

DOLBY CHADWICK GALLERY

Ann Weber

Happiest Days of Our Lives

Dolby Chadwick Gallery is pleased to announce *Happiest Days of Our Lives*, an exhibition of new work by Ann Weber. In this show, she focuses on large-scale, multiple-component works in her signature medium of found cardboard.

Weber has been experimenting with this unusual material since 1991, creating complex, monumental shapes that often refer to the figure in a way that she describes as neither entirely representational nor abstract, but something in between—allowing viewers to bring their own associations to the work. Originally trained in ceramics (she studied with Viola Frey at California College of the Arts), she turned to cardboard out of a desire to be able to make pieces that were monumental, yet lightweight and maneuverable.

Whether pieces are freestanding or wall-hung, Weber uses essentially the same method to build each one, beginning with a flat drawn shape. Once cut out, this silhouette becomes the surface on which she builds a cardboard armature—either on one side, or both—that is then covered with a stapled skin of narrow strips, cut from salvaged boxes. The patterns created by the overlapping strips simultaneously suggest the intricate surface of traditional woven baskets and a minimalist grid pattern, wrapped around the sculpture's lively shapes.

The cardboard that remains after a shape has been cut and removed from a sheet—what Weber describes as “negative space”—becomes the adjacent profile of the next sculpture she makes. This part of her process is clearly visible when the two are viewed together, their curves and angles fitting each other like a couple in love, or two parts of a puzzle. For Weber, the relationships represented in this way are both literal and metaphorical: an invocation of the connectedness of everything, whether animate or inanimate.

Weber asserts that she is deeply influenced by her environment: whether that is the buildings and sculptures of Rome, where she was a visiting artist at the American Academy in 2018, 2014 and 2012, or the natural architecture of Hawaii, where she had a residency at the Holualoa Foundation for Arts and Culture in 2016. It's not surprising that the distinctive shapes of the largest multi-part piece in the show, also titled *Happiest Days of Our Lives*, are inspired in part by the visual landscape of San Pedro, the community located at the southern tip of Los Angeles where Weber now lives and works. Walking around town, she noticed the local graffiti style in murals painted on the sides of bodegas and stores: a graceful, lively combination of pointed Gothic lettering and sinuous curves. *Gothic on Grand* also reflects her interpretation of this unique local style, in eight free-standing elements covered in jazzy combinations of black and white stripes punctuated with yellow and red. Considered as four interlocking pairs, their matched silhouettes suggest the

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possibility of psychic as well as physical relationships. The multiple tooth-like protrusions that link the two parts of one of these pairs, *Hey You*, create a zigzag of negative space between them that suggests the switchbacks of a mountain road.

Ann Weber was born in 1950 in Jackson, Michigan, and earned her BA in art history from Purdue University in 1972. After living in New York, Weber moved to California to pursue her MFA at the College of Arts and Crafts in Oakland, where she studied with Viola Frey. The 2018 recipient of a Pollock Krasner Award, she has held residencies at the Holualoa Foundation for Arts and Culture, Hawaii; the American Academy in Rome; the International School of Beijing; the de Young Museum, San Francisco, and the Lux Art Institute near San Diego, among others.

Institutional venues for Weber's solo shows have included the Long Beach Museum of Art; the Evansville Museum, Indiana; the Boise Art Museum, Idaho; and the Craft and Folk Art Museum in Los Angeles. Her cardboard sculptures have been cast in bronze and fiberglass for public art projects in Phoenix, Denver, and Sacramento. This is her third exhibition with Dolby Chadwick Gallery.

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Ann Weber

b. Jackson, MI 1950

Education

- 1972 Purdue University, BA, Art History
- 1983 New School for Social Research, NYC
- 1987 California College of Arts and Crafts, Oakland, CA with Viola Frey, MFA

