

NINO MIER GALLERY

NEW YORK | BRUSSELS



OTIS JONES

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BIOGRAPHY

OTIS JONES

b. 1946, Galveston, TX, US

d. 2025, Dallas, TX, US



Otis Jones is known for his meditative, post-minimalist, geometric paintings composed on custom-built, stacked plywood forms. These forms might technically be referred to as Jones' frames, but functionally they are more than mere adornment, as they comprise the base and the sides to his paintings. The stratigraphy of Jones' works requires viewers to regard his constructions from all sides; some even reveal their interior, accessed through gaps in the plywood stack. Jones stretches and staples linen to the flat planes of the plywood structures, which he then paints with fields of richly-textured, monochromatic color. Within his color fields, he positions smaller geometric forms that mimic the shape of the work at large. These biomorphic, microcosmic shapes made with acrylic paint are opaque and sometimes impastoed. While his paintings are not technically "process paintings", the visible elements of the construction process— glue, staples, lamination, excess paint—imparts an aura of hand-crafted uniqueness onto each work, fashioned with a sensitivity towards beauty that is derived from rather than at odds with a rugged pragmatism.

Otis Jones (b. 1946, Galveston, TX, US; d. 2025, Dallas, TX, US), has held solo exhibitions at MARC STRAUS (New York; 2021, 2019, 2018), Barry Whistler (Dallas; 2024, 2021, 2016), Sorry We're Closed (Brussels; 2023, 2019), Sunday-S (Copenhagen; 2019, 2017), Gray Contemporary (Houston; 2017), annex14 (Zürich; 2016), and William Campbell Contemporary Art (Fort Worth; 2012). He was the recipient of a Visual Artists Fellowship Grant from the National Endowment for the Arts (1982), and holds a BFA from Kansas State University, and an MFA from the University of Oklahoma. He has taught at Texas Christian University, the University of Texas at Austin, and has served as an Associate Professor and Visiting Professor at University of Texas at Arlington. Jones' work is in many major private and public collections, including at the Dallas Museum of Art, the Hammer Museum (Los Angeles), the Museum of Fine Arts (Houston), the San Antonio Museum of Art, and the Nelson Atkins museum of Art (Kansas City).

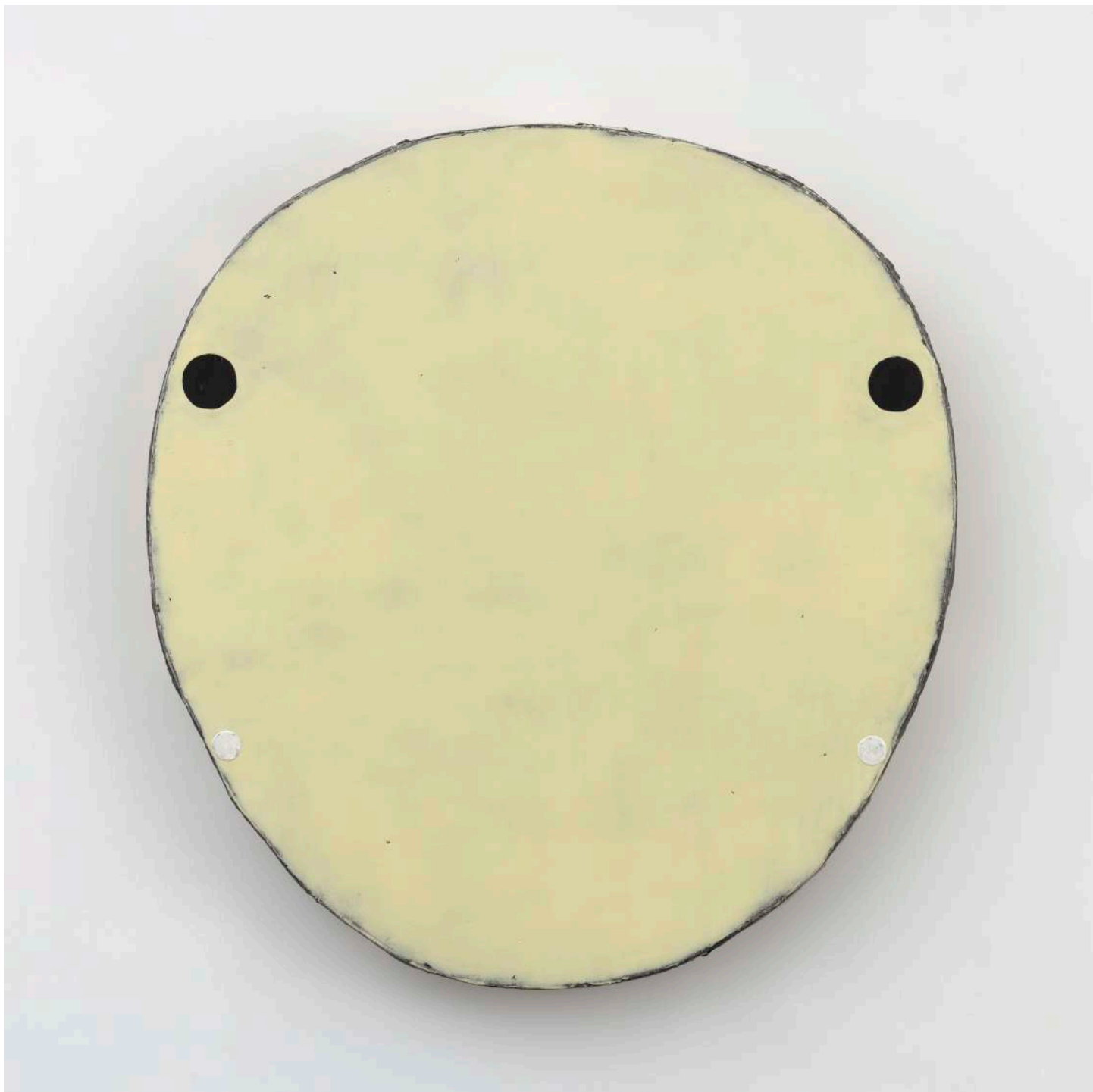


SAMPLE WORKS

**sample selection does not reflect current availability*



Green Shape, Gray Circle, 2024
Acrylic on linen on wood
58 1/2 x 57 1/2 x 5 in
148.6 x 146.1 x 12.7 cm
(OJO24.017)

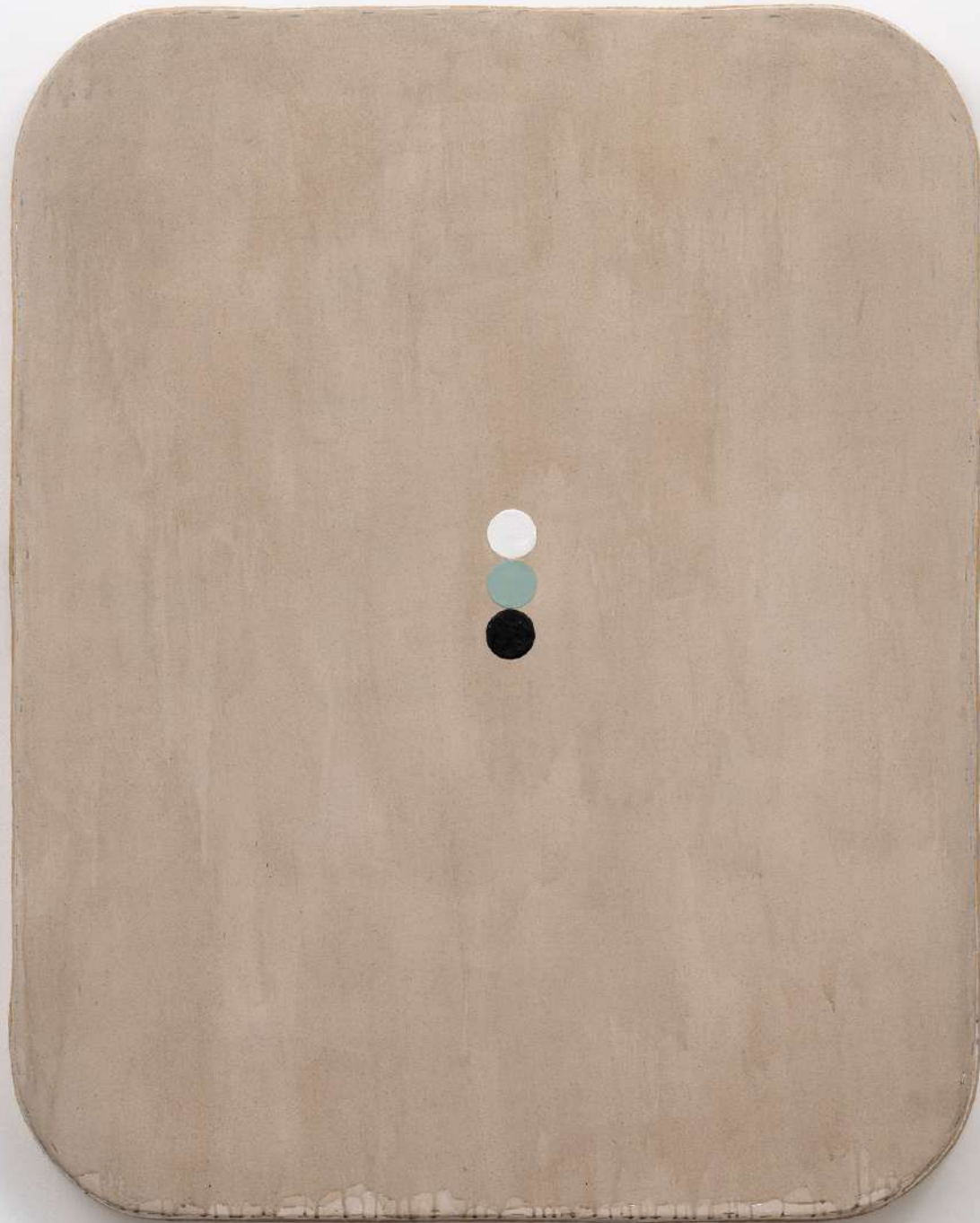


Yellow With Two Black Circles, 2024
Acrylic on canvas on wood
59 x 55 x 5 in
149.9 x 139.7 x 12.7 cm
(OJO24.016)





Yellow With Two Black Circles, 2024
Acrylic on canvas on wood
59 x 55 x 5 in
149.9 x 139.7 x 12.7 cm
(OJO24.016)



