



NINO MIER
GALLERY

OTIS JONES

RECENT WORK

AUGUST 14-SEPTEMBER 18, 2021

NINO MIER GALLERY
GALLERY 1
7277 SANTA MONICA BLVD
LOS ANGELES, CA
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Otis Jones

Recent Works

August 14 – September 18, 2021

Nino Mier Gallery is pleased to present new paintings by Dallas-based artist Otis Jones. This exhibition will be on view in Los Angeles from August 14 – September 18, 2021, and features eleven new works in his signature reductive style, composed on a variety of irregularly shaped canvases.

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 (b. 1956, Galveston, Texas), has recently had solo shows at MARC STRAUS (New York; 2021, 2019, 2018), Barry Whistler (Dallas; 2020, 2016), Sorry We're Closed (Brussels; 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).



Installation View of Otis Jones, *Recent Work* (August 13 - September 18, 2021)
Nino Mier Gallery, Los Angeles, CA



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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)







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)

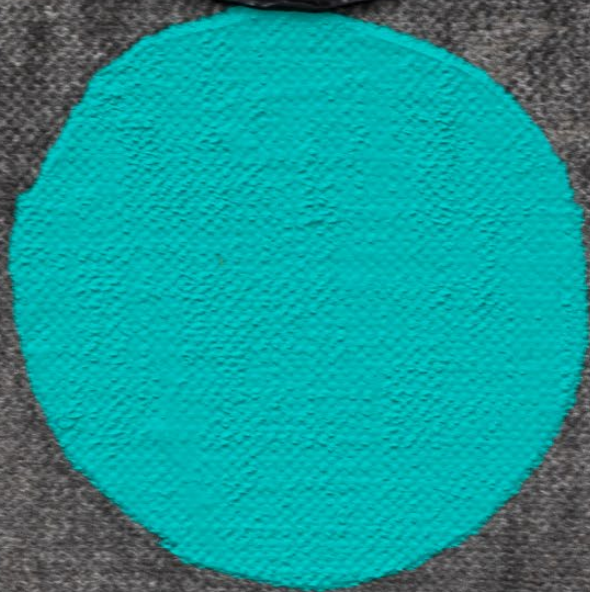






Black Circle, Aqua Circle, 2021
Acrylic on linen on wood
19 3/4 x 20 x 3 in
50.2 x 50.8 x 7.6 cm
(OJO21.010)







Installation View of Otis Jones, *Recent Work* (August 13 - September 18, 2021)
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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







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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)







Odd Shape with Two Circles, One Brown, 2021

Acrylic on linen on wood

13 x 23 1/8 x 3 in

33 x 58.7 x 7.6 cm





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Installation View of Otis Jones, *Recent Work* (August 13 - September 18, 2021)
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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









Circle with White Circle and Black Circle, 2021

Acrylic on linen on wood

14 3/4 x 14 7/8 x 5 in

37.5 x 37.8 x 12.7 cm

(OJO21.004)





Brown with One Red and One Black Circle, 2021
Acrylic on linen on wood
21 1/2 x 14 1/2 x 3 in
54.6 x 36.8 x 7.6 cm
(OJO21.006)





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Installation View of Otis Jones, *Recent Work* (August 13 - September 18, 2021)
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Large Gray with One Gray and One Red Oxide, 2021
Acrylic on linen on wood
47 1/2 x 56 x 4 in
120.7 x 142.2 x 10.2 cm
(OJO21.002)





Installation View of Otis Jones, *Recent Work* (August 13 - September 18, 2021)
Nino Mier Gallery, Los Angeles, CA



Red Oxide and Black Circles on Green, 2021

Acrylic on linen on wood

19 x 20 x 3 in

48.3 x 50.8 x 7.6 cm

(OJO21.009)