Awards & Residencies

- 2018 Pollock-Krasner Foundation Grant
Visiting Artist and Scholars Program, American Academy in Rome
- 2016 Laila Twigg-Smith Artist Residency, Holualoa Foundation for Arts and Culture, Kona, Hawaii
- 2015 Philip C. Curtis Artist-in-Residence, Albion College, Albion, Michigan
- 2014 Artist in Residence, Lux Institute, Encinitas, CA
Visiting Artist and Scholars Program, American Academy in Rome
- 2013 Artist in Residence, International School of Beijing, People's Republic of China
- 2012 Visiting Artist and Scholars Program, American Academy in Rome
- 2010 Artist in Residence, de Young Museum of San Francisco
Artist in Residence, Montalvo Arts Center, Saratoga, California (June)
- 2007 Oberpfalzer Kunsterhaus Resident Artist Award, Schwandorf, Germany
- 2004 Public Art Award, Americans for the Arts, Public Art Network, Year in Review
- 2003 Interview for Spark, a program about Bay Area Artists by KQED Television, SF
- 1999 Djerassi Resident Artist, Helen L. Bing Fellowship
- 1998 Recipient California Arts Council Individual Fellowship (Visual Arts)

Public Art & Private Commissions

- 2018 21st Century Library and Community Learning Center, Hayward, CA
- 2013 Global Initiatives Network Conference, International School of Beijing, The Ripple Effect, Beijing, China
- 2010 Montalvo Arts Center, Ode to Montalvo, Sculpture on the Grounds, Saratoga, CA
- 2009 Lafayette Public Library and Learning Center Purchase Award, Lafayette, CA
- 2007 Phoenix Office of Arts & Culture, Infinite Possibilities, Library, Cesar Chavez Park, Phoenix
- 2006 Denver Office of Cultural Affairs, Promenade, Skyline Park, Denver, CO
- 2003 State of California Capitol, East End Complex, Enough, Not Enough, Sacramento, CA
- 2001 Djerassi Resident Artist Program, To Market, To Market, Woodside, CA
- 2000 Palo Alto City Hall Temporary Art Installation, To Market, To Market, Palo Alto, CA
- 1999 Private Commission, Haycorns (cast in bronze) Atherton, CA
Seattle Arts Commission, Slow Life, Seattle Public Utilities Renaissance Works Project
- 1998 Mid-Peninsula Housing Coalition, 110' Ceramic Tile Mural, Palo Alto. Community collaboration with Creative Growth Art Center in Oakland, CA

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1996 Private Commission, However Many Times It Takes, Atherton, CA

Solo Exhibitions

- 2019 Happiest Days of Our Lives, Dolby Chadwick Gallery, San Francisco, CA
Sculpture, Harbor College, Los Angeles, CA
- 2017 TransVagrant Gallery + Gallery 478, San Pedro, CA
Moon Over San Pedro, Long Beach Museum of Art, Long Beach CA
Embody: Ann Weber, Orange Coast College, Costa Mesa, CA
- 2016 Mass, ANDLAB Gallery, Los Angeles, CA
Beyond Materials. University Library Art Gallery, Sacramento State University, Sacramento, CA
- 2015 Ann Weber Sculpture, Dolby Chadwick Gallery, San Francisco, CA
Walnuts, Milkweed and Miro, Munro Gallery, Albion College, Albion, Michigan
- 2014 Lux Art Institute, Encinitas, CA
- 2012 Dolby Chadwick Gallery, San Francisco, CA
Beauty, Joy & Wonder, Evansville Museum, Evansville, Indiana
- 2011 Love and Other Audacities, Craft and Folk Art Museum, Los Angeles, CA
William Havu Gallery, Denver, CO
Sculpture and Drawings, 101 California Lobby, Curated by Artsource Consulting, SF, CA
- 2010 Infinite Possibilities, Chehalem Cultural Center, Inaugural Exhibition, Newberg, OR
Sculpture on the Grounds, Montalvo Arts Center, Saratoga, CA
- 2009 Corrugated: Sculpture by Ann Weber, Boise Art Museum, Boise, ID
- 2009 New Work, Donna Seager Gallery, San Rafael, CA
Sculpture, Stremmel Gallery, Reno, NV
- 2008 Night Blooming, University of San Francisco, San Francisco, CA
Wonderland, Triton Museum of Art, Santa Clara, CA
Alchemy, William Havu Gallery, Denver, CO
- 2007 Strange Fruit, Sonoma Valley Museum of Art, Sonoma, CA
Sculpture: Ann Weber, Sculpture Court, Oakland Museum, Oakland, CA
Poetics of Structure, Donna Seager Gallery, San Rafael, CA
- 2006 Pulp Modernism, Fresno Art Museum, Fresno, California, Curator: Jacqueline Pilar
Cardboard! Sanchez Art Center, Pacifica, CA
Re:Form, Dominican University Gallery, San Rafael, CA
- 2005 New Sculpture and Drawings, Kay Kimpton Contemporary Art, San Francisco, CA
Sculpture, Bg Site, Dean Leshner Center for the Arts, Walnut Creek, CA
- 2002 Random Encounters, San Jose Museum of Art, San Jose, CA Curator: JoAnn Northrup
Balancing Acts, Gallery 555, curated by Oakland Museum of California, Oakland, CA
- 2001 San Francisco Museum of Modern Art Artist Gallery, San Francisco, CA
- 1998 Sculpture, Davis Art Center, Davis, CA
- 1997 Michael Himovitz Gallery, Sacramento, CA
Gregory Kondos Gallery, Sacramento City College, Sacramento, CA
- 1994 Introductions, Claudia Chapline Gallery Stinson Beach, CA