Three Circles, One Green On Grayish Yellow Rectangle, 2024. Acrylic on canvas on wood. 50 1/2 x 40 x 4 in, 128.3 x 101.6 x 10.2 cm (OJO24.013)



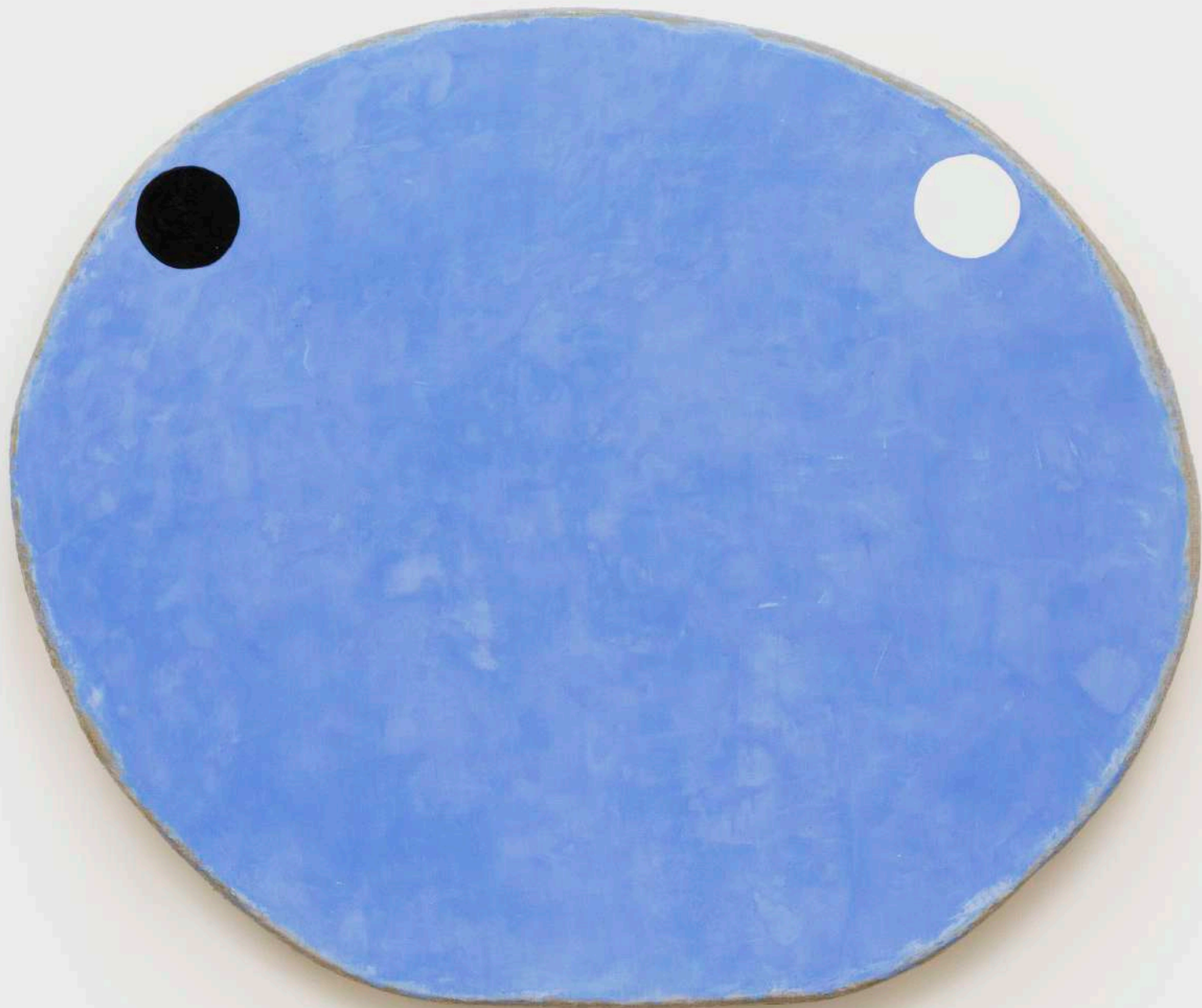
Green Circular Shape With Four Black Lines, 2024
Acrylic on canvas on wood
12 1/4 x 13 x 4 in
31.1 x 33 x 10.2 cm
(OJO24.009)



Four Circles, Two Black, Two Tan, 2020
Acrylic on linen
36 1/2 x 37 1/2 x 4 1/2 in
92.7 x 95.3 x 11.4 cm
(OJO20.002)



Tan With Two Lines, 2020
Acrylic on linen
16 1/2 x 16 1/2 x 3 1/4 in
41.9 x 41.9 x 8.3 cm
(OJO20.001)



Large Blue with One White and One Black Circle, 2021. Acrylic on linen on wood. 49 x 58 x 5 in, 124.5 x 147.3 x 12.7 cm (OJO21.003)



Black Circle, Aqua Circle, 2021
Acrylic on linen on wood
19 3/4 x 20 x 3 in
50.2 x 50.8 x 7.6 cm
(OJO21.010)



Ivory with Brown and White Circles, 2019. Acrylic on linen on wood. 17 1/2 x 27 1/2 x 3 3/4 in, 44.5 x 69.8 x 9.5 cm (OJO19.002)

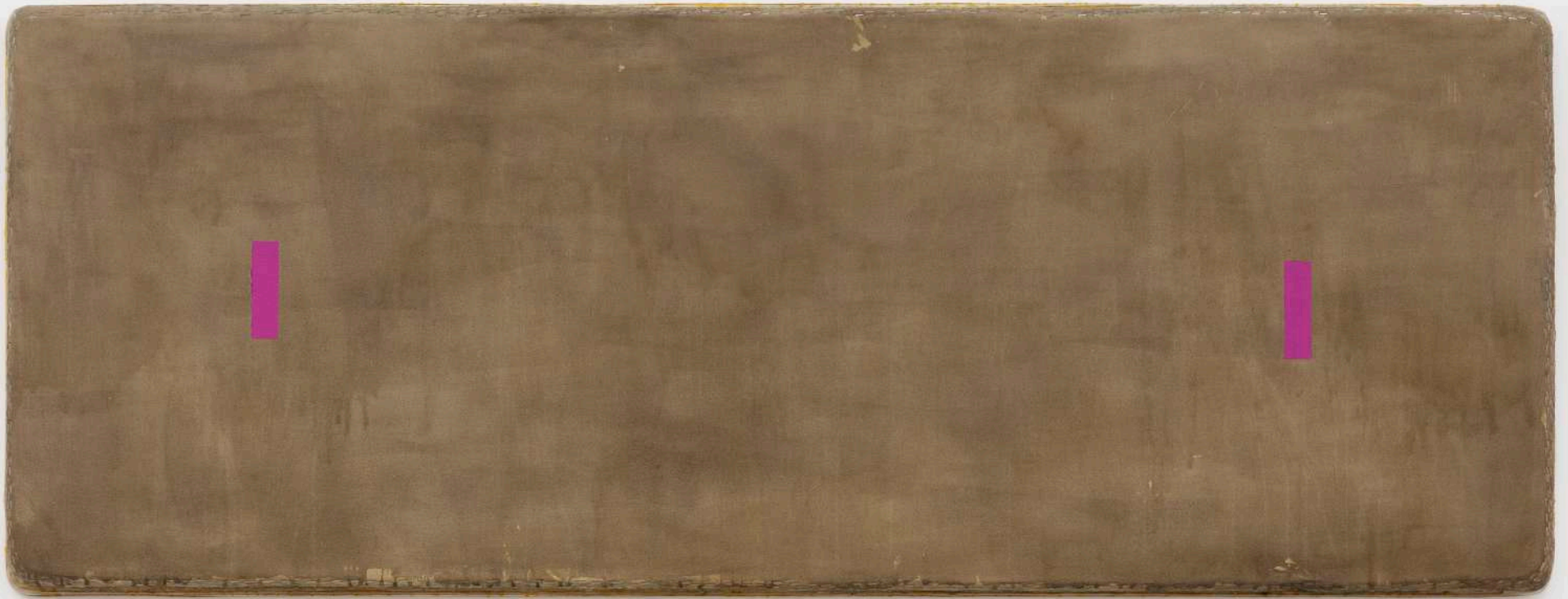




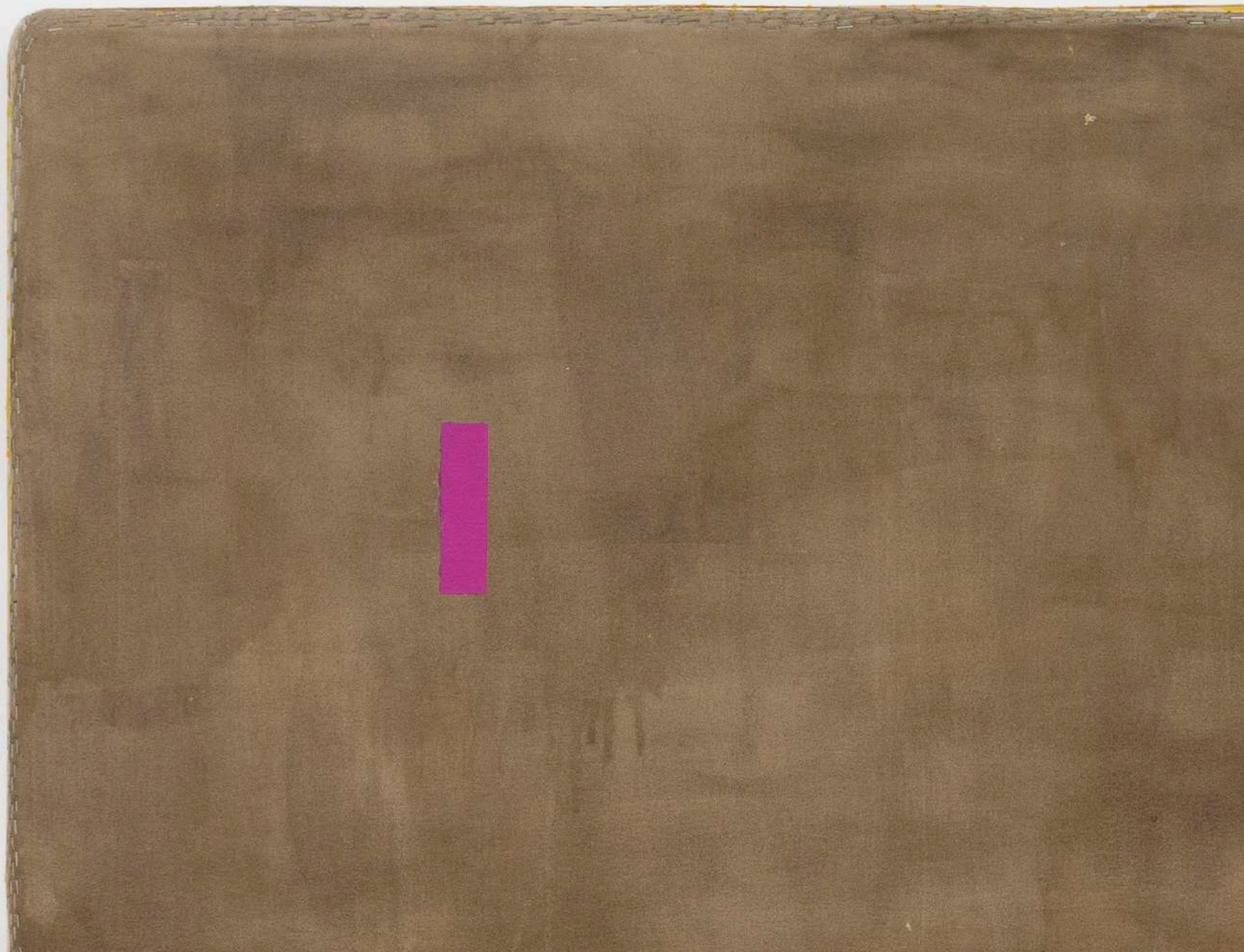
*Tan with 3 Circles, Red, White, and
Black, 2021*
Acrylic on linen on wood
40 x 38 1/2 x 5 in
101.6 x 97.8 x 12.7 cm
(OJO21.005)