OTIS JONES

Born 1946, Galveston, TX
Lives and works in Dallas, TX

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

2021 MARC STRAUS, New York, NY
2020 Barry Whistler, Dallas, TX
2019 MARC STRAUS, New York, NY
Sorry We're Closed, Brussels, Belgium
Sunday-S, Copenhagen, Denmark
2018 MARC STRAUS, New York, NY
2017 Sunday-S, Copenhagen, Denmark
Gray Contemporary, Houston, TX
2016 Barry Whistler Gallery, Dallas, TX
annex14, Zürich, Switzerland
2015 William Campbell Contemporary Art, Fort Worth, TX
2013 Gebert Contemporary, Santa Fe, NM
2012 William Campbell Contemporary Art, Fort Worth, TX
2011 Holly Johnson Gallery, Dallas, TX
David Richard Gallery, Santa Fe, NM
2009 Holly Johnson Gallery, Dallas, TX
William Campbell Contemporary Art, Fort Worth, TX
2006 Holly Johnson Gallery, Dallas, TX
Soho Myriad, Atlanta, GA
2004 William Campbell Contemporary Art, Fort Worth, TX
2002 Pillsbury and Peters Fine Art, Dallas, TX
2001 William Campbell Contemporary Art, Fort Worth, TX
1997 William Campbell Contemporary Art, Fort Worth, TX
1996 McMurtrey Gallery, Houston, TX
1995 University of Texas at San Antonio, Satellite Gallery, San Antonio, TX
Gerald Peters Gallery, Dallas, TX
1992 Gerald Peters Gallery, Dallas, TX
Center for Research in Contemporary Art, University of Texas at
Arlington, Arlington, TX
1990 Barry Whistler Gallery, Dallas, TX
1984 Stephen F. Austin State University, Nacogdoches, TX
1983 Fort Worth Museum of Modern Art, Fort Worth, TX
McIntosh/Drysdale, Houston, TX
1981 Watson/Willour & Company, Houston, TX
1979 DW Gallery, Dallas, TX
1977 Texas Christian University, Fort Worth, TX



- 1973 Texas Christian University, Fort Worth, TX
1972 University of Oklahoma Museum of Art, Norman, OK

SELECTED GROUP EXHIBITIONS

- 2021 Otis Jones & Ron Gorchoy, Fondation CAB, Brussels, Belgium
Otis Jones and Marie Hazard, Sunday-S, Copenhagen, Denmark
- 2017 The White Heat, MARC STRAUS, New York, NY
- 2016 Works on Paper, Barry Whistler Gallery, Dallas, TX
Tangled Up In Blue, Barry Whistler Gallery, Dallas, TX
- 2015 Back and Forth, Holly Johnson Gallery, Dallas, TX
- 2014 OTIS JONES + BRET SLATER, annex14, Zürich, Switzerland
OTIS JONES + BRET SLATER, Louis B. James, New York, NY
OTIS JONES + BRET SLATER, Holly Johnson Gallery, Dallas, TX
Visceral Integrity, et al Projects, Brooklyn, NY
- 2012 Madi Geometric Showcase, Museum of Geometric and Madi Art, Dallas, TX
Texas Contemporary Art Fair, Houston, TX
- 2011 Allure, William Campbell Contemporary Art, Fort Worth, TX
Dallas Art Fair, Holly Johnson Gallery, Dallas, TX
Dallas Art Fair, William Campbell Contemporary Art, Fort Worth, TX
Collections Cultures and Collaborations: Inspirations from the Neiman Marcus Collection, University of North Texas Art Gallery, Denton, TX (curated by Julie Kronick)
- 2010 Back and Forth: Celebrating Five Years, Holly Johnson Gallery, Dallas, TX
- 2009 Drawing In, CADD Art Lab, Dallas, TX
- 2008 Delineation, Holly Johnson Gallery, Dallas, TX
Art Santa Fe, El Museo Cultural, Santa Fe, NM
- 2006 Texas Paint Part II: Out of Abstraction, Arlington Museum of Art, Arlington, TX
Soho Myriad, Atlanta, GA
- 2005 Parings: Artists' Selections from the Dallas Museum of Art, Dallas, TX
A Friend in Deed, Barry Whistler Gallery, Dallas, TX
Polishing our Silver, The Old Jail Art Center, Albany, TX (curated by Rick Brettell)
Inaugural Exhibition, Holly Johnson Gallery, Dallas, TX
- 2004 Texas Vision: The Barrett Collection, The Meadows Museum, SMU, Dallas, TX (Catalogue essay by Michael Ennis and Richard Brettell)
Surface, William Campbell Contemporary Art, Fort Worth, TX
Thirty-Two by Thirty-Two, Gerald Peters Gallery, Dallas, TX
- 2002 Real Things, Four Walls, Fort Worth, TX
In the Abstract, McClain Gallery, Houston, TX
Wall Power, The Dallas Center for Contemporary Art, Dallas, TX (Catalogue essay by Bill Davenport, Curator Joan Davidow)
- 2020 New Acquisitions: The Michael G. Grainger Collection, Tyler Museum of Art, Tyler, TX
- 2001 Living and Working in Texas I & II, Park Central, Dallas, TX (curated by Marie Park/ Catalogue)
Summer Medley, Pillsbury and Peters Fine Art, Dallas, TX
Made in Texas, The Art Center of Waco, Waco, TX
- 2000 Primitive Sources, African: Yoruba, Dogon, Nok, Sokoto, Bura, Katsina, 20th Century: La Noue, Gottlieb, Jones, Motherwell, Hayakawa, DeCredico, Robert McClain & Co., Houston, TX
Summer Pleasures, William Campbell Gallery, Ft. Worth, TX
Art 2000, Williams Tower Gallery, Houston, TX (juried by Bruce Guenther)
Summer Pleasures, William Campbell Gallery, Ft. Worth, TX
- 1999 Three Texas Artists: Otis Jones/Naomi Schlinke/Sandria Hu, Robert McClain & Co., Houston, TX



