2005

Escape Artist

Charles F. Gustina

Virginia Commonwealth University

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ESCAPE ARTIST

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University

By

Charles F Gustina
BA, Comparative Arts - Georgetown University 1979

Director /Thesis Committee Chair: Dale Quarterman, Professor, Department of Photography and Film

Thesis Committee Member: Paul Thulin, Adjunct Instructor, Department of Photography and Film

Thesis Committee Member: Lucinda Kaukas Havenhand, Assistant Professor, Department of Interior Design

Virginia Commonwealth University
Richmond, Virginia
May 2005
Acknowledgments

Thanks to my family, for all these years of sharing.
Thanks to my friends, for laughter and support.
Thanks to my colleagues, for insight and inspiration.
Thanks to my committee, for patience and persistence.
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Abstract

ESCAPE ARTIST

By Charles F Gustina
BA, Comparative Arts - Georgetown University 1979

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University

Virginia Commonwealth University, 2005

Director /Thesis Committee Chair: Dale Quarterman,
Professor, Department of Photography and Film

This thesis reviews the background, influences, and evolution of the body of work entitled Folia, which forms the basis for the candidate’s thesis exhibition. It traces the development of the candidate’s artistic inclinations from drawing to photography. Directorial and Pictorialist photography are discussed as forebears in the Influences chapter. Evolution of the Body of Work details how the current work grew from both the candidate’s background and influences. A Brief Anthology of Quotations references Susan Sontag’s influential work, On Photography, with quotations that have either influenced the candidate’s work or reflect his perceptions of art and life. The balance of the thesis describes the candidate’s working process in creating the work, and the installation at VCU’s Anderson Gallery.
Background

How did she know to bring the blue sky all the way down to the ground? My sky is up on the top of the page – because the sky doesn’t really touch the ground. But the teacher says it should. I did it wrong. My career as an artist is ruined.

The urge to create images goes far back into my youth. I was always into drawing or coloring or doodling. Once I drew all over my mother’s dresser with her red lipstick. I took a children’s Summer painting class at the city’s art museum. I was praised in school for my “artworks”; art offered me a means of self-expression that circumvented my shyness and awkwardness.

Oh no!!! I looked up for a minute and now I’ve colored black on the fireman’s coat!!!! What a mistake! Oh for heaven’s sake, Miss Dell, stop telling me it’s alright! It’s WRONG!!!!!! My career as an artist is ruined!!

Growing up Catholic developed two strands of my artistic background: a desire to create places for escape, and an appreciation for European art. Catholicism forbids its
followers many things and thereby engenders guilt over most aspects of life, especially 
the pleasurable aspects. The level of repression in my upbringing made me eager or 
desperate for escape. Escape for me could take the form of reading, and also of drawing 
or sketching places I wanted to escape to; drawing was my primary medium when I was 
young. Art allowed me to create my own fantasy world, where I could hide from and 
improve upon the real world.

“Art [...] is always a ritualistic reordering of reality [...] inspired 
by anxiety.”

“In the Old Stone Age, art is magic, a ritual recreation of what-is-
desired.[...] Art was invocation, a summoning: mother nature, let herds 
return that man might eat.”

Sexual Personae
Camille Paglia

The Roman Catholic church’s influence on and participation in European high 
culture fosters an appreciation of that culture. A Jesuit education opened up for me the 
Pandora’s Box of Culture: everything from opera to artistic philosophy. Studying 
European (and Euro-derivative American) culture offered an escape in imagination from 
both moral repression and from cultural banality.

I don’t remember the first time I took a photo. Could have been with my parents’ 
little Brownie box camera. Probably was with my 110 Instamatic during my teens. I 
began with routine documentation of family and friends, then attempted moody
cityscapes and beautiful sunsets, in imitation of the Impressionists and American landscape painters I admired. I didn’t think of myself as a photographer; a photographer had lots of equipment and a theme. I was attempting to pick up bits and pieces of the visual beauty that was just lying around in the world, free for the taking. Often I found visual beauty in nature – I’m inspired by the sensual beauty of nature, by what I consider its transcendence of our individuality. I was also chronicling the liberating world of my moves first to college, then to New York City. The camera was tying me (however tenuously) to that world of high culture I longed to inhabit.