Red Oxide with Dirty White Circle, 2021
Acrylic on linen on wood
55 1/2 x 57 3/4 x 5 in
141 x 146.7 x 12.7 cm
(OJO21.011)



Two Magenta Rectangles Far Apart, 2021. Acrylic on linen on wood 30 x 80 x 5 in, 76.2 x 203.2 x 12.7 cm (OJO21.012)





Oval with Two White Circles, 2021
Acrylic on linen on wood
20 1/2 x 14 1/2 x 3 in
52.1 x 36.8 x 7.6 cm
(OJO21.008)

A circular white object, possibly a piece of paper or a small disc, is placed on a grey, textured surface. The surface has a dark, curved edge on the left side. The text "SELECTED EXHIBITONS AND PROJECTS" is overlaid in white, bold, uppercase letters across the center of the image.

**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

TRIBUTE TO OTIS JONES

2026

SORRY WE'RE CLOSED
BRUSSELS, BE

RECENT WORK

2025

NINO MIER GALLERY
NEW YORK, NY, US

RECENT WORK

2024

BARRY WHISTLER GALLERY
DALLAS, TX, US

NEW WORKS

2023

VITO SCHNABEL GALLERY
NEW YORK, NY, US

RECENT WORKS

2021

NINO MIER GALLERY
LOS ANGELES, CA, US



TRIBUTE TO OTIS JONES

2026
SORRY WE'RE CLOSED
BRUSSELS, BE

Born in Galveston, Texas, in 1946, Otis Jones belongs to a major generation of American abstract painters that includes Nancy Haynes, Harriet Korman, David Reed, and Stanley Whitney. His work engages a rigorous exploration of the material nature of painting and the continually renewed possibilities of abstraction.

In Jones's practice, every element proceeds from a precise intention: the shape of the support, the construction of the surface, the methods of paint application, even the placement of the staples attaching the canvas to its stretcher. Nothing is incidental. His work is rooted in reductive painting and the notion of painting-as-object, ideas that occupied a central place in artistic discourse during the late 1960s and early 1970s, when he was developing his visual language. Yet rather than merely revisiting these propositions, Jones fundamentally transforms them.

His approach seems to echo Jasper Johns's well-known dictum: "Take an object. Do something to it. Do something else to it." The object Jones subjects to this ongoing process of transformation is painting itself — considered in its most elemental physical presence. Leaning against the wall, his works assert a minimalist frontal presence while simultaneously conveying a deeply tactile and sensuous dimension. Jones applies acrylic paint through processes of remarkable material subtlety: pigment rubbed into the weave of the canvas, thin veils spread across the surface, abrasions, removals, and accumulations of matter. Each intervention reveals both the density of the paint and the physicality of the support. His formal vocabulary — composed primarily of bars and circles — emerges through acts of addition and subtraction. Earlier layers appear beneath incised surfaces; temporary circular masks leave behind shallow impressions; elsewhere, built-up pigment gives the circle an almost sculptural presence.

Otis Jones has developed a singular practice in which materials and process become inseparable from the work itself. From the handmade shaped supports to the expressive use of staples, from the application of color to its removal, every gesture affirms the material identity of the painting. In this sense, Jones overturns the modernist paradigm articulated by Frank Stella's statement, "What you see is what you see," replacing pure opticality with an experience that is distinctly physical and sensory. Rejecting both mechanical coldness and overt gestural expressionism, Jones opens a pictorial space of remarkable restraint and intensity.

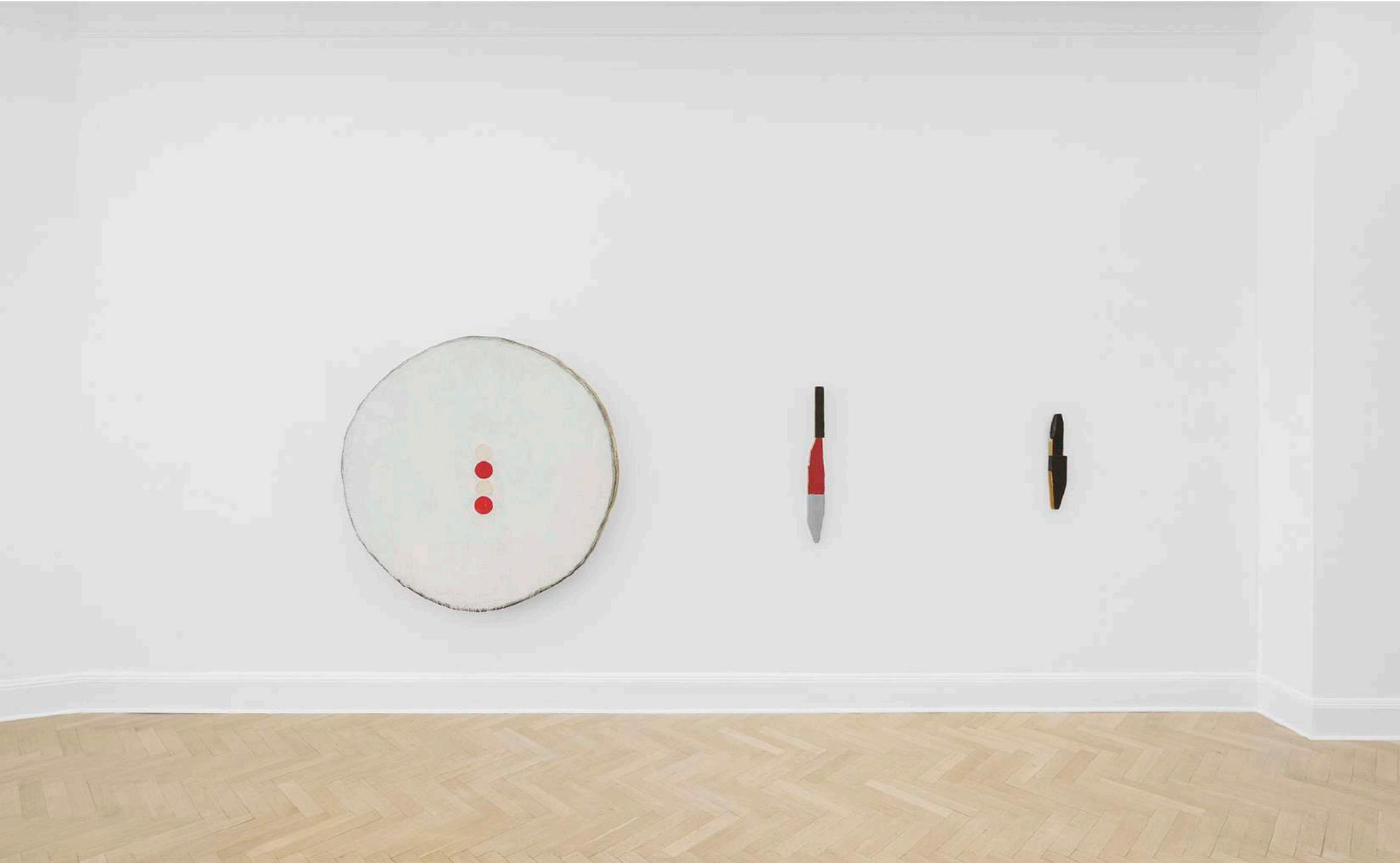
His paintings, with their muted tonalities and quiet presence, invite slow contemplation. They become true "meditation pieces," calling for sustained, mobile, almost introspective looking.



Courtesy the artist and Sorry We're Closed.

Jones's paintings do not refer to any recognizable image of the external world. They exist within an autonomous field of abstraction, where painting asserts itself entirely on its own terms. It is precisely here that the strength of his work resides: in its ability to renew the possibilities of abstraction through an economy of means of exceptional precision. At once austere and sensuous, his works do not comment on the history of painting; they extend its possibilities in subtle yet profound ways. In an era where the idea of originality often seems exhausted, Jones's work appears nothing short of revelatory.

John Yau









RECENT WORK

2025
NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery is pleased to present *Recent Work*, a solo exhibition of new paintings by Otis Jones. This marks Jones' first solo presentation with the gallery in New York and continues his decades-long pursuit of painting as a physical, meditative object. *Recent Work* opens with a reception on Thursday, May 15th and is on view through June 14th.

Rooted in a tactile and reductive language, Jones' thickly built paintings are handmade from start to finish. Linen is stretched over custom supports, fixed in place with rows of exposed staples. Imperfections in the fabrication process are embraced, forming the underlying traces of the patina that will eventually develop as the art object matures. Shades of blue, cream, charcoal, or red-oxide acrylic are repeatedly scraped, painted, and pared down, giving way to monochromatic surfaces that feel worn and carry an ethos of utility and repair. The presented works take the shape of organic forms, their multi-colored nuclei recalling animal and plant cells arrested mid-meiosis. The unpainted edges of the layered wooden supports remain exposed as a testament to the object's construction. Lamination drips seep through the seams as the raw, uneven fringes of the linen appear light and airy despite the battle of tension taking place across its surface. Of course, Jones' paintings resist literal interpretation, asking to be experienced viscerally and meditatively as well as optically. As Jones breaks away from the traditional flat format of painting, his works extend into real space, drawing attention to their edges, shapes, and physical presence on the wall.