- Assistance League of Houston Celebrates Texas Art 2000,
Davis Gallery, Pennzoil Place, Houston, TX
Who's Afraid of Red, Yellow and Blue, Charlotte Jackson Fine Art, Inc., Santa Fe, NM
Summer Stock, Gerald Peters Gallery, Dallas, TX
- 1998 Here and Now, William Campbell Gallery, Fort Worth, TX
- 1997 Abstraction: Painting/Sculpture, Robert McClain & Co., Houston, TX
Assistance League of Houston, Cullen Center, Houston, TX, Juror's Award (juried by David Ross,
Director, Whitney Museum)
- 1996 Link, Gerald Peters Gallery, Dallas, TX
Faculty Exhibition, Center for Research in Contemporary Art, University of Texas at Arlington,
Arlington, TX
- 1995 Link, Gerald Peters Gallery, Dallas, TX
Uncommon Objects, Kathleen Sheilds, Albuquerque, NM
Otis Jones/Bill Noland, City Gallery of Contemporary Art, Raleigh, NC
- 1994 New Works Fellowships: Northern Telecom, Arlington Museum of Art, Arlington, TX
Texas Axis: 4 Artists Exploring Space, Arlington Museum of Art, Arlington, TX
Surface Pleasures: Tracy Harris/Otis Jones, Galveston Art Center, Galveston, TX
- 1993 Summer Stock, Gerald Peters Gallery, Dallas, TX
Darkness-Light: Twentieth Century Works from Texas Collections, Blaffer Gallery, University of
Houston, Houston, TX (curated by Liz Ward/ Catalogue)
- 1991 The Passionate Eye, Laguna Gloria Art Museum, Austin, TX (curated by Diana Block, Joan Davidow,
Jim Edwards, and Patricia Johnson)
Color on Form, Haggard Gallery, University of Dallas, Dallas, TX
Rodney Carswell, Otis Jones, Susan Linnell, Graham Gallery, Albuquerque, NM
33rd Invitational, Longview, Museum & Arts Center, Longview, TX
The State I'm In: Texas Art, Work from the Permanent Collection, Dallas Museum of Art, Dallas, TX
(curated by Dr. Annegreth T. Nill)
5th Anniversary Exhibition, Barry Whistler Gallery, Dallas, TX
- 1990 New Acquisitions, Dallas Museum of Art, Dallas, TX Art in the Metroplex, Texas Christian University,
Fort Worth, TX (juried by Ned Rifkin)
- 1989 Works on Paper, Barry Whistler Gallery, Dallas, TX
Off the Wall, Cultural Activities Center, Temple, TX
Constructures: New Perimetrics in Abstract Painting, Nora Haime Gallery, New York, NY (Curator:
Peter Frank/ Catalogue)
Otis Jones/Nic Nicosia: New Work/Real Pictures, Barry Whistler Gallery, Dallas, TX
- 1989 The Illusive Surface/Painting in Three Dimensions, Albuquerque Museum, Albuquerque, NM (curated
Kathleen Sheilds/ Catalogue)
- 1982 Sam Gummelt, Otis Jones, Gael Stack, Gallery Simonn Stern, New Orleans, LA
Invitational II, David James, Otis Jones, Ursula Schneider, Rosa Esman Gallery, New York, NY
- 1981 Three Dimensional Paintings, Watson/de Nagy & Company, Houston, TX
The Broken Surface, Bennington College, VT
The Broken Surface, Tibor de Nagy Gallery, New York, NY
The Broken Surface, Virginia Tech, Blacksburg, VA
4 Painters: Jones, Smith, Stack, Utterback, Contemporary Arts
Museum, Houston, TX (Curators: Linda L. Cathcart and Marti Mayo/ Catalogue)
Five from Texas: Jones, Pervin, Robertson, Roth, and Russell, 500 Exposition Gallery, Dallas, TX
(Curator: Marti Mayo)
New Options in Sculpture, Mattingly Baker Gallery, Dallas, TX
National Works on Paper Invitational, Stephen F. Austin State University, Nacogdoches, TX



