

# SUZANNE PAUL



# PROOF

(Vellum Insert)

This catalogue was published to accompany the exhibition  
*Proof*, curated by Theresa Escobedo  
at Deborah Colton Gallery, Houston, Texas  
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# A MOMENT IN TIME

**M**oments in time. Life and the past, present, and future is a series of these moments. This impacts who we are as individuals and also the identity of places: as a city, as a nation, and the world today.

Houston. A place that has evolved into such a major and dynamic city of the arts in comparison to when my husband and I moved here as newlyweds in 1981. What happened and how have the arts in Houston become as strong and diverse as they are today? Who were the people who helped make it so great, the places, the events? All moments in our history that have helped us become who we are now.

We moved back to Houston in 2000 after living a few years in a number of other places around the country and world. I met Suzanne Paul when I had the first event on the third floor of the old artist studio building, 2500 Summer Street, on May 10, 2003, to announce and celebrate our future plans of opening a contemporary art gallery there the next spring. Catherine Ansporn introduced me to Suzanne Paul then to document this occasion. At that time Winter Street was dilapidated and was looking like it would get torn down soon; Summer Street was the main artist studio building, but terribly run down also. The area was not that safe, just old warehouses near a railroad track. People told me “Don’t open an exhibition space in that part of town. No one will go there.” I knew if I did the right type of shows, everyone would come. And they did. The rest of the story of the First Ward is history.

Once we opened, Suzanne Paul used to like to come to my gallery and sit in the sunshine coming through our windows for hours. She loved our space and our first year of exhibitions, where she engaged with so many of the artists who came in from New York and exhibited with us at the time. She always told me she wanted an exhibition and to work with Deborah Colton Gallery, but I told her then that I was too young of a gallery to be representing artists. That I didn’t deserve that yet.

Suzanne passed away on March 14, 2005, about a year after I officially opened Deborah Colton Gallery. I remember getting a call from her daughter Mercedes in our home in Memorial at the time. Though I was close to Suzanne and I knew so many nice things about her daughter that Suzanne would share with me, Mercedes and I had never met or spoken before this day. I will always remember this call. Mercedes said her mom had just passed away and that she had many of my business cards spread all over her living room floor. From this, Mercedes knew she was supposed to call me. Luckily I was in between exhibitions, and in a matter of days we put together a Memorial reception *Celebrating the Life of Suzanne Paul* at my gallery. There was a team of people who loved Suzanne who helped select her portraits of so many of the most influential artists, art institution founders, and leaders in our Houston art world. Suzanne’s ashes alongside her photographic art and personal memorabilia were there in the room where she used to like to sit. Mercedes thought that her mother would want a sunset memorial reception on Good Friday, March 25, 2005, so that is what we did. It was magnificent with a beautiful sunset reflecting on the distant downtown skyscrapers and a spectacular full moon. Leave it to Suzanne to plan it that way. Hundreds of people came to pay their respects that evening. It was a sad but historical event for the city since the woman who so insightfully captured our art history in Houston for decades was gone.

I kind of adopted Mercedes in those early years after her mother’s passing. Mercedes and I worked hard together to put the archive together and my gallery became the safe-keeper of it as she put the pieces of her life together and found her way. Although our gallery had several smaller shows of Suzanne’s work over the years we have all waited for this day to present this exhibition and catalogue.

I commissioned Theresa Escobedo to assist with combing through the archives and curating the exhibition. Theresa, who has worked at our gallery for several years, showed the wisdom,



caring, and insight. I liked the idea also of giving the work a new and fresh perspective through someone who had never met Suzanne but who was passionate about the significance of the work and what it meant to the history of our city. Someone from a younger generation who really cared.

Catherine Ansporn has been a steady force in helping us all with this project, through her vast knowledge of our Houston art history, as well as her friendship with Suzanne.

The essay from Mercedes gives a more personal perspective. As a mother of daughters also, I appreciate how close Suzanne and Mercedes were and how closely they are still connected.

Please enjoy this catalogue and the exhibition *Proof* and let us celebrate Suzanne Paul, our city, our art heroes and heroines.

- Deborah M. Colton



# PROOF / PRINT

**Suzanne Paul**, a native Houstonian and pioneering female photographer, has made an inestimable contribution to representing the arts in Houston and to recording Houston's art history. Paul's introduction to the Houston arts scene and the launch of her career coalesced in 1976 when she was commissioned by James Harithas, then Director of the Contemporary Arts Museum Houston, to photograph artists and installations for the museum's publications and was offered the first solo photography exhibition by a woman at the museum. Paul photographed many of the artists, patrons, and community leaders who have actively influenced Houston's arts community since the 1970s and '80s, and, as an active participant, was able to check the pulse and fiber of the creative community over the course of three decades.

The collection of photographic negatives, slides, prints and related memorabilia from this work, left in the possession and care of Deborah Colton Gallery at the artist's passing in 2005, now exists as evidence and affirmation of the health, vitality, and creative vigor of Houston's alternative arts community from its early years to its present state. Emerging as a study of the present through the past, *Proof* surveys this body of documentary photography and portraiture, highlighting the artist's extraordinary talent in capturing unfiltered impressions of her subjects, while offering an intimate glimpse into her creative praxis.

The multi-entendre title of the exhibition assumes its designation, in the first place, from the presentation of ten selected enlargements of the artist's proof sheets from the chemical darkroom. The contact proofs expose in revealing ways the

artist's process of portrait-making, editing, and darkroom printing while demonstrating the gifted manner in which Paul was able to relate to her subjects.

The images presented in this exhibition not only offer candid vignettes of figures relevant to Houston art history — those who have actively shaped the state of the arts in Houston — but invite the viewer to investigate the true weight of Paul's talent for divining through photography for divining through photography - for capturing some essence of spirit within her subjects. If we follow the advancement of the photographer's film roll, as represented by each exhibited image, we become voyeurs into the her careful consideration and can detect a charged energy between photographer and sitter.

"There is a belief in many cultures that the camera is capable of stealing the human soul or spirit. [Suzanne] Paul's camera may not steal the soul, but it certainly captures it and the spirit within ... These are personal, intimate, compelling excursions into the humanity of her subjects ..."

- Clint Willour, Curator, *Being Human*  
FotoFest, 2001

Recontextualizing Suzanne Paul's photography of Houston arts and artists, *Proof* actively acknowledges the recognizable talent of key figures that represent the arts in Houston in the national and international arenas. In reviewing this selection from this artist's photo archive, it becomes very clear that there are hidden gems, many never before seen, to share across generations. We find left to us a treasure of brilliant images, an invaluable resource for our community that testifies to the artistic climate that has emerged and evolved in the city since the creative boom of the 1970s — preserved for us by one of its most dedicated participants.