_This entire roll of film is out of focus. My career as an artist is ruined._

I didn’t begin to think about photography as an art form until I had been working in interior design for about eight years, and needed to record some interior spaces for my portfolio. A friend taught me to use his Pentax, and then I bought my own 35mm camera. Having a camera opened up new possibilities for subject matter in my art. Rather than raiding magazines for references, I began photographing live models for a series of nude drawings. Then it dawned on me that I should skip the drawings and simply take photos. I had arrived at photography.

Specifically I arrived at directorial photography. I worked with friends, or models that I met on the street. At first the sets were in a corner of my apartment, then I began photographing in abandoned industrial buildings or in the woods. I created tableaux that
realized the secretive and charmed places and situations that appealed to me. My shyness didn’t matter anymore: I had a camera and an artistic project to shield me. I could snub my nose at repression in the anonymity of New York City. The black and white nudes that I photographed in the early 90’s eventually led me, via color nudes and then landscapes, to my current body of work. This trail is mapped in the *Evolution of the Work* section.

*Annunciation 1991*

Why photography? Why this particular art form? I like photography’s immediacy, its “instant gratification”. No laboring to master the medium, no weeks spent coaxing a likeness from canvas or paper or block. Press a button and you have snared the
image, grabbed a piece of reality. I like photography’s democratizing influence: anyone can be a photographer. (Almost everyone is, one way or another.) Someone with no training at all could take a photo that becomes a work of art. That’s pretty great – that opens up the art world to some fresh air, and gives all of us a chance to be acclaimed as artists. I like the fact that taking a photograph can be as detached or as intimate as the photographer desires. One can use a telephoto lens and never make contact with one’s subject, or one can work with models, or one can engage one’s subjects randomly on the street. The camera can accompany one everywhere, be used everywhere, can become part of one’s daily life in a way unique among artistic media. I like photography’s presentation of the variety of the world; by its nature as an immediate and infinitely reproducible recording medium, photography creates and fuels the desire for images. Personally this craving for images accompanies a mania for sorting and cataloguing, a remnant of the harvesting spirit inherent in a Virgoan nature. Photographs can document what happened, what is happening, and what we wish would happen. Then one can divide them into tidy piles or albums or portfolia and enjoy them until the next roll of film comes back from the printer. All of which suggests to me that the use of the camera, the practice of photography, offers bridges between the realms of art and daily life, between photographer and photographed, between artist and non-artist.

This thesis is terrible. What am I going to do? My career as an artist will be ruined.
Influences

The photographic influences that I feel have had an impact on my work include Duane Michals, Deborah Turbeville, Bill Costa, and the 19th and early 20th century Pictorialist photographers.

*The Empty Garden*, Duane Michals

The photos of Michals, Turbeville, and Costa have appealed to my aesthetic sensibility and provided visual models for my work. Especially in Michals work, there is
a frequent sense of having walked into the middle of a fairytale, a sense that the viewer is privileged to be seeing this particular moment/situation, and that the moment is completely outside of ordinary reality. All three photographers make frequent use of shabby, antiquated interiors or occasional glimpses of the forest or a secluded garden, spaces that are also outside most people’s ordinary reality. All three infuse their photos with a sense of action interrupted. Michals uses narrative sequences to indicate that there is an ongoing series of actions or events. Turbeville directs her fashion models’ expressions to create an appearance of drama continuing outside the individual frames. Costa’s nudes are the least suggestive of continued action, but their languid “availability” attracts the viewer’s desire for the initiation of an interaction.

*The Forest Sprite*, Duane Michals

Though photographers who work under A D Coleman’s title of Directorial ³ vary widely in subject matter and approach, all construct situations or environments that they
then photograph. Many of the Directorial works of Michals, Turbeville, and Costa take me back to the childhood need for escape to some fairytale place; they appealingly depict such places, and furnish adult fairytales (or conundrums, questions) to enjoy or ponder while there. Their visual vocabulary of old-timey, decayed interiors and secluded woods and gardens provided me with a point of departure for my own work.