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- June Steingart Gallery, Laney College, Oakland, CA
1993 Joan Roebuck Gallery, Lafayette, CA
1984 Greenwich House Pottery, New York City, New York

Selected Group Exhibitions

- 2019 Two Sculptors, Mount St Mary's University, Los Angeles, CA
Breadth: Curated by Jill Moniz, The Good Luck Gallery, Los Angeles, CA
Big, Fresno Art Museum, Fresno, CA
- 2018 Here and Now, Dolby Chadwick Gallery, San Francisco, CA
Art Is A Lie, California Baptist University, Riverside, CA
Mono | Mano, SCAPE Gallery, Corona del Mar, CA
Uncommon Material, California State University, Dominguez Hills, Carson, CA
- 2017 Pulped Fiction, Torrance Art Museum, Los Angeles, CA
Elsegundissimo, ESMOA, El Segundo, CA
Artist as Subject: 20th Anniversary Show, Dolby Chadwick Gallery, San Francisco, CA
Paper Work, Clark Gallery, Lincoln, MA
- 2016 Green Revolution, Museum of Art and History, Lancaster, CA
- 2015 Fiberlicious, Los Angeles Municipal Art Gallery, Barnsdall Park, Los Angeles
Mooncakes, Churros and Cherry Pie, Euphrat Museum, De Anza College, Cupertino, CA
Lightning Strikes, 18 Artists, 18 Poets, Dolby Chadwick Gallery, San Francisco, CA
- 2014 Elevated Cardboard, Museum of Craft and Design, San Francisco
The Third Dimension, Sonoma State University, Rohnert Park, CA
Featured Objects, Bellevue Arts Museum first floor Forum, Bellevue, Washington
- 2011 Reclamation, Center for Visual Art, Denver, CO
- 2010 Natural & Creative Capital, Sculpture on the Grounds, Montalvo Art Center, Saratoga, CA
Out of Order, San Francisco State University Gallery, San Francisco, CA
Magna Carta, Cain Schulte Gallery, San Francisco, CA
- 2009 Afterlife, Institute of Contemporary Art, San Jose, Curator, Kathryn Funk
- 2008 Reclaiming Materials, Sculpturesite Gallery, San Francisco, CA
Present Tension, Chandra Cerritto Contemporary, Oakland, CA
This End Up: the Art of Cardboard, San Jose Museum of Art, Dan Jose, CA
- 2007 Alumni at the Centennial, Oliver Art Center, CCA, Oakland, CA
Ripple, Oakland Art Gallery, Oakland, CA
Sculpture Walk: Invitational Sculpture Exhibition, Chandler, AZ
CA Sculpture, SFMOA Artists Gallery
- 2006 Family of Clay, Oliver Art Center, CA College of Art, Oakland, CA
Paper, Katrina Traywick Contemporary Art, Berkeley, CA
Happiness for All the Artists, Creative Growth Art Center, Oakland, CA
- 2005 In the Round, San Jose Institute for Contemporary Art, CA Curator: Cathy Kimball
- 2005 New Work, Artscape, Walnut Creek, CA
Local Voice, Bedford Gallery, Dean Leshner Center for the Arts, Walnut Creek, CA
CCA Faculty New Work 2005, CA College of the Arts, Oakland, CA

