

Liz Ward

Artwork 1999-2003

THE MESQUITE LINE



The Mesquite Line, 2003
Gum Bichromate on Paper
10 x 20'

THE MESQUITE LINE

The return of spring to South Texas each year is marked by the emergence of new, green leaves on the mesquite trees of the arid scrublands. As warm weather progresses northward, the greening of the mesquites charts the changing of the seasons. The proximity of the “mesquite line,” the demarcation between green and not-yet green mesquites, is a local method of predicting the arrival of spring. The gum bichromate prints in this project respond to this notion of an incremental greening over a large geographic area.

Gum bichromate is a 19th-century photographic process in which a light sensitive chemical (potassium dichromate) is combined with gum arabic and watercolor paint to create a coating that is hand-applied to paper. Upon exposure to sunlight, the coating becomes insoluble in water, thereby producing a permanent watercolor image in exposed areas. One of the first important works in the history of photography is Henry Fox Talbot's *The Pencil of Nature* in which Talbot used a similar, primitive photo process to create shadow images of natural forms with sunlight. *The Mesquite Line* pays homage to the simple elegance of Talbot's light drawings, while simultaneously relying on digital technology to generate much of the imagery.

Liz Ward
November 2002



The Mesquite Line, 2003
Details



Large Mesquite Stomates, 2003
Watercolor on Paper
57 x 40"

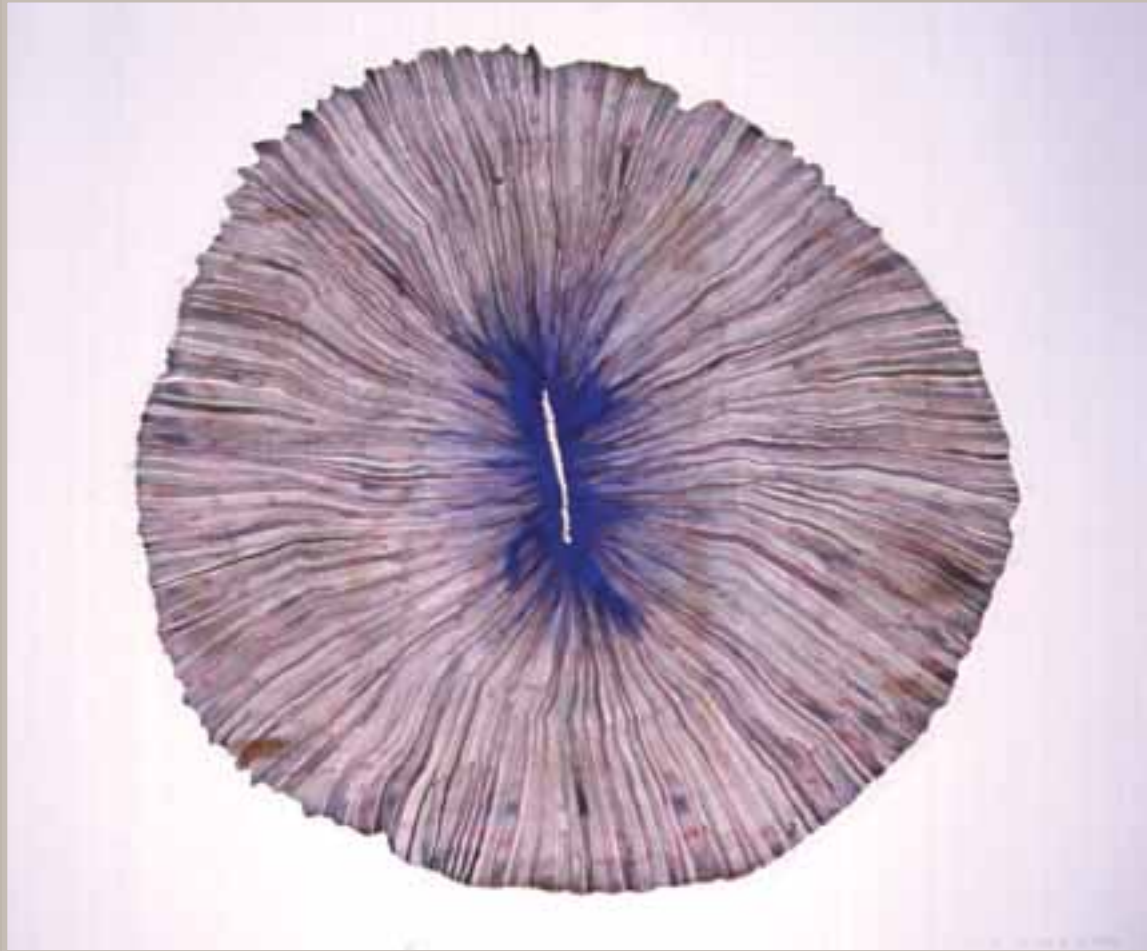
WATERCOLORS

The long watercolor *Fading Shores* is based on the ephemeral lines left by waves in the sand. This piece and its companions, *Fading Maps*, and *Fading Leaf*, embody ideas of change and loss through a gradually disappearing image. The watercolor medium used in these pieces and many others I have done in recent years, appeals to me for its brilliance and immediacy, its tension between chance and control, and the challenge of creating serious art with a somewhat stigmatized medium. I am fascinated by the way in which pigment particles, first suspended in watery washes, settle out in complex patterns resembling miniature versions of vast geological formations.