_Bride – Vanity Fair_ 1984, Deborah Turbeville  
_Sean_ 1984, Bill Costa

The work of the Pictorialist photographers was familiar to me at an earlier age than that of the Directorial photographers, and influenced my early ideals of artistic style. The soft focus and moody lighting of the Pictorialists spoke seductively to my drama-hungry teenage soul. The sheer sensual beauty of the work also captivated me, and still maintains its fascination for me. It’s difficult to analyze this influence, because it’s more
about an aesthetic appreciation than an intellectual one. But the qualities of soft focus, moody or dramatic lighting, and subtly suggestive or contemplative subject matter informed my aesthetic language from an early age, and continue to do so. And, in common with the “Directorialists” (pace Coleman) named above, the Pictorialists often create scenes of seclusion and mystery, again touching my love of escape.
Evolution of the Work: *Folia*

The body of work that I have prepared and displayed for my thesis exhibition is entitled *Folia*. It originated in the mid-1990’s, but evolved from work I had done much earlier. As stated earlier in the Background section, much of my artwork from childhood on has attempted to depict or create “refuges”: mythic spaces where I can imagine myself existing free from the strictures (internal and external) that confine me.

“We [...] feel a ‘vague awe’ at the creative skills of the artist; we too fear the power of the images he makes and their uncanny abilities both to elevate us and to disturb us. They put us in touch with truths about ourselves in a way that can only be described as magical, or they deceive us as if by witchcraft.” 4

*The Power of Images*
David Freedberg

Who first recognized the power of an image to initiate desire, to spur desire, then to sate desire? Images can create or resolve, or create and resolve, a longing. Certainly I have used images to try to resolve my own longings. Just as certainly, this has led to the desire for more images.
My black and white photos of the late 80’s and early 90’s set male nudes within the context of my refuges. As mentioned previously, my imagery of such spaces borrowed heavily from Duane Michals, Deborah Turbeville, and Bill Costa. Shooting in nature, in the woods, proved particularly stimulating; that setting recalls Romantic notions of Nature’s mystery and raises the opposition between Nature and Culture. It also recalls the original concept of the Outlaw: someone forced to live outside the jurisdiction and protection of the law, therefore in the land outside the bounds of a town or city. Of course the models appear as outlaws, but the photo implicates the photographer/director and the viewer/voyeur as outlaws or at least accomplices. And the photographs suggest (perhaps in opposition to truth) that Nature is habitable, even
hospitable, especially to outlaws. As mentioned earlier, the sensual beauty of Nature has always had a strong attraction for me, leading to feelings of transcendence and encouraging me to capture that feeling by capturing images of Nature.

“We say that nature is beautiful. But this aesthetic judgment, which not all peoples have shared, is [a] defense formation, woefully inadequate for encompassing nature’s totality.[…] Our focus on the pretty is an Apollonian strategy. The leaves and flowers, the birds, the hills are a patchwork pattern by which we map the known. What the west represses in its view of nature is the chthonian, which means ‘of the earth’ – but earth’s bowels, not its surface.”

"Fairytale VI – Abduction 1996"
“Beauty is our weapon against nature; by it we make objects, giving them limit, symmetry, proportion. Beauty halts and freezes the melting flux of nature.”  

Sexual Personae
Camille Paglia

The Archangel Gabriel and the Falling Angels 1997

I made the transition to color photography with the series A Chapel of Angels in the mid 1990’s. Here I was working exclusively with figures in woodland settings. This was also my first experience using Photoshop, to collage the figures into the landscapes. In order to create the collages, I shot many landscape scenes, some intended for the Chapel series, others for no particular use. It was during one of these shoots that I accidentally moved during several shots. Though I discarded most of the blurred exposures, one of them looked interesting, so I kept it and had it enlarged. Then I began to purposely distort
images. I’d move the camera, I’d focus in much too close, I’d drastically narrow the depth of field.

Hudson Highlands 1997          Hudson Highlands 2000

What could I say about these shots? That they are an attempt to capture Impressionism on film? That they’re kind of pretty and I like them? My friends look uncomfortable when I show them. *How to be diplomatic, how to save his feelings when we hate the work?* Everyone asks if I’m still doing work “like what you used to do - we liked that so much.”
For me the difference from my earlier work is that, in *Folia*, the models/actors are gone, and there is no director any more, or the director has gone silent. Now the photographer and the viewer have stepped into the mythic space, the refuge. The earlier work posed a narrative that invited the viewer into my refuge; *Folia* attempts to create the space, with no direction as to how it is to be inhabited.