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- 2004 Off the Rim: Pacific Rim Sculptors Group Exhibition, Grounds for Sculpture, Hamilton, NJ
Inner Workings, Oakland Art Gallery, Oakland, CA
Art Furniture, San Francisco Museum of Modern Art Artists Gallery, San Francisco, CA
- 2003 Landings, Southern Exposure, San Francisco, CA curated by Man Ray Hsu
Give and Take, University of San Francisco, SF, CA Curator: Richard Kamler
The Big Tree Project, Dean Lescher Center for the Arts, Walnut Creek, CA
SFMOMA Artist Gallery Anniversary Exhibition
- 2002 Being There: 45 Oakland Artists, Oakland Museum of CA, Oakland, CA
- 2001 Monotype Marathon VII, San Jose Institute of Contemporary Art, San Jose, CA
Natural Selections, 600 Townsend, San Francisco, CA
Recycled, Reclaimed, Reconstituted, Allegheny College Gallery, Meadville, PA
- 2000 Kay Kimpton Contemporary Art Gallery, San Francisco, CA
- 1999 What is Art For? Oakland Museum, Curators: William Wiley & Mary Hull Webster
16 Sculptors, CA State University, Sacramento, CA
Unboxed: Cardboard Sculpture, Dean Lescher Center for the Arts, Bedford Gallery
(Three Person Show), Walnut Creek, CA
Art in City Hall, Oakland City Hall, Oakland, CA, Curated by Carrie Lederer
- 1998 Pacific Rim Sculptors Group, SFMOMA Rental Gallery, San Francisco, CA
Primary Elements, Richmond Art Center, Richmond, CA (Three Person Show)
Bay Area Sculptors Group Show IV: Abstraction, Oakland Museum Sculpture Court,
Oakland, CA (Four Person Show)
The 3rd Time I Saw Phyllis, She Exploded, Contract Design Center, San Francisco, CA
CA College of Arts and Crafts Alumni Exhibition, Mills Building, San Francisco, CA
- 1997 Pacific Rim Sculptors Group, Claudia Chapline Gallery, Stinson Beach, CA
From Within, Works Gallery San Jose, CA Curated by Mel Adamson
Pacific Rim Sculptors Group, Contract Design Center, San Francisco, CA
- 1996 Pacific Rim Sculptors Exhibit the Mother Lode, Central Sierra Arts Council, Sonoma, CA
Installation, Bedford Gallery, Regional Center for the Arts, Walnut Creek, CA
Cast Bronze, Merced College Art Gallery, Merced CA
- 1995 Artists of No Color, SOMAR Gallery, San Francisco, CA
Through the Door, Pacific Rim Sculptors Group, Contract Design Center, San Francisco
Works on Paper, Claudia Chapline Gallery, Stinson Beach, CA
- 1994 The Haggin Museum, Stockton, CA Curated by Rupert Garcia
Works on Paper, Bolinas Museum, Bolinas, CA Curated by Cheryl Haines
Black and White, Long Beach Arts Center, Long Beach, CA
- 1991 Pro-Arts Gallery, Curated by The Guerrilla Girls, Oakland, CA
Five Artists, Periscope Gallery, Oakland, CA
66th Annual Crocker-Kingsley Exhibition, Crocker Art Museum, Sacramento, 2nd Prize
- 1990 Beyond Fragments: After the Earthquake, Pro Arts Gallery, Oakland, CA, Regina Mouton
- 1988 Natsoulas Novelos Gallery, Davis, CA
- 1987-89 American Ceramics Now, Traveling Exhibition originating at the Everson Museum of Art,
Syracuse, NY; American Craft Museum, NYC; Crocker Art Museum, Sacramento, CA;

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De Cordova and Dana Museum, Lincoln, MA; Butler Institute of Art,
Youngstown, OH; Sheldon Memorial Art Gallery, Birmingham, AL