- 1980 New Orleans Triennial, New Orleans Museum of Art, New Orleans, LA (curated by Marcia Tucker/ Catalogue)
Response, Tyler Museum of Art, Tyler, TX (curated by Ned Rifkin)
- 1977 Made in Texas, Archer M. Huntington Gallery, University of Texas at Austin, Austin, TX (curated by Becky Duvall Reese/ Catalogue)
Watson/ de Nagy & Company, Houston, TX
Four Austin Painters, Laguna Gloria Art Museum, Austin, TX
Invitational Exhibition, Wake Forest University, Winston-Salem, NC
The Southwest Tarrant County Annual, Fort Worth Art Museum, Fort Worth, TX
- 1976 Paperworks, Watson/de Nagy & Company, Houston, TX
Recent Work on Paper: Three Artists, Ine Apers Gallery, Austin, TX
Texas Painting and Sculpture Exhibition, Dallas Museum of Fine Art, Dallas, TX (Catalogue)
- 1975 Four Texas Painters, Humboldt State University, Arcata, CA
- 1974 Southwest Fine Arts Biennial, Museum of New Mexico, Santa Fe, NM
- 1973 10th Monroe National Annual, Masur Museum of Fine Art, Monroe, LA
35th Annual Exhibition for Artists of Tarrant County and Fort Worth Art Association, The Fort Worth Art Museum, Fort Worth, TX (Catalogue)
- 1972 Recent Trends in Painting, University of Wisconsin at Whitewater, Whitewater, WI
- 1971 41st Annual 10-State Exhibition, Springfield Art Museum, Springfield, MO (Catalogue)
First Contemporary International, Jon Morehead Gallery, Chico, CA

PUBLIC / PRIVATE COLLECTIONS

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

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- 2016 Zotos, John, Otis Jones at William Campbell Contemporary Art, art ltd., 2016
- 2014 Zotos, John. Otis Jones + Bret Slater. Arts + Culture, May 2014, TX
Bourbon, Mathew. Critic's Pick, Artforum online, June 2014
Corris, Michael, How to Look at Style and Substance: The Paintings of Otis Jones and

- Bret Slater, Glasstire, July 2014, TX
 McKinnon, Luanne, Otis Jones + Bret Slater, catalogue, Holly Johnson Gallery, Dallas, TX, 17 May - 26 July, 2014.
 Mora, Patricia, Dynamic Duo: Otis Jones + Bret Slater, Patron, April/May 2014.
- 2012 Simek, Lucia DHome Magazine: Art Issue, March April issue 2012
- 2011 Rodrigue, Daniel, Otis Jones: New Work, DallasObserver.com , September 15, 2011.
 Mattingly, June, Otis Jones: New Work at the Holly Johnson Galleryn September 10, 2011.
 Collections Cultures and Collaborations: Inspirations from the Neiman Marcus Collection, University of North Texas Art Gallery (exhibition catalogue) 2011.
- 2010 Holland, Nicole M, Give Me Five, Dallas Observer, April 1 2010.
 Luxe Interiors + Design Magazine, 2010, p. 191-195.
 Mattingly, June, Special Eye to Watch, moderndallas.net , April 2010.
- 2009 Waller, Margo, THE Magazine DFW, September Issue, 2009 p. 33.
 Ansporn, Catherine D, Artnotes, Papercity Dallas, September 2009.
 Mendoza, Manny, THE Magazine DFW, April Issue, 2009.
 Kostelny, Laura, Portraits of the Artists, D Magazine, April Issue 2009. p. 46.
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- 2006 Zotos, John, Circles, Squares, Objects?, NY ARTS Magazine, September-October Issue, 2006.
- 2005 Kutner, Janet, Rapport Report: eight artists play off selections from the DMA, The Dallas Morning News, May 25, 2005, p. 14E.
- 2004 Daniel, Mike, Otis Jones at William Campbell, The Dallas Morning News, The Guide, February 20, p. 56.
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- 2001 Tyson, Janet, Otis Jones Paintings and Drawings, Artlies, Summer 2001, p. 66.
 Bartosek, Nancy, Otis Jones displays his geometric progression, The Fort Worth Star Telegram, Life & Arts, March 10, p. 5F.
 Marton, Andrew, If it's an Otis Jones, you'll know, The Fort Worth Star-Telegram, Star Time, Feb. 16, p. 23.
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 Ashe, Bill, Otis Jones: A True Texas Minimalist, The Shorthorn-University of Texas at Arlington, 20 April 1995.
- 1994 Kutner, Janet, Artists Recycle Discards for Varied Effects, The Dallas Morning News, 4 December 1994.
 Arlington Museum of Art, Arlington, Texas, Texas Axis, 26 August - 29 October, 1994.
 Curator: Joan Davidow.
 Mitchell, Charles Dee, Area Art Exhibits are Worth the Trip, The Dallas Morning News, 17 September 1994.
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 Knudsen, Paul, Arlington Click, Fort Worth Star Telegram, 6 September 1994.
 Tyson, Janet, How to Take Up Space Creatively, Fort Worth Star Telegram, 26 August 1994.