*Suzanne Paul (Self-Portrait)*  
Circa 2004  
Contact proof print

- Theresa Escobedo, Curator

# SUZANNE PAUL:

## The Legacy of the Lady with the Leica



It was another time and place in Houston, Texas; in one way just yesterday, but in another, light years ago. The era was the late 1990s, when we met. No Facebook yet, cell phones were there, but not yet cameras in every phone. Susie Paul was on the scene, and had been for years. The lady — tough, uncompromising — with a Leica. She was a constant, at every opening of significance: When Paul showed up, it meant something in terms of the respect, and talent, of the artist being exhibited. A signifier if you will, that the show and the artist who made the work were the real deal.

She would document the Houston art world, in a way that we've never had anyone before or since do. Paul was a chronicler of an era that laid the bridge for today's time of (almost) profligate talent. Her roots as an artist dated back to the freewheeling, wild west Houston of the 1970s, when giants like Jim Harithas ruled the Contemporary Arts Museum Houston, and Julian Schnabel, an ambitious painter and recent University of Houston grad, received his first museum show there. Mel Chin was around too, sharing a ramshackle historic near-downtown home with a posse of fellow creatives. Paul snapped portraits of all three.

If Paul reminds us of anyone else in the photo world — and analogies of this kind are challenging — it would be a Weegee, Diane Arbus or Nan Goldin: unerring, unflinching and in search of a deeper, other side. (It must be pointed out though, that our photographer was ahead of Miss Goldin in her oblique camera angles, especially a series in which she cropped to show only her subject's feet; Lester Marks owns one of these images, and it always reminds me of Paul complaining, probably unjustly, that Goldin stole her concept.)

Paul was a master of people, but for those who appeared in her lens, it was never an ordinary portrait. She captured the incandescence of a soul, in her black-and-whites, which were in turn, laboriously and meticulously printed in a darkroom often borrowed from Fred Baldwin and Wendy Watriss. The acclaimed photographic couple, FotoFest founders, were early and stalwart champions of her work (as was the aforementioned Harithas, who gave the photographer an impressive museum solo, interrupted by the famous flood of the summer of 1976).

Paul was toughest on herself. Certainly she could be a sharp critic of others — if fellow artists took quick cuts or were more

interested in schmoozing about their work than working to get it to another level; the photographer could spot a phony a mile away. Yet, about her own work, Paul sought an almost impossibly high standard, seeking an impeccable black-and-white image that revealed an ineffable truth about a subject she found intriguing (and respected), intuitively composed and without artifice. After that image was arrived at, it was printed with a rigor bordering on obsession for its tonal properties, a concept difficult for us to fathom in today's instant digital age.

Above all, Paul had a radar for the most exciting and pivotal places to be, nexuses where something fresh, valid and profound was taking place. She possessed an informed eye for those that were changing the game. The photographer who captured Edward Albee was also attuned to underground, soon-to-explode artists such as Angelbert Metoyer and Paul Horn. Significantly, she was there during the mid-1990s in the Third Ward, when the great, groundbreaking Project Row Houses was being birthed. The contact sheet of a young Rick Lowe, decades before he received a MacArthur "Genius Grant," is among the most remarkable images included in *Proof*. (This is true not only for its artistic quality, but for what it represents in terms of Houston's art history, as well as showing the nascent beginnings of the global concept of social practice, of which Row Houses exists as a shining example, now entering its third decade.)

Finally, the era in which Paul created her body of work was very different from today's art world in two essential ways — women were just beginning to fight for parity, and photography was still considered way down the rung from the more exalted painting and sculpture. Yet, Paul hung with the big boys, and was a member of their club. She documented the dominant Houston painters of the day— outsize talents from the epoch of the Museum of Fine Arts, Houston's traveling blockbuster "Fresh Paint" which defined the 1980s scene. Dick Wray and Richard Stout all posed for her lens.

She also earned the respect of the Texas photography echelon for her straightforward, naturally lit images free from Photoshop trickery. Texas' ultimate photo authority, curator and department founder Anne Wilkes Tucker acquired 13 images spanning four decades for the MFAH. The wider Texas art realm took notice;

she soloed not only at the CAMH in 1976, but with FotoFest at an Inter-Biennial one-person show *Being Human* (2001), Houston Center for Photography (1999), the Fort Worth Art Museum (today's Modern Art Museum of Fort Worth, 1983) and the iconic Texas Gallery (1979) as well as a roll call of exhibitions during the FotoFest Biennials.

It is sincerely hoped that this exhibit will be the beginning of the rediscovery of Paul, as well as propelling her authentic images to achieve the renown they deserve both in Texas, and beyond. She surely was our Jonas Mekas.

- Catherine D. Ansporn

# IN THE VIEWFINDER:

## Memories of My Mother

Some of my first memories are of my mother taking me to different galleries on opening nights. She would always have her camera strapped around her neck and ready for action. I had no idea that what she was doing would be so important in the years to come. As far as I knew, she was just taking photographs of people talking or sipping wine.

The next day she would be in the dark room for the whole day developing film. This became her routine throughout my entire life. You see, my mother was so passionate about her work she would spend hours going over the film and proof sheets trying to figure out which image she wanted to print. Sometimes she would just print the whole roll of film. She would go through each print and systematically tear up each one that she was not fully pleased with.

I did not know how lucky I was to be her daughter until she was gone. She made sure I had a full appreciation for the art world and her documentation of it. Suzanne Paul was the best mother a child could hope for. Each day I find something different that she left behind for me to cherish. I will always remember what she taught me in life and I know she is looking down from above and so proud of what is being done with her work. I miss her dearly and no words can ever express how much I love her and miss her.

- Mercedes Mallard Paul



*Suzanne Paul with daughter Mercedes*  
1973  
Gelatin silver print



**Susan Plum**, a close friend and confidant of Suzanne Paul, was born in Houston, however she spent her early and formative years in Mexico City. Plum embraced Surrealism and Magical Realism, the leading art and literary styles of the time. Magical Realism became the vehicle for which to explore and transcend cultural and spiritual boundaries. In this context, she envisioned a world that was inclusive, culturally diverse, and aesthetically vital, and has cultivated a language between the mythic imagined world and the real. Plum is a mixed media artist, but glass has been a primary material in her work and investigation of light in what she calls “weaving glass” or “weaving filaments of light.”

She originally trained as a painter but began working with glass after an extended trip to India, Nepal, and Thailand. Living in Seattle, the mecca for glass, she discovered the technique of “flame working,” using a torch and scientific glass (pyrex) rods, to build her pieces. After several sessions at Pilchuck Glass School in Stanwood, Washington, she began to teach there, as well as the Penland School of Crafts in Penland, North Carolina; the Corning Museum of Glass Studio, in Corning, New York; and Urban Glass, Brooklyn. This “flame working” technique allows Plum to “draw” spatially. Plum also creates installation and performance art in addition to functional and sculptural work.

