

13. ART SCENE COPIES, 1980-1982

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**Can You Identify This  
Work of Art?** See Page 13

# Publisher's Opinion

## Whipping A Dead Horse

Within the marvelous realm of physics many natural interactions occur (examples) water when heated to a certain degree, will vaporize into steam, two objects of different weights dropped from the same height at the same instant within a vacuum will fall at the same rate of speed. Man inherent inquisitiveness sometimes goads his rational thinking processes into unobtainable ill starred adventures, which attempt to circumvent very such laws of nature. So it be such a malady has befallen the art world. Almost no one disputes the importance of the modernist art movement of the past 3 decades. The ground swell of the 50ties, New Yorks incomparable reshaping of the entire art world by the efficient development of that 50ties ground swell into what people in the art world refer to as "those fabulous 60ties," the downhill slide of the modernist art movement in the 70ties and the final stage, the end of the modernist art era.

It is the final stage of this natural phenomenon of life which man finds hard to accept.

Life and all its components are subject to a predetermined life cycle, that is man and all things living or dead fit neatly within a pattern of (1) being created, (2) that which has been created reaching a peak of sufficiency or efficiency, (3) the decline or the deterioration process and finally death or non recognition of existence.

It is common knowledge that the minimalist and conceptual Art Movements of the late seventies, the theory of what art is or was proposed to be reached that point within the spectrum of theology which asks the often used example question. If there is no one in the forest to hear the sounds of the forest, does the sounds exist. Art in the late 70ties reached a point of documentation of non events. The Art Community of New York has split dramatically between the issues of nonobjectively in painting and the resurgence or should I say ground swell of more artists painting in the realism mode.

Man is known for his resistance to change, even when it is evident that a change is of a definite possibility. Art as with

every commodity has its reasons for resisting these changes, the list is endless, ego, laziness on the Artists part to experient and last but not least, money. The fact that Art is indeed a great money machine that accepts and rejects the artist and their art upon the computations as to whether they will make money for the system is a reality that emphatically states "we have a winner here" and we will milk it for all its worth. The 60's and early 70ties produced the greatest art money computer system ever known. The people that controlled the money, controlled the computers and thus they were able to program what was most advantageous to themselves as investors and supposedly art lovers. I offer this theory as to why there is this rejection or so called ground swell which says there has to be return to basics or regrouping of the art scene.

I believe that there is no mystery to success of any product, there are three main elements.

(1) A product (2) Merchandizing, (3) preservation.

Now you might gain success with 1, 2 or all three of these elements but the strongest successes is the result of utilization of all three, the art scene of the sixties did indeed use all three but, there are certain variables which should be applied to any situation, the variable which is eating away like a cancer in the Art World today is that variable

which deals with quality and substance. Our Art has been produced prolifically with little regard to reaching out to the past for a foundation, in effect we have built an air Art Castle in other words a non product. There has been so much intellectual concern with how much can we take out of art that we has created a art which cannot exist because in fact we have taken its very life source (nature) a way from its bowels.

Their exist many artists which refused to partake in these excursions into nothings, what is gaining them recognition is that the masses are attracted to their renditions of art with which they can identify and understand, the very people which almost purposely were left in the dark by the art establishment of the past 3 decades.

I wish that this editorial was the first glimpse of what is definitely going to manifest itself as being the fabulous art scene of the eighties, but this story is being rewritten by almost every knowledgeable art writer today.

I wish to address the question of what are we going to do to alleviate the whipping of a dead horse while we should be mounting up a new steed and galloping off into a beautiful new rainbow with the grandest biggest pot of gold ever imagined at its end.

The Art computer is still controlled by the people with money and they can still afford to pay the jockeys (Gibson,



BERT L. LONG JR.

Moore, Wahols etc.), to mount their almost dead steeds and ride them to the finish of the race again change.

What we have to do as the artists and art patrons of the future is develop an alternative system utilizing all previous knowledge to which we have access.

In effect we have to create a system of inclusion instead exclusion, an entity which will feed upon itself, therefore a system which will run forever.

Our goal will be attempt to see how much we can put in instead of how much we can take out. Togetherness is the key. Patrons and artists working together can create new systems of collecting and thus a new era for the arts. The old systems will exist as long as it is "the system."

ARTISTS IN ACTION

*Bert*

## It's A Girl...

RUBY

CONGRATULATIONS JAMES & CHARMAINE SURLS

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# ArtScene

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DR. HAMMER'S COLLECTING HISTORY DATES TO EARLY YEARS IN RUSSIA

## Will The Armand Hammer Of The Future Please Stand Up!!

Dr. Armand Hammer, chairman of the board and chief executive officer of Occidental Petroleum Corporation, has been collecting famous works of art by noted painters since the early 1920s. At that time he was living in Russia and working as a representative for Ford Motor Company and 38 other major companies and was an asbestos mine operator and pencil manufacturer. He wanted to obtain paintings for his home, and his brother Victor, who studied art at Princeton University, began buying art works for him. Those first paintings sparked Dr. Hammer's interest, and collecting art has been his hobby ever since.

Principally, he purchased works of art from the houses of the deposed Russian aristocracy, and when he left the U.S.S.R. in the early 1930s, the works he brought with him formed the initial stock of the newly-formed Hammer Galleries in New York.

In 1965, Dr. Hammer donated a major collection of works by Dutch, Flemish, German, and Italian masters from the fifteenth through the seventeenth centuries to the University of

Southern California in Los Angeles. This collection represents such famous artists as Peter Paul Rubens, Rembrandt, Frans Hals, Anton Van Dyck, Pieter de Hooch, Jan Brueghel and Elder and Pieter Brueghel the Younger, and Jacob van Ruysdael. Immediately thereafter, he started a new art collection.

A trustee of the Los Angeles County Museum of Art, Dr. Hammer donated two outstanding paintings to this museum - Renoir's *Two Girls Reading* (1890-1891) and Modigliani's *Daughter of the People* (1918). He also made a million-dollar donation to the museum's purchase funds to acquire new works of art and provided in his will that the museum receive his present collection of paintings. Drawings in the collection have been bequeathed to the National Gallery of Art in Washington, D.C. One of the three buildings that compose the museum has been named in honor of Dr. and Mrs. Hammer; the Frances and Armand Hammer Wing houses major loan exhibitions organized by the museum.