*Crane 2005*

For most of my career as a photographer, I have shown photographs as individual units, or in a series of individual units. I have approached each photo as a stand-alone entity. This has meant exhibiting in fairly traditional gallery configurations. I also currently exhibit my work on my website; this method of exhibition has more in common, I feel, with print media. The format of the screen is so similar to the format of
the printed page. However, my background in interior design makes me contemplate how to construct space, how to impact the ways in which a viewer experiences the environment of a work. During the past year, this has led to a new configuration for the *Folia* series. The work as currently shown is mounted in one large expanse; this presentation is reminiscent of large 19th century landscape canvases. The intensity of color and contrast has been described as hard to look at. The attempt is to create a visual experience that is enveloping (it takes you into a space) but also a little uncomfortable or threatening (if you want to join me in this space, you will have to work a bit).

*Folia* 2004
This last raises another aspect of my image-making that people have noted: my images are often guarded in some way. Access is restricted, by the size of the image, by the lack of focus, by the presentation, by the subject matter. I’m shy; I’m fussy. I don’t want just anyone tromping around in my fantasy world. And so I throw in “speed bumps”: visual or conceptual counters to the sensual appeal of the work, to slow down the viewer’s engagement with the piece. Though this may alienate some viewers, those who are engaged will continue into the work.

It has been extremely challenging, not only to put words to the origins and development of my work, but also to share that with others. Challenging to look back while trying to keep an eye on the road ahead. I often feel as if I’ve lost my way, as my path in art and in life becomes ever more overgrown and uncertain. When it occurred to me to create some work about that uncertainty, I opened my portfolio and realized that I’ve been doing just that.
These quotations about art and life resonate with me; I’m not always sure why.

“Once, some years earlier, our young Hans Castorp had been privileged to hear a world-famous Italian tenor, from whose throat had gushed a glorious stream to witch the world with gracious art. The singer took a high note, exquisitely; then held it, while the passionate harmony swelled, unfolded, glowed from moment to moment with new radiance. Unsuspected veils dropped from before it one by one; the last one sank away, revealing what must surely be the ultimate tonal purity – yet no, for still another fell, and then a well-nigh incredible third and last, shaking into the air such an extravagance of tear-glistening splendour, that confused murmurs of protest arose from the audience, as though it could bear no more; and our young friend found that he was sobbing.”

_The Magic Mountain_
Thomas Mann

“Art does not exist for politics, or for instruction – it exists primarily for pleasure, or it is nothing.”

A S Byatt

“That was the secret of imagination – its creations were feeble only to the maker but stronger than life itself to the observer.”

_A Boy’s Own Story_
Edmund White

“For, Heaven knows why, just as we have lost faith in human intercourse some random collocation of barns and trees or a haystack and a wagon presents
us with so perfect a symbol of what is unattainable that we begin the search again.”

Orlando
Virginia Woolf

“Didn’t they know…that the best thing had already happened, that their long lives, that progression from this year’s hits and haircuts to next year’s, from a first job to a second, a sixth, from sitting over cold coffee at dawn in a diner to sipping wine at supper on a balcony in Haiti – that this long sequence of slightly varying incidents would give them only time to see the past from every angle, as though the past were a statue they kept pacing around in ever-widening circles?”

Nocturnes for the King of Naples
Edmund White

“One of the tasks of photography is to disclose, and shape our sense of, the variety of the world. It is not to present ideals. There is no agenda except diversity and interestingness.”

Introductory Essay to Women
Susan Sontag

“The western eye makes things, idols of Apollonian objectification. Pornography makes many well-meaning people uncomfortable because it isolates the voyeuristic element present in all art […] All the personae of art are sex objects. The emotional response of spectator or reader is inseparable from erotic response.”

Sexual Personae
Camille Paglia

“The work of art is apprehended through the feelings as well as through the senses.”

Languages of Art
Nelson Goodman

“There is something crazy about a culture in which the value of beauty becomes controversial. It is crazy not to celebrate whatever reconciles us to life”

Peter Schjeldahl
Process

All of the photos in the Folia series are taken as analog prints, scanned, manipulated, digitally printed, and mounted on foamboard for hanging.

I work with a Canon EOS 630 and 35-105mm zoom lens. I generally use Kodak color print film – ISO 400 or 800, allowing great flexibility of light conditions. I will walk with camera through the neighborhood, through a park or on a forest trail. When I see something that strikes me, I’ll move about looking through the viewfinder, trying to frame the image and to maximize the lighting effects. I usually like to shoot towards the sun, but try to keep the sun from shining direct into the lens.