Her work is in the collections of the Corning Museum of Glass, New York; Hunter Art Museum, Chattanooga, Tennessee; University Art Museum, Arizona State University, Tempe, Arizona; World Bank; Renwick Gallery, Smithsonian Institute, Washington, D.C.; Mobile Museum of Art, Mobile, Alabama; the American Embassy in Belize; the Museum of Arts and Design, New York; and the Tacoma Museum of Art, Tacoma, Washington. Most recently Plum has shown at University Art Center Contemporary Art Gallery, Houston Baptist University, Houston. She has also exhibited at the Station Museum, Project Row Houses, both in Houston, as well as the celebrated Field Museum of Science and the Chicago Cultural Center, both in Chicago. Additional prestigious exhibition venues include the School of Visual Arts, New York; Fowler UCLA, Los Angeles; the Rubin Museum of Himalayan Art, New York; Museo Universitario del Chopo at the University of Mexico; El Cubo, Tijuana, Mexico; The Frost Art Museum, Florida International University, Miami; the Museo de la Ciudad, Queretaro, Mexico; the National Museum of Wellington, New Zealand; and at the National Museum of Lima, Lima, Peru.

The grand solo exhibition, *Soul Retrieval*, was the introduction of Plum’s work at Deborah Colton Gallery. The artist’s signature glass sculpture, *Divining Nature*, was featured in the Houston Fine Art Fair at the same time as this exhibition. This magnificent glass creation has traveled extensively for exhibitions including stops at the Art Museum of South Texas in Corpus Christie, the Field Museum in Chicago, the Houston Arts Alliance, and at Houston Baptist University.

*Susan Plum*  
Circa 1977  
Contact proof print

**James Harithas**, himself a pioneer in the arts, came to Houston in 1973 to pursue his great passions — cementing the legacy of abstract expressionism, supporting powerful political art, and championing emerging artists. These efforts merged in his assumption of the position of Director at the Contemporary Arts Museum (CAMH), which followed positions as Director at the Corcoran Gallery in Washington and Director of the Everson Museum Of Art in Syracuse. “I thought Houston was wide open,” he says, “an opportunity to start fresh.”

Not only did he offer discerning support to local and regional artists, but, from his past experiences he brought with him a new philosophy on the contemporary role of the art museum model and how such an institution might fit within a community to impact the tenor of its art-making and the representation of its artists.

Harithas recalls, “In that period I broadened the notion of what a museum could do. I knew a museum was a political force ... it became increasingly clear to me that a museum could do somewhat more than show art — it could also develop programs that had an underlying aesthetic ... I felt that a museum had to be free-form.”

He continues, “It was also during that period that I began to develop the idea of finding curatorial help from other disciplines. Like the photography curator actually came straight out of television, and was a newsman. In a culture that was reaching this ... a mass culture, it was really important to have on the staff people who had really direct experience ... There was a point where it was clear to me that my ideas had now expanded sufficiently. I wanted to go further into media, and I also wanted to go further into the phenomena of local culture, which I was becoming increasingly aware of ... I was looking for originality — which I found in Houston ... and which existed as part of a regional phenomenon ...”



The museum director emphasized, “My reason for coming [here] was that I really liked Houston ... But the main activity of the institution [was] identifying the artists in Texas ... the idea of showing local boys ... and particularly the idea of showing people who needed their first show in order to go on to make their better shows” (Harithas).

One example of Harithas’ dedicated support of an emerging artist was demonstrated in 1976 by the offer of an exhibition opportunity extended to young photographer Suzanne Paul, who would then go on to become the first female photographer to have a solo exhibition at the CAMH. During this time Harithas also commissioned Paul to photograph artists and exhibitions featured by the CAMH and in this way, says Harithas, “Paul ‘chronicled the life of the art community in Houston as it developed’” (Johnson).

As New York based critic and poet Raphael Rubenstein notes, “After walking away from a career as a prominent curator and museum director, Harithas spent some years in the wilderness (following paths that often led through war-torn Central America) before reemerging to found two pioneering institutions, both in Houston: the Art Car Museum and the Station Museum. The first embodies Harithas’ dream of creating a working-class museum that celebrates a vernacular art form; the second is one of the most vital (and truly alternative) spaces in the country. It has hosted stellar solo exhibitions of major American artists such as Mel Chin, Salvatore Scarpitta, and Norman Bluhm, and presented powerful group shows of new art by Palestinian, Colombian and Mexican artists that illuminate the tragic, violent circumstances of those nations. Thanks to Harithas, the Station Museum consistently mounts exhibitions that no other American art institution has the guts or vision to tackle” (Rubenstein).

*Jim Harithas*  
1978  
Contact proof print

**Edsel Cramer**, born at the old Jeff Davis Hospital in Houston, was known for his classically inspired portraits and landscapes. He painted many prominent Houstonians during his career, ranging from Adelaide de Menil (daughter of John and Dominique), to George W. Bush when the future president was a boy, and Rice University president Malcolm Gillis. His 1973 portrait of statesman Barbara Jordan is in the collection at the Texas Capitol.

Before returning to his native Houston in 1952, Cramer attended the Art Institute of Chicago and then enlisted in the Navy where his artistic talent was noted almost immediately. He was given projects to draw the “would-be” officers, like lieutenants, captains, and admirals. Cramer found humor in the irony of joining the Navy for military expertise and leaving an expert in portraiture. Eventually Cramer made his way to New York City in pursuit of more artistic instruction, and became involved in the Art Students’ League. Cramer, a classical painter, influenced and inspired by the works of Rembrandt and Degas, struggled with mid-century expectations of him as an African-American artist. These struggles were instigated by his instructor’s suggestions that he paint more primitive African imagery.



*Edsel Cramer*  
 Circa 1988  
 Contact proof print

In a 2008 interview Cramer is quoted:

“After I got out of the service I went to New York City. I met people who said, ‘If you’re going to go to an art school, you should go to New York City,’ and they were right. That’s where I got involved in the Art Students’ League. What [the instructors] wanted me to do was some primitive African stuff because I’m black. And my painting was more classical than everybody else. In my drawings you can see the influences of Rembrandt, Michaelangelo to some degree — but my strongest influence was Degas. Why Degas? He made drawings of passion and he was ‘tight.’ And the funny thing about the Art Students’ League — I heard this fellow talking about what a wonderful town he lived in, and they didn’t have any problems with race relationships and so forth. So I said, ‘What town is this?’ He said ‘Houston.’ I said, ‘Well, I come from Houston.’ I thought he had to be kidding — but he didn’t know about these restrictions ... that was Lowell Collins. We got to be best of friends”  
 (Reynolds).

**The Art Guys** began working together in 1983 after meeting as students at the University of Houston and have continued a collaboration that spans thirty years.