Liz Ward
2002



Limpet, 2003
Watercolor on Paper
30 x 22"



Fungia, 2001
Watercolor on Paper
50 X 60"

Fading Map, 2003
Watercolor on Paper
18 x 72"



Fading Shore, 2003
Watercolor on Paper
18 x 72"





Fossil, 2001

Silverpoint on Tinted Gesso on Paper
60 x 40"

SILVERPOINT DRAWINGS



Tear, 2001
Silverpoint on Tinted Gesso on Paper
60 x 40"



Keyhole, 2001
Silverpoint on Tinted Gesso on Paper
60 x 40"

SILVERPOINT DRAWINGS

I became interested in silverpoint after seeing an exhibition of old master drawings at the Kimbell Museum in Fort Worth. I was drawn to the delicacy of the line quality in those drawings and to the relationship between linear structures and tinted grounds. The silverpoint line seemed to offer the intricacy and precision of an etched line, as well as its lack of inflection.

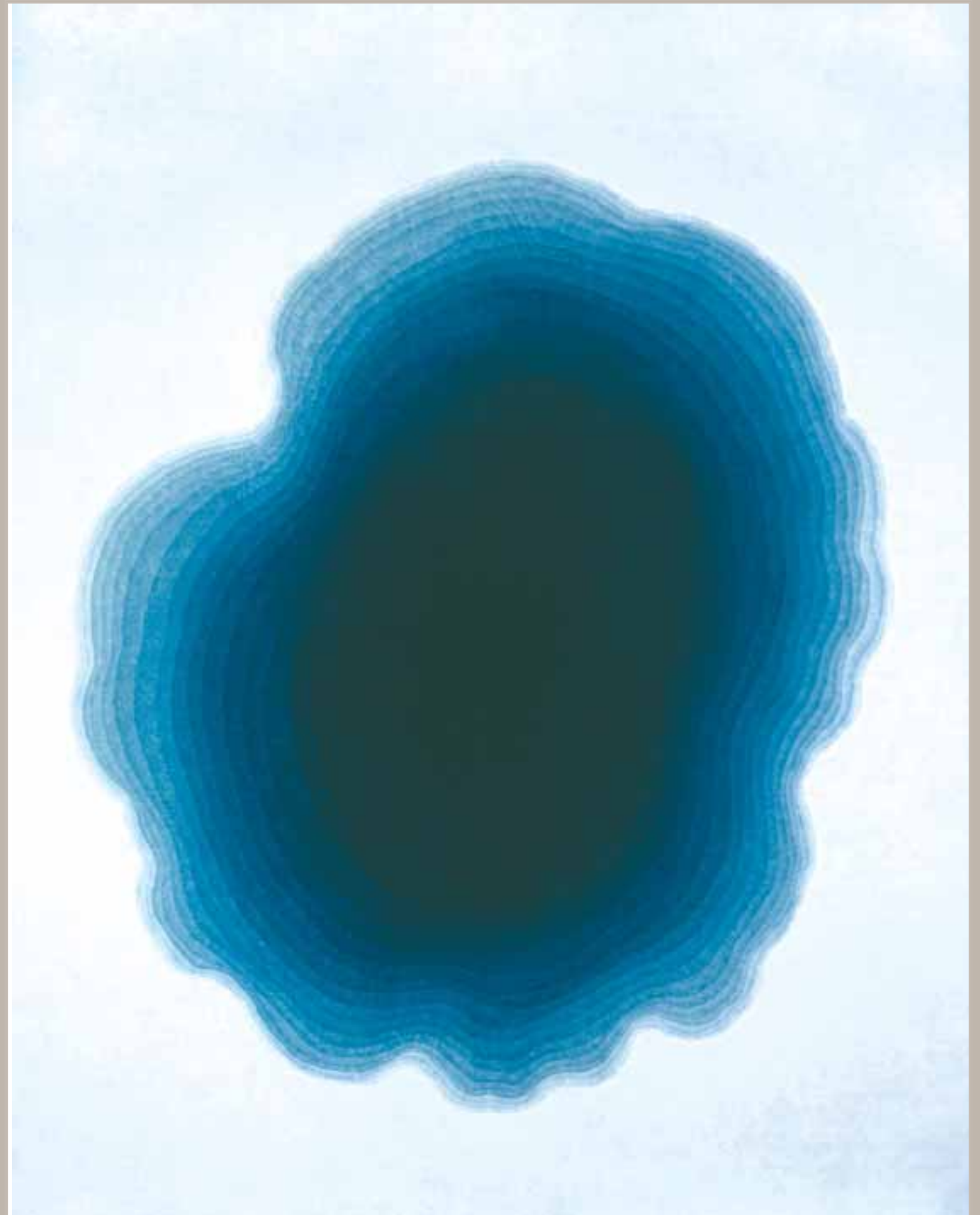
All of these aspects of silverpoint are important in the drawings I am making now. There is a tension between the obsessively hand-made nature of the pieces and the mechanical quality suggested by the uniformity of the lines. I like them to seem as if they somehow came into existence fully formed.

