

JOHN THOMAS FIELDS

8614 Zuber Rd, Springville, AL 35146

205-383-9500

Johnfieldsart@gmail.com

A professional university educator, museum administrator, fine arts curator, visual artist, filmmaker, and musician with over 20 years of experience using the visual arts to publicly explore the possibilities of who we once were, who we are now, and who we aspire to be as a culture and as a community. A strategic and forward-thinking leader with a consistent history of empathetic and compassionate community building, engagement, and cultivation across a diverse range of stakeholders.

EDUCATION

MFA Painting, emphasis on painting and experimental video. University of New Orleans. Presidential distinction (cumulative 4.0 GPA). 2007

BA Art Studio, emphasis on drawing, minor in American Studies. University of Alabama at Birmingham. With University Honors. 2003

Areas of Specialization: Contemporary American painting, drawing, video, American Studies, contemporary American counter-culture movements, ethnographic filmmaking, visual narrative, and American cinema

PROFESSIONAL EXPERIENCE

Abroms-Engel Institute for the Visual Arts (AEIVA), University of Alabama at Birmingham

The Lydia Cheney and Jim Sokol Endowed Director of AEIVA
2019 - Present

- Developed and implemented foundational daily operations, budgetary management, and overall creative direction of AEIVA, a dynamic contemporary visual arts center on the campus of the University of Alabama at Birmingham.
- Works closely with AEIVA Curatorial and Education staff in conceiving, developing, and executing innovative and dynamic exhibitions and related educational programming with regional, national, and international visibility and appeal, while also engaging a diverse audience of museum donors, university faculty and

students and regional institutions and communities. AEIVA's exhibitions have been featured in numerous regional and national media outlets including *The Nation*, *Garden and Gun*, *HYPERALLERGIC*, and *Forbes* among others.

- Oversees staff supervision for AEIVA, which I have grown from one employee in 2014 to a staff of 5 full-time, 3 part-time, and multiple student positions and internships in 2024. Provides additional staff supervision of 25+ indirect reports within the UAB Arts Alliance Operations, Tech, Marketing, Finance, and Development centralized teams.
- Serves as a leadership within the UAB Office of the Provost. Primary liaison for AEIVA to a variety of stakeholders and programming collaborators including UAB faculty and staff, community members, local institutions, and organizations, as well as the regional, national, and international visual arts community.
- Serves as senior leadership within the UAB Arts Alliance and works closely with the Executive Director of the Visual and Performing Arts at UAB and senior staff to identify opportunities for collaboration and implementation of the broader vision for the UAB Arts Alliance.
- Leads the AEIVA Collections Committee and works closely with AEIVA Curator to plan and execute strategic growth of the AEIVA Permanent Collection. Successfully facilitated the acquisition of more than 2000 artworks to the AEIVA collection in the form of donations, legacy gifts, and direct purchases. Highlights of the collection include works by Andy Warhol, Maria Magdalena Campos-Pons, Willie Cole, Sam Gilliam, James Rosenquist, Lonnie Holley, Thornton Dial, Carrie Mae Weems, among others.
- Works closely with UAB Arts Alliance Senior Director of Development and UAB Central Advancement on donor cultivation and fundraising initiatives. This includes legacy planning, memberships, grant writing, donations, and an integral role in establishing the inaugural The Lydia Cheney and Jim Sokol Endowed Director of AEIVA position, a \$1.2 million endowment and the first non-academic staff endowment in the history of UAB.
- Leads AEIVA's Collections and Exhibitions Coordinator and staff to oversee the development, implementation, and maintenance of AEIVA Collections Policies and best practices.
- Leads AEIVA's Education Manager and staff to create dynamic educational initiatives, public programming, and UAB core curriculum integration. Adapting cross-disciplinary, constructivist teaching methods, AEIVA's averages as many as 50 individual courses that integrate our exhibitions into their curriculum

representing areas of study from a wide variety of departments and schools within UAB.