Catalogues & Reviews

Dave M. Roth, Editor, Ann Weber at Dolby Chadwick, Square Cylinder, July 2019
Richard Whittaker, Editor, Works & Conversation, Enough, Not Enough—A Conversation with Ann Weber, Issue #34, 2018
Suzanne Mechanic, The Cardboard Abstraction of Ann Weber, Artillery, May–June 2017
Julia Couzens, The Art of Ann Weber Comes Out of the Box, Sacramento Bee, 9/29/16
Max Presneill, Fresh Faces in Art: Eight LA Artists You Should Know, Fabrik, The Intersection of Art, Design & Architecture// Issue 29
Barbara Morris, Artist Profile: Ann Weber, Art.Ltd., March/April 2015
Maria Porges, Review, Ann Weber @ Dolby Chadwick, Square Cylinder.com, Northern California Art, 3/16/15
Elise Morris, Interview, The Studio Work Blog, March 10, 2015
Lorenzo Pereira, Review, Ann Weber at Dolby Chadwick Gallery, WIDEWALLS, March 1, 2015
Kristi Myllenbeck, Review, 'Mooncakes, churros and Cherry Pie' is food for thought, Silicon Valley Community Newspapers, February 6, 2015
James Chute, Artist, Ann Weber, at work at Lux Art Institute, UT San Diego, 11/23/2014
Joyce Lovelace, Cardboard, Unpacked, American Craft August/September 2011
Kyle MacMillan, Six artists look at trash and see art, Denver Post, 8/7/11
Michael Paglia, Trash and Treasure, Denver Westward Arts, 7/26/11
Scarlet Cheng, Unconventional ways to impress at the Craft and Folk Art Museum, Los Angeles Times, 6/19/11
Nancy Ewart, San Francisco State University: Out of Order (Geometric Abstraction), SF Examiner, 9/29/2010
David Roth, Natural and Creative Capital @ Montalvo Arts Center, Square Cylinder, Northern CA Art, 9/10
Jenifer Modenessi, Artful Living, Contra Costa Times, Bay Area News Group, April 24, 2010
Amanda Newman, An artists's journey: From clay to cardboard, The Newberg Graphic, Newberg, Oregon, 3/10
Nicole Montesano, Cardboard becomes the stuff of art, News Register, McMinnville, Oregon, 3/22/2010
Julian Guthrie, Ann Weber turns cardboard into art, San Francisco Chronicle, 2/24/2010
David Roth, Afterlife@San Jose Institute of Contemporary Art, Square Cylinder, 12/5/2010
Ben Marks, The Road to Afterlife, KQED Arts Public Media of Northern CA, 11/17/2009
Christopher Schnoor, Review, Ann Weber: Corrugated Sculpture at Boise Art Museum, ART Ltd. 11/09
Christopher Schnoor, Out of the Box, Corrugated Sculpture at Boise Art Museum, Boise Weekly, 10/7/09,
Michael Paglia, Gone Green, Westword, December 11-17, 2008, Denver
Mary Voelz Chandler, Treasures Emerge from the Rubble: Alchemy features intriguing use of raw

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materials, Rocky Mountain News, December 4, 2008, Denver

Barbara Morris, Review, Present Tension at Chandra Cerrito, Artweek, October, 2008

Fall Arts Visual Arts, Ann Weber: Wonderland, Metro, Silicon Valley's Weekly Newspaper, August 27-September 2, 2008, San Jose

Anthony Jimenez, Night Blooms in New Thacher Gallery Show, San Francisco Foghorn, University of San Francisco, September 11, 2008

Reyhan Harmanci, Trash In, Art Out: Reclaiming Materials, San Francisco Chronicle, 5/10/08

Jenna McKnight, Cesar Chavez Library, Architectural Record, January 2008

Mary Eisenhart, Visual Arts, Last Chance, 96 Hours, San Francisco Chronicle, 12/13/07

Annie Crump Ray, Guns, Paper, Steel, Marin Magazine, December 2007

Christine Brenneman, Working Artist, Cardboard: Not just for recycling anymore, Marin Independent Journal, 11/1, 2007

Gerhard Gotz, Kunst aus, aber noch von Papp, Der Neu Tag, 10/15/07 Schwandorf, Germany

Andreas Seidl, Wie Kunst aus dem Nichts erschaffen wird: Ann Webers Plastiken im Oberpfälzer Künstlerhaus, Mittelbayerische, 10/10/07, Regensburg, Germany

Gerhard Gotz, Sinn entsteht durch Form: Ann Weber derzeit Gast-Stipendiatin im Internationalen Künstlerhaus in der Kebbel-Villa, Der Neue Tag, 10/9/07 Schwandorf, Germany

Catalogue, Strange Fruit, Sonoma County Museum of Art, 2007, Essay by Mark Van Proyen

Dewitt Chang, Review, Paper at Traywick Contemporary, Artweek, March 2007

Jennifer Modenessi, Artist throws herself into major sculptures, Contra Costa Times 1/16/05