The imagery in these drawings has evolved from concentric circles based on the growth lines of trees to my present investigation of fossil invertebrates. Both tree rings and the accretions of minerals in fossils reference the passage of time and loss. Such associations are underscored by the ghostly quality of the silverpoint, and by the transparency of the linear structures which infers an absence rather than a bodily physical presence.

Liz Ward
April, 2000

THE INCREMENTS SUITE

Poza, 2000
From *The Increments Suite*
Aquatint
38 x 26"



THE INCREMENTS SUITE

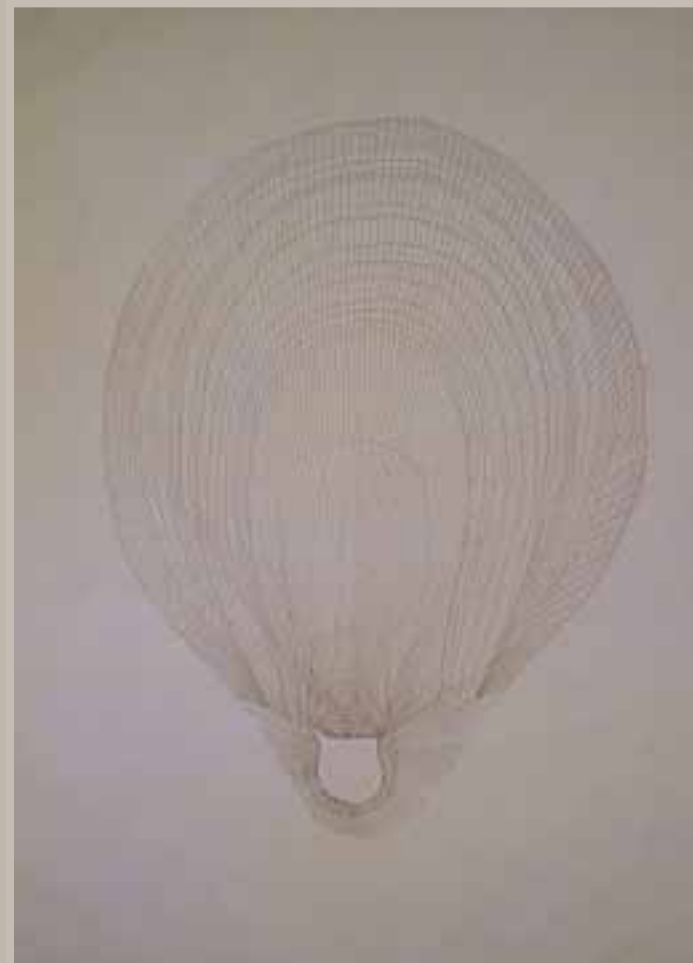
Published by Flatbed Press, Austin, 2000

Printed in Collaboration with Robert Brown and Katherine Brimberry

The five images in this suite are based upon the incremental growth and change of living things, and the complex patterns that result from the response of matter to physical and chemical forces. The two linear pieces, *Fossil* and *Limpet*, explore complex linear systems laid over subtly shifting grounds. These forms embody the growth patterns of ancient sea creatures, some of the earliest forms of life. I am interested in the vast temporal shifts represented in such images: the life span of the invertebrate recorded by the patterns of the fossil, the millions of years separating its existence from my own, and the relatively infinitesimal time – but great to me – that it takes to draw the image by hand. The *Poza* (Pool) image is a translation into the intaglio process of an idea that began in watercolor: the layering of transparent washes to create a dense, dark center. *Hoja* (Leaf) relies on random patterns caused by the spit bite process which echo the natural patterns of the vein structure of a leaf. In *Stone Pools*, tonal and linear processes are combined to map forms and phenomena on the edges of visibility.

Liz Ward
February 2001

Hoja, 2000
From *The Increments Suite*
Aquatint
38 x 26"



Fossil, 2000
From *The Increments Suite*
Aquatint
38 x 26"

Limpet, 2000
From *The Increments Suite*
Aquatint
38 x 26"



LIZ WARD: THE PRESENT OF PAST THINGS

By Lynn M. Herbert

Senior Curator, Contemporary Arts Museum, Houston

“The present of past things is the memory.”ⁱ St. Augustine came to this conclusion in his *Confessions*, a work that grapples with a number of profound philosophical and theological concepts, including the nature of time. His inquiry led him to conclude that the past and the future don’t actually exist—rather, they exist only in our minds. According to St. Augustine, “The present of past things is the memory; the present of present things is direct perception; and the present of future things is expectation.”ⁱⁱ Fascinated by the vast breadth of memory, he wrote that it “...is like a great field or spacious palace, a storehouse for countless images of all kinds...”ⁱⁱⁱ Liz Ward’s works presented in this exhibition explore that great field, that present of past things, memory.