- Works closely with UAB University Relations on all aspects of public relations, press releases and appearances, marketing, social media, and the public appearance, image, and culture of AEIVA.
- Creation and formalization of the AEIVA Internship Program. A 400 level, for-credit internship for students within the UAB Department of Art and Art History, Anthropology, or School of Education with three options for areas of focus: Curation, Collections, or Education.
- Provides leadership as AEIVA's liaison to the UAB Arts Alliance Advisory Board.

Abroms-Engel Institute for the Visual Arts (AEIVA), University of Alabama at Birmingham

Curator

2014 - 2019

- Organized annually a variety of compelling exhibitions that draw from the AEIVA Permanent Collection, local and regional art collections, emerging and established contemporary artists, traveling exhibitions, artists in residence, multi-institutional collaborations and UAB student/faculty exhibitions.
- Conducted scholarly curatorial research based on current AEIVA exhibitions, as well as researched the AEIVA Permanent Collection and presented findings through essays, publications, lectures, gallery talks, exhibition texts and panels, web-based media, and other forms of communication.
- Oversaw and assisted in the general execution and physical installation and lighting of AEIVA exhibitions.
- Supported administrative processes of exhibitions, including preparation of contracts and exhibition checklists, as well as registration duties such as preparing loan forms, condition reports and organizing shipping logistics.
- Developed public and campus educational programs and initiatives that relate to AEIVA exhibitions and utilize the AEIVA Permanent Collection.
- Planned strategic growth of the AEIVA Permanent Collection.
- Provided leadership to supporting member groups that could include private tours, lectures, artist dinners and planned visual arts trips for supporting members.

- Identified fundraising and grant writing opportunities, donor cultivation, fundraising goals and the development and maintenance of AEIVAs annual curatorial budget.
- Developed new relationships while also reinforcing existing relationships with various UAB entities and departments in a manner that fostered and promoted innovative and interdisciplinary collaborations and initiatives.
- Maintained active relationships with artists, community members, lenders, donors, and colleagues. Built partnerships that enhanced community engagement. Maintained a visible and productive role in the community.

UAB Visual Arts Gallery, University of Alabama at Birmingham

Interim Director

2011 - 2014

- Performed all daily gallery operations, administrative duties, budgetary management, and staff supervision for UAB Department of Art and Art History Visual Arts Gallery.
- Curated and developed annual exhibitions program of locally, regionally, and nationally acclaimed contemporary artist.
- Performed all collections management and preparatorial responsibilities.
- Developed and directed short-form documentary films for gallery-related projects and regional institutions including UAB and the Birmingham Civil Rights Institute.
- Recruited jurors, lecturers and workshop instructors for gallery-funded programs and events.
- Lead and participated in various college and department service committees.

NO BAD ART

Creator and Co-Host

2022 – Present

- For its first 50 episodes, *NO BAD ART* existed as a live, weekly, discussion-based radio program broadcast on Substrate Radio in Birmingham, Alabama. The current incarnation of *NO BAD ART* takes the form of an interview-based podcast that focuses on visual art and contemporary culture. Guest highlights include artists Amanda Ross-Ho, Jacqueline Surdell, Donte K. Hayes, Manjari Sharma, Dirk Staschke, Sydney A Foster, Rico Gatson, and Eric Essix among others.

UAB Department of Art and Art History, University of Alabama at Birmingham

Credentialed Instructor

2008 – Present

- Development and teaching a variety of foundations, capstone, special topics, interdisciplinary courses, and honors seminars.
- Development and oversight of AEIVA Internship courses and paid student opportunities.

Department of Fine Arts, University of New Orleans

Executive Academic and Administrative Associate and Adjunct Professor

(2007– 2008)

- Dual administrative and academic appointment. Oversaw the daily operations of UNO Fine Arts Department (departmental budget, academic scheduling, student advising).
- Developed and taught fine arts drawing and design foundations courses.