The works in Dr. Hammer's

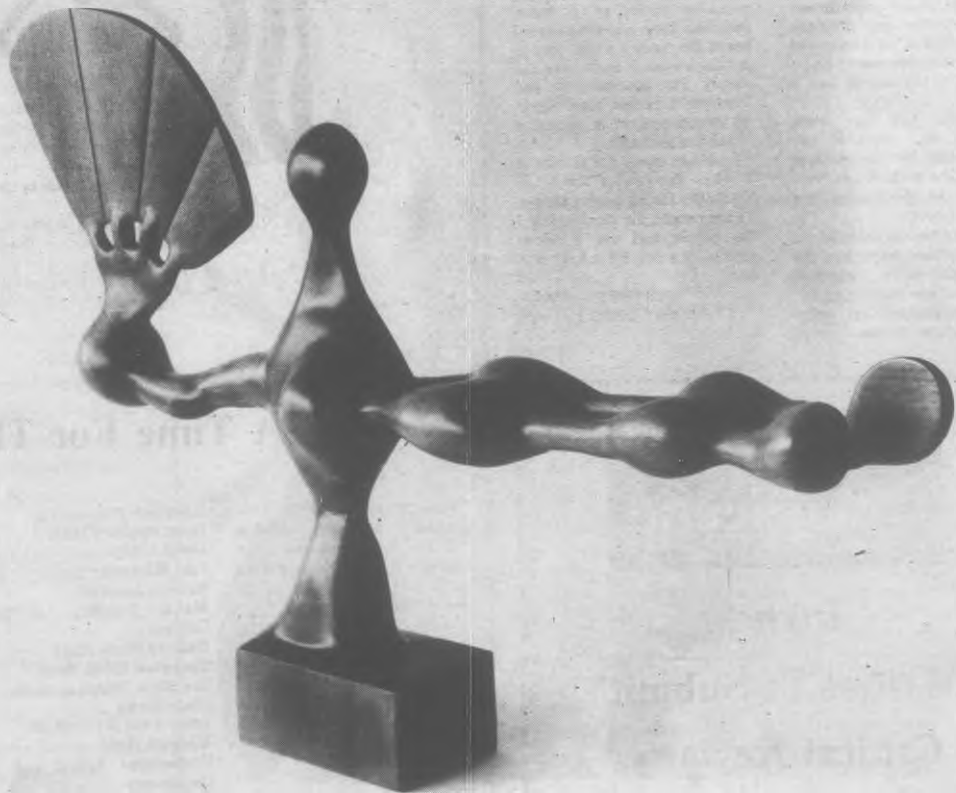
collection comprise one of the most significant private art collections in existence. Now on view at The Museum of Fine Arts, Houston, they have been shown in France, Peru, Mexico, Venezuela, the United Kingdom, Ireland, the U.S.S.R., Japan, and several major cities in the United States.

Chairman of the board of New York's M. Knoedler & Co., Inc., an art gallery founded in 1846, and president of Hammer Galleries, Dr. Hammer has received much recognition for his cultural contributions, including such awards as Belgium's Commander of the Order of the Crown; Venezuela's Commander of the Order of Andres Bellow; National Order of the Legion of Honor, France; The Decoration of the Mexican Order of the Aztec Eagle; The Wisdom Award of Honor, Wisdom Society, U.S.A.; and honorary degrees from Pepperdine University in Malibu, California; Southeastern University in Washington, D.C.; Columbia University, New York; Salem College, West Virginia; and University of Colorado, Boulder.

**Note: Mr. Hammer donated \$50,000 to the Houston Museum of fine Arts to be utilized toward the acquisition of works of art.**

## Pebworth Opens At Moody Gallery

Charles Pebworth opened at Moody Gallery, 2015J West Gray, Houston, Texas 77019 on Nov. 16 with an exhibition of new sculptures. The recent pieces are three-dimensional cast bronze and carved wood. The wood used are ebony, Honduras mahogany, and malazsiar jelutong. The sculptures reviv a very new direction for Charles Pebworth - they are very organic in shape and extremely sensual - the surfaces being very tactile. The entire exhibition revolves around the theme reclining figure series.



Reclining Figure Series. Carved Honduras Mahogany. 31H x 59L x 8W inches by Charles Pebworth, 1979.

# Editorial

## All Things Are Possible

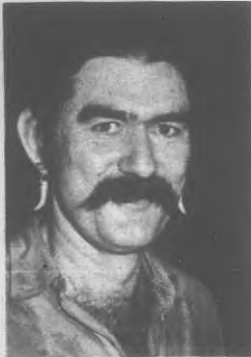
There are lots of "sayings" that tell us of some truth, and we are the better for them, but the one I love the most is, "All things are possible." It directly implies that nothing is impossible.

It is a historical fact that at one time the learned people of the day believed the world was flat. Just ask any of them, and they would have told you, "Don't go messing around the edge, you'll fall off!"

Mr. Albert spent his latter years in search of a unified field. Bless his heart, I believe he saw it all along; the components are forever, the arrangement is the part that changes.

Hello Houston, stay with me now.

When you send your kids off to school to learn about the great places of the past, what is the first thing they learn about? Yes, you're right, it is their art.



**James Surls Director of Lawndale Annex University of Houston.**

So now, what about Houston? Where are we? Where are we in relation to our culture? Did you know that in what we

refer to as the "Modern Era," there have been two art capitals of the western world. First Paris, but something happened. Paris couldn't maintain, so off went art energy to New York City. Can you imagine that! Not if you were in Europe before 1950. But as we all know now throughout the late 1940's the move was being made and into the early 1950's when the artist were at a new edge.

They were at the front, while the support base was still back across the Atlantic in Paris. For those New York Artists to survive, there had to be a complete new support system put together; new galleries, new collectors, new direction, and sure enough, a new center.

Stay with me Houston and I'll talk to you, but only in an expansive way. Your artists are in a bind. Like a tractor in com-

-pound at full r.p.m.'s. We need to shift a gear and we can't because our support system has no vision. They buy their art to match, and it should be bought to elevate and to expand. How easy it is for art of today to match yesterday, and how difficult to enter a new visual vocabulary.

It somehow has to make a sense that a creative perspective will not match, if it did it wouldn't be a creative perspective. Was it the artists in Venice that caused that great city to reach its heights or was it the merchants. It was of course both, one helping the other.

When Houston realizes that her artists are her most positive natural resource and then give tangible and psychological support, then our system will elevate, and Houston will move to the head and we will be the center.

It is my opinion that the time is at hand. We are entering a new decade. The 1980's will see us getting the support we need, and business people will realize that Art is an important part in the equation of success for any city, but it is an absolute must, if a city is to reach its fullest.

Hello World, I'm looking at a center, here, on the Gulf Coast.

Come on support, help us shift a gear.

I see tomorrow, I am smiling for it now; the future is ours by vision, it is seen in the mind's eye through process of visualization, when we see it, we will have it.

Hang in Houston,  
I love you,  
James Surls

Photo by Hickey & Robertson Photography

## Everyone Has The Right To Vote

### ARTISTS IN ACTION OBSERVATION

At the Dec. election of Cultural Arts board of directors an estimated 30 artists walked out of the meeting in protest of C.A.C.H.'s election procedures. There probably was validity on the part of both C.A.C.H. and the artists depending on which point of view was chosen by an unbiased observer.

This editor and artist offers this observation and proposes this observation be considered by the revision committee (to be appointed at the boards Jan. 3 meeting).

The poll tax has been eliminated and declared unconstitutional by the highest courts of the land. It has been declared as discriminatory toward the poor.

As history has documented the plight of artists being one of the most financially deprived segments of our population.

The requirement of membership (\$10.00) to enable one to

vote in the C.A.C.H. Election (by an institution receiving Federal and State tax dollars) is in effect a discriminatory tool being used against the rights we as artists are guaranteed by the constitution.

AIA personally contacted artists to inform them of the upcoming election and to tell them to vote for whomever they felt could carry out the requisite duties of a board member. Time and time again I heard the reply I would love to participate but I don't have the money for membership and therefore I cannot vote. Again we have a system of exclusion instead of inclusion.

I am sure that C.A.C.H. wishes to obey the law of the land. Equilibly for all people chosen by the people, for the people, of the people and not a board chosen by a few for a few, of a few.

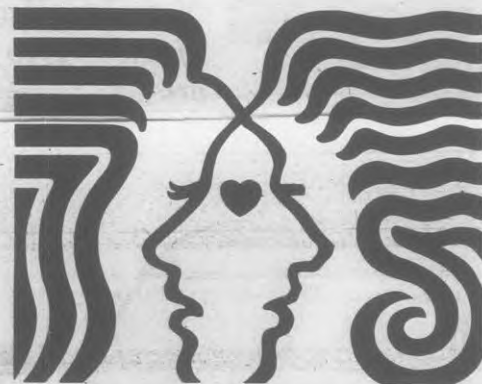
ARTIST IN ACTION  
CHAIRMAN BERT L. LONG

ArtScene

Invites

Writers To Submit  
Critical Reviews  
Of Exhibitions

POW WOW



Design by Will Clay, Color Systems

1979 Contemporary  
Artist & Models Ball

## A Time For Thanks

Pow Wow the 1979 Contemporary Artists and Models ball has been heralded as a triumphant success by the press locally and nationally and by the Visual Media.