Memory is defined as a ceremony of commemoration, a historical or biographical record, a trace of something known or experienced. Through the years, it has appeared in all of these guises in Ward’s work. She has used ecology and the natural sciences as points of departure from which to explore the passage of time and the accompanying sense of loss, both environmental and personal. Her work incorporated such specific natural phenomena as plant forms, bird migrations, weather, stars, and maps, as well as manmade contributions to the equation including circular saw blades, formal garden designs, and trophy mounts. Over time she has begun to break away from what she felt was becoming an environmental rubric. As evidenced in this new work, natural science is still the visual stepping-off point, but the end result is more abstract, seductive, and poetic.

The change for Ward began with a work entitled *Genealogy* (1989), made from the cross-section of a tree that had been transformed into a kitchen chopping block. Intrigued by the system of concentric tree rings and their testament to the passage of time, Ward labeled specific rings using small metal plates, each one etched with a year, transposing important dates from her own genealogy onto the tree’s history.^{iv}

Inspired by the visual and metaphorical potential of the rings, Ward embarked on a series of works based on dendrochronology (the study of tree rings) and other patterns in nature. She found herself letting go, abandoning her previous use of found objects and direct representation in favor of a new, more abstract style. Throughout her career, Ward has

explored a variety of media, looking for what best suits the work. In this new body of work, her ideas led her to time-honored, traditional artistic tools: silver-point drawing, etching, painting and watercolor.

She began with a series of drawings in silver point, a technique invented in the fifteenth century and more closely associated with the likes of Leonardo da Vinci, Albrecht Dürer, Raphael, and Rembrandt than with contemporary art. Ward’s training as a printmaker was influential in this decision, having instilled in her a disciplined and patient working style as well as an appreciation for the quality of the etched line. While looking at Old Master drawings, she became interested in silver-point drawings, which seemed to have the same integrity as an etched line. A silver-point drawing is made using a sharpened silver rod (instead of, say, lead) and requires an abrasive drawing surface or ground, such as gesso; otherwise, it won’t leave a line. She was intrigued by the play between variously colored grounds and the painstaking precision and subtlety of the silver-point line cutting through that ground.

In *Sylvan* (1994) and *The Crystal Basin* (1995), Ward applies a discrete ground of tinted gesso onto an otherwise exposed wood panel. On the gessoed surface, she drew intricate systems of concentric lines, reminiscent of a tree’s rings in one and of a geological map in the other. The mass of the panels and their assertive grain contrast with the ethereal color of Ward’s gesso and the delicate, almost imperceptible line of the silver point. Viewers find themselves drawn in closer and closer until they are enveloped by the image.

Ward also created a series of silver-point drawings on paper. The connection between support and subject is still present: paper, too, is made from natural materials, but in a more subtle way. In *Grove, Magnolia, Roseate, Wood in Wind*, and *Knock, Knock* (all 1994, pp.4, 5), Ward created multilayered grounds that exhibit a subtly changing color similar to that found in nature—for instance, on the surface of a sunlit stream or in the wavering reflective light of fish scales. On top of these animated fields rests the quiet but certain line of Ward’s silver point. Drawing with silver point is in many ways like a tour-de-force performance: it demands a certain state of mind on the part of the artist. Because the fine point of the silver requires the “tooth” of the gesso to make an impression, one can’t make mistakes; a line cannot be erased without reapplying the ground. With their seemingly endless concentric lines emanating from the center, these drawings become essentially self-reflective: the artist must approach a meditative state in order

circles, to cycles of life, to the passage of time, to beginnings and ends, to birth and death, and to loss. Ward has thus bridged biology, ecology, mathematics, psychology, art history, and more. In his book on consilience and the unity of knowledge, Edward O. Wilson notes, "The strongest appeal of consilience is in the prospect of intellectual adventure and, given even modest success, the value of understanding the human condition with a higher degree of certainty."^{xi}

In an age of "whatever," when less and less attention is being paid to details or to craft, Ward is an anomaly. This new collection of works, like a poem, thrives on the attention to detail. Created line by line, each work takes a great deal of time to realize, and that element of time is important to Ward. Her drawn, etched and painted "timelines" involve building up something from nothing, creating a meticulous record, and exploring the many levels of memory. Though inspired by nature, these patterns of lines are, as Ward has explained, "overlaid with personal issues of transition, love, and loss."^{xii} By addressing her memories thus, Ward allows us to examine our own. And, in the words of St. Augustine, memory is "a vast, immeasurable sanctuary."

CATALOGUE ESSAY

Liz Ward: The Present of Past Things
Contemporary Arts Museum, Houston

FOOTNOTES

ⁱ St. Augustine, *Confessions*, translated by R.S. Pine-Coffin (New York: Penguin Books, 1975), p. 269.

ⁱⁱ *Ibid.*, p. 269.

ⁱⁱⁱ *Ibid.*, p. 214.

^{iv} Ward included the years of births and deaths in her family.