Even Jones' titles refrain from divulging too much about the work in question, focusing instead on what can be immediately perceived within the frame. In *Red Oxide with Black and White Circles*, an expansive field of pale red oxide covers its oblong wooden support, a small circle of black and a slightly larger circle of white hug the upper border of the canvas, like hydrophobic bubbles of oil. The layers of laminated wood are grouped into two distinct slabs, separated by several wooden blocks along its perimeter. The exterior slab is covered along its edges by the familiar rows of staples, lending a sense of uniformity and intentionality amidst the adjacent splatters of adhesive and drips of paint. Upon closer inspection, the initially consistent field of pale red oxide gives way to reveal a shifting terrain of pigment, areas where the paint has been applied, wiped, and reapplied in layers of varying opacity. Toward the edges, the pigment begins to thin and feather out before exposing the linen's delicate weave. These subtle variations lend the work a quiet dynamism, as if it is breathing alongside the unexpected tonal patterns afforded by changes in light reflection across its surface.

Jones' practice draws from a broad lineage of post-minimalism and process-based abstraction. Like Eva Hesse and Ron Gorchov, he maintains a reverence for form

Courtesy the artist and Nino Mier Gallery.



while eschewing the industrial finish associated with earlier minimalists. The paintings in *Recent Work* feel grounded, handmade, and bodily – and aesthetic shaped as much by farm tools and worn boots as by canvas tradition. There's a quiet defiance in his approach: a belief that clarity and imperfection can coexist, and that painting maintains the capacity to hold time, labor, and intimacy in its surface.











RECENT WORK

2024
BARRY WHISTLER GALLERY
DALLAS, TX

Barry Whistler gallery is pleased to present - *Otis Jones: Recent Work*. The solo exhibition will open October 12th, with a 5-7pm reception and will remain on view through November 23rd, 2024. This exhibition, featuring 8 new paintings and will mark Jones' fourth solo exhibition with the gallery.

Otis Jones rough-hewn paintings deal with the physicality and processes of painting and its inherent materials. Working within non-objective abstraction, he relies on the elemental and meditative to explore the nature of painting as object. There is a sense of dualities in his work, not only in color and tone, but in the way he treats the surfaces. With sanded parts and precise lines, he celebrates a division between varying textures.

In the essay by John Yau published in Otis Jones book from 2020, Yau notes his material process:

“Jones has developed an inventive approach to being true to materials and process. From the making of the shaped, homemade support, to his expressive use of staples to attach the canvas, to the application and removal of paint, everything he does underscores the material identity of the thing itself. Essentially, Jones has taken Frank Stella’s clarion call for opticality, as encoded in his dictum “What you see is what you see,” and stood it on its head. By eschewing the optical in favor of the visceral, as well as rejecting the mechanical for the handmade (while downplaying gesture and overt mark-making), Jones proves that painting’s parameters continue to be commodious. Even reductive painting has not been used up.”¹

Similarly, Dallas critic and writer John Zotos observes:

“In the hands of a lesser painter the formidable supports he has constructed for his paintings would overwhelm the art, which would quickly fall into obsolescence. Whereas, Jones reveals the superiority of the nature of painting over and above that of empiricism, structures, designs, and supports because his mastery of material bends them to his will through the strength of a unique and original personal style.”

¹John Yau, *Otis Jones*, Published by Mark Straus Gallery, 2020, p. 7–8.



Courtesy the artist and Barry Whistler Gallery.







NEW WORKS

2023

**VITO SCHNABEL GALLERY
NEW YORK, NY, US**

With a career spanning over six decades, Otis Jones began his life as an artist during the heyday of 1960s and '70s Minimalism. His practice is characterized by a reductive style that celebrates the 'objectness' and tactility of painting's material identity and the labor of making. Serene and spare, the paintings exist unto themselves as complete, visceral objects that have achieved their own resolve. "It's a gestalt thing, you can't separate," Jones explains. He likens his painterly practice to archeological processes; "I'm interested in objects, patina, wear and age. Each piece takes on its own geology. I don't hide anything. It's a very real object."

The genealogy of Jones' paintings can be traced through his wooden frames. Each plywood support is handmade. The resulting irregular stacked shapes are constructed from "visualizations," wherein Jones first manifests the pictorial weight of color in his mind. He translates these imagined forms into life-size templates that are then fabricated and assembled. Fluctuating in scale from intimate to monumental, both rounded and oblong, the new body of works on view at Vito Schnabel Gallery are comprised dominantly of circular forms.

The irregularly shaped canvases are executed in varying thickness: ranging from four, five, or six sheets of laminated panels that project up to four inches from the wall. Fluid drips of glue ooze and crystalize along the edges of the plywood panels, a deliberate element of the artist's composition that accentuates its own tactility. Similarly, Jones plays with the dimensional presence of his paintings, building some canvases as solid-edged stacks, while others utilize wedged pieces that offer viewers a glimpse through the object's architectural structure. Finally, the linen canvas is stapled to the support; the raw edge of its hem remains visible to one's eye. The exuberant excess of Jones' over-stapling reinforces a sense of physicality and delineates the curvature of his shapes and invokes a feeling of stretching, while simultaneously revealing itself as being wholly attached.

Jones' application of pigment is strikingly traditional, engaging in painterly processes of give and take interactions. Adding and subtracting surface layers in a dialogue of exchange between painter and painting, there is an intuitive, ritualistic quality to his mode of working. Imposing an arbitrary stain onto the canvas, Jones activates each shape with color. He moves in and around the painting, layering skim coats of color and then sanding down the pigment, reworking the surface in a process of accumulation and erasure. Pressing paint into the weave, gouging the thickness of the monochromatic field to reveal an indentation, the strata of his compositions reveal an archeology of layers and pigments that create expressive, tactile works of textural nuance and great visceral depth.





The red oxide in Jones' color palette draws influence from his travels to the Southwest, specifically the iron-rich, red clay dirt found in New Mexico. In one of the smallest-scaled works in the exhibition, Jones' use of blue is inspired by chalk powder, used to snap architectural lines on construction sites. Exhibiting the raw crudeness of his materials, a rough edge of color meets unprimed canvas that is exaggeratedly stapled around the perimeter. In the center of the canvas, like a bullseye, a singular white dot — an accretion of pigment on surface — punctuates the dense, opaque color field of cornflower blue.

In a luminous peach-colored canvas, Jones establishes a sophisticated tension in color that finds harmony and rhythm in the intricate movements of his brush. The thickness and weight of his pigment is manifested through subtle washes, textural dips and built-up areas of refined saturation. Two peach dots in the upper register of the canvas echo the patina of his weathered surface, while their forms elicit a distinct physical presence. In the lower quadrant, two black circles provide dynamic visual contrast and engage the eye to move around the canvas and to its edge. Together, the four small circular shapes in this work provide symmetry and balance while offering a meditative quality.

The threads of tactile materiality and objectness that have followed Jones throughout his painting career are rooted in the artist's youth and adolescence. On his grandfather's farm, he became interested in the inherent archeology of objects, observing how tools and farm equipment weathered. Studying items that had been battered and broken from use, then patched and repaired, Jones discovered the ways in which history accrues through the process of 'wear'. Jones translates this phenomenon to his paintings by scraping, scratching, stapling and distressing the canvas to reveal the history of making and perceiving art.

Courtesy the artist and Vito Schnabel Gallery.







RECENT WORKS

2021
NINO MIER GALLERY
LOS ANGELES, CA, US

Courtesy the artist and Nino Mier Gallery.

Otis Jones' art marvels at materiality and objecthood, but each of his paintings begins with just the outline of a shape. He takes pencil to paper and drafts a form—usually a circle, oval, or rectangle—that a trusted carpenter with whom he has worked for years recreates with stacked plywood. Jones instructs him not to manufacture imperfection, but to allow for small, organic errors, such as lamination drips. These plywood forms might technically be referred to as Jones' frames, but functionally they are more than mere adornment, as they comprise the base and the sides to his paintings. Jones stretches and staples linen to the flat planes of the plywood structures, which he then paints with fields of richly-textured, monochromatic color. Within these color fields, he positions smaller geometric forms that mimic the shape of the work at large. These biomorphic, microcosmic shapes made with acrylic paint are opaque and sometimes impastoed. While the paintings on view in this exhibition are not "process paintings" per se, the visible elements of the construction process—glue, staples, lamination, excess paint—imparts an aura of hand-crafted uniqueness onto each work, fashioned with a sensitivity towards beauty that is derived from rather than at odds with a rugged pragmatism.

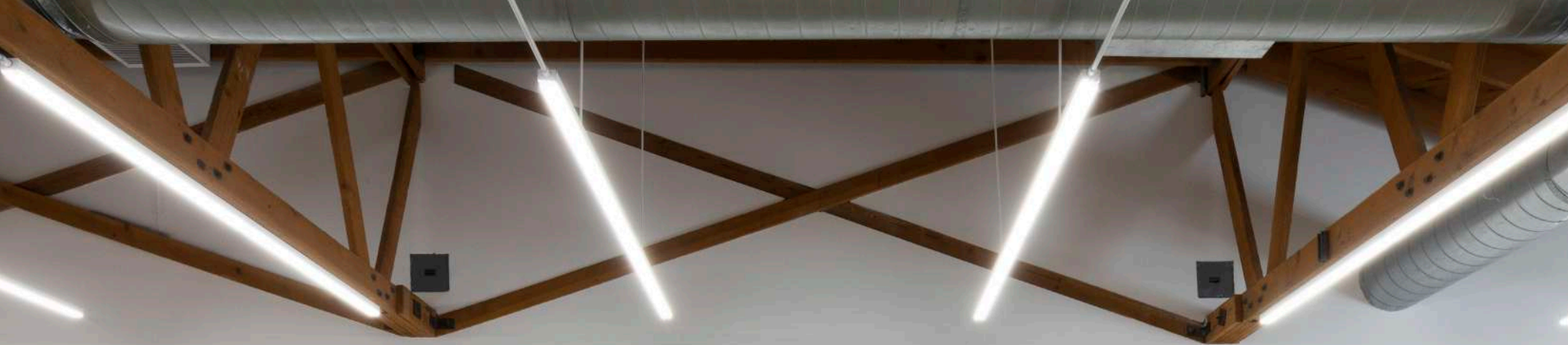
Such pragmatism has been a lifelong tenet of Jones' practice. He grew up visiting his grandparents' farm, where he became fixated with specific objects—his grandfather's boots, for instance—that he attempted to recreate through artistic constructions. But he always was left feeling that the original object was better than his representation of it. Recently, while speaking about how he divines his compositions, Otis Jones said: "together, we work it out." The "we" in his statement refers to himself and the painting-to-be. The power—agency, even—that Jones imparts on his works is essential to understanding their aesthetic effect. Rather than being representations of scenes or forms, his constructions are the scene and the form. It is as though his artworks were creatures, revealing more about themselves the longer one spends time with them. The personification of his works in this quote also reflects their uncanny, subtle biomorphism. Most of the canvases in this selection of recent works feature two small circles painted within an ovular frame. The proportion and scale of

Jones' circles are uncannily similar to eyes on a face. They stare back at the viewer, unblinkingly.