Zahid Sardar, Playing to the Gallery, San Francisco Chronicle Magazine, August 22, 2004

Benjamin Genocchio, Ah the Beauties of Genetic Engineering and Other Sculptures, The New York Times, July 4, 2004 (Pacific Rim Sculptors Group, Grounds for Sculpture, Hamilton)

Lisa Richards Janku, State Capitol Sculpture Complete, Artweek, December 2003/January 2004

Editor, News, State Capitol Sculpture Complete, Artweek, Dec 2003/Jan 2004

Debra Koppman, The Big Tree Project, Artweek, Previews, July/August 2003

Vera H-C Chan, Historic fallen tree inspires artists to branch out, SF Chronicle, June 27, 2003

Sheila Muto, Office Owners Turn to Art to Lure Tenants, The Wall Street Journal, May 21, 2003

Berin Golonu, Bay Area Artist Awarded Commission at State Capitol, Artweek, December 2002

Stephanie Cash, Report From San Francisco: Surviving and Thriving, Art in America, Nov. 2002

Alina Larson, Creative Growth Artists and Instructors Display Work Side By Side, The Montclairian, 9/19/00

Maria Porges, Review. Unboxed: Sculptures in Cardboard, Sculpture, , May 2000

Patricia Gosalvez, Art Coming to City Hall Plaza, Palo Alto Weekly, May 17, 2000

Staff Writer, Commissions: Ann Weber and the Artists from Creative Growth Art Center Mural, American Craft, October/November 1999

Staff Writer, Up Front: Palo Alto Mural, Ceramics Monthly, November 1999

Vickie Elliott, Sculptor from Oakland Has a Knack for Thinking Outside the Box, San Francisco Chronicle, September 10, 1999

Kimberly Chun, Palo Alto Mural a Showcase for Disabled Artists San Francisco Chronicle, 4/2/99

Jolene Thym, What is Art ? What Are You? The Oakland Tribune, March 7, 1999

Rachael Osajima, Primary Elements, Richmond Art Center, Richmond, CA 1998

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Benoit Denizet-Lewis, The 'A' List Contra Costa County The Sunday Times, January 11, 1998
Jolene Thym, Critics Choice, The Oakland Tribune, March 8, 1998
Chiori Santiago, From Within, Works / San Jose, San Jose Mercury News, November, 30 1997
Mel Adamson, Essay by Terri Cohn, Catalogue. From Within, Works/ San Jose, 1997
Mark Van Proyen, Review. Artweek, August 4, 1994
The 66th Annual Crocker Kingsley Exhibition Catalogue, Crocker Art Museum, Sacramento, 1991
Victoria Dalkey, Hanging Judge, The Sacramento Bee, April 28, 1991
Regina Mouton, Catalogue, Beyond Fragments: After the Earthquake, Pro Arts Gallery, Oakland '90

Collections

Museum of Art and History, MOAH, Lancaster CA
Walnut Creek Public Library, Walnut Creek, CA
Long Beach Museum of Art, Long Beach, CA
City of Orinda Public Library, Orinda, CA
City of Hayward Public Library, Hayward, CA
Oakland Museum of California, Oakland, CA
Crocker Art Museum of California, Sacramento, CA
Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
American Embassy in Swaziland, Africa
Boise Art Museum, Boise, Idaho
International Oberpfalzer Kunstlerhaus, Schwandorf, Germany
ZMS Corporation, Schwandorf, Germany
International School of Beijing, Beijing, China
Djerassi Resident Artist Program, Woodside, California
Denver Office of Cultural Affairs, Skyline Park, Denver, Colorado
Phoenix Office of Arts & Culture, Library, Cesar Chavez Park, Phoenix, Arizona
State of California Capitol Area East End Complex, Sacramento, California
Montalvo Arts Center, Sculpture on the Grounds, Saratoga, California
Fresno Art Museum, Fresno, California
Lafayette Public Library and Learning Center Purchase Award, Lafayette, California
Seattle Arts Commission, Seattle Public Utilities Renaissance Works Project
Mid-Peninsula Housing Coalition, Palo Alto, California with artists from Creative Growth Art Center, Oakland, California
Frances and Sydney Lewis Collection, Richmond, Virginia
Stockwell-Mudd Library, Albion College, Albion, Michigan