^v Leonardo Fibonacci was a thirteenth-century mathematician who discovered the Fibonacci sequence in which each number (after the second) is the sum of the two preceding numbers (1 1 2 3 5 8 13 21 ...). Nineteenth-century scientists discovered the presence of this sequence in nature in the spirals of pinecones, animal horns, sunflower heads, beehives, and shells.

^{vi} Dendrochronology journals present the details of tree rings in this same elongated format.

^{vii} Patrick E. Tyler, "Chinese Dam's Forbidding Future Dooms Rich Past," *The New York Times*, October 6, 1996, pp. 1, 8. Industrialization led to a massive migration of Chinese people to the environs of the river, which in turn led to the deforestation of the region which exacerbated the problem of flooding in the area.

^{viii} Trevor Fairbrother and Chiyo Ishikawa, *Leonardo Lives: The Codex Leicester and Leonardo da Vinci's Legacy of Art and Science* (Seattle: Seattle Art Museum in association with University of Washington Press, 1997), p. 14.

^{ix} Mandalas have historically served as graphic symbols of the universe.

^x See Tyler Volk's *Metapatterns Across Space, Time and Mind* (New York: Columbia University Press, 1995).

^{xi} Edward O. Wilson, *Consilience: The Unity of Knowledge* (New York: Alfred A. Knopf, 1998), p. 9.

^{xii} From a written artist's statement, March 1997.

CURRICULUM VITAE

EDUCATION

University of Houston, M.F.A., Painting, 1990
Atelier 17, Paris, France, 1984-85
Tamarind Institute, Albuquerque, New Mexico, 1982-84
University of New Mexico, Albuquerque, B.F.A. Cum Laude, Printmaking, 1982
University of California, Santa Cruz, 1978-80

TEACHING

1999 - present Assistant Professor, Trinity University, San Antonio, Texas
1998-99 Instructor, Rice University School of Continuing Studies, Houston
1997-99 Faculty, Glassell School of Art, Museum of Fine Arts, Houston
1992-99 Affiliate Artist, University of Houston
1996 Visiting Lecturer, Rice University
1993 Visiting Assistant Professor of Art, University of Houston
1989-90 Teaching Assistant, University of Houston

ONE-PERSON EXHIBITIONS

2004 *Liz Ward: Angangueo*, University of Texas at San Antonio Satellite Space, San Antonio
2003 *Liz Ward: The Mesquite Line and New Works on Paper*, Dunn & Brown Contemporary, Dallas
2002 *Liz Ward: The Mesquite Line*, Moody Gallery, Houston
2001 *Liz Ward: The Increments Suite*, Moody Gallery, Houston
Liz Ward: Increments, Dunn & Brown Contemporary, Dallas
2000 Moody Gallery, Houston
1999 *Liz Ward: The Present of Past Things*, University of North Texas Art Gallery, Denton
Liz Ward: From Then to Now, The Artists' Gallery, San Antonio, Texas
1998 *Liz Ward: The Present of Past Things*, Contemporary Arts Museum, Houston
1995 Moody Gallery, Houston
1994 Ida Green Gallery, Austin College, Sherman, Texas
1993 Center for the Visual Arts, University of Toledo, Ohio
1992 Galveston Arts Center, Galveston, Texas
1992 West End Gallery, Houston
1988 Parkerson Gallery, Houston
1985 Galerie Woolley, Fondation des Etats-Unis, Paris, France

SELECTED GROUP EXHIBITIONS

2004 *Perspectives at Twenty-Five*, Contemporary Arts Museum, Houston
Fifth-Year Anniversary Exhibition, Dunn and Brown Contemporary, Dallas
Abstract Concepts, The Art Center, Stephen F. Austin State University, Nacogdoches, Texas
Texas Grit: Flatbed Press, William Campbell Contemporary Art, Fort Worth, Texas
2003 *Summer Light*, D Berman Gallery, Austin
Flip, Dunn and Brown Contemporary, Dallas
Flatbed in New York, 2003 Editions/Artists' Books Fair, 601 West 26th St., New York
Gallery Artists, Moody Gallery, Houston
Exhibition of Contemporary Texas Art, United States Embassy, Bern, Switzerland
2002 *Art on Paper*, Weatherspoon Museum, University of North Carolina, Greensboro, Catalogue
Editions & Artists' Book Fair, Starett Lehigh Building, New York
Drawings in San Antonio: An Exhibition of Works by Area Artists, McNay Art Museum, San Antonio
Next, Dunn and Brown Contemporary, Dallas
Between Past and Future, Blue Star Art Space, San Antonio
Press: Printmaking Invitational, Southwest School of Art and Craft, San Antonio