PROFESSIONAL TRAINING and SKILLS

- Strategic planning
- Collections management, planning, and policy
- Development, fundraising, and donor cultivation
- Diversity, Equity, and Inclusion best practices
- Personnel management
- Public relations, marketing, and advertising
- Museum ethics and cultural stewardship
- Art Handling and exhibition installation
- University education and teaching
- Microsoft Office Suite
- Adobe Creative Suite (Photoshop, Illustrator, InDesign, Premiere Pro)
- Logic Pro digital audio workstation and MIDI sequencer software
- Collector Systems Collections Management Software
- Documentary film and non-linear video editing and production

SELECTED PRESS

- Josie Shaw, "[Alabama artist Delrico Gibson uses Strings of Gratitude to tell his story of recovery](#)" WBHM, August 2023

- Vittoria Benzine, [“Vadis Turner Delves into Stories of Mythological, Historical and Literary Female Outcasts”](#) Whitewalls Magazine, August 2023
- Chadd Scott, [“Burn Victim Thanks Life-Saving UAB Healthcare Workers with Artwork”](#) Forbes Magazine, July 2023
- Gabriela Gomez-Misserian, [“Bringing Home Thornton Dial”](#) Garden & Gun, November 2022
- Madeleine Seidel, [“Jordan Eagles Medical Prejudice Against Queer Men Using Blood and Nostalgia”](#) HYPERALLERGIC, April 2021
- Artnet News [“This Alabama Medical School is Training Students to Diagnose Figures in Famous Paintings. Why? It’s a Surefire Way of Exposing their Biases and Assumptions”](#) Artnet, June 2020
- Alexandra Marvar, [“Mary Frances Whitfield Bears Witness”](#) The Nation, August 2019.
- Lisa Cordes, [“An outsider artist’s unblinking look at racial terror”](#) PBS NEWSHOUR, Nov, 2019
- Suzy Strutner, [“Listen to America: A Huffington Post Road Trip. 15 Most Instagramable Spots in Birmingham”](#) 5 October 2017
- Ted Loos, [“For Warhol, 15 Brings More Fame”](#) New York Times, January 4. 2015

SELECTED PUBLICATIONS

Published, edited, and/or contributed essays to more than 15 fine arts publications.

- *Thornton Dial: I, Too, Am Alabama*, Publisher and contributing writer. ISBN 979-8-986-5050-1-5
- *Lucas Blalock: Oar Or Ore*, (Forthcoming 2023) Co-publisher with Museum Kurhaus Kleve and contributing writer.
- *Alabama Triennial at AEIVA 2022*, Publisher, editor, and contributing writer (2022) ISBN 979-8-9865050-0-8
- *A la carte: A Visual Exploration of our Complicated Relationship with Food*, Publisher, editor, and contributing writer, (2020) ISBN 978-0-9976393-9-1
- *David Sandlin: Sleep of History*, Publisher and contributing writer (2018) ISBN 978-0-9976393-3-9
- *Bob Adelman: The Children’s March*, Publisher and edited with essay contributions from Rep. John Lewis and Dr. Charles Johnson (2012) ISBN 978-0-9976393-5-3

SELECTED CAMPUS, COMMUNITY, AND CIVIC SERVICE

- UAB College of Arts and Sciences Alumni Board
- Jefferson County Memorial Project Founding Institutional Coalition Member
- Birmingham Human Rights in the Arts Committee Member

- UAB Public Realm Review Committee Member
- UAB Department of Art and Art History Visiting Artist Program Committee Member
- Woodlawn High School Early College Acceptance Board Member
- UAB Department of Art and Art History Community Outreach Committee Chair
- AEIVA Collections Committee Chair
- UAB College of Arts and Science Habitat for Humanity Team Build Leader
- UAB Barker Sculpture Competition Selection Committee Member

