacramento, CA
Deutsche Bank, Frankfurt-am-Main, Germany
Franklin Furnace, New York, NY
Kadist Foundation, Paris and San Francisco, San Francisco, CA; Paris, France
Los Angeles County Museum of Art, Los Angeles, CA
Museum of Fine Art, Houston, TX
Museum of Modern Art, New York
Pérez Art Museum, Miami, Miami, FL
The Public Art Collection of the City of San Francisco, San Francisco, CA
The Rubin Art Center at the University of El Paso, El Paso, TX
The San Diego Museum of Contemporary Art, San Diego, CA