Jones' paintings can be articulated alongside a variety of artistic lineages. Their meditative seriality and occupation with form recall tantric art, while their reverence for imperfection places them within a recent trend towards the purposeful "de-skilling" of painting. Most usefully, though, their insistent materiality recalls the interests of certain post-minimalists, particularly Eva Hesse and Ron Gorchov, who wanted to retain minimalism's focus on formalism, but who favored the grimy, the anthropomorphic, and the hand-made over the pristine, the slick, and the machine-built. There is a subtle abjection in Jones' paintings that, like Hesse's late work, bubbles up to the surface the longer one regards them. Jones' whites are never pure, but rather are stained with washes of a soot-like brown; dried, clumpy glue runs from the linen canvas down the sides of the plywood; and his monochromatic fields are scraped and scratched as though they were weathered surfaces, ravaged by age. These features might be understood as a kind of Bauhausian "truth-to-materials" bent, but they also tap into the repressed, libidinal underside of the pure, minimalist shaped canvas.

Jones' recent works embody both a tension between the superficial tameness of geometry and its perversion through materiality; and between the instantaneous and the durational. Not only do Jones' works represent time, but they also require the viewer to spend it. The glue drips are crystallizations of the long task of drying, and the many staples which affix linen to plywood are so excessively numerous that one can't help but imagine how long the artist spent with a stapler. To take this all in, one must look closely, and from a variety of angles. The stratigraphy of Jones' works requires viewers to regard his constructions from all sides; some even reveal their insides, accessed through gaps in the plywood stack. In a sense, they live up to Frank Stella's statement about his own work, "what you see is what you get." But in another sense, "what you see" must unfold in time.









OTIS JONES

2021

MARC STRAUS

NEW YORK, NY, US

“Devoid of pictorial motifs, narratives and at times even color, the work of Texas-based artist Otis Jones is muted yet intensely physical, and stubbornly original. Shunning the grandiose, Jones’ interests lie in the most basic essentials: the relationship of form, composition and color, and the subtle nuances that give his paintings marvelous character.”
– John Yau (OTIS JONES: SELECTED WORKS 1981-2020, p: 3-7, published by MARC STRAUS 2020)

Jones is expanding on the classic minimalist form of monochrome painting. The celebration of the process is the highlight of each piece. In his sculptural paintings the canvas is affixed to asymmetrical structures, pieces of plywood built up in layers four to six inches deep. The roughly cut canvas is visibly attached with staples. Then it is painted and often scoured back with sanding.

Each painting conveys its sense of history. Yau observed that by “focusing on the painting process as its own subject, Jones’ work attains an ineffable aura of permanence. Personal, spiritual and full of eccentricities, they promote a meditative perception synonymous with the best Abstract paintings.”

While at first appearing monochromatic, closer inspection reveals meticulously balanced combinations of colors as in Ellsworth Kelly’s earlier work. Though wholly intuitive the placement of circles and lines, the precise proportions of diameter and spacing, creates a sense of harmony. In this new body of work Jones explores new shapes and colors while working within his decades-long motif.

Images courtesy of the artist and Marc Straus Gallery.







A close-up photograph of the spine and front cover of an old book. The spine is on the left, showing a textured brown fabric binding with visible stitching. The cover is a light beige or cream color, showing signs of age and wear, including some discoloration and a vertical crease near the bottom. The word "PRESS" is printed in a bold, white, sans-serif font in the center of the cover.

PRESS

PRESS

WHITEHOT MAGAZINE

JUNE 2025

BY RAPHY SARKISSIAN

NEW YORK TIMES

FEBRUARY 2023

BY JOHN VINCLER

CULTURED

JANUARY 2023

BY JACOBA URIST

MILIEU MAGAZINE

FALL 2020

BY EDWARD MCCANN

DALLAS MORNING NEWS

JUNE 2020

BY JOHN ZOTOS

HYPERALLERGIC

MARCH 2018

BY JOHN YAU

ARTFORUM

MAY 2014

BY MATTHEW BOURBON

JUNE 2025

Otis Jones: Echoes in Color at Nino Mier Gallery

By Raphy Sarkissian



Installation view of Otis Jones: Recent Work at Nino Mier Gallery, Soho, New York. © Otis Jones. Courtesy of the artist and Nino Mier Gallery. Photo: Erin Brady / Dan Bradica Studio.

The ten absorbing and understated paintings of Otis Jones have transformed the elegant space of Nino Mier Gallery into an ascetic shrine of abstraction. Viewing these seemingly monochromatic paintings up close, however, reveals impalpable traces of underpainting. Whereas Jones's hazy facture gives his surfaces a lyrical quality, the highly distinct and quasi-geometric shapes of these canvases—freeform circles, squares, racetracks, or oblongs—bring to mind Kazimir Malevich's and El Lissitzky's experimental radicality. These ruminative abstractions of Jones also invoke Henri Bergson's concept of *élan vital*, that vital impulse that is continually generating new force. Often sparingly punctuated by notably small circles or bars, the canvases of Jones allure us through their subdued tones and atmospheric evocations. Nostalgia here tinkers with abstraction's autonomy.

And yet these works' fringes and lateral edges direct our gaze to the painting's support, revealing surfeits of staples, plywood veneer, and lamination drips. Acting as thresholds, these brinks take on their own presence, partially exposing the painting's concealed frame and revealing the spaces of the work's artisanal infrastructure. Spartan yet bodily, these wall-mounted bas-reliefs—handcrafted and hand painted—display affinities with the expressive Minimalism of Agnes Martin, the "specific objects" of Donald Judd, and the surface-support dialectic of Ron Gorchov. With hints of Abstract Expressionism, these paintings of Jones strikingly refashion the canon of Minimalism that fundamentally relied upon "non-art" materials, industrial fabrication, rejection of "the hand," seriality, and the impersonal. As art critic John Yau has astutely noted, "Jones has taken an abstract, reductive possibility and made something fresh and austere sensually (or is it sensually austere) out of it." (1)



Otis Jones, *Red Oxide, With Black and White Circles*, 2025. Acrylic on linen on wood, 46.5 by 69.5 by 5.25 inches. © Otis Jones. Courtesy of the artist and Nino Mier Gallery. Photo: Erin Brady / Dan Bradica Studio.

Circle with Three Stacked Circles, Black, Red and White (2025)—the only circular work with a uniform diameter—is an intriguing tondo measuring thirty-inches in diameter and five inches deep. Protruding from the wall, the painting asserts its materiality and objecthood. Yet the surface, evoking weathered stucco in shades of cream white and tan, imparts a feeling of the ethereal. The painting’s layered skin is highlighted by an array of three dots in black, red, and white, tangentially aligned on the vertical central axis. Upon opaque and translucent surfaces of layered and sanded paint, the arrangement of dots conveys the sensibilities of Hard-Edge and Op Art. Recalling, for instance, the “Circle Paintings” of Alexander Liberman, executed mainly in the 1950s, Jones’s painting weaves an insightful dialogue between the past and present.



Otis Jones, *Circle with Three Stacked Circles, Black, Red and White*, 2025. Acrylic on canvas on wood, 30 by 30 by 5 inches. © Otis Jones. Courtesy of the artist and Nino Mier Gallery. Photo: Erin Brady / Dan Bradica Studio.

Art historian E. Luanne McKinnon concludes her perceptive essay on the oeuvre of Jones by noting a sense of “rural reductivism” and how “color arouses timelessness, locales, and other works of art.” (2) Through their abstraction, Jones’s chromatically layered paintings prompt the observer to engage in a perpetual exploration of relationships of color: with its sensual skin, *Blue with Four Circles, Two Black, Two White* (2025) signals at the shades of blue within the sky and river in Johannes Vermeer’s *View of Delft*, while *Red Oxide with Red Circle Black Edge* (2023) echoes the coloration of the brick façades of the buildings and architecture. Shaped as dots of color and containing dots of color, these abstractions also come across as conceptual companions of Georges Seurat’s *Sunday Afternoon on the Island of La Grande Jatte*. Handworked, opaque, and diaphanous, this series of sumptuous paintings of Otis Jones—as if intended to collectively mirror the colors within Paul Cézanne’s *Bathers (Les Grandes Baigneuses)* of the National Gallery in London—compels us to engage with the rich tapestry of painting’s history and our perceptual reality. WM



Installation view of Otis Jones: Recent Work at Nino Mier Gallery, Soho, New York. © Otis Jones. Courtesy of the artist and Nino Mier Gallery. Photo: Erin Brady / Dan Bradica Studio.

Notes

1. John Yau, "John Yau on Otis Jones," in *Otis Jones* (NY: Marc Straus Gallery, 2021), pp. 3-5.
2. E. Luanne McKinnon, "Chop Wood Carry Water, 1983-2019: The Art of Otis Jones," *ibid.*, pp. 23-29.

The New York Times

FEBRUARY 2023

What to See in N.Y.C. Galleries Right Now

Otis Jones proves that painting's parameters continue to be commodious — even reductive painting has not been used up.