When a roll is finished, I send it to a Kodak lab for processing and for 4” x 6” prints. From these I select the images I like, and scan the film into my computer with a Nikon 5000 film scanner. I then work with the images in Adobe Photoshop CS, adjusting the color balance to exaggerate colors and contrast, spotting and cropping if needed. I try to work full frame from the negative.

Printing is done via an Epson 1280 printer on to Epson Premium Semigloss Photo Paper. The prints are trimmed to 12” x 18” (nominal) and are mounted with spray adhesive to foamboard panels for hanging on the wall.
Exhibition

The thesis exhibition of Folia was held from May 6th through 15th, 2005, at the VCU School of the Arts’ Anderson Gallery in Richmond VA. The work was displayed on the north wall of Gallery One. Sixty-five 12’ x 18” color digital prints were mounted on foamboard and held against the wall by nails; adjacent prints shared nails, to butt all the images together. With 5 rows and 13 columns, the area covered by the work totaled about 7’-6”h x 13’w.

*Folia – View of Thesis Exhibition installation, May 2005*
Why do I keep taking these photos?

I want to play with the camera’s focus, like an eyeball. I want to recreate what I see when I remove my glasses. I want to see how far I can abstract images and still make them read. I want to share my frets about living and ageing and creating.

I don’t have answers, just an ever-growing pile of questions and wonderments.

Charles F Gustina 05/2005
Literature Cited


2 ibid [p 54]

3 Coleman, A D (1976) “The Directorial Mode: Notes Toward a Definition” Artforum [pp 246-257].


6 ibid [p 57]
Vita

CHARLES F GUSTINA
born August 25th 1957
Manchester, CT

EDUCATION

MFA - PHOTOGRAPHY, 2002-2005
Department of Photography and Film
Virginia Commonwealth University - School of the Arts, Richmond VA
Awards:
Graduate School Scholarship, Spring 2004
VCUarts Dept of Photography and Film Service and Leadership Award, Spring 2003
Graduate School Scholarship, Spring 2003

Pratt Institute, Brooklyn NY

BA - COMPARATIVE ARTS, 1975-1979
Georgetown University, Washington DC

PROFESSIONAL EXPERIENCE

VIRGINIA COMMONWEALTH UNIVERSITY Richmond VA, 1/03-Present
Department of Interior Design
Adjunct Professor: 300-Level Interior Design Studio, Construction Documents

VIRGINIA COMMONWEALTH UNIVERSITY Richmond VA, 7/03-10/03
Department of Photography and Film
Acting Administrative Director
KOSTOW GREENWOOD ARCHITECTS PC   NYC, 1/96-6/02
Associate; Project Manager, Programmer and Senior Interior Designer
Projects: CNN NYC Studios; NBC On-Air Edit Facility; MTVN Central Edit;
VH1 Production Offices; Nickelodeon Digital Animation Studio; NYC Dept of Finance.

CHARLES F GUSTINA DESIGN   NYC, 6/85-12/96
Freelance Design Consultant to Mancini Duffy Inc, GHK International Inc, Clark
Tribble Harris and Li, Noel Jeffrey Inc; Freelance designer on contract and residential
jobs.

PARSONS SCHOOL OF DESIGN   NYC, 9/92-12/95
Continuing Education Instructor: Intro to Interior Design, Contract Design, Portfolio

HELLMUTH OBATA AND KASSABAUM PC   NYC, 11/91-12/94
Senior Interior Designer
Projects: Chemical Bank Real Estate Finance and Operations offices; Oxford University
Press offices; PAAET offices (Kuwaiti Ministry of Education).

PERKINS AND WILL   NYC, 11/88-5/90
Senior Interior Designer
Projects: Hotel Macklowe interiors; Rizzoli Corporation offices.

OWEN AND MANDOLFO INC   NYC, 1/87-3/88
Senior Interior Designer
Projects: Castle and Cooke executive offices; Dime Savings Bank branches and offices.

THE MILLER ORGANIZATION   NYC, 9/85-9/86
Senior Interior Designer
Projects: Merrill Lynch executive offices; St Luke’s/Roosevelt Outpatient Clinics.