James Surls and Bert L. Long co-directors of the event wish to congratulate and offer thanks to the Houston Businesses and Individuals which made this 1st Annual Contemporary Artists and Models Ball possible.

Artists In Action  
Athletic Club of Houston  
Ben Bergeron  
Color Systems  
Cultural Arts Council of Houston  
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Diane Smith  
Sysco Food Services Inc.  
Warwick Hotel  
Professional Artists and Art Community  
University of Houston  
Bob Coleman  
Dallis Hill  
Warner Roberts  
Swann Ice Co.

1st City National Bank  
We would also like to thank the Houston Chronicle, Channel 2, Channel 11, Channel 13 and Good Morning Houston TV Show for their extensive in depth coverage.

A special thanks to 1st City National Bank of Houston and Mr. James Day Mktg. Director which believed in us from the beginning to the finish.

NOTE: 1st City National has committed to partially fund the printing of a catalog. We are still seeking matching funds for catalog please contact Bert L. Long, 223-0401, 2210 Staple St. See you next year.

# Reviews

## ERTE

The evolutionary processes of all objects or things which exist is often a procession toward decadence. The witnessing of the process subjugating this type of evolution was very evident at the grand opening of a demure elegant gentleman that the entire world recognizes by the one name Erté. The emergence of Erté on the Houston Art Scene implicitly states that Houston Art evolutionary processes are in a viable forward motion. Erté's art also is a flag which exemplifies the colors of this positive evolution. Coupled with the cyclic way of things Erté's latest art is as stimulating and on time as it was in the 20ties and thirties.

It is one thing to be revered because you are one of the quote "Old Guard" but to see your self and the expenditure of ones self "your art" acclaimed and heralded on high because the art is of now surely should evoke a quiver in an artists heart.

Houston opened its hearts and fashionable pocketbooks in its acceptance of this man called Erté the unchallengeable father of Art Deco. The ladies of the beautiful set were out in droves to pay homage to the lifes work of an artist which has spent a lifetime creating art on paper, canvas and material to further glorify the female form. Several of Houston's contemporary artists myself included perused the Erté Impact in awe. *Visions ricocheting within our brains of ourselves in some Houston of the future perhaps through osmosis, hoping we might possess the charisma, the talent, the elegance of this 86 years young artist Erté.*

Erté's trek through the byways and Labyrinths of eras of many art ism's, haven't produced the negativity one might expect after such a long tremulous expedition. Erté exclaims that if he had to live his life over, he'd travel the pathways in his old footprints. Art has been good to him, he views Houston's art scene with an optimistic eye and doesn't measure his art against any of the old or new so called masters. He states I do my art for myself. Its a fact then either he and or



"W" of a Limited edition portfolio "The Alphabet" The twenty-six works executed in a combination of serigraphy and

lithography, dramatizes Erté's life-long fascination with Letters.



The Fish Bowl, Original Serigraph

Photo by Linda Heitkamp

the world has good taste. For Erté's work established him as the arbiter of fashion in the 20s and 30s and many, many other accolades.

Erté's work was a revolution within the bowels of the art and fashion world and some what recently he relates his beliefs concerning the point in time which the art game has evolutionized itself to. Erté states that there will be evolution but no revolution. After reviewing this master artists latest aspirations manifesting into beautiful exquisite baubles for m'lady. I along with the many aspirants to the exalted kingdom of the picasso's Miro's and Erté's believe that maybe just maybe, the story of art has a new book to write. We loved you and love you Erté come back soon. Next time I will create a platter of fish art for you.

ARTIST IN ACTION  
BERT L. LONG



The Arts Coalition Artists In Action promotes the concept of cultural exchange through presentation of Pow Wow plaque to Internationally acclaimed

Artist Erté - plaque was presented by AIA Chairman President Bert L. Long.

Erté the father of Art Deco arrived in Houston from Paris

France to open an exhibition of Lithographs, Serigraphs and Gouaches in the first show mounted by the new circle gallery Galleria II

Erté's works are in the permanent collections of major museums throughout the world, including the Metropolitan Museum of Art, N.Y.; the Museum of Modern Art, N.Y. and the Victoria and Albert Museum, London. He is considered an influential and major artist of the Art Deco movement. A retrospective exhibition of Erté's work, sponsored by the Smithsonian Institution, is touring museums through America during 1979 and 1980.

The artist's accomplishments include creations of every "Harper's Bazaar" cover from 1915-1937, exciting and imaginative costume and set designs spanning six decades, numerous paintings and original graphics including "Alphabet," a portfolio of 26 lithographs/serigraphs published by Circle Fine Art Corporation. Erté is one of the few artists to be awarded the title of "Officer of Arts and Letters" by the French Government.

Reviews Cont.

## Image Of The Black

Black Kings, Black wise men, Black saints, surely these figures hail from some fabled tale such as "Aladdin" and his magic lamp. Only in the last 10 years has the world partially accepted the fact that Blacks Negros or Coloreds could indeed fulfill roles other than the subservant niche which the history of the past 200 years has relegated as the black contribution.

These aforementioned Imagery of the Black as kings, wise men, saints and Blacks in hundreds of other little known situations are indeed a part of a book, but not a book of fable, they are large color photographs of the finest professional quality which had their birth in two volumes of a three volume book series entitled *The Image of the Black in Western Art*. An exhibition of these unheralded imageries of Blackness in magnificent large color photos of paintings and sculpture transcending the period of time of Egyptian, Pharaohs to the early part of the 16th Century is now showing in Houston.

The Menil Foundation has long been the visionary which has provided the Houston Art Scene with a creditable Art Reputation and History. An exhibition of this calibre and immensity (over 100 color and black and white photographs are in the exhibition) is not of an overnight undertaking. Mrs. Dominique de Menil undertook this conception with the idea of an having an exhibition of Black Imagery as seen through the eyes of artists throughout history. In gathering the data and imagery for the exhibition, it soon became evident the project was of an immensity requiring another concept, thus the documentation of the black image in Western Art took the form of a photographic and written text survey which spanned 19 years. It was a search which led into more searches, photographic archives of the British Museum were perused by art historian Ladislav Bugner. One million photographs which up until that time had no categorizations of black titles. The search involved

many researchers trekking through over 40 photo archives within institutions in Europe. The research involved looking at over 6 million photos.

The exhibition installed at the Julia Ideson Building "which recently was the object of an extensive renovation" can be considered a success for many reasons such as (1) the accessibility because of its central location, (3) the care and concern in the mounting procedures which enhances the photos tremendously and the outstanding technical quality of the photos themselves.

Houston photographers Ogden Robertson and Blaine Hickman are responsible for the reshooting of many photos gleaned from archives. The reshooting was done to meet the perfectionist standards which Mrs. de Menil and her foundation has become noted for. This reshooting took the photographers on a 3 years sojourn through Europe. The printing of the enlargements was the job of a Houston photography firm called Hagio Photographics headed by Christopher Stone.