SELECTED GRANTS, AWARDS AND RECOGNITIONS

AEIVA

- AEIVA Endowed Directorship
- National Endowment for the Arts
- Alabama State Council on the Arts
- Alabama Humanities Alliance
- Center for Conservation of Art and Historic Artifacts – Regional Heritage Stewardship Program - Service Grant

INDIVIDUAL

- SEMC Jekyll Island Management Institute Graduate
- Nomination: Catherine Doctorow Prize for Contemporary Painting
- Nomination: Luis Comfort Tiffany Award
- Winner of Artvoices Magazine Emerging Artist Exhibition Competition
- Artist in Residence. University of Innsbruck, Austria

SELECTED LECTURES AND PRESENTATIONS

- ***The Implications of Artificial Intelligence in Art***, Panel discussion exploring AI's transformative influence on art's creation, dissemination, and appreciation. Panel Participants: University of Montevallo New Media Professor, Collin Williams, and artist Travis Rice. Moderated by AEIVA Senior Director John Fields.
- ***Thornton Dial: I, Too, Am Alabama*** Panel discussion on the life and work of artist Thornton Dial and the complexities of vernacular art in Alabama. Panel participants: Artist Richard Dial, Artist and Musician Lonnie Holley, Director of Louisiana Art Gallery Xavier University, Anne Collins Smith, Professor of American Studies, University of Alabama Stacey Morgan. Alys Stephens Performing Arts Center, Birmingham, AL. Moderated by AEIVA Senior Director John Fields.

- ***Confronting the Past Through Art, Education, and Reconciliation: Community Engagement as an Invitation to Rethink and Remember***, Association of African American Museums, Panel discussion participants: JCMP Director Joi Brown, Community Facilitator T. Marie King, and AEIVA Senior Director John Fields.
- ***Confronting the Legacy of Racial Terror Lynching with Art***, Panel discussion about racial terror lynching and the artwork of Mary Frances Whitfield, Participants: UAB Vice President Diversity, Equity and Inclusion Dr. Paulette Dillworth, Birmingham Civil Rights Institute Education Manager Charles Woods III, Jefferson County Memorial Project Founder Abigail Schneider, AEIVA Senior Director John Fields, and moderated by UAB African American Studies Associate Professor Dr. DeReef Jamison.
- ***Communicating Climate Change: Art, Action, and Antarctica***, Panel discussion exploring the realities of climate change and the artwork of Alyson Comstock. Panel participants: Dr. James B. McClintock UAB Endowed University Professor of Polar and Marine Biology, Dr. Julie G. Price Assistant Professor of Environmental Health Sciences, School of Public Health UAB, Allyson Comstock Artist and Professor Emerita, Department of Art and Art History, Auburn University, Moderated by AEIVA Senior Director John Fields.
- ***Seinfeld is Unfunny and the Trouble with Warhol***, University Honors Program 2020 Interdisciplinary Course Game Changers. Formal lecture.
- ***Charles Lutz Fabricated***, panel discussion exploring the topic of appropriation in art and the works of Charles Lutz and Andy Warhol with Chairman of the Andy Warhol Foundation Michael Straus, AEIVA Curator John Fields, artist Charles Lutz and moderated by Founding AEIVA Director Lisa Tamiris Becker.
- ***PR Nightmares: Responses to Negative Publicity and Controversy***, Southeastern Museums Conference panel discussion on public relations with Two Mississippi Museums Marketing Manager, Nell Knox and AEIVA Senior Director John Fields
- ***David Sandlin: 76 Manifestations of American Destiny***, Birmingham Museum of Art, Formal lecture on the works of David Sandlin's A Sinner's Progress and 76 Manifestations of American Destiny
- ***Another Day in Paradise***, Panel discussion on formal and conceptual issues raised by Beverly Fishman's artwork, as well as the broader intersection of visual arts, pharmaceuticals, and health care with artist Beverly Fishman, UAB Professor of Neuropathology Richard E. Powers, M.D., and moderated by AEIVA Curator John Fields