2001 *Mo Neal and Liz Ward*, Anderson Gallery, Drake University, Des Moines, Iowa, Catalogue
Editions & Artists' Book Fair '01, Brooke Alexander Gallery, New York
New Prints 2001 – Summer, International Print Center, New York
Our Crowd Collects: Art by Texas Artists from the Collections of Beth Israel Members, Margolis Gallery, Congregation Beth Israel, Houston
National Invitational Drawing Exhibition, Abercrombie Gallery, McNeese State University, Lake Charles, Louisiana, Catalogue
American Airlines Admirals Club Art Program, Dallas/Fort Worth International Airport
Gallery Artists, Moody Gallery, Houston
2000 *Texas: A Sense of Place*, The Museum of Fine Arts, Houston
Flatbed at Eleven, McKinney Avenue Contemporary, Dallas
25-Year Anniversary Exhibition, Moody Gallery, Houston
Contemplative Exactitude, ? Hora Space, Elgin, Texas
Works on Paper, D. Berman Gallery, Austin
1999 *Artistic Centers: Houston/Galveston*, organized by Texas Fine Arts Association, Jones Center for Contemporary Art, Austin; University of North Texas Art Gallery, Denton, Catalogue.
Inaugural Exhibition: Helen Altman, Matthew Sontheimer, Liz Ward, Dunn and Brown Contemporary, Dallas
1998 *Artistic Centers: Houston/Galveston*, organized by Texas Fine Arts Association, Galveston Art Center, Catalogue.
1997 *Liz Ward, Darren Waterston*, Inman Gallery, Houston
Flora Bella, Galveston Art Center
HSPVA 25th Anniversary Exhibition, Diverse Works, Houston
Patterns in Art, Austin Museum of Art
1997 Faculty Exhibition, Glassell School of Art, Museum of Fine Arts, Houston
1996 *Light Aberrations*, University of Texas at San Antonio Art Gallery
Assistance League Celebrates Texas Art '96, 1600 Smith in Cullen Center, Houston
Imprint; Barbara Davis Gallery, Penzoil Plaza, Houston
Between the Lines, The Museum of Fine Arts, Houston
1995 *Texas Myths and Realities*, The Museum of Fine Arts, Houston
Drawing from Strength, Transco Tower Gallery, Houston
Wood Works, Galveston Arts Center, Galveston, Texas
Assistance League Celebrates Texas Art '95, 1600 Smith in Cullen Center, Houston
1994 *Private Identity and Public Conscience: Contemporary Works from the Museum's Collection*, The Museum of Fine Arts, Houston
Paint, Arlington Museum of Art, Texas
Coastal Bend Art, Art Museum of South Texas, Corpus Christi
Brave New World, Lanning Gallery, Houston
1993 *Texas Contemporary: Acquisitions of the 90's*, The Museum of Fine Arts, Houston
Seeing the Forest Through the Trees, Contemporary Arts Museum, Houston
Undercurrents, Lynn Goode Gallery, Houston
Group Exhibition, Galveston Arts Center
1992 *Avenues of Departure*, Contemporary Arts Center, New Orleans, Catalogue
Profiles III: On Photography, Arlington Museum of Art, Texas
Second Nature, Adair Margo Gallery, El Paso
Texas Art Celebration, 1600 Smith in Cullen Center, Houston
1991 *Past/Present*, The Museum of Fine Arts, Houston
Michael Miller, Wendy Smith, Elizabeth Ward, Moody Gallery, Houston
The Perfect World, San Antonio Museum of Art, Catalogue
Creative Partners, Sewall Gallery, Rice University, Houston
Texas Dialogues: Dallas, Houston, San Antonio, Blue Star Art Space, San Antonio; Arlington Museum of Art, Arlington, Texas

SELECTED GROUP EXHIBITIONS, continued

- 1990 *Master of Fine Arts Thesis Exhibition*, Blaffer Gallery, University of Houston
This Land: The State of Texas, Lawndale Art and Performance Center, Catalogue
New American Talent, Laguna Gloria Museum, Austin, Catalogue
Texas Art Celebration, 1600 Smith in Cullen Center, Houston
- 1989 *Messages from the South*, Sewall Gallery, Rice University, Houston
Fellowship Exhibition, Houston Center for Photography
Billboard Installation, Patrick Media Group, various sites in Houston
1989 Faculty Exhibition, Blaffer Gallery, University of Houston
Texas Art Celebration, 1600 Smith in Cullen Center, Houston
- 1988 *1988 Houston Area Exhibition*, Blaffer Gallery, University of Houston, Catalogue
Houston 88, 1600 Smith in Cullen Center, Houston
Not for the Living Room, Diverse Works, Houston, Catalogue
Back to the Future, Lawndale Art and Performance Center, Houston
Found: A Survey of Artists Working with Found Materials in Texas, Diverse Works, Houston
- 1987 *One Eye*, Houston Center for Photography
Watermelon Flats Show: Houston Sculptors on Buffalo Bayou, outdoor site, downtown Houston
The East End Show, Lawndale Art and Performance Center, Houston
NEA Interarts Projects, Lawndale Art and Performance Center, Houston
Excerpts from 'New Texas Photography.' Southwest Crafts Center, San Antonio
- 1986 *New Texas Photography*, Houston Center for Photography
Prisoners of Conscience, Diverse Works, Houston
Extending the Limits, Houston Center for Photography
Architecture and Culture: The Fourth Ward Show, Diverse Works, Houston
- 1985 *18/3: Trois espaces: dix-huit artistes*, Maison Internationale, Paris, France
- 1984 *Concert/Exposition*, Galerie Woolley, Fondation des Etats-Unis, Paris, France
- 1983 *Color Print USA*, Texas Tech University, Lubbock
Seven State Photographic Exhibition, Award, ASA Gallery, University of New Mexico, Albuquerque
Photoflow, University of Texas, Arlington