By John Vincler



Otis Jones's "Sort of Pink With Black and Dirty Circle," from 2022. Credit...via Otis Jones and Vito Schnabel Gallery; Photo by Argenis Apolinario

With his persistent exploration of ovals and circles, Otis Jones rejects the tyranny of the rectangle in painting. Through six decades of showing his work, the Texas-born and Dallas-based artist has developed a refined individual style. Rather than windows to peer through, an Otis Jones painting looks more like an oversize drumhead. His handmade supports sit off the wall like rounded wooden pallets, providing the rough-hewed platforms across which he stretches and staples his linen or canvas. Three of the works are painted in earthen tones, from adobe brick red-orange, in *Gray Band With One Black Circle*, to the clay-colored near pink of *Sort of Pink with Black and Dirty Circle* (both 2022). The fourth, in black, features a glowing cobalt blue circle painted in the upper-right of its face, opposite a camouflaged black circle to the left. Rather than the work of other painters, they call to mind other primal objects: earthen vessels of fired clay and hand-carved spoons in addition to drums.

Unfortunately, the paintings are shown in a dreadfully inhospitable environment. Jones's subtle attention to texture and color is under siege by the harsh electrical lighting in this space. The paintings all but beg for natural light (or some better approximation of it), and the glossy tiled floor, recollecting a car dealership waiting room, clashes with and distracts from the paintings' saturated matte surfaces. The works are potent in their simplicity, but you'll have to strain to really see them.

CULTURED

MAGAZINE

JANUARY 2023

Duly Noted: 5 New York Shows I Already Love This Year



Otis Jones, *Gray Band with One Black Circle*, 2022. Image courtesy of the artist and Vito Schnabel Gallery.

There's simply not enough time to see all the art in the world. In CULTURED's new monthly column, Duly Noted, New York contributing arts editor Jacoba Urist cuts through the noise to tell you about the most important art shows and why you need to see them. To start: Lower Manhattan, her stomping ground for over 20 years, and where Nino Mier will make his grand East Coast debut this week with abstract maestra Jana Schröder.

Otis Jones's first show with Vito Schnabel Gallery is an important presentation of a painter whose career spans 60 years and critical acclaim—but whose circular canvases deserve much wider recognition. To call these artworks minimal feels reductive, as the artist uses acrylic and linen on plywood to create a type of aged painting-cum-sculpture with heft and roughness. Jones's work has been described as "stubbornly original," and he has famously declared, "I don't hide anything. It's a very real object." Indeed, his muted pinks and smudged red oxides are beautiful in their own right, but it's the distressed details like the stapling that make him a cult classic.

MILLIEU

FALL 2020

An Essential Artist

By Edward Mccann



PHOTOGRAPHY BY ALLISON V. SMITH

At age seven, Otis Jones liked to draw and make things, and though he came to understand that's what artists did, he couldn't imagine what an artist's life would be like. He simply knew he wanted to be one. So, he studied art in Kansas and Montana, and completed his Masters of Fine Art degree at the University of Oklahoma in 1972. At a time when Minimalism was a dominant influence, he moved to and worked in New York, then returned to Texas where he's taught and painted ever since—and where he has exhibited in solo shows in nearly every one of the last thirty years. At seventy-three, Jones remains a working—and prolific—artist.

Based for much of his adult life in Dallas, Jones was born in Galveston, a shrimping town on the Gulf Coast of Texas. His father was a natural gas pipeline worker, and the family moved three times a year. "I was an only child," says Jones, "and by ninth grade I'd attended twenty-seven schools in several Southern states." The chronic challenges of being the "new kid" receded during happier summers spent with his grandparents on their small farm in Missouri.

"My grandfather was a master carpenter and sign-painter. He'd say 'Let's build a kite' or 'Let's put a target on the barn.' We'd make or repair things together, which I loved." In the cow stalls, Jones noticed the wear and patina of the milking stools. "They were just hammered together two by fours, but I saw them and other elements with their patches and repairs as relics with their own inherent beauty, separate from their context as a farm implement."

The Dallas Morning News

JUNE 2020

Otis Jones, a Dallas artist with international acclaim, has latest work featured at Barry Whistler Gallery

European galleries have made him an abstract phenom at age 74.

By John Zotos



Artist Otis Jones has in recent years begun to receive long-overdue recognition as a formidable painter of international stature, thanks to works like the 2020 piece "Red Oxide and Gray Circles on Black Wash." (Ben Torres / Special Contributor)

Artist Otis Jones has lived and worked in Dallas for the better part of his career, decades actually. Now, by appointment only, you can see his latest work at Barry Whistler Gallery, local recognition of Jones' high profile abroad.

About four years ago, a seismic shift occurred, one that reversed Jones' underappreciated place in the local art world. He began to receive long-overdue recognition as a formidable painter of international stature.

How could this have happened? Is there something that the New York gallerist Marc Straus knows, or Sunday-S and Sorry We're Closed — galleries in Copenhagen and Brussels, respectively — that collectors, museum directors and curators here do not? Over the last several years, these galleries have all mounted sold-out shows in their spaces and through the art fair circuit.

A major retrospective pairing Jones and one of his older peers, Ron Gorchov, is tentatively scheduled for January 2021 at the Fondation CAB in Brussels, as well as the publication of a book covering his entire career. What's going on?

You can draw your own conclusions by visiting the exhibition "Otis Jones | New Paintings," where 10 pieces in

various sizes reveal Jones' artistic authority.

Jones, 74, is more than seven years removed from a double lung transplant, and it seems as if nothing has been able to tear him away from working in the studio. His style of painting is the result of exposure to several art history precedents.

From the New York School of abstract painting, Jones developed an admiration for Clyfford Still's varied and textured surfaces. Jones came of age during the heyday of minimalism, which explains the reductive and spare aspects found in his meticulously worked pieces and unusual frame supports.

The latter find their source in post-minimalism, notably the work of Eva Hesse, whose exploration of materials and anti-empirical shapes and forms led Jones away from strict geometry and other minimalist dogma that eschewed revealing the hand of the artist.

Additionally, adding and subtracting thick and copious amounts of paint with a palette knife, found in Leon Golub's work in the 1970s and '80s, reveals the final piece of the puzzle. Jones distilled these four precedents from the modernist tradition into a highly original expression of a mature, recognizable, signature style.

Going back to the Renaissance, images provided the basis for one of two ways to depict reality, either a window through which to view the world or a mirror held up to it. In some contemporary art this still applies, but abstract art denatured these categories.



Artist Otis Jones is 74 and more than seven years removed from a double lung transplant, and it seems as if nothing has been able to tear him away from working in the studio.(Ben Torres / Special Contributor)

In Jones' case, he raised the stakes by undermining the so-called purity of the picture plane, something dear to devout abstract artists, by revealing his technique to the viewer and foregrounding the status of his pieces as objects themselves. What's unfinished in the mind of the purist, like unprimed canvas and the presence of staples and glue, is precisely what Jones perceives as finished.

This is evident in the two strongest pieces in the show, *Black Circle with Two Raw Canvas Circles* and *Red Oxide and Gray Circles on Black Wash*. The former is a black-surfaced sculpture supported by natural wood with traces of glue running across the sides. The red oxide painting defies symmetry, set over a washed-out gray color field, a mysterious conundrum that simultaneously expresses both Jones' freedom and restraint.

Every piece in this exhibition is the product of hours of intense labor dealing with an array of media. He may make it look easy, but nothing excellent ever is.

HYPERALLERGIC

MARCH 2018

A Minimalist Transformation of Minimalism

Otis Jones proves that painting's parameters continue to be commodious — even reductive painting has not been used up.

By John Yau



Otis Jones, "Pink with Tan and Black Circles" (2018), acrylic on canvas on wood, 13 x 23.5 x 3.75 inches (all images courtesy Marc Straus Gallery)

Otis Jones, who was born in Galveston, Texas, in 1946, belongs to the generation of abstract artists that includes Nancy Haynes, Harriet Korman, David Reed, and Stanley Whitney. However, in contrast to these New York-based painters, all of whom are entering their seventh decade on this planet, Jones lives and works in Dallas, and has shown regularly in his home state since the early 1980s.

I am not sure exactly when Jones hit his stride, but if the work I saw in his first solo New York exhibition, Otis Jones, at Marc Straus (February 16 – April 1, 2018) is any indication, it likely happened years ago. Everything he presents has been thought about and worked through, from the shapes of his surfaces, to the making of his forms, to his various methods of applying paint; even the location of the staples attaching the canvas to its wooden supports feels purposeful, if not expressionistic. The foundation upon which Jones has built his art is reductive painting and painting-as-object, which dominated much of the art world's attention between the mid-1960s and early '70s, when he was a young artist. His work is not a variation of these ideas but a transformation of them.

Jones seems to have been inspired by Jasper Johns's dictum: "Take an object. Do something to it. Do something else to it." The object that Jones takes and does a number of things to is the monochrome painting – a classic Minimalist form – placed against the wall. Strictly speaking, Jones's paintings are made from a stack

of irregularly cut sections of plywood — or “pancake stack” — that he has glued together.

The stacks can be round and irregular, square with rounded edges, horizontal and narrow (panoramic), or elliptical. Some of the circular forms look like someone gave them a gentle squeeze. The stacked supports stick out from the wall as much as three or four inches. Jones attaches a section of cut canvas to the stack’s surface, often using an excessive number of staples.

He applies the acrylic paint in highly tactile ways — from rubbing apparently dry paint into the canvas’s weave, to laying what feels like a skim coat across the surface. Each application calls attention to the materiality of both the paint and the canvas. His formal vocabulary consists of bars and circles, which makes by removing or adding paint, or a combination of both. He might gouge the painting’s surface, revealing an earlier layer of color. Or he may apply a skim coat over a temporary circular shape, which is later removed to reveal a slightly indented circle. He then might leave the circle bare or add a palpable layer of color — a physical disc that is thicker than the indentation.

Jones has developed an inventive approach to being true to materials and process. From the making of the shaped, homemade support, to his expressive use of staples to attach the canvas, to the application and removal of paint, everything he does underscores the material identity of the thing itself. Essentially, Jones has taken Frank Stella’s clarion call for opticality, as encoded in his dictum “What you see is what you see,” and stood it on its head. By eschewing the optical in favor of the visceral, as well as rejecting the mechanical for the handmade (while downplaying gesture and overt mark-making), Jones proves that painting’s parameters continue to be commodious. Even reductive painting has not been used up.



Otis Jones, “Red with One Red and Two White Circles” (2018), acrylic on canvas on wood, 47.5 x 36 x 4 inches

A number of writers have suggested a connection between the circles, lines, and rectangles in Jones’s monochromatic paintings and anonymous tantric art, which was first brought to the art world’s attention by Jean-Hubert Martin, who included the works of Acharya Vyakul (1930-2000) in the 1989 exhibition, *Magiciens de la Terre* in Paris. While much of Vyakul’s art contains figurative elements (a serpent’s body, for example), there are also circles, ellipses, ovoids, and lines. It is even possible that Jones saw Vyakul’s work, which Lawrence Markey first showed in his San Antonio gallery in 2000.