- ***From Eye to Mind***, Panel discussion about how our brains process visual information from different academic perspectives with UAB Assistant Professor of Cognitive Neuroscience Kristina Visscher, UAB Associate Professor of Philosophy Marshall Abrams, Artist Jessica Angel, and moderated by AEIVA Curator John Fields
- ***Living in Limbo: Lesbian Families in the Deep South***. Panel discussion at Studio 255 Miami about LGBTQ issues and the works of Carolyn Sherer with Merrill Lynch Division Director Jeff Ransdell, Chairman of OUTshine Film Festival Mark Gilbert, Artist Carolyn Sherer, AEIVA Curator John Fields, LiL Participant Cate Crittenden, and Pulley Group President David Pulley

UNIVERSITY TEACHING EXPERIENCE

- FA 1050 Design Fundamentals (University of New Orleans)
- FA 1060 Drawing I (University of New Orleans)
- ARS 100 Introduction to Drawing (UAB)
- ARS 101 Introduction to Two-Dimensional Drawing (UAB)
- ARS 103 Introduction to Computer Graphics (UAB)
- ARS 105 Introduction to Drawing II (UAB)
- ARS 200 Beginning Drawing (UAB)
- ARS 302 Figure Drawing (UAB)
- ***STP2090 Prescribing Art: Using Visual Arts to Improve Clinical Observation Skills (Facilitator and instructor)***
Led by UAB physician and Associate Professor of Internal Medicine & Pediatrics Stephen Russell, Art in Medicine explores the relationship between observation and diagnosis by exposing medical students to works of fine art and teaching them critical skills of observation. Taking place in the galleries of AEIVA and the Birmingham Museum of Art and Birmingham Civil Rights Institute taught by both museum educators and curators and the General Internal Medicine Faculty; the course focuses on improving skills of description and interpretation. By the end of the sessions, students have an improved appreciation for art, and in so doing, an improved skill set for clinical diagnosis.
- ***ARS 489 Professional Artist Seminar (BFA Capstone Course, UAB)***
 This capstone professional development course will provide students with knowledge and experience in the intersection of art and business for career in the arts. Students will conduct research, write about art, and prepare materials and gain valuable insight into the inner workings of a

career in the arts and identify your options and learn how to survive in a continually evolving marketplace. The course aims to familiarize students with ongoing theoretical, methodological, and tactical issues involved in art making and scholarship. Offered each fall. Should be taken at the senior level.

- ***ARS 492/592 AEIVA Internship (UAB)***

The AEIVA Intern Team participates in all phases of daily gallery operations, ranging from curatorial practices, exhibition design, video/ photographic documentation and production, technical and analytical writing, graphic design, etc. This team acts as a support staff for the AEIVA curatorial/ administrative staff in a hands-on museum/ gallery work environment. Students must commit a minimum of 10 hours per week.

- ***ARS 495 Hyper-architecture (co-taught with Brooklyn-based artist Jessica Angel, UAB)***

This is a practical course with a theoretical component that delves into the intersection between Art, Architecture and Science. The workshop will provide a platform for a group of UAB Department of Art and Art History students to assist artist Jessica Angel with the production of a site-specific installation. The work will be done inside the Abrams-Engel Institute for the Visual Arts (AEIVA) building designed by Randall Stout. Students will also gain in-depth insight to the concepts and research that support the project. Neo-futurism in architecture, geometry, relativity and the fourth dimension, will be the main subjects to be treated in the workshop. Students will examine different artistic skills ranging from perspective drawing, large-scale collage, and video editing/documentation. All processes concerning the production of the project at AEIVA will be shared with the students who will experience the professional aspect of art and large-scale installations production.