Described in *The New York Times* as “a cross between Dada, David Letterman, John Cage and the Smothers Brothers.” The Art Guys present a blend of performance, conceptual and visual art that explores the absurdities of contemporary life. The duo often uses humor and everyday materials as a way to demystify art in an attempt to welcome a broad range of audiences into the discourse of contemporary art. In this way, their work has been compared to medieval court jesters and fools as well as noted 20th-century artists like Marcel Duchamp, Andy Warhol and William Wegman, among others.

The Art Guys’ work has been included in more than 150 exhibitions in museums, galleries and public spaces throughout the United States and in other parts of the world including Europe and China. Their sculpture, drawings, installations, and performances have been presented in more than 40 solo exhibitions including the Contemporary Arts Museum Houston, the Museum of Fine Arts, Houston, Scottsdale Museum of Contemporary Art, Tacoma Art Museum, and the Tampa Museum of Art. Additionally, The Art Guys have lectured at more than 60 universities and colleges throughout the United States including Harvard, Chicago Art Institute, New York’s School of Visual Arts, Kansas City Art Institute, UCLA, Vanderbilt and many more.

The Art Guys have experimented with a wide range of materials and activities in their attempt to expand the dialogue and boundaries of art. Sculpture, drawing, performances, installations and video are among the many forms The Art Guys have employed; food, drugs, pencils, baseball bats, car-lot flags, toothbrushes and matches are just a small sampling of the unconventional materials they have utilized. Using an open and offbeat “direct-to-the public” methodology, they have presented their work in grocery stores, movie theaters, airports, restaurants, sports arenas, and many other non-traditional art venues. The duo seeks to exploit mass media and entertainment to question issues in contemporary society. They are perhaps best known for their numerous wacky staged performances, public spectacles, and “behavioral” interventions in a wide array of situations that blur the divisions between art and life.

Articles, reviews and features about their work have appeared in *The New York Times*, *The New Yorker*, *Wall Street Journal*, *Art In America*, *ArtNews*, *Artforum*, *Sculpture Magazine*, CNN, CBS News Sunday Morning and many more. The Art Guys have been included in many books and catalogs including *The Art Guys: Think Twice* and *Suits: The Clothes Make the Man*, both published by Harry N. Abrams, New York; and the DVD *The Art Guys: Home On The Range*, a compilation of 25 years of video works published by Microcinema International (The Art Guys).

The Art Guys  
1999  
Contact proof print



**Richard Stout** was born in Beaumont, Texas, and came to Houston in 1959. He studied at the Art Academy of Cincinnati and later at the Art Institute of Chicago. He attained his MFA from The University of Texas at Austin in 1974.

Stout maintained a significant influence within the Houston arts community for over six decades, making him one of the most important Texas modernists. Having produced a prodigious body of abstract expressionist paintings and sculpture, examples of which are included in many of the state's foremost public and private art collections, Stout's works have been widely exhibited and have received significant critical acclaim. Among numerous awards and acknowledgments, he was named the Texas Artist of the Year in 2004 by Art League Houston. Stout has also served as an important art instructor and mentor, teaching first at the Museum School of the Museum of Fine Arts, Houston, and subsequently serving a 30-year tenure as a member of the fine arts faculty at the University of Houston. Now in his 80s, the artist continues to produce critically acclaimed paintings in his Montrose studio and works with William Reaves Fine Art Gallery (Reaves).

Stout's works have been exhibited by museums in Denver, Oklahoma City and New Orleans as well as by museums in Texas, including the Museum of Fine Arts, Houston, San Antonio's Witte Museum, the Dallas Museum of Art, the El Paso Museum of Art, and the Contemporary Arts Museum Houston. Additionally, he has exhibited at many university museums including The University of Texas at Austin; Southern Methodist University; Rice University; University of Houston; California State University, Long Beach; and the University of Michigan.

*Richard Stout*  
1999  
Contact proof print





**Anne Wilkes Tucker** is an American museum curator of photographic work and is considered one of the foremost curators of photography in the world.

Tucker began her career at the Museum of Fine Arts, Houston (MFAH) in 1976, when it possessed virtually no photographic images. In 1976, Target Stores made its first donation to MFAH to begin the Target Collection of American Photography. The MFAH Photography department was officially established in later that year, when Tucker was hired as a consultant to act in the role of curator of photography. In 1978, she was appointed the MFAH curator and in 1984 was named the Gus and Lyndall Wortham Curator of Photography. Her achievements include expanding the museum's photography holdings from 141 images to over 29,000 from all seven continents, featuring some 4,000 artists including masters Andre Kertesz, Josef Sudek, Edward Steichen, Robert Frank and Diane Arbus, to comprise one of the top ten photography collections in the world (Jones).

Tucker has organized more than 40 exhibitions for the Museum of Fine Arts, Houston and elsewhere, including retrospectives for Brassai, Robert Frank, Louis Faurer, George Krause, Ray Metzker, and Richard Misrach, as well as surveys on Czech avant-garde photography, the history of Japanese photography, and a selection from the notable Allan Chasanoff Collection.

Art in America's Annie Wang wrote of Tucker: "Among the standout exhibitions Tucker has organized or co-organized is the recently touring *War/Photography: Images of Armed Conflict and Its Aftermath*. The show's exhibition catalogue recently won the 2013 Kraszna-Krausz Book Award for best photography volume. Tucker, who was named America's best curator by *Time* magazine in 2001, said in a press release that she has been contemplating retirement for several years, and "felt the moment was right with the conclusion of the 10-year war-photography project" (Wang).

Her tenure at the MFAH ended with her retirement in 2015, but she continues with curatorial projects, including a recent commission by the Library of Congress.

Anne Wilkes Tucker  
1999  
Contact proof print

**Mel Chin** was born in Houston to Chinese parents, the first of his family born in the United States, and grew up in a predominantly minority neighborhood. He worked in his family's grocery store, and began creating art at an early age. Though Chin is classically trained as an artist, his analytical and poetic artworks are difficult to classify.

In 1975, Chin graduated from Peabody College in Nashville, Tennessee. In 1976, Chin created *See/Saw: The Earthworks* for Houston's Hermann Park, where the artist manipulated two sections of the park's surface to create a kinetic, minimalist earthwork. He is the recipient of two fellowships from the National Endowment for the Arts, in 1988 and 1990. His work has been documented in the popular PBS series *Art:21, Art of the 21st Century*. Additionally, he has received numerous awards and grants from organizations such as the New York State Council for the Arts, Art Matters, Creative Capital, and the Penny McCall, Pollock/Krasner, Joan Mitchell, Rockefeller and Louis Comfort Tiffany Foundations, the Nancy Graves Foundation Award, among others, and in 2010 he won a Fellow award granted by United States Artists.