However, whether or not Jones was directly inspired by the vocabulary of tantric art seems beside the point. What is more pertinent is that his painting appears to be driven by the tantric paradigm of anonymous labor, style, and vocabulary. In an interview I did with Suzan Frecon, which was published in *The Brooklyn Rail* (November

2005), we discussed the exhibition, *Field of Color: Tantra Papers from India*, at the Drawing Center in New York (November 6, 2004 – January 22, 2005), organized by the French poet Franck André Jamme. This is how she described the tantric art:

They came off the walls, stayed in your mind. I liked them so much and they're anonymous which is nice. I like it that art is anonymous. I think all art could be anonymous [laughs] so that you just look at the art, there's no story. Those pieces reached a high plane of abstraction. That's what I liked about them. They were made to be meditation pieces, not art per se, but they succeeded in being art.

I think of Jones's palpable, muted paintings as art that became "meditation pieces" — works to be closely scrutinized and mulled over, looked at from all sides.

In *Natural with Two White Rectangles Far Apart* (2018), he locates two vertical bars on the far ends of a painting that measures 17 ½ inches high by 85 ½ inches wide. The tonal shift from the off-white ground to the white rectangles makes you conscious of the widening field of your attention.

I would claim that this is one of the underlying effects of Jones' work. In contrast to the pure opticality that Stella and others who were associated with Minimalism tried to attain, Jones wants to make you aware of your experience, particularly along the spectrum running from the optical to the visceral. In the irregular circular painting, *Red with Two Black and Two Blue Circles* (2018), the placement of the black and blue circles along the painting's circumference makes you conscious of the empty field between them.

Meanwhile, the alignment of the two black circles directly opposite each other about a quarter of the way down the circle's circumference and the two robin's egg blue circles, which are opposite each other about a quarter of the way up from the canvas's bottommost point, can be read as the corners of an empty square.

Jones's paintings do not recall anything from our experience. They exist on what Frecon would consider the high plane of abstraction, which is something unto itself. This is the power, surprise, and revelation of the exhibition. Jones has taken an abstract, reductive possibility and made something fresh and austere (or is it sensually austere) out of it. Rather than commenting on history, he is moving its possibilities down the road a bit. In the age of nothing new under the sun, that's more than an accomplishment. It's practically a miracle.



Otis Jones, "Natural with Two White Rectangles Far Apart" (2018), acrylic on canvas on wood, 17.5 x 85.5 x 4 inches

ARTFORUM

MAY 2014

CRITICS' PICK: Otis Jones and Bret Slater

By Matthew Bourbon



View of "Otis Jones and Bret Slater," 2014.

Otis Jones and Bret Slater each make spare, nearly monochromatic paintings that are injected with basic shapes of opposing colors. Both artists toy with oddly shaped canvases and an elementary language of marks and forms. Nominally, their work seems primed to elicit a correspondence, which is the occasion for their latest exhibition together, but upon closer inspection Jones and Slater are making very different paintings.

Slater's art tends toward the miniature and the raucous. He frequently slathers garish paint on tiny canvases with a comically crude irreverence, which sometimes succeeds with boldness but can also occasionally falter with a lack of nuance. *Humboldt*, 2013, is Slater's most deftly crafted painting in this exhibition; its poured, creamy surface holds two irregular craters of milky-white circles that glow with a muffled seductive haze. This standout painting is buttressed by a restrained color choice, which serves to highlight the delicate patina of the painterly surface.

Jones, in turn, confidently and consistently embeds intricacies within his formal vocabulary. In all of his works, including *Pink with 3 Circles*, 2014, Jones creates constructed objects as much as painted flat surfaces. Each painting has rounded corners and includes stacked glued layers of plywood anchored behind the canvas. The artist casually and excessively staples the canvas to the wood frame, making each seemingly slapdash construction decision one of aesthetic import. The dots and lines in the elegantly spare *Two Lines One Moved*, 2014, resemble the iconic symbols of Tantric painting or the 1980s Atari video game *Breakout*. These references enliven Jones's art and tether an associative richness to an already distinctive physical presence.

CURRICULUM VITAE



OTIS JONES

b. 1946, Galveston, TX, US. d. 2025, Dallas, TX, US.

EDUCATION

1972 MFA, University of Oklahoma, Norman, OK, US
1970 Graduate Studies, Montana State University, Bozeman, MT, US
1969 BFA, Kansas State University at Pittsburg, Pittsburg, KS, US

SOLO EXHIBITIONS

2026 *Tribute to Otis Jones, Sorry We're Closed*, Brussels, BE

2025 *Recent Work*, Nino Mier Gallery, New York, New York, US

2024 *Otis Jones, New Work*, Barry Whistler Gallery, Dallas, TX, US

2023 *Otis Jones: New Work, Sorry We're Closed*, Brussels, Belgium
Otis Jones: New Work, Vito Schnabel Gallery, New York, NY

2022 *Semiose*, Paris, FR

2021 *Recent Work*, Nino Mier Gallery, Los Angeles, CA, US
MARC STRAUS, New York, NY 2020
Barry Whistler, Dallas, TX, US

2019 MARC STRAUS, New York, NY, US
Sorry We're Closed, Brussels, BE
Sunday-S, Copenhagen, DK

2018 MARC STRAUS, New York, NY, US

2017 *Sunday-S*, Copenhagen, DK
Gray Contemporary, Houston, TX, US

2016 Barry Whistler Gallery, Dallas, TX, US
annex14, Zürich, CH

2015 William Campbell Contemporary Art, Fort Worth, TX, US

2013 Gebert Contemporary, Santa Fe, NM, US

2012 William Campbell Contemporary Art, Fort Worth, TX, US

2011 Holly Johnson Gallery, Dallas, TX, US
David Richard Gallery, Santa Fe, NM, US

2009 Holly Johnson Gallery, Dallas, TX, US

- 2006 William Campbell Contemporary Art, Fort Worth, TX, US
 Holly Johnson Gallery, Dallas, TX, US
 Soho Myriad, Atlanta, GA, US
- 2004 William Campbell Contemporary Art, Fort Worth, TX, US
- 2002 Pillsbury and Peters Fine Art, Dallas, TX, US
- 2001 William Campbell Contemporary Art, Fort Worth, TX, US
- 1997 William Campbell Contemporary Art, Fort Worth, TX, US
- 1996 McMurtrey Gallery, Houston, TX, US
- 1995 University of Texas at San Antonio, Satellite Gallery, San Antonio, TX, US
 Gerald Peters Gallery, Dallas, TX, US
- 1992 Gerald Peters Gallery, Dallas, TX, US
 Center for Research in Contemporary Art, University of Texas at Arlington,
 Arlington, TX, US
- 1990 Barry Whistler Gallery, Dallas, TX, US
- 1984 Stephen F. Austin State University, Nacogdoches, TX, US
- 1983 Fort Worth Museum of Modern Art, Fort Worth, TX, US
 McIntosh/Drysdale, Houston, TX, US
- 1981 Watson/Willour & Company, Houston, TX, US
- 1979 DW Gallery, Dallas, TX, US
- 1977 Texas Christian University, Fort Worth, TX, US
- 1973 Texas Christian University, Fort Worth, TX, US
- 1972 University of Oklahoma Museum of Art, Norman, OK, US

SELECTED GROUP EXHIBITIONS

- 2025 *Beyond*, Niso Gallery, London, UK
- 2024 *Decades*, Barry Whistler Gallery, Dallas, TX, US
Don't Eat The Yellow Snow, Sorry We're Closed, Brussels, BE
- 2023 *Beautés*, FRAC Auvergne, Clermont-Ferrand, FR
- 2022 *Beyond the Frame*, Sorry We're Closed, Brussels, BE
- 2021 *Acanthis*, William Campbell Gallery, Ft. Worth, TX, US

- Surfaces*, Nino Mier Gallery, Los Angeles, CA, US
Otis Jones & Ron Gorchov, Fondation CAB, Brussels, BE
Otis Jones and Marie Hazard, Sunday-S, Copenhagen, DK
- 2020 *Echo Cords*, Nino Mier Gallery, Los Angeles, CA, US
- 2017 *The White Heat*, MARC STRAUS, New York, NY, US
- 2016 *Works on Paper*, Barry Whistler Gallery, Dallas, TX, US
Tangled Up In Blue, Barry Whistler Gallery, Dallas, TX, US
- 2015 *Back and Forth*, Holly Johnson Gallery, Dallas, TX, US
- 2014 *OTIS JONES + BRET SLATER*, annex14, Zürich, CH
OTIS JONES + BRET SLATER, Louis B. James, New York, NY, US
OTIS JONES + BRET SLATER, Holly Johnson Gallery, Dallas, TX, US
Visceral Integrity, et al Projects, Brooklyn, NY, US
- 2012 *Madi Geometric Showcase*, Museum of Geometric and Madi Art, Dallas, TX, US
- 2011 *Allure*, William Campbell Contemporary Art, Fort Worth, TX, US
Collections Cultures and Collaborations: Inspirations from the Neiman Marcus Collection, University of North Texas Art Gallery, Denton, TX, US (curated by Julie Kronick)
- 2010 *Back and Forth: Celebrating Five Years*, Holly Johnson Gallery, Dallas, TX, US
- 2009 *Drawing In*, CADD Art Lab, Dallas, TX, US
- 2008 *Delineation*, Holly Johnson Gallery, Dallas, TX, US
Art Santa Fe, El Museo Cultural, Santa Fe, NM, US
- 2006 *Texas Paint Part II: Out of Abstraction*, Arlington Museum of Art, Arlington, TX, US
Soho Myriad, Atlanta, GA, US
- 2005 *Parings: Artists' Selections from the Dallas Museum of Art*, Dallas, TX, US
A Friend in Deed, Barry Whistler Gallery, Dallas, TX, US
Polishing our Silver, The Old Jail Art Center, Albany, TX, US (curated by Rick Brettell) *Inaugural Exhibition*, Holly Johnson Gallery, Dallas, TX, US
- 2004 *Texas Vision: The Barrett Collection*, The Meadows Museum, SMU, Dallas, TX, US
Surface, William Campbell Contemporary Art, Fort Worth, TX, US
Thirty-Two by Thirty-Two, Gerald Peters Gallery, Dallas, TX, US
- 2002 *Real Things*, Four Walls, Fort Worth, TX, US
In the Abstract, McClain Gallery, Houston, TX, US
Wall Power, The Dallas Center for Contemporary Art, Dallas, TX, US (Catalogue essay by Bill Davenport, Curator Joan Davidow)
New Acquisitions: The Michael G. Grainger Collection, Tyler Museum of Art, Tyler, TX, US