Art is the means through which culture and history is transmitted. This exhibit exemplifies the conclusion which many whites have refused to believe, that conclusion which states Blacks have been here, are here now and will be here in the future. Blacks in many instances have been the mortar which enabled the stones of the future to be laid, and in more instances than will ever be known, they have actually been the stone itself. Hopefully this adventurous vast undertaking by the Menil Foundation will fuel further initiatives by others to find out from whence we come, "all from the same place my friends all from the same place."

This monumental Exhibition presented by the Menil Foundation and the Institution for the Arts, Rice University is open to the public and will be up through Jan. 12. Location: Julia Ideson Building of the Houston Library downtown at 500 McKinney.



From: "IMAGE OF THE THE BLACK: AN EXHIBITION PRESENTED BY THE MENIL FOUNDATION" at the Julia Ideson Building of Houston Public Library, Nov. 10, 1970-Jan. 12, 1980

STATUE OF ST. MAURICE

Ca. 1240-50.

H: 112 cm.

Sandstone with traces of polychromy

Mageburg, East Germany. Cathedral of St. Maurice and St. Catherine.

Photo: Menil Foundation/Hickey & Robertson, Houston.

# Artists, Do You Have Something To Say?

Space Will Be Made Available To You  
For Your Personal Views On The Arts At  
No Charge

## Reviews Cont.

## Creativity And Aging

BY BERT L. LONG

A natural phenomenon occurs very regularly in this world. This natural phenomenon the aging process, which has happened to over 200,000 persons are our senior citizens which are 60 plus years old.

Nearly half of these elderly citizens have incomes considered to be below poverty level, many other problems are unique to this age group. Such as health, isolation, nutrition and inactivity.

While all of these problems need a hard look at by our society, I will address in particular the problem of inactivity.

Many of us have heard, or observed the elderly citizen who reaches the mandatory retirement age of 65 plus and is forced to leave his life long endeavor (job) and within a very short span of time, that senior citizen just dies.

Other senior citizens live on seemingly forever, but become impossible to have around because of their crankiness, or just because they want to intrude on the lifestyle of a relative.

These problems are unique in particular in the United States. The United States has gained respect in many areas of expertise, but in the care and treatment of its elderly its imaginary has suffered. America is one of only a few countries which actually forces its people to stop working or retire. The fact that many of these senior citizens are still capable physically and mentally to perform certain contributions to the work force of America is denied. Of course there are many different programs to try and utilize this vast pool of talent, and there are certainly elderly persons which we can point to with pride which has benefited.

One area of concentration for helping the aged is proving to be very successful. The older adult art programs, the reason for this popularity and success can be attributed to several natural situations, (1) Most people at one time or another have dabbled in art, (2) many people have fantasized about doing art of some type, but probably shied away because of the monetary deprivation wrongfully imposed on being a professional Artists, (3) most people have latent talent of some type or form.

One program in Houston which is trying to develop all of these natural talents is the older adult art program. This program is administered by Ms. Linda Graetz Senior Citizens Coordinator.

## OLDER ADULT ART PROGRAM

The Alfred C. Glassell, Jr. School of Art, the Museum of Fine Arts, Houston, has been sponsoring a program of free art instruction for older adults since September of 1975. Since that time, the program has expanded from the teaching of one to ten art classes. Eight are at senior nutrition centers and two are in nursing homes. The nutrition centers are a part of the federally funded Title VII program of the Older Americans Act and are administered by the Gulf Coast-Metropolitan Senior Citizens Services. The nursing homes are non-profit homes in the Houston area. In addition to the art classes, the project also includes a lecture program. Museum Gallery Guides go to senior clubs and organizations to lecture on the museum collection. A follow-up field trip to the museum is then arranged. The diverse scope of the program contributes a growing awareness of our older adult population and shows how young and old can mutually benefit

On this page All Photos by Linda Graetz

from learning and working together.

## OBJECTIVES

The primary goals of the art classes are to teach older persons art, to encourage and stimulate original work through self-expression and self-awareness; to provide support and a basis for independent creative work; to acquaint older adults with the local art community, artists and museums; and to enhance the social interaction of the class participants by providing a creative working and learning experience which they can share.

The program is also designed to allow advanced students of the Glassell School of Art to acquire teaching experience by demonstrating to themselves and to their students the meaning and function of art as they see it. A chance to talk about art, to define it, to teach it, brings into focus their own creative processes and goals.

The classes cover the basic elements of art, such as line, color, form, composition and texture. Students are introduced to a variety of media including pencil, oil pastel, pen and ink, tempera paint, collage and clay. They are taught how to use the basic art concepts and media to develop their own original means of self-expression. Art can be a record of one's experiences and an emotional reflection of the individual as well, so students are taught to draw from their past as well as from their emotions for subject matter for their art. The classes encourage sustained, independent activity; the older adult students are urged to work on their own. Assignments are given and sketchbooks handed out so that students may draw and paint at home.

## FIELD TRIPS

To further the students' un-



Mary Thompson and Ezekiel Gibbs, who is 91, participate in the Senior Citizens Art Program offered by the Museum of Fine Arts (School of Art).

derstanding of art and to develop in them an awareness of their environment, there is a program of field trips. A minimum of one field trip per semester is taken with transportation provided by the nutrition project or nursing home. Visits to museums, art galleries, art schools, or just to the park to draw and sketch are all a part of expanding the students' fine art experience. The use of slides, films, and books in class provides additional opportunity for teachers to plan a stimulating semester for the older adults. Those not participating in the art classes are encouraged to take part in the field trips, films, and slides in the hopes of increasing their interest and understanding of art and creativity as well.

## NURSING HOMES

The expansion of the art

classes from the nutrition sites to the nursing homes is a significant step. Adults in nursing homes are a part of a large population whose existence is virtually forgotten by those of us in the mainstream of society. They are not able to come to a center for classes, therefore the classes must come to them. People residing in nursing homes are there because for one reason or another they are unable to take care of themselves. Often this is just a question of certain physical limitations, sometimes psychological ones. This does not mean, however, that individuals in nursing homes are incapable of or do not desire to learn. Because of the environmental limitations imposed

Cont. on Page 8



Senior Citizens Art Program keeps Mr. Ezekiel Gibbs, 91 years young.



"Sun And The Moon" 18" x 24" Tempera Paint By Ivory Hollingsworth

## Reviews Cont.

# Aging. . .

upon nursing home residents, their lives become understimulated. They are not involved in the regular routines of daily life. The art classes reintroduce into their lives essential mental and creative activity. They provide an impetus for continued mental growth and renewed interest in life.

The art classes offer to all those involved a constructive atmosphere in which older adults can work and learn together. They are given a chance to talk about their art, hence their lives and their outlooks on life. Subjects such as farm life, family, places visited, homes lived in, even death and prison life, have all been touched upon by the older adult artists. Their art is providing a much needed means of communication - a way of talking about the past and all the memories and feelings that go with it.

### LECTURE SERIES

The purpose of the lecture program is to reach older adults who do not have access to the art classes via the nutrition project or the nursing homes. They are generally a more mobile population and can benefit greatly from this type of art education. Museum Gallery Guides visit a senior club or organization and lecture on a certain aspect of the museum collection. The organization then decides on an area of the museum they would like to tour, and a follow-up field trip to the museum is arranged. This aspect of the Older Adult Art Program provides participants with an opportunity to learn more about art and to become acquainted with the museum facility. It is hoped that it will encourage museum attendance and support among the more active older adults in the Houston community.