In 2004, Chin was invited as a visiting artist at East Tennessee State University where he completed the *W.M.D.* ("Warehouse of Mass Distribution"), which was driven



to Houston, in May of 2005 to participate in the Houston Art Car Parade. The Station Museum of Contemporary Art held a major exhibition in Houston, Texas entitled *Do Not Ask Me* (2006). Prevailing themes that ran through the work presented in this retrospective included war, social injustice, modern media, and the rights of the individual.

Solo exhibitions of Chin's art have appeared at the Walker Art Center, Minneapolis, Minnesota; The Menil Collection, Houston; Storefront for Art and Architecture, New York; and The Fabric Workshop and Museum, Philadelphia. The artist has also exhibited in numerous group shows including the Fifth Biennial of Havana, Cuba; Seventh Architectural Biennial in Venice, Italy; Kwangju Biennale, Korea; Hirshhorn Museum, Washington D.C.; the Museum of Contemporary Art, Los Angeles; and extensively in New York including the Whitney Museum of American Art; P.S.1 Contemporary Art Center; Museum of Modern Art, and the Asian American Arts Centre.

One of Chin's most recent artistic feats was presented in Houston in 2015 — a city-wide retrospective, *Mel Chin: Rematch*, which included simultaneous installations across four venues, including the Asia Society Texas Center, the Blaffer Art Museum, the Contemporary Arts Museum Houston, and the Station Museum of Contemporary Art.

*Mel Chin*  
2000  
Contact proof print



**Dick Wray**, a native Houstonian, born in Heights Hospital in Houston, was primarily educated in his Texas hometown. He took free art lessons at the Museum of Fine Arts, Houston in his early teens, graduated from Lamar High School and, following military service in the U.S. Army from 1953 to 1955, enrolled in the School of Architecture of the University of Houston from 1955 to 1958. He finished his studies at the Kunstakademie Dusseldorf, Germany in 1959.

Wray took off for Europe in 1958 to discover the center of the art world, beginning his journey in Paris. The two years he spent in Europe laid the foundation for his painting career. Inspired by the art of the abstract expressionists, the work of the artists of the CoBrA group and the New York Abstract Expressionists, all of which he saw for the first time in Europe, Wray returned to Houston at age 26 knowing for certain that he wanted to be an artist, not an architect. Little did he know that one day he would be referred to in the *Houston Chronicle* (1989) as an "Old Master of Texas Art" (Kalil).

Wray's first competitive show was at the Art Museum of Southeast Texas, Beaumont in 1959. Since then, Wray exhibited consecutively for 51 years in galleries and museums. He was awarded the Ford Foundation Purchase Prize in 1962, was the guest artist at the Tamarind Lithography Workshop in Los Angeles in 1964, and received a National Endowment for the Arts grant in 1978.

Wray has had extensive solo exhibitions including the *One Man Show* at the Contemporary Arts Museum Houston in 1975, *Dick Wray* at The Station Museum in Houston in 2003 and *Dick Wray - 2000 Houston Art League Texas Artist of the Year* exhibition at the Art League Houston in 2000 (Baylor University).

He is among the major talents that shaped the evolution of Modernism in Houston, and was featured in the show *Artists' Progress: Seven Houston Artists, 1943-1933* at the Glassell School of Art, MFAH in 1993. In 2006, Wray was featured in the exhibition *Texas Modern: The Rediscovery of Early Texas Abstraction* at Baylor University in Waco, which acknowledged him as one of the first Texas Modernists. Despite his vast achievements, Wray continued to work comfortably out of his studio/home in the Houston Heights until his death in January 9, 2011 (Edward). Many consider Wray to be among the very best painters in Houston during the pivotal 1960s and 1970s, along with contemporaries Dorothy Hood, Richard Stout, Earl Staley, Charles Schorre, and Jack Boynton.

*Dick Wray*  
2001  
Contact proof print



**Jesse Lott** is an African-American sculptor of great distinction and a long time 5th Ward, Houston resident, who began his artistic career creating and selling his works as a student at E.O. Smith Elementary School in 1957. Jesse Lott works in paper, metal, and wood as well as working with armatures and wire, all the while building with his artistry a capacity for emotional power. His technique is derived from collecting and recycling discarded materials, as a type of urban archeology fused with scientific methodology. At the time of this publication Lott is currently working on a public art commission for the city's major transit system, Metro. (Dahrnel)

The Station Museum wrote of his work in the 2009 show *JESSE LOTT: The Urban Frontier*, "Jesse Lott's work is grounded in an approach to art that he calls Urban Frontier Art. His approach of recycling discarded urban material into art has serious social implications. Lott's art communicates a profound spirituality. We would venture to say that in its profound simplicity, it epitomizes African-American spirituality. Lott's work has been widely exhibited in Texas, throughout the South, and in three museums in New York City, most notably in a three-man exhibition at the Studio Museum in Harlem.... Lott's shaman-like presence in the art community of Houston has had a wide ranging impact. He has influenced many artists, including Texans as well known as James Surls, Bert Long Jr., and Angelbert Metoyer. The all-ages workshops that he has held over the years in his studio as a community service have inspired many students who would otherwise have no exposure to art. Lott has also been involved in the genesis and aesthetic orientation of a number of significant community activities, such as, Adept, the first museum devoted to African American culture in Houston, The Midtown Art Center, the Ann Robinson Gallery and the Art Car Museum. Lott's community-oriented philosophy and his Artists in Action program helped spark the creation of the now famous Project Row Houses."

**Angelbert Metoyer** is one of the most dynamic creators in Texas, with a practice that intersects visual arts and multiple genres of contemporary music. Launching his career when he was still in high school in 1994, Metoyer was given two rooms at Project Row Houses, a community arts center based in Houston. In 1995, he was included in exhibitions concurrently at Project Row Houses and Contemporary Arts Museum Houston and then moved to Atlanta to study at what is now the Savannah College of Art and Design. Through this time, Metoyer began thinking about objects as the representation of moments and drawn images as the formalization of memories. This influenced later artwork that explored his own family history within the context of the American narrative and the cultural complexity of this country's past.

Metoyer's more recent work investigates the physics and mathematics of the cosmos, turning attention beyond ideas of self-identity and personal experience to notions of universal truths, metaphysics and questions about the human soul. The scope of his wide-reaching exhibition history attests to the fact that his works express universal ideas and speaks across boundaries, beyond words, to compellingly address a diverse audience.

Metoyer has acquired a devoted following of collectors in Texas, nationally and abroad. His artwork is included in many museum collections including the African American Museum in Dallas, the Museum of Fine Arts, Houston, the Museum of Fine Arts, Leipzig (Germany) and the Williamsburg Museum of 21st Century Art in Brooklyn, among others. Metoyer was first shown at Deborah Colton Gallery in *Qatar Narratives: A Country Expressed By Its Own Voices* (2008). In this exhibition, Metoyer was selected as the only American artist, where his work reflected on the art of the nine prominent Qatari artists also included and revealed Metoyer's mystical connections to the Middle East.