- ***HON 422 Live Art: The History, Theory, and Practice of Contemporary Performance Art (co-taught with UAB Department of Art and Art History Chair, Jessica Dallow)***

Cross-listed Art History seminar course taught for University Honors Program at UAB. This course examines performance art's historical struggle to compete with object-based mediums such as painting a sculpture. Students explore the evolution of performance as an art form distinct from theatre to explore such questions as: Why did performance art gain importance in the mid twentieth century? What artists and historical events contributed to its rise? How has it intersected with new advances in recording technologies like photography, film, video, and the Internet? And how do its creation, collection and exhibition require new curatorial

strategies and archival practices? Students were expected to read, analyze, and discuss performance art practice and theory, as well as create/perform performance art.

SELECTED CURATED EXHIBITIONS

Curator, co-curator, or lead organizer for over 100 fine arts exhibitions to date.

AS CURATOR OR CO-CURATOR:

- ***A la carte: A Visual Exploration of our Culture's Complicated Relationship with Food***, our relationship with food is, in short, complicated. A La Carte featured over 30 nationally and internationally renowned contemporary artists whose work utilizes food to explore relevant contemporary social and cultural issues. These works examine the role of food in advertising, popular culture, nutrition, activism, food disparities, globalization, sexuality, spirituality, worker's rights, cultural identity, sustainability, and many other topics.
- ***Titus Kaphar: Misremembered***, One of the first solo museum exhibitions by future MacArthur Fellow Titus Kaphar. This exhibit pulled multiple bodies of work, including *The Vesper Project*, an ambitious multimedia installation that tells the complex fictional history of the Vespers, an African American family passing for white in 19th century New England. Also included were works from Kaphar's *Destiny* series explore the underlying racial issues found in our prison-industrial complex through painted composite portraits of women all sharing the same given name, "Destiny" and currently serving time in the criminal justice system.
- ***The Inaugural Alabama Triennial at AEIVA 2022***, recurring exhibition showcasing some of Alabama's best and brightest contemporary artists. Artists featured in the 2022 Alabama Triennial at AEIVA include Tony Bingham, Jillian Marie Browning, Annie Kammerer Butrus, Tameca Cole, Derek Cracco, Lauren Frances Evans, Steven Mark Finley Jr., Sydney A Foster, Roscoe Hall, Chintia Kirana, Jonathan Lanier, Jasper Lee, Erin LeAnn Mitchell, Lily Reeves, Missy Roll, Lily Ahree Siegel.
- ***WARHOL: Fabricated***, in 2013, the Andy Warhol Foundation generously gifted several iconic silkscreen prints by artist Andy Warhol to UAB, enhancing their already impressive collection of more than 100 Polaroids and vintage photographic prints by the artist. AEIVA debuted these works for the first time in their 2015 exhibition *Warhol: Fabricated* alongside works by artist Charles Lutz, adding layers to Warhol's legacy by exploring the commodification of art and culture and delving into complicated issues of artistic appropriation.

- ***Mary Frances Whitfield: Why?*** presents paintings by the artist that graphically depict horrific racial terror lynching perpetrated against African Americans. This is the first time these works have been exhibited in Whitfield's hometown of Birmingham, Alabama. This exhibition was developed in conjunction with the Jefferson County Memorial Project (JCMP), a grassroots coalition of community leaders working with the Equal Justice Initiative (EJI) to retrieve Jefferson County's memorial from the National Memorial for Peace and Justice in Montgomery, Alabama. The mission of the JCMP is to bear witness to the country's painful past and change the historical memory of Jefferson County to better include its history of racial terror and the legacies of racial injustice.
- ***David Sandlin: 76 Manifestations of American Destiny***, presents two major series of works by artist David Sandlin, "A Sinner's Progress: A Modern Moral Journey" and "76 Manifestations of American Destiny," and will include a selection of hand-printed books, drawings, and paintings. Born in Belfast in 1956, Sandlin found himself transitioning from the volatile and violent political climate of Northern Ireland of the late 1960s to the American South when his family moved to Alabama in 1972. Sandlin's work pulls from the rich history of each setting to create narrative-driven imagery exploring the disparity of both cultural landscapes, as well as their parallels. Sandlin's elaborate books, drawings and paintings present semi-autobiographical tales of morality, redemption, and American exceptionalism.