To our knowledge, the Glassell School of Art Older Adult Art Program is the largest program of its kind to be administered by a cultural institution in the visual arts. On a regional and national level, the program has been represented at The Governor's Council on Aging, 1977; National Meeting of the Associated Councils on the Arts, 1977; 30th and 31st Annual Scientific Meetings of the Gerontological Society, 1977, 1978; Southwest Gerontological Society Meeting, 1978; and the National Conference on Aging, 1979. Locally, art work from the classes has been exhibited at five public library branches, several community churches and community centers, and has had major exhibits at the Houston Public Library Main Branch and at the Glassell School of Art. Sponsors who have given support to the program are the Atlantic Richfield Foundation, Gulf Coast Community Services Association, Texas Commission on the Arts and Humanities, Art Supply Co., and several private Houston foundations.

Having the privilege of visiting the Alfred C. Glassell Jr School of Art to view an exhibit of art work by people participating in the Glassell School of Art Older Adult Art Program provided this writer a warm glow inside.

To observe senior artist Mr. Ezekial Gibbs, 91 year young exuberance and listen to the history behind his very accomplished paintings was justification in itself that this program is something that should be within reach for every senior citizen.

Visiting this show has wetted my appetite for living and longevity. How could I not feel this way after visiting with another senior citizen artist

Mr. Irovy Hollensworth. Mr. Hollensworth is virtually blind but he paints with the virtuosity of a person that understands how important "Really important" mans sight is.

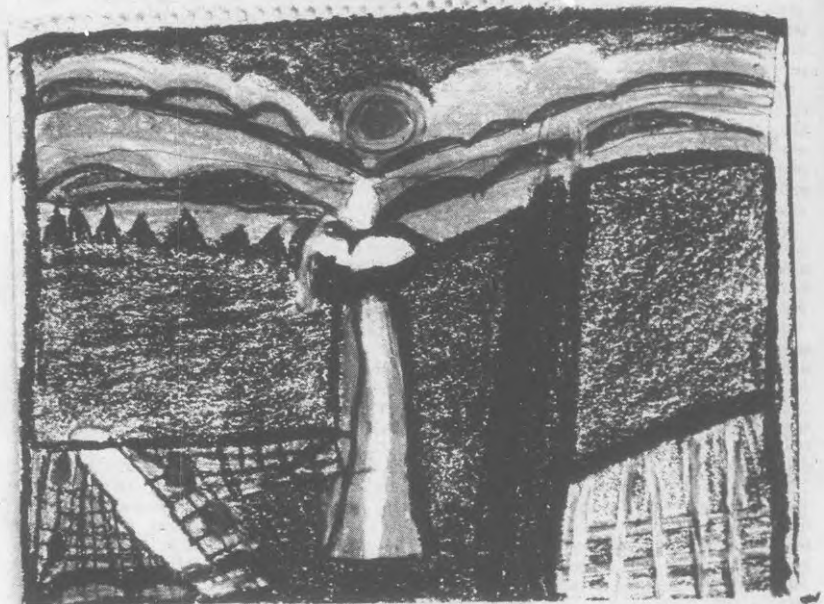
The continuation of education and creative activity throughout life is one of the best antidotes to the loneliness and illness that

aging can bring. It is our hope that a significant number of people will be able to see the vibrant work that is generated from a creatively organized program for older adults and will evaluate for themselves the important part that art can play in the lives of older Americans. Mr. Hollensworth exemplifies

the ultimate reason why the art program for Older Adult should exist and actually be expanded. States Mr. Hollensworth I don't have to even retire from painting. Art is all I have.

ARTISTS IN ACTION  
BERT L. LONG JR.

On this page All Photos by Linda Graetz



Untitled 8 1/2" x 11" Oil Pastel By Lottie Burgs



Untitled 18" x 24" Oil Pastel Collage By Ezekial Gibbs



"Preacher" 8 1/2" by 11" Oil Pastel By Ezekial Gibbs

## "Icebergs" Is Donated To Dallas Museum Of Fine Arts

Frederic Church's masterpiece, *The Icebergs*, has been given anonymously to the Dallas Museum of Fine Arts, museum director Harry Park announced at the preview and unveiling of the painting this week.

The record-breaking painting, which was sold at auction for \$2.5 million last month, was

originally loaned to the DMFA to serve as the centerpiece of a new museum the voters approved in a \$24.9 million bond election recently. Now it will occupy that position permanently.

The immense landscape was lost until last spring, when it was found hanging in a boys' reform

school in England.

*The Icebergs* can be seen at the DMFA through Dec. 30. It will then be lent to the National Gallery in Washington for the important exhibition *American Light: The Luminist Movement* until June of 1980.

# Cultural Arts Council Report

CETA Artist in Residence Project  
Report to the Board of Directors  
2 October 1979

On Wednesday, 26 September, 1979 the Cultural Arts Council of Houston was informed that its contract with the CETA Programs Division of the City of Houston acting through its contracting agent, Houston Area Urban League was effective. The CETA Programs Division also informed the Art Council that all hiring must be completed before 5 p.m., Friday, 28 September. Persons who have been determined eligible by the Houston Area Urban League were referred to the Arts Council on Thursday and Friday. Hiring decisions were made based on a first come, first served basis but included the public service nature of the project, the commitment by an institution (either through writing or verbally) to sponsor the individual artist and to provide a workstation and the eligibility of the prospective artist in residence under the appropriate federal guidelines.

The following is a list of those persons who met the above requirements and are on the pending list for final hiring:

**Malinda (Honey) Beeman-gallery coordinator-ALFRED C. GLASSELL SCHOOL OF ART, MUSEUM OF FINE ARTS, HOUSTON.**

Project will include conceiving and hanging exhibitions at the school; it will include working with local artists and the community at large. Ms. Beeman will also be responsible for creating the announcements and other graphic materials necessary to promoting the exhibits.

**Nicholas Cucuzzo-dancer-GREATER HOUSTON CIVIC BALLET**  
Nicholas will be a dancer with the above organization which provides free concerts to shut-ins, youth, etc. He also will be working with young dancers in the company to help choreograph new works and expand their art form.

**Juna Vander Lee-research assistant-BLAFFER GALLERY, UNIV. OF HOUSTON**

Project will include the documentation of the development of fiber as art in the United States. Artists who have created in fiber media will be explored as well as the influences on their work. The research will result in a bibliography and historical essay.

**Mitchell Johnson-jeweler-PROFESSIONAL AMATEUR BOXING ASSOCIATION**

Project will include four courses in jewelry making as an art to youth involved in the above organization.

**Frank Fajardo-visual artist-POSSIBLY HOUSING AUTHORITY, CITY OF HOUSTON**

Project includes the development of art classes for senior citizens and disadvantaged youth residing in the seven traditional public housing projects.

**William A. Cole-actor-POSSIBLY URBAN THEATRE ALLIANCE**

Project will include introduction of dance to actors in the troupe.

**George W. Hawkins-artistic director-BLACK THEATRE ENSEMBLE**

Project will include the coordination of all workshop and training programs for the troupe, the supervision of all administrative and production personnel and the development of new programs which will generate new and original material and increase community interest in the BEC theatre program.

**Billy McQuillen-stage manager-DEPT. OF DRAMA, UNIV. OF HOUSTON**

Project will include the supervision of assistant directors and stage managers for the Univ. of Houston theatre productions, as well as the directing role for a Shakespeare touring company. McQuillen will also be in charge of the American College Theatre Festival.

**Joanie Whitebird-poet-NO INSTITUTION AS OF THIS DATE**  
Project will include dramatic readings of works which are being studied by students in local area junior and senior high schools as well as possibly local universities.

**Jan Beauboeuf-visual artist-POSSIBLY UNIV. OF HOUSTON CLEAR LAKE**

Project will include working with the drama department and the music department to design and develop innovative lighting systems and effects using neon and promoting lighting as an art form.