He was recently featured in *Strange Pilgrims* (September 2015 – January 2016) a large-scale, thematic group exhibition at The Contemporary Austin. The exhibition celebrated artists who have the unique ability to take the viewer on a pilgrimage not only in time and place but also through imagination, the senses, and perception. Metoyer was one of 14 artists chosen to participate in this city-wide, multi-venue exhibition which received praise for its innovative pursuit of collaborative exhibitions.

Throughout his 20-year artistic practice, Metoyer has exhibited work in various cities in the United States, as well as internationally in Italy, Germany, Peru, the United Kingdom, France, China, Cuba, and the United Arab Emirates.

Angelbert Metoyer  
Circa 2001  
Contact proof print





**David McGee** received a BA from Prairie View A&M University in 1985. His work has been the focus of solo exhibitions at DiverseWorks (2004), Texas Gallery (1994, 1995, 2005, 2014), Rhode Island School of Design Museum (2001), Contemporary Arts Museum, Houston (1998), Galveston Arts Center (1996), and Project Row Houses, (1994), among others. McGee's work has been included in numerous group exhibitions and is in the permanent collections of The Menil Collection, Houston; the Museum of Fine Arts, Houston; Rhode Island School of Design Museum in Providence; Addison Gallery of American Art at Philips Academy, Andover, Massachusetts; Dallas Museum of Art; and Harvard University Museums, Cambridge, Massachusetts. In 2005 David McGee collaborated with The Menil Collection, curating *Deep Wells and Reflecting Pools*, a selection of works from the museum's archives and collection. David McGee was the Texas Accountants and Lawyers for the Arts "Artist of the Year" in 2005 and was visiting lecturer at the Art Institute of Boston at Lesley University in 2004.

Houston art critic Peter Holley assessed McGee's 2014 show at Texas Gallery and interviewed the artist:

" 'In the paintings there's a lot of trickery going on,' referring to a series of works that reappropriate African sculpture from the work of modern artists like Picasso and Gauguin, who often fetishized the art of 'exotic' peoples. 'There's a lot of me being involved in both high and low cultures, which is me participating in the world. I can hang out on the Upper West Side of New York City, but I can also hang out in Harlem and see how those worlds fit together. The bottom line is we all have a lot in common in our misreading of what images are' " (Holley).

David McGee  
Circa 2001  
Contact proof print

**Alison de Lima Greene** is the curator of Contemporary Art & Special Projects at the Museum of Fine Arts, Houston. The daughter of Stephen Greene, a celebrated New York abstract painter and a respected teacher whose most famous pupil was Frank Stella, the future curator grew up immersed in the culture of art and art-making. Contributing to Greene's creative foundation was the influence of novelist mother Sigrid de Lima.

Before Texas, Greene worked in the department of European Paintings at the Metropolitan Museum of Art and lectured at The Cooper Union. She graduated cum laude from Vassar College in 1974 and received her Master's degree from New York University's Institute of Fine Arts in 1981.

Greene is the author of one of the best guides to Texas art: *Texas: 150 Works from the Museum of Fine Arts, Houston*, considered the authoritative volume to understand the birth of the art scene in Houston, and the foundations and forebears of today's contemporary action.

Among her recent standout curatorial feats are *Revelation: Major Paintings by Jules Olitski* (2012), *End Game - British Contemporary Art* (2008), and *Red Hot: Asian Art Today* (2007), both from the Chaney Family Collection.

Greene was also responsible for working with James Turrell on his epic light-tunnel commission, *The Light Inside* (1999) one of the artist's most visible and iconic works in America, as well as one of the seminal artworks in the MFAH's permanent collection.

A 2010 Fellow at the Center for Curatorial Leadership, Greene also serves as a trustee of the Association of Art Museum Curators and on the board of *Gulf Coast: A Journal of Literature and Fine Arts*.

Alison de Lima Greene  
2001  
Contact proof print





**Sharon Kopriva** is a Houston native. Her career launched in 1985 with the exhibition *Fresh Paint* at the Museum of Fine Arts, Houston. In the past 25 years she has exhibited her art in major cities in the United States, Mexico, Peru, India, Cuba, China, and Europe. Her most notable exhibitions include a solo show curated by the legendary Walter Hopps at The Menil Collection in 2001 and a retrospective of her work shown at the Ogden Museum of Southern Art, curated by Bradley Sumrall in 2012, entitled *From Terra to Verde*. Kopriva is deeply influenced by a varied set of inspirations, including her Catholic upbringing, the wonders of nature, and her continued spiritual journey.

In 2013, Kopriva was invited by the Art Museum of Southeast Texas, Beaumont, to participate in the exhibition *Mirrored and Obscured: Contemporary Texas Self-Portraits*, which prompted her to address her physical image in her art. The results are the first series of self as subject in the artist's career. At this time Kopriva writes, "Fate found me emerging from a 30-year survey exhibition. It became a time for reflection. In the same period, I had become more conscious of my physical condition. In November of 2011, I hired a physical trainer, chose a healthier diet, and have become more fit. *Time Traveling* was the first to be completed and *Metamorphosis* is the most recent." In this series of self-portraits, Kopriva continues her pursuit of universal themes from nature, life and death, and the human relationship with the spirit and the self.

In 2014, her work was presented in a solo exhibition at Deborah Colton Gallery entitled *Illuminations*; in a solo exhibition *Gothic Green* at the Nave Museum in Victoria, Texas; and internationally in a solo exhibition *Exposición Gótica* at the Museo Metropolitano de Monterrey in Monterrey, Mexico. In 2015, Kopriva was featured in one-person exhibitions in Austin and Houston, as well as numerous group shows worldwide most noteworthy being *Texas! A Contemporary Art Exhibition* in New Delhi, India; *Works from the Permanent Collection* at The Ogden Museum of Southern Art in New Orleans; and *Dancing with Dystopia* at Allan Stone Projects in New York City. In January 2016, she presented a new body of work at Kirk Hopper Fine Art in Dallas in conjunction with Deborah Colton Gallery based on animal and plant life; the show encompassed both painting and sculpture with the alliterative title *Tubers•Tablets•Turfs•Tails*. Deborah Colton Gallery has represented Sharon Kopriva since her 2011 solo exhibition *Cathedrals, Phantoms, and Naked Dogs*.

Sharon Kopriva  
2001  
Contact proof print



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**William Steen** moved to Texas as a boy and eventually attended Sam Houston University in Huntsville as well as The University of Texas in Austin where he studied art. Following in the footsteps of his paternal grandfather, a self-taught artist, Steen exhibited regularly in solo and group exhibitions both nationally and internationally for his painting as well as photography. Recognized as a soft-spoken visionary who helped change the contemporary art world in Houston, Steen founded one of the first independent alternative art spaces, Studio One, which became a place for creative people to gather, perform, and show their art.