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Lindsay, Pamela, Exhibit's Format gives Texas Artist Freedom to Explore Spatial Ideas, Fort Worth Star Telegram, 25 August 1994.
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Harris, Al F., Centralizing the Sensual Experience of Looking, CRCA, The University of Texas at Arlington, 23 January- 14 February 1993.
- 1992 Tyson, Janet, Dueling Exhibitions, Fort Worth Star Telegram, 4 September 1992, sec. G, p. 5.
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Szilagyi, Pete, One Man's Clutter..., The Austin American Statesman, February, 1992.
- 1991 Johnson, Jennifer, Artists Collect on Their Creativity, The Daily Texan, 17 February 1992, p. 10.
Mitchell, Charles Dee, Bluebonnets and All, The Dallas Observer, 29 August 1991, p. 19.
- 1990 Kutner, Janet, State of the Art: DMA's Texas Exhibit Covers a Lot of Territory, but Omissions are Many, The Dallas Morning News, 25 September 1990, pp. 5C & 10C.
Shields, Kathleen, Reviews: Otis Jones at Barry Whistler, Art in America, 79(4) (April 1991): 172-73.
Kutner, Janet, At the Edge of Local Art 'Metroplex' Show Makes the Best of a Tight Fit, The Dallas Morning News, 25 September 1990, pp. 5C & 10C.
Kutner, Janet, A Cut Above, The Dallas Morning News, 20 June 1990, pp. 1C & 8C.
Arlington Museum of Art, Arlington, Texas, Woodwork, 12 May - 15 July 1990. Curator: June Mattingly.
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- 1989 The Albuquerque Museum, New Mexico, The Elusive Surface: Painting in Three Dimensions, 22 January - 19 March 1989. Foreword by Ellen Landis. Essay and Artist Notes by Kathleen Shields.
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- 1983 Thistlethwaite, Mark, Otis Jones, Artspace, 7(4) (Fall 1983): 32-33.
The Fort Worth Art Museum, Fort Worth, Texas, Focus: Otis Jones, 16 April - 29 May
1983. Essay by David Ryan.
Marvel, Bill, Critics Choice, Dallas Times Herald Weekend, 22 April 1983, p. 16.
Kutner, Janet, Seductive Artwork, The Dallas Morning News, 20 May 1983, pp. C1 & C10.
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- Johnson, Patricia, 3-Dimensional Exhibit Varied, Innovative, The Houston Chronicle, 28 September 1981.
- Kutner, Janet, Exposition Displays New Spirit, The Dallas Morning News, 5 June 1981.
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1980. New Orleans Museum of Art, New Orleans, Louisiana, 1980 New Orleans Triennial, 3 October - 16 November Introduction by William A. Fagaly. Juror's essay by Marcia Tucker.
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- 1978 Rifkin, Ned, Otis Jones, Art Voices South, September/ October 1978, p. 20.
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- 1973 The Fort Worth Art Museum, Fort Worth, Texas, 35th Annual Exhibition for Artists of Tarrant County and Members of the Fort Worth Art Association, 22 May - 24 June 1973. Juror's essay by Jane Livingston

AWARDS

- 2002 Artist in Residence - Southside Artist Residency, Dallas, TX
- 1982 National Endowment for the Arts - Visual Artists Fellowship Grant