- 2001 *Living and Working in Texas I & II*, Park Central, Dallas, TX, US
Summer Medley, Pillsbury and Peters Fine Art, Dallas, TX, US
Made in Texas, The Art Center of Waco, Waco, TX, US
- 2000 *Summer Pleasures*, William Campbell Gallery, Ft. Worth, TX, US
Art 2000, Williams Tower Gallery, Houston, TX, US (juried by Bruce Guenther)
Summer Pleasures, William Campbell Gallery, Ft. Worth, TX, US
- 1999 *Three Texas Artists: Otis Jones/Naomi Schlinke/Sandria Hu*, Robert McClain & Co., Houston, TX, US
Assistance League of Houston Celebrates Texas Art 2000, Davis Gallery, Pennzoil Place, Houston, TX, US
Who's Afraid of Red, Yellow and Blue, Charlotte Jackson Fine Art, Inc., Santa Fe, NM, US
Summer Stock, Gerald Peters Gallery, Dallas, TX, US
- 1998 *Here and Now*, William Campbell Gallery, Fort Worth, TX, US
- 1997 *Abstraction: Painting/Sculpture*, Robert McClain & Co., Houston, TX, US
Assistance League of Houston, Cullen Center, Houston, TX, US
- 1996 *Link*, Gerald Peters Gallery, Dallas, TX, US
Faculty Exhibition, Center for Research in Contemporary Art, University of Texas at Arlington, Arlington, TX, US
- 1995 *Link*, Gerald Peters Gallery, Dallas, TX, US
Uncommon Objects, Kathleen Sheilds, Albuquerque, NM, US
Otis Jones/Bill Noland, City Gallery of Contemporary Art, Raleigh, NC, US
- 1994 *New Works Fellowships: Northern Telecom*, Arlington Museum of Art, Arlington, TX, US
Texas Axis: 4 Artists Exploring Space, Arlington Museum of Art, Arlington, TX, US
Surface Pleasures: Tracy Harris/Otis Jones, Galveston Art Center, Galveston, TX, US
- 1993 *Summer Stock*, Gerald Peters Gallery, Dallas, TX, US
Darkness-Light: Twentieth Century Works from Texas Collections, Blaffer Gallery, University of Houston, Houston, TX, US (curated by Liz Ward/ Catalogue)
- 1991 *The Passionate Eye*, Laguna Gloria Art Museum, Austin, TX, US (curated by Diana Block, Joan Davidow, Jim Edwards, and Patricia Johnson)
Color on Form, Haggart Gallery, University of Dallas, Dallas, TX, US
Rodney Carswell, Otis Jones, Susan Linnell, Graham Gallery, Albuquerque, NM, US
33rd Invitational, Longview, Museum & Arts Center, Longview, TX, US
The State I'm In: Texas Art, Work from the Permanent Collection, Dallas Museum of Art, Dallas, TX, US (curated by Dr. Annegreth T. Nill)
5th Anniversary Exhibition, Barry Whistler Gallery, Dallas, TX, US
- 1990 *New Acquisitions*, Dallas Museum of Art, Dallas, TX, US
Art in the Metroplex, Texas Christian University, Fort Worth, TX, US
- 1989 *Works on Paper*, Barry Whistler Gallery, Dallas, TX, US

- Off the Wall*, Cultural Activities Center, Temple, TX, US
Constructures: New Perimetrics in Abstract Painting, Nora Haime Gallery, New York, NY, US (Curator: Peter Frank/ Catalogue)
Otis Jones/Nic Nicosia: New Work/Real Pictures, Barry Whistler Gallery, Dallas, TX, US
The Illusive Surface/Painting in Three Dimensions, Albuquerque Museum, Albuquerque, NM, US (curated Kathleen Sheilds/ Catalogue)
- 1982 *Sam Gummelt, Otis Jones, Gael Stack*, Gallery Simonn Stern, New Orleans, LA, US
Invitational II, David James, Otis Jones, Ursula Schneider, Rosa Esman Gallery, New York, NY, US
- 1981 *Three Dimensional Paintings*, Watson/de Nagy & Company, Houston, TX, US
The Broken Surface, Bennington College, VT, US
The Broken Surface, Tibor de Nagy Gallery, New York, NY, US
The Broken Surface, Virginia Tech, Blacksburg, VA, US
4 Painters: Jones, Smith, Stack, Utterback, Contemporary Arts Museum, Houston, TX, US (Curators: Linda L. Cathcart and Marti Mayo/ Catalogue)
Five from Texas: Jones, Pervin, Robertson, Roth, and Russell, 500 Exposition Gallery, Dallas, TX, US (Curator: Marti Mayo)
New Options in Sculpture, Mattingly Baker Gallery, Dallas, TX, US
National Works on Paper Invitational, Stephen F. Austin State University, Nacogdoches, TX, US
- 1980 *New Orleans Triennial*, New Orleans Museum of Art, New Orleans, LA, US (curated by Marcia Tucker/ Catalogue)
Response, Tyler Museum of Art, Tyler, TX, US (curated by Ned Rifkin)
- 1977 *Made in Texas*, Archer M. Huntington Gallery, University of Texas at Austin, Austin, TX, US (curated by Becky Duvall Reese/ Catalogue)
Watson/de Nagy & Company, Houston, TX, US
Four Austin Painters, Laguna Gloria Art Museum, Austin, TX, US
Invitational Exhibition, Wake Forest University, Winston-Salem, NC, US
The Southwest Tarrant County Annual, Fort Worth Art Museum, Fort Worth, TX, US
- 1976 *Paperworks*, Watson/de Nagy & Company, Houston, TX, US
Recent Work on Paper: Three Artists, Ine Apers Gallery, Austin, TX, US
Texas Painting and Sculpture Exhibition, Dallas Museum of Fine Art, Dallas, TX, US
- 1975 *Four Texas Painters*, Humboldt State University, Arcata, CA, US
- 1974 *Southwest Fine Arts Biennial*, Museum of New Mexico, Santa Fe, NM, US
- 1973 *10th Monroe National Annual*, Masur Museum of Fine Art, Monroe, LA, US
35th Annual Exhibition for Artists of Tarrant County and Fort Worth Art Association, The Fort Worth Art Museum, Fort Worth, TX, US (Catalogue)
- 1972 *Recent Trends in Painting*, University of Wisconsin at Whitewater, Whitewater, WI, US
- 1971 *41st Annual 10-State Exhibition*, Springfield Art Museum, Springfield, MO, US
First Contemporary International, Jon Morehead Gallery, Chico, CA, US

PUBLIC / PRIVATE COLLECTIONS

Hammer Museum, Los Angeles, CA, US
Museum of Fine Arts, Houston, TX, US
San Antonio Museum of Art, San Antonio, TX, US
MIT List Visual Arts Center, Cambridge, Massachusetts
Nordstroms, Austin, TX, US
American Airlines, Fort Worth, TX, US
American Telephone and Telegraph, New York, NY, US
Dallas Museum of Art, Dallas, TX, US
Four Seasons Resort, Scottsdale, AZ, US
Gerald Hines Development, Houston, TX, US
GTE, Irving, TX, US
Neiman-Marcus, Dallas, TX, US
The Old Jail Art Center, Albany, TX, US
Rosewood Corporation, Dallas, TX, US
Springfield Art Museum, Springfield, MO, US
Tyler Museum of Art, Tyler, TX, US
Witte Museum, San Antonio, TX, US

PRESS AND PUBLICATIONS

- 2020 *Otis Jones The Book*, Essay by E. Luanne Mckinnon and John Yau, Published by Marc Straus Gallery
Milieu Magazine, "An Essential Artist," Written by Edward McCann, p. 78-80
- 2017 *RUM Magazine*, Art Section, Peter Ibsen, Otis Jones, Denmark, p. 118, September
- 2016 Zotos, John, Otis Jones at William Campbell Contemporary Art, art ltd.,
- 2014 Zotos, John. Otis Jones + Bret Slater. *Arts + Culture*, May, TX, US
Bourbon, Mathew. *Critic's Pick*, *Artforum*, June
Corris, Michael, *How to Look at Style and Substance: The Paintings of Otis Jones and Bret Slater*, Glasstire, July, TX, US
McKinnon, Luanne, Otis Jones + Bret Slater, catalogue, Holly Johnson Gallery, Dallas, TX, US, 17 May - 26 July
Mora, Patricia, *Dynamic Duo: Otis Jones + Bret Slater*, Patron, April/May
- 2012 Simek, Lucia DHome Magazine: Art Issue, March April issue
- 2011 Rodrigue, Daniel, Otis Jones: New Work, DallasObserver.com , September 15
Mattingly, June, Otis Jones: New Work at the Holly Johnson Gallery September 10,
Collections Cultures and Collaborations: Inspirations from the Neiman Marcus Collection, University of North Texas Art Gallery (exhibition catalogue)
- 2010 Holland, Nicole M, Give Me Five, Dallas Observer, April 1
Luxe Interiors + Design Magazine, p. 191-195.
Mattingly, June, Special Eye to Watch, moderndallas.net, April

- 2009 Waller, Margo, THE Magazine DFW, September Issue, p. 33.
 Anson, Catherine D, Artnotes, Papercity Dallas, September
 Mendoza, Manny, THE Magazine DFW, April Issue
 Kostelny, Laura, Portraits of the Artists, D Magazine, April Issue. p. 46.
 Kostelny, Laura, Portraits of the Artists, D Home Magazine, March-April Issue p. 101.
- 2008 Zotos, John, Dallas Report: A Contemporary Art Destination: TEXAS SEEN, NY ARTS Magazine, July-August Issue
- 2006 Zotos, John, Circles, Squares, Objects?, NY ARTS Magazine, September-October Issue
- 2005 Kutner, Janet, Rapport Report: eight artists play off selections from the DMA, The Dallas Morning News, May 25, p. 14E.
- 2004 Daniel, Mike, Otis Jones at William Campbell, The Dallas Morning News, The Guide, February 20, p. 56.
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