In those days Studio One felt like the center of Houston's living, breathing art world and even inspired Charles Gallagher to open his own place, DiverseWorks. Steen believed that Studio One was an artwork in and of itself (Gray).

Before life in his downtown studio/apartment, Steen was already involved in the Houston art scene running The Menil Collection frame shop; he would later work at Dominique de Menil's Institute for the Arts. He was also known for a controversial performance piece during one of his exhibitions at the Contemporary Art Museum as well as a run in with the police defending protester's rights to graffiti the outside of his building.

The *Houston Chronicle* describes his influence: "Fittingly, Steen became a catalyst for the advancement of "outsider artists" who lacked formal training but demonstrated exceptional talent, [including managing the career of the Magnificent Pretty Boy, aka Henry Ray Clark.] His own spirit of rebellion was tempered by a profoundly quiet, generous, and fearless demeanor that sought rarefied ideas that he ultimately embodied in his own art" (www.legacy.com).

*William Steen*  
Circa 2003  
Contact proof print



**Paul Horn** is an enthusiastic Houston-based artist and curator best known for his collaged “pop ups” and assemblages which incorporate comics, cartoon characters, action figures, and other plastic toys; and his outlandishly curated art exhibitions and events. His happenings are known for their originality and a remarkable high energy that always lures large crowds. He has curated a series of notable exhibitions for Deborah Colton Gallery, including *Paul-Mart for Plastic Fantastic* in 2012, *Use Your Illusion* in 2011, and the very successful *Camp Lucky* in 2004 that drew an audience of over 1,200. This historical Houston evening helped permanently change the art scene for the positive and led to the formation of today’s thriving Washington Avenue Arts District.

Horn’s curatorial projects, exhibitions, and unique art events include varied media, from installation to performance, all controlled by a contorted Pop environment. His curatorial debut at Deborah Colton Gallery, *Camp Lucky*, invited key artists like Scott Burns, Sharon Engelstein, Mark Flood, Jeremy Eilers, Bill Davenport, Francesca Fuchs, Rachel Hecker, Kyle Hendricks, Aimee Jones, Anthony Liberto, Teresa O’Connor, Aaron Parazette, Jenny Schlieff, and Jason Villegas, from galleries throughout the city and included interactive performances and collaborations with The Art Guys, I Love You Baby and others. Taking an over-looked part of town before Deborah Colton Gallery opened its 6,500 square foot gallery on the top floor of the artist studio building at 2500 Summer Street a few months earlier, the impact this exhibition/happening had on the city gave a surge of energy to this district, causing Winter Street to be bought and restored shortly thereafter and the First Ward eventually becoming an arts district.

Paul Horn’s most recent curated collaborative *Paul-Mart*, which proclaimed “Stackin’ Em High, Sellin’ ‘Em Cheap,” paralleled and parodied the Wal-Mart concept, commenting on democratic retailing and discount volumes; all art offerings were priced at \$99.99 or less at Deborah Colton Gallery’s *Plastic Fantastic* exhibition, curated by Catherine D. Ansporn.

Horn carefully orchestrates exhibitions that contextualize artwork in non-traditional exhibition environments meant to enhance the viewing experience. Using venues from a Holiday Inn to an elevator carriage, and even a Quick Mart convenience store, he has not only made the art a focal point but questions the role of the viewer as well. He continues to push the concept of artist as curator and finds new and interesting ways to contextualize shows by tapping into his network of fellow creative connections.

Horn began his art career during his graduate studies at the University of Houston (1999-2001). He was represented by Houston’s prestigious Texas Gallery until moving to Deborah Colton Gallery in 2007. Besides his collaborative curatorial projects, he has also shown extensively with Deborah Colton Gallery in solo and group exhibitions. He has also shown in a museum setting at the Contemporary Arts Museum of South Florida’s University and the Ulrich Museum of Art in Wichita, Kansas. Horn’s work has been reviewed by the esteemed trifecta of art journals — *Art in America*, *ArtNews*, and *Artforum* — and is in many prominent private collections.

Paul Horn  
2003  
Contact proof print

# ACKNOWLEDGMENTS

Foremost, I must thank the inimitable talent and spirit of Suzanne Paul. I feel confident in that her influence is manifest in the execution of this exhibition. A multitude of thanks to her for her faith and foresight in leaving this collection of images with Deborah Colton and Deborah Colton Gallery and for her belief in the value of her own work.

I would especially like to thank Deborah M. Colton, whose earnest support of this city has inspired my own dedication to the arts in Houston, whose mentorship has guided this project, and who sees in me a potential worthy of such an undertaking. Working with her and Deborah Colton Gallery has given me introduction to the legacy of this tremendous Houston artist and many more. So too has Catherine Anspen been an invaluable source of enthusiasm for this project and an incredible resource for storytelling — a veritable encyclopedia on the history of arts in Houston. I thank her for her unending positivity, encouragement, and for the meticulous editing of this catalogue. Without this team of support, this endeavor could not have come to fruition.

Mercedes Mallard most certainly deserves many thanks, for sharing the spirit of her mother with me. Her memory of her mother, of names, faces, and happenings has added to the richness of this experience. Her faith in me and in the successful completion of this project is unwavering.

I would also like to thank my own support system of creative contemporaries, who have supported these efforts in numerous ways — who have responded with such interest in the work of Suzanne Paul and in so doing have encouraged the sharing of her work with a new generation.

- Theresa Escobedo

Since coming back to Houston in the millennium, I am grateful to the patrons, artists, curators, nonprofit founders, publications, and friends who helped support my humble beginnings and journey. I would have never been able to continue or contribute without their belief, support, and inspiration, and you all know who you are. I am grateful for Catherine Anspen who has been a dedicated friend, not only to me but to so many in Houston and for that matter to the arts of Texas as a whole: continually wanting to connect everyone, always positive, always kind. Catherine has always said we are like a big art family and that is one of the things that make the city so special. We ARE! I want to thank Mercedes Paul for her continued belief in our Gallery and our long-term friendship. I would especially like to thank Theresa Escobedo for her dedication to the Gallery's mission for so many years and for her commitment to this important project. The next generation is our future and I can look forward to the destiny of the arts in Houston with people like Theresa as part of our city. I want to thank my husband, Bill, and our two daughters for their long-term support and interest in the endeavors I care about.

Last but not least, I want to thank Suzanne Paul for her belief in me even as such a brand new gallery then and more importantly for how much she contributed to our art history and foundation of Houston. As a young city, we have just begun. Yet having so many great leaders in the arts we already have so much to celebrate, but still so much to learn. Houston is an incredible city of the arts and also the Space City: City of the Future. Through respecting our past, living the moment, and embracing the future, we will always have strong wings to fly.