KOHN PEDERSEN FOX CONWAY ASSOCIATES   NYC, 7/81-6/85
Interior Designer
Projects: Freiberg apartment; Equitable Life Assurance and HBO headquarters.
BOARD POSITIONS

ARTGROUP FOR LESBIAN AND GAY ARTISTS NYC
Admin Director, 5/98 - 6/99 / Newsletter Editor, 11/94 - 6/96

ALL OUT ARTS NYC
Program Board Member, 6/98 - 6/99

NEW CENTURY ARTISTS INC NYC
Board Secretary, 5/96 - 1/97

BIBLIOGRAPHY

PHOTOGRAPHY PUBLISHED IN PERIODICALS:
Harrington Gay Men’s Fiction Quarterly v 1 (Fall 03), v 2 (Winter 04)
Millennium VCU Creative Writing Annual (Spring 03)
RFD xxx4 (06/04), xxix2 (12/02), xxvi4 (6/00), xxiv2 (3/98),
xxiv1 (12/97), xxiii4 (9/97), xxi2 (3/95)
Evergreen Chronicles xi 2 (Fall 96), x 2 (Summer/Fall 95)
Vice First Annual Photography Issue, ii 4 (9/95)

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The Spirit Can Crest Poems by Steven Riel, (Cover Art), 2003,
Amherst Writers and Artists Press

PHOTOGRAPHY IN PUBLIC COLLECTIONS:
Buffalo Gay Lesbian Bisexual Archives Buffalo NY
Leslie-Lohman Gay Art Foundation New York NY
Northeast Archive Northampton MA
Ricketson Gay/Lesbian/Bisexual/Transgendered Library Roanoke VA
SELECTED PHOTOGRAPHY EXHIBITIONS

MFA Thesis Exhibition, VCU Anderson Gallery, Richmond VA 05/05
Young Photographers, Corporate and Museum Frame Gallery, Richmond VA 02/05
A Particular Truth, Roper Gallery, Frostburg State University, Frostburg MD 10/04
Juried Student Fine Arts Exhibition, VCU Anderson Gallery, Richmond VA 04/03
Altered, I Gallery, NYC, 1-8/03
Society for Photographic Education - SE Conference, Polka Dot, Richmond, VA 10/02
The Dress-Up Mail Art Show, Alternator Gallery, Kelowna, BC 9-10/01
Family: It’s Personal, I Gallery, NYC, 6-12/01
ArtGroup: Reflections of Myself, Clemente Soto Velez Cultural Center, NYC, 5/00
Projected Narratives 2, Fringe NYC Festival, NYC, 8/99
Beyond Beauty, Leslie-Lohman Gay Art Foundation, NYC, 8/99
ArtGroup: The Gay Landscape, Clemente Soto Velez Cultural Center, NYC, 2/99
Four Visions, Hallwalls Contemporary Art, Buffalo, NY 11/98
Projected Narratives, Fringe NYC Festival, NYC, 8/98
A Chapel Of Angels (solo show), Leslie-Lohman Gay Art Foundation, NYC, 5-6/97
Queer Utopias, Eighth Floor Gallery, NYC, 10/96
ArtGroup: Me, Myself & I, La Mama La Galleria, NYC, 9/96
Fifth Gay Photo Annual, Leslie-Lohman Gay Art Foundation, NYC, 5-6/96
Open Your Heart (ARC auction preview), Leo Castelli Gallery, NYC 2/96
ArtGroup: Little Pieces, 24 Hours For Life Gallery, NYC, 9-11/95
ArtGroup: Spirits & Heroes, Peter Madero Gallery, NYC, 6/95
Fourth Gay Photo Annual, Leslie-Lohman Gay Art Foundation, NYC, 6/95
ArtGroup: First Outing, Warren Street Gallery, Hudson, NY, 5/95
ArtGroup Addresses AIDS, Leslie-Lohman Gay Art Foundation, NYC, 3/95
Open Your Heart (ARC auction preview), Christine Rose Gallery, NYC, 2/95
Muses, MBM Gallery, NYC, 1-2/95
Diamonds, Gold And Myrrh, Leslie-Lohman Gay Art Foundation, NYC, 5-6/94
Picture Perfect, La Mama La Galleria/Rescued Estates, NYC, 1-2/94
Second Gay Photo Annual, Leslie-Lohman Gay Art Foundation, NYC, 4/93
The First Decade, La Mama La Galleria, NYC, 12/92
Gay Photo Annual, Leslie-Lohman Gay Art Foundation, NYC, 3/92
Styles & Aesthetics III, La Mama La Galleria, NYC, 4/91