Other artists are being referred to the Cultural Arts Council and will continue to be referred during the two month extension of the Houston Area Urban League's contract.

Quote From

## Molly Parkerson

Director Cultural Liaison Affairs To The Mayor's Office

While we are in pretty good shape in the performing arts, we need to take a closer look at the visual artists. I would envision for the future in Houston, more fine outdoor sculpture, I would like to see more art in public spaces. In order to showcase what we have, with all our magnificent architecture we need more visual art.

Excerpt from commissioned story By Bert L. Long "Art in the 70ties" Jan. Issue Houston Monthly Magazine.

*Artists Know They Can See But Can  
They See What They Know?*

--Gene Norris

## Artist Paints America



"American Reflections," a show of paintings, watercolors and limited edition graphics by Wayne Cooper opens with a reception for the artist at Gallery H, 1380 the Galleria I, 5015 Westheimer, Thursday, Jan. 31, 7 to 8:30 p.m. and continues through Sunday, Feb. 24.

Cooper, whose work has been shown in exhibitions throughout

the United States, looks at rural America, wild life, the mountains and the plains and the lighthouses of New England.

He was born in DePew, Oklahoma in 1942 and is a member of the Creek Indian Nation. He received his art education at Valparaiso University, Indiana.

Numerous museums have exhibited his work, including the

Art Institute of Chicago and the Indianapolis Museum of Art. Among the numerous collections in which he is represented are the Thomas Gilcrease Institute of American History and Art, Tulsa; Andrews Collections, Kilchberg, Switzerland; Fredriksberg Castle, Copenhagen and Purdue University.



## Artists In Action

2212 Staples St.  
Houston, Texas 77026  
(713) 223-9401  
CHARTER

Artists in action is a coalition formed upon the recognition of art as the principal means of transmitting culture. Artists in Action provides a vehicle through which community organizations and civic minded persons can utilize the talents of member artists in the production of art objects, events, and activities which will generate social, historical, and economic value.

# Peepscene

## Mac Whitney To Produce Sculpture For Quitman Park

Texas artist Mac Whitney has been selected by the City of Houston to produce a monumental sculpture for installation in Quitman Park, located in Houston's Near Northside. The commission is funded through a \$18,500 grant from the National Endowment for the Arts Works of Art in Public Places project, and a \$50,000 grant from the Department of Housing and Urban

Development through the Community Development Block Grant program. This project is one of several art in public places projects which are presently being planned and implemented by the Cultural Arts Council of Houston under a neighborhood beautification contract with the Community Development Division, Office of the Mayor, City of Houston.

Whitney was selected by a

panel which met in May 1979 to view the Quitman Park site and the works of over 50 artists to determine the artist best qualified to produce a new sculpture appropriate to the site. The panel, selected by the National Endowment for the Arts and the City of Houston, included representatives from the Museum of Fine Arts, Houston; the Department of Art at the University of Houston; the Houston Municipal Arts Commission; the Fort Worth Art Museum; and the Laguna Gloria Art Museum, Austin.

Mr. Whitney was born in Manhattan, Kansas in 1936 and received a Bachelor of Arts from Kansas State Teachers College in 1958 and a Master's of Fine Arts degree from the University of Kansas in 1968. He has taught at the University of Kansas and Eastern Illinois University, and has been a visiting artist at the University of Texas, Austin; Northern State College, Aberdeen, South Dakota, and Kansas City Art Institute. His one-man exhibitions include Houston shows at DuBose Gallery, Robinson Gallery, and Gilman Gallery, and his work has been included in such group shows as "Project South-Southwest," Fort Worth Art Museum; "Texas Painting and Sculpture Exhibition," an invitational exhibition by the Dallas Museum of Fine Arts; the "Fire" show at the Contemporary Arts Museum, Houston; "Seven Sculptors," Laguna Gloria Museum, Austin; and "What's Up in Texas" at the Witte Museum, San Antonio. One of his larger pieces, "Laredo" is on loan to the Laguna Gloria Museum while another of his works is on loan to the Corcoran

Gallery in Washington, D.C.

Mr. Whitney was in Houston Monday, October 1 and Tuesday, October 2 to view the Quitman Park site and met with city, community and neighborhood representatives to discuss their ideas for the neighborhood and to get a sense of the community. If Mr. Whitney accepts the commission, the Cultural Arts Council will work with neighborhood groups to insure

public participation in this effort. Once Mr. Whitney has developed a number of schemes appropriate for the site, neighborhood residents as well as local officials will be asked to determine the best project. Placement and installation of the sculpture will be dependent upon final approval by the Houston Municipal Arts Commission and the Mayor and City Council.



"Big Ben" 22 Ft. Tall, in the collection of Mr. and Mrs. John Murchison, Dallas, Tex. By Mac Whitney.



"Tarkio" 22 ft. tall, on loan to the Corcoran Gallery of Art Washington, D.C. By Mac Whitney.

Advertise  
In  
Houston Artscene

## Scene Behind The Canvas

Brian Caton is exchanging the Houston Art Scene for a look see at the fabulous European Museum Scene. Brian will be gone for about a month. Brian is shown by Max Hutchinsons in Houston.

That resourceful Harris Gallery only recent coming upon the Houston Scene opened by David Harris of New York have outgrown their old galleries on Kirby and have done a superb redecor job on the old Northrop House mansion, formally Robinson's gallery. Harris Gallery has been responsible for several class shows such as a showing of Etchings by Rembrandt and deals in fine prints by such personalities as Salvadore

Dali, Chagall, Picaso etc., Harris shows the local art scene also that Dynamo Jim Allison and Pauline Howard to name only two.

We regret reporting that Suttons Black Heritage Gallery owner Robbie Suttons Gallery husband suffered a heart attack. I understand that he survived and the only problem they have now is keeping him in bed. Stay in that bed John. We need you, get well soon.

Twas a great after party at B. Bidos swanky pad after Charmaine Suris opening at Max Hutchinsons Nov. 2. Speaking of after parties Richard Roederer had a get together after the Barbara Rose Lecture at Contemporary Arts Museum.

The debating went on into the wee hours, if nothing else this show has caused the Houston Artists to ask themselves some hard questions about where is the Houston Art Scene going. There was about 15 artists in attendance.

Nice to see that our Visual Arts community appreciates and participate in the other segments of the Artistic realm. In attendance at the Music Halls showing of Timbuktu was John Blaine, Director of Cultural Arts Council, Trudy Sween Artist, Tom Landson, Head of the Community Betterment Dept headed up by Chamber of Commerce and Rochella Cooper, head of the Houston Festival Committee and yours

truly Big Bert. By the way Timbuktu was a lavish production well acted. Eartha Kitt held the audience in the palm of her hand.

Rochella informed me of her recent invitational trip to Washington concerning the state of the Crafts segment of our Houston Scene and the world, there were representatives from all over the country and they really went at it ("It" being trying to bring some equitability to a sad situation). Of the total percentage of grant applications received by the Endowment 37 percent represents the crafts, yet only 1 percent of the grants are approved. More to come on this issue.

# Political Scene

## Eleanor Tinsley and Mayor Jim McConn Talks About art



Council Lady Eleanor Tinsley With Congressman Mickey Leland During Recent Campaign

Ms. Eleanor Tinsley response to Artists In Action survey submitted to all candidates seeking election to city in Nov. 6

& Nov. 20.  
Ms. Eleanor Tinsley defeated Councilman Frank Mann for councilman at large position.