AS LEAD INSTITUTIONAL ORGANIZER or HOST ORGANIZER:

- ***Thornton Dial: I, Too, Am Thornton Dial***, is the first retrospective covering Thornton Dial's entire career. This is also the first large-scale exhibition of his work in his home assemblages, with many works that have never been previously exhibited or published. The exhibition features significant loans from the Dial family, Alabama institutions, and private collections across the United States. Curated for AEIVA by Paul Barrett.
- ***Marking Time: Art in the Age of Mass Incarceration***, AEIVA was the first institution to host this exhibition, curated by MacArthur Fellow Nicole R Fleetwood, after its initial run at MoMA PS1. Featuring art made by people in prisons and works by nonincarcerated artists concerned with state repression, erasure, and imprisonment, "Marking Time: Art in the Age of Mass Incarceration" highlights more than 30 artists, including Birmingham-based Tameca Cole, Mary Enoch, Elizabeth Baxter, Larry Cook, Maria Gaspar, Dean Gillispie, Mark Loughney, George Anthony Morton, Gilberto Rivera, and Sable Elyse Smith.

SELECTED EXHIBITIONS AS EXHIBITING ARTIST

2023

- *Material Influence*, Maune Contemporary, Atlanta, GA
- *School's Out for Summer*, Rockaway Beach Artist Alliance, Queens, NYC
- *In Case of Emergency Break Glass: Cultural Crisis at the Intersection of God and Capitalism, Space One Eleven*, Birmingham, AL **solo exhibition**

2015

- *dot dot dot dash*, Lamar Dodd School of Art, University of Georgia 2013
- *Diegesis*, beta pictoris gallery, Birmingham, AL **solo exhibition**
- *Scopophilia*, Miami University, Cincinnati, OH **solo exhibition**
- *Tune in, Paint Out*, Curating Contemporary, online.

2012

- *A DOG FROM HELL*, beta pictoris gallery, Birmingham, AL

2011

- *is that a painting?* beta pictoris gallery, Birmingham, AL
- *Farewells and Introductions*, The Front, New Orleans, LA

2010

- *Dear Chuck: a love letter in five parts*, beta pictoris gallery, Birmingham, AL **solo exhibition**
- *Biagini, Choi, Echols, Fields, Fox, Neel, Rieger*, beta pictoris gallery, Birmingham, AL

2009

- *Two Eyes, a Nose and a Mouth*, UNO St. Claude Gallery, New Orleans, LA
- *New Paintings, New Me, New You*, Bare Hands Gallery, Birmingham, AL **solo exhibition**

2008

- *Hand to Hand: Witnessing the War: 100 Artists' Comments on the Iraq War*, Multi-venue, nationally traveling exhibition.
- *Jessica Bizer, John Fields, Rachel Jones, Alex Podesta*, Arthur Roger Project Gallery, New Orleans, LA

2007

- *Newer Versions of the Same Thing*, University of New Orleans Campus Gallery, New Orleans, LA **solo exhibition**
- *John Fields, Alex Podesta, Monica Zeringue*, Galerie im Andechshof, Innsbruck, Austria
- *A Time for War or Peace: art that confronts the realities of the present*, Space 301 Gallery, Mobile, AL

2005

- *Hanging Ten: Art on the Edge*, Alexandria Museum of Art, Alexandria, LA
- *Disciplines: Concept and Process in Art*, UAB Visual Arts Gallery, Birmingham, AL
- *Fear and Consumption*, Woods Hall Gallery, University of Alabama Tuscaloosa, AL