- Deborah M. Colton

**Deborah Colton Gallery** is founded on being an innovative showcase for ongoing presentation and promotion of strong historical and visionary contemporary artists worldwide, whose diverse practices include painting, works on paper, sculpture, video, photography, performance, conceptual future media and public space installations. The gallery aspires to provide a forum through connecting Texas, national and international artists to make positive change.

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GALLERY 

# SUZANNE PAUL

## BIOGRAPHY

Born in Houston, Texas, in 1945, artist Suzanne Paul practiced photography from the age of nine. She received her BFA from the University of Houston in 1968 and did graduate work at the University of California, Berkeley. In the 1960s, Paul became a political activist for anti-war and civil rights causes. In Houston, she photographed for the feminist magazine *Breakthrough* in the late 1970s. In 1976, Suzanne Paul began photographing artists for the Contemporary Arts Museum Houston. James Harithas, then the CAMH Director, gave Paul the first solo photographic exhibition by a woman at the museum. Paul credits this exhibition with launching her professional career.

Paul has had solo exhibitions at the Fort Worth Art Museum (now Modern Art Museum of Fort Worth), the Galveston Arts Center, and the University of California, San Francisco. She has participated in numerous group exhibitions including *Collaborations: Artists Working Together in Houston* at the Glassell School of Art and *Texas Artists* at the Charles Cowles Gallery in New York. In 1981, Paul received a National Endowment for the Arts Photo Survey Grant. Paul's photographic works have been featured in both solo and group presentations by FotoFest International since its founding in 1983, including a special between-biennial solo *Being Human* in 2001.

The estate of Suzanne Paul is represented by Deborah Colton Gallery. The Gallery has been dedicated to researching, investing in, and exhibiting this comprehensive archive of Houston art history for over a decade.

## SELECTED SOLO EXHIBITIONS

- 2016 *Proof*, Deborah Colton Gallery, Houston
- 2012 *A Moment in Houston*, Deborah Colton Gallery, Houston
- 2004 *Streets*, Redbud Gallery, Houston
- 2001 *Being Human*, FotoFest International, Houston, curated by Clint Willour
- 2000 *From the Hip*, Barbara Davis Gallery, Houston
- 1999 *Carol Crow Memorial Fellowship Exhibition*, Houston Center for Photography
- 1989 *Suzanne Paul: Recent Work*, Little Egypt Enterprises, Houston
- 1983 *Suzanne Paul*, Fort Worth Art Museum, Fort Worth
- 1980 *Grandes y Pequeños*, Galveston Arts Center, Galveston, Texas
- 1979 *Cheap Shots*, Texas Gallery Annex, Houston
- 1978 *Dog Show*, Roberto Moline Gallery, Houston
- 1976 *Suzanne Paul*, Contemporary Arts Museum Houston, curated by Paul Schimmel
- 1976 *Suzanne Paul*, D/W Co-op Gallery, Dallas
- 1975 *Suzanne Paul*, Houston Public Library, Houston

- 1974 *Suzanne Paul*, University of California, San Francisco Extension Center, San Francisco
- 1973 *Suzanne Paul*, Aperture Gallery, Houston

## SELECTED GROUP EXHIBITIONS

- 2006 *Rejuvenation*, Deborah Colton Gallery, Houston
- 2003 *Circle of Friends*, ArtScan Gallery, Houston
- 2002 *Influx*, West End Gallery, Houston
- 2001 *Bang*, Barbara Davis Gallery, Houston  
*Currents*, Barbara Davis Gallery, Houston
- 2000 *Shutterspeed*, 2000 FotoFest Biennial, Art Car Museum, Houston
- 1999 *Vanity*, Scott Pfaffman Gallery, New York  
*Mania*, Art Car Museum, Houston
- 1998 *Altered Landscapes*, ArtScan Gallery, Houston
- 1988 *Beyond the Boundaries*, Lawndale Annex, University of Houston, Houston  
*The Creative Portrait*, 1988 FotoFest Biennial, Bill Graham Gallery, Houston  
*The Fish Show*, Brent Gallery, Houston
- 1986 *Black, White, and Color*, 1986 FotoFest Biennial, DiverseWorks, Houston  
*Time Frame*, Art League Houston
- 1985 *New American Talent*, Laguna Gloria Art Museum, Austin, juror Patterson Sims  
*Houston Photographers in The Museum Collection*, Museum of Fine Arts, Houston
- 1984 *1984 Show*, One Houston Center, Houston
- 1983 *Mixed Media: Suzy Paul and Isben Espada*, Center for Art and Performance, Houston  
*Showdown*, Alternative Museum, New York  
*Suzanne Paul, Charles Schorre and Casey Williams*, Texas Gallery, Houston
- 1982 *Recent Acquisitions*, Museum of Fine Arts, Houston  
*In Our Time*, Contemporary Arts Museum Houston
- 1981 *Family Relationships: The Ties that Bind*, traveling exhibition, Dougherty Cultural Arts Center, Austin; NEA Grant  
*A Texas Sampler*, Washington Project for the Arts, Washington, D.C.
- 1980 *Texas Fine Arts Association Show*, traveling exhibition, Laguna Gloria Art Museum, Austin  
*The Instant Image*, traveling exhibition, Lawndale Annex, University of Houston, Houston
- 1979 *Woman In-Sight: New Art in Texas*, Women & Their Work, Austin, curated by Marcia Tucker

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## HONORS AND AWARDS

- 1998 Carol Crow Memorial Fellowship, Houston Center for Photography
- 1985 Cash Award, *Time Frame*, Art League Houston  
Juror's Citation, *New American Talent*, Laguna Gloria Art Museum, Austin
- 1980 Purchase Award, Texas Fine Arts Association, Laguna Gloria Art Museum, Austin

## SELECTED COLLECTIONS

Elizabeth Avedon  
Beverly and John Berry  
Devin Bordon  
Hiram Butler  
Chase Manhattan Bank  
Deborah and William Colton  
Clare Glassell

Curry Glassell  
Patricia Johnson  
Ann and James Harithas  
Fredericka Hunter  
Susie Kalil  
I. H. Kempner  
Sharon and Gus Kopriva  
Lester Marks  
Tatiana and Craig Massey  
The Menil Collection, Houston  
Museet fur Fotokunst, Odense, Denmark  
Museum of Fine Arts, Houston  
Nancy O'Connor  
Sean Scully  
Richard Stout  
Anya Tish  
Wendy Watriss and Fred Baldwin  
Wilson Industries

## EDUCATION

- 1970 Graduate Studies, University of California at Berkeley, San Francisco Extension and San Francisco Art Institute
- 1968 Bachelor of Fine Arts, University of Houston

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