### ARTISTS IN ACTION

**QUESTION:** Do you believe that a percentage of the City's capital improvement budget should be used to purchase and commission works of art for public places?

**ANSWER:** While I am familiar with the proposal that a percentage of the city's capital improvement budget be used to purchase and commission works of art for public places, I have not had an opportunity to study fully its implications. It is an interesting proposal and one I would like to hear more about.

**QUESTION:** Do you believe that general revenues of the City of Houston should be used to support the arts?

**ANSWER:** In principle, I am. As you say, why should only visitors to Houston support our efforts to make art a part of our every day life. Unlike the incumbent, I do not consider the generous contributions of art made by Houstonians to the city "hideous." They have added to

the beauty and quality of life for all Houstonians.

**QUESTION:** The U.S. Conference of Mayors has endorsed several resolutions regarding the arts and cities. Do you support these resolutions?

**ANSWER:** In the first, 1974, resolution passed by the National League of Cities and U.S. Conference of Mayors I can unequivocally support sections 1, 2, 3 and 5. As noted above, I would like to hear more about the implications of setting aside of percentage of the municipal construction budget before finally committing myself.

I can support the four further principles adopted by the U.S. Conference of Mayors in 1975, including the provision that participation in CETA be opened to artists. While CETA has gotten into trouble in other areas, I have faith that it can work to the good of the community and Houston artists if administered properly.

I can support all the other

resolutions presented without hesitation except for No.'s 6 (Zoning, taxation, housing benefits for artists) and 8 (corporate art official)—both of which I need to explore further to understand their implications and feasibility; and the 4th proposal under the resolution on the quality of life in our counties, relating, again, to be percentage of the total costs of every county construction budget going to the arts—again, I need further study on its implications.

I most especially support the resolution "that no American shall be deprived of the opportunity to experience the beauty of life by barrier of circumstance, income, background, remoteness, or race." It is also my belief that "the public at large, through the efforts of concerned fellow citizens, come to recognize that the arts are not an isolated area but part of the overall environment."

### Honorable Mayor Jim McConn



I had to register some surprise at how important the arts are to major corporations before they will even consider a locale. It really is high on their priority list. (excerpt from Interview Series entitled Art and our civic leaders Forward Times Homelife Aug 11th 79 columnist Bert Long.

## Appendix

### Appendix A. Resolutions on the Arts

**RESOLUTION THE ARTS AS AN ESSENTIAL ELEMENT IN THE QUALITY OF LIFE IN CITIES**  
In 1974, the National League of Cities and the U.S. Conference of Mayors passed a resolution on the arts which sets forth five principles as guidelines for city action:

1. That city governments recognize the arts as an essential service, equal in importance to other essential services, and help to make the arts available to all their citizens.
2. That every city be encouraged to establish a public agency specifically concerned with the arts.
3. That the physical appearance of the city, its architectural heritage, and its amenities, be acknowledged as a resource to be nurtured.
4. That cities should be encouraged to establish a percentage of the total cost of every municipal construction budget to be set aside for the purchase or commission of works of art.
5. That city governments working together with the public at large shall help to effect a new national goal: "That no American shall be deprived of the opportunity to experience (or to respond artistically to) the beauty in life by barrier of circumstance, income, background, remoteness, or race."

# At O'Kane Gallery

University Of Houston Downtown

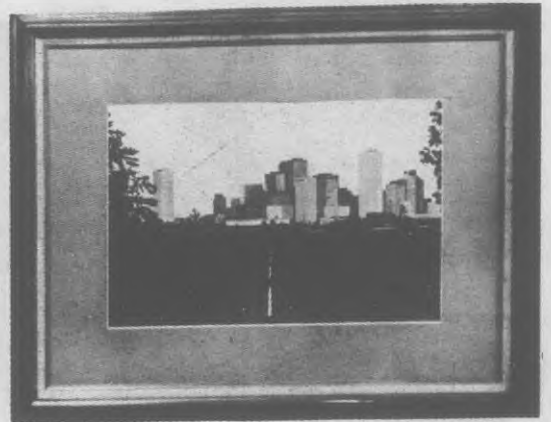
The Staff Of

## ArtScene

Wishes The People Of The World

Peace On Earth  
And  
Good Will Toward  
All Men

(This Includes Iran)



Dear Patron,

To spearhead the University of Downtown College O'Kane Gallery's 1979-80 fund raising campaign, we are offering a limited edition, full-color lithograph of the Houston skyline. These prints are numbered and signed by artist James Edward Kemp, and the plates have been destroyed. Framed prints are a minimum of 28.5 x 22.5, wood framed, and matted. They are available to you for only \$48.00, tax included.

We think it would be difficult to find any place in Houston where such an attractive and framed limited edition

lithography may be purchased for this price. This is an excellent investment for you, and funds raised by the Gallery during this drive will be used to improve our service to UHDC and the Houston community. A portion of the funds will be used to provide art scholarships.

You may also view the full-size print in the UHDC Library lobby, or in the O'Kane Gallery.

Thanks for your continued support of O'Kane.

VETA WINICK, DIRECTOR  
O'KANE GALLERY

## HOUSTON ART ALLIANCE

# ART GET TOGETHER

LET'S GET TOGETHER

All Persons Interested  
In The Arts

Arts Forum

**Rockefeller's**  
THE NIGHT CLUB

Washington Blvd. At Heights Blvd.

6 p.m. 'Til 8 p.m. January 22

- ‡Visual Arts
- ‡Performing Arts
- ‡Video
- ‡Musicians
- ‡Museum Staff
- ‡Business; Etc., Etc.

No Admission

Refreshments

# Modern Art Takes New Directions As Age Of "Isms" Fade

BY SIDNEY LAWRENCE  
Smithsonian News Service

Once there was Pop, Op and Minimal. But that's no longer the case. For the moment at least, say observers of the contemporary art scene, the age of "isms" has passed. Artists today are following not one but many directions.

"It wasn't long ago that developments in art tended to center on one or two prevailing movements, styles or critical viewpoints," according to curator Howard Fox of the Smithsonian Institution's Hirshhorn Museum. "Art today is more free-wheeling, inventive and openly experimental."

What are these new directions? How are they spotted?

Modern art curators continually survey the work of the nation's artists, visiting exhibitions and studios. They

pore over catalogs, art periodicals, announcements and slides; they talk with artists, dealers and collectors. In recent years, these observers have noticed a growing number of artists allied with no particular movement, guided by no particular leaders but who are creating work that is both curious and provocative.

Yet even in the diversity of their work, some artists seem to share the same interests and concerns--a renewed appreciation of craftsmanship, humanity, uninhibited humor and nostalgia. It was this recognition that led Fox to organize a recent Hirshhorn Museum exhibition grouped around five themes or "Directions," as the show as called: brute sculpture, imitations, fictions, eclectic surfaces and shrines.

Represented were 58 works by

18 young artists from many parts of the country. Bold and aggressive constructions of concrete, steel, chain, bricks and cable comprised the "Brute Sculpture" section, highlighted by a temporary formation of 524 elevated bricks, suspended by thin strands of glistening wire. "There's almost an athletic quality about the way these sculptures are held together...through the effect of stress, compression or other physical forces," Fox says.

In "Imitations," perfect replicas of melted Popsicles and slices of store-bought bread, carved in white Carrara marble, Michelangelo's preferred medium, both fooled and delighted the eye; so did the "tools" and "hardware" carefully crafted from wood and then painted.

Brightly-colored wall hangings--stamped and

stenciled, with patterns of factories, TV sets and other unlikely objects--were displayed in the "Eclectic Surfaces" section. These indicated a "willingness to invent, to play, even to clutter--something that would have been anathema to the advanced painters of a decade ago," Fox says.