SELECTED PROFESSIONAL LECTURES AND ACTIVITIES

- Artist Talk, **Dunn and Brown Contemporary**, Dallas, 2003
Gallery Talk: *Artists Looking at Art*, **McNay Art Museum**, San Antonio, 2002
Visiting Artists Lecture and Graduate Studio Critiques, Department of Art and Art History, **University of Texas at San Antonio**, 2002
Gallery Talk, **Anderson Gallery, Drake University**, Des Moines, Iowa, 2001
Artist Lecture: *Two to Watch* Slide Talk Series, **ArtPace**, A Foundation for Contemporary Art, San Antonio, 2001
Artist Lecture: *Two to Watch* Slide Talk Series, **Austin Museum of Art**, Austin, Texas, 2001
Artist Lecture: Art Talk '01 Series, **McKinney Avenue Contemporary**, Dallas, 2001
Juror, 25th Annual Watercolor Exhibition, **Southwest School of Art and Craft**, San Antonio, 2000
Board of Directors, **Blue Star Art Space**, San Antonio, 1999 to present
Talking Art (panel discussion), **Jones Center for Contemporary Art**, Austin, Texas, 1999
Lecture: *Liz Ward: The Present of Past Things: A Body of Work About Memory and Time*, **Modern Art Museum of Fort Worth**
Power Lunch Gallery Tour, **Contemporary Arts Museum, Houston**, 1998
Juror, **Dallas Museum of Art** Awards to Artists, 1997
Portfolio Critiques, **Houston Center for Photography**, 1995
Juror, CORE Artist in Residence Program, **Glassell School of Art, The Museum of Fine Arts, Houston**, 1995
Artist Board, **Lawndale Art and Performance Center**, 1990 - 1995
Juror, **Houston Center for Photography Artist Fellowship**, 1994
Guest Reader, *Artists Who Write*, **Diverse Works, Houston**, 1994

- Visiting Artist/Lecturer, **Austin College**, Sherman, Texas, 1994
Symposium Panelist, *Risking Sincerity*, **Contemporary Arts Museum**, Houston, 1994
Board of Directors, **Lawndale Art and Performance Center**, 1992-1994
Dialogue with artist Guillermo Kuitca, **Contemporary Arts Museum**, Houston, 1993
Lecturer, *Art and the Environment*, **San Antonio Museum of Art**, 1991

GRANTS/AWARDS

- Summer Research Stipend, Trinity University, San Antonio, 2002
Course Development Grant; Sustainability, Humanities and the Environment Alliance; Associated Colleges of the South, 2002
Summer Research Stipend, Trinity University, San Antonio, 2000
Dozier Travel Award, Dallas Museum of Art, 1995
Mid-America Arts Alliance/NEA Fellowship Award in Painting and Works on Paper, 1992
Mid-America Arts Alliance/NEA Fellowship Award in Photography, 1991
Houston Center for Photography Artist Fellowship, 1988
N.E.A. Interarts Grant, Lawndale Art and Performance Center, Houston, 1986
Harriet Hale Woolley Scholarship for Graduate Study in the Arts in Paris, Fondation des Etats-Unis, Paris, France, 1984-85
Tamarind Curatorial Fellowship, Tamarind Institute, Albuquerque, New Mexico, 1982-84

PUBLICATIONS (by the artist)

- 2001 "Chuck Ramirez: Quarantine," *ArtLies: A Texas Art Journal*, No. 29, Winter 2001, p. 68.
- 2000 "Margo Sawyer: Ten + One Illuminations," *ArtLies: A Texas Art Journal*, No. 27, Summer, 2000, p. 80.
- 1995 "O: A House Installation," *CIRCA, The Texas-Based Journal of Contemporary Art*, University of Texas at Arlington, Fall, 1995.
- 1994 "Ants at the Picnic: Three Artists Re-Vision the Landscape," exhibition catalogue essay, *Nature/Culture*, Inman Gallery, Houston.
- 1993 *Lawndale Live! A Retrospective*, exhibition catalogue (co-author Rachel Ranta): Lawndale Art and Performance Center, Houston.
Darkness and Light: Twentieth Century Works from Texas Collections, exhibition catalogue essay, Blaffer Gallery, University of Houston.
- 1990 *Reinventing Reality: Five Texas Photographers*, exhibition catalogue essay, Blaffer Gallery, University of Houston.
- 1987 *Images on Stone: Two Centuries of Artists' Lithographs* (co-author Marti Mayo), exhibition catalogue, Blaffer Gallery, University of Houston.

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- Lark, Laura, "Liz Ward at Moody Gallery," *ArtLies: Texas Art Journal*, no. 23, Winter, 2001-2002, pp. 82-83.
- Hirsch, Faye, "Working Proof: Liz Ward," *Art On Paper* (New York), Nov.-Dec. 2001, p. 27.
- Raverty Dennis, "Art Becomes Soul Food," *Des Moines Sunday Register* (Des Moines, Iowa), Nov. 18, 2001, p. 3E.
- Colpitt, Frances, "Report from Houston: Space City Takes Off," *Art in America*, vol. 88, no. 10, Oct. 2000, pp. 71.
- Tyson, Janet, "Helen Altman, Matthew Sontheimer, and Liz Ward," *Art Lies: Texas Art Journal*, no. 25, Winter, 1999-2000, p. 56.
- Greene, Alison de Lima. *Texas: 150 Works from the Museum of Fine Arts, Houston*. New York: Abrams, 2000. Pp. 29, 65, 71-72, 203, 248, 256.
- Tyson, Janet, "Helen Altman, Matthew Sontheimer, and Liz Ward," *Art News*, vol. 99, no. 2, Feb., 2000, p. 169.

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- Daniel, Mike, "A Quiet Start," *The Dallas Morning News*, Oct. 29, 1999, Guide sec., p. 55.
- Mitchell, Charles Dee, "Gallery Enters with Elegance," *The Dallas Morning News*, Oct. 30, 1999, sec. A, p. 39.
- Mitchell, Charles Dee, "Houston, Arlington Artists Create Works Worlds Apart," *The Dallas Morning News*, Sept. 25, 1999, sec. C, pp. 1,6.
- Akhtar, Suzanne, "The Structure of Nature Inspires Beauty," *Fort Worth Star Telegram*, Sept. 5, 1999, sec. D, p. 6.
- Robertson, Jennifer, "Art Building Gallery to Present Exhibit 'Present of Past Things'" *The North Texas Daily*, Denton, Sept. 1, 1999.
- Williams, Robert and Moore, Jodi, "Making Art: Making a Life," *Collegium: The Magazine of the University of Houston*, Winter, 1998, pp. 28-33.
- McConnell, Rebecca, "Liz Ward, Darren Waterston: Intimate Duet," *Art Lies* (Houston), Spring, 1997, pp.34-34.
- Gulf Coast: A Journal of Literature and Fine Arts*(Houston), vol. 8, no. 2, Summer-Fall, 1996, pp. 65-68.
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- Chadwick, Susan, "Liz Ward's Sensitive Works at Moody," *Houston Post*, April 3, 1995.
- McKay, Gary, "My Hero," *Houston Metropolitan*, Oct. 1993, pp. 50-51.
- McBride, Elizabeth, "Liz Ward at Galveston Art Center," *Museum and Arts Magazine* (Houston), Feb. 1993, pp. 30-31.
- Waddington, Chris, "Highs and Lows from Houston," *The Times Picayune* (New Orleans), Jan. 1, 1993, "Lagniappe" sec., p. 10.
- Janet Tyson, "Art Review," *Fort Worth Star-Telegram*, Aug. 31, 1992, Life sec. pp.1, 3.
- Exposure: Painting and Works on Paper 1992: Mid-America Arts Alliance and The National Endowment for the Arts*, 1992, pp. 14, 18.
- Johnson, Patricia, "Art by Collaborators, Couples Offers Contrasts," *Houston Chronicle*, Sept. 11, 1991,sec. D, p. 3.
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- Tyson, Janet, "Everybody's Talking," *Fort Worth Star Telegram*, July 8, 1991, sec. E, pp. 1-2.
- Kutner, Janet, "A New Director's Debut," *The Dallas Morning News*, July 6, 1991, sec. C, pp.5, 9.
- Goddard, Dan R., "'Dialogues': Urban Blithe," *The Sunday Express-News*, San Antonio, Feb. 10, 1991, pp. 1-H, 5-H.
- McKay, Gary, "Young at Art," *Houston Metropolitan*, Dec. 1990, pp. 50-55.
- Moss, Maria, "Images of a Planet," *Houston Metropolitan*, May 1990, pp. 70-71.
- Anne H. Roberts, "Steeped in the Art of Texas," *Public News* (Houston), May 2, 1990, p.11.
- Johnson, Patricia C., "Lawndale's Down-to-Earth Exhibit," *Houston Chronicle*, April 26, 1990, sec. D, pp. 1, 5.
- Brimmer, Henry, "Photography in Houston," *PhotoMetro* (San Francisco), Feb. 1990, p 38.
- Chadwick, Susan, "Glory of Texas Art," *Houston Post*, Jan. 19, 1990, sec. C, p. 4.
- Chadwick, Susan, "Messages from the South," *Houston Post*, Dec. 2, 1989, sec. E., p. 6.
- Robinson, Joan Seeman, "Lukewarm, Hot, and Cool," *SPOT* (Houston), Fall, 1989, p.29.
- Chadwick, Susan, "Art You Can Look Up To," *Houston Post*, Aug. 27, 1989, sec. H, p. 15.
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- Austin Museum of Art