Postage stamps from imaginary lands and a miniature schoolroom, complete with blackboard, chalk dust and mysterious footprints, brought to the "Fictions" section the traditions of humor, storytelling and fantasy often missing in contemporary art. The "Shrines" included a room with tinfoil icons and other allegorical objects softly illuminated by Christmas lights, inspiring a sense of mystery, awe and reverie usually associated with religious art.

What did this lively, often disquieting range of themes in "Directions" represent? A lack of discipline on the part of the artists? A radical break with past art forms? No, neither.

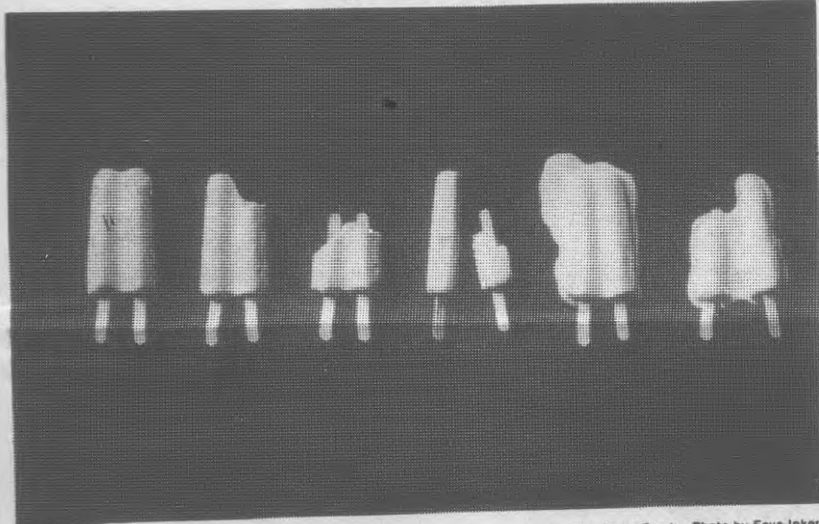
Working outside the boundaries of a single style or

ideology, each of these artists has been able to choose images and materials from virtually any source. As a result, such traditional elements of art as storytelling, craftsmanship and devotional imagery have reappeared and blended with the expressive freedoms of this century's avant-garde revolutions, from Cubism and Dada to Pop, Op and Minimal.

Curators continue to scan the art horizon for additional directions. There are artists today, for instance, who produce curious works that are amalgams of painting and sculpture--experienced both as a "picture" and in three dimensions.

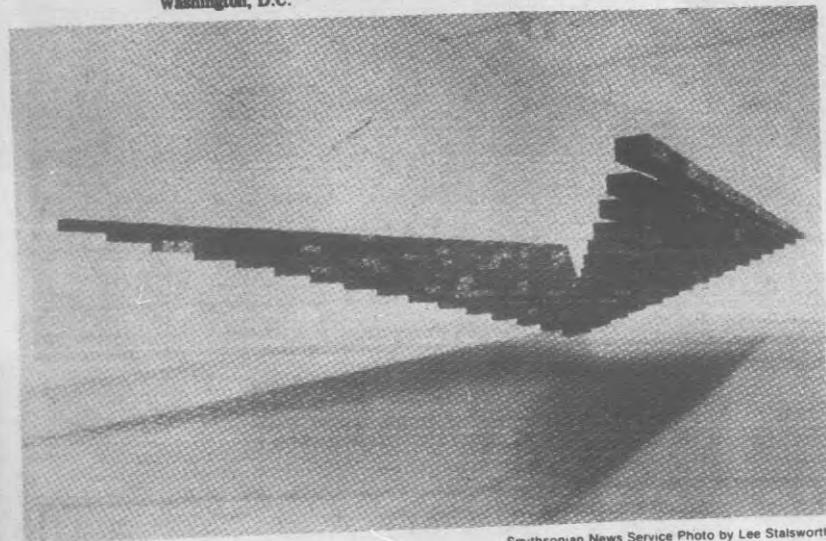
Others use non-art media--beads, glitterdust, glass and twigs--to create meticulous and appealing works that have every semblance of "art."

The range of possible directions is almost endless, the curators say. Whether they will merge into a single, unified movement of the late 20th century remains to be seen.



Smithsonian News Service Photo by Eva-Inkeri

Fool the eye they might, these melting Popsicles look so real. But they'd never pass the taste test: each is carved from white Carrara marble. The imitations or "false objects" by Jud Nelson were part of an exhibit at the Smithsonian Institution's Hirshhorn Museum in Washington, D.C.



Smithsonian News Service Photo by Lee Stalworth

This construction by Loren Madsen consists of 524 bricks hovering from glistening steel wires. It's an example of aggressive sculpture--brute in appearance and under structural stress--that began to emerge in the late 1970's. Madsen's construction was part of a contemporary art exhibit at the Smithsonian Institution's Hirshhorn Museum in Washington, D.C.



## Cover Photo

A Participant in recent pop wow Contemporary Artist and models ball held at U or H Lawndale Annex on August 31, 1979.

Photo By Hickey & Robertson Photography.

# Architecture

## Beyond The Box

An exhibition of architectural photography featuring buildings around the U.S. designed by leading architects Philip Johnson and John Burgee was on view at the Sarah Campbell Blaffer Gallery, University of Houston Central Campus, November 10 - December 21, 1979. Titled "Beyond the Box: Architecture of Philip Johnson and John Burgee, Photographed by Richard Payne," the exhibition presents some 150 black and white and color prints, the work of nationally-known photographer Richard Payne. The exhibition was partially funded by a grant from Gerald Hines Interest.

The Exhibition explored the Johnson-Burgee work of the '70's, through approximately 20 projects ranging from the white, sculptural Art Museum of South Texas in Corpus Christi to the latest, and highly controversial, design for the American Telephone and Telegraph Building in New York City.

Philip Johnson, at age 73 the

dean of American architecture, is a leading interpreter of the modern International Style formulated by Ludwig Mies van der Rohe in the 1920's and '30's. Known for his classically modern, abstract houses (such as his Glass House of 1946) and university buildings, Johnson teamed up with Chicagoan John Burgee to produce a remarkable series of skyscrapers and smaller buildings in the '70's. These projects include the IDS Building in Minneapolis, Pennzoil Place in Houston and the star-shaped Crystal Cathedral in Garden Grove, California. The Johnson-Burgee work is characterized by a design approach that seeks to break up the glass curtain-wall box for new, expressive means. The skyscraper is carved, curved, angled and topped with a variety of symbolic roof designs, or pediments, which have led critics to call their work "Post-Modern."

Photographer Richard Payne, who trained first as an architect,

renders each building to its fullest expression without, as he has said, "showing the photographer's hand." The black and white photographs are taken and printed to reveal sculptural possibilities in strong light and deep shadow. The bright, jazzy Cibachrome prints show the over-all designs for several buildings as well as striking interiors and details.

Payne's photography forms the central body of work presented in the picture book to be released by Random House this fall, JOHNSON-BURGEE: ARCHITECTURE." Payne, who has taught photography at the University of Houston, also published his essay on the art of architectural photography in the Jan.-Feb., 1979 issue of TEXAS ARCHITECT, the publication of the Texas Society of Architects.



JOHNSON-BURGEE: Title: AT&T Building, New York, N.Y. 1979-80. Photography: Richard Payne AIA" 4200 Westheimer Suite 217, Houston, Texas 77027, 713-961-0625. Copyright, Richard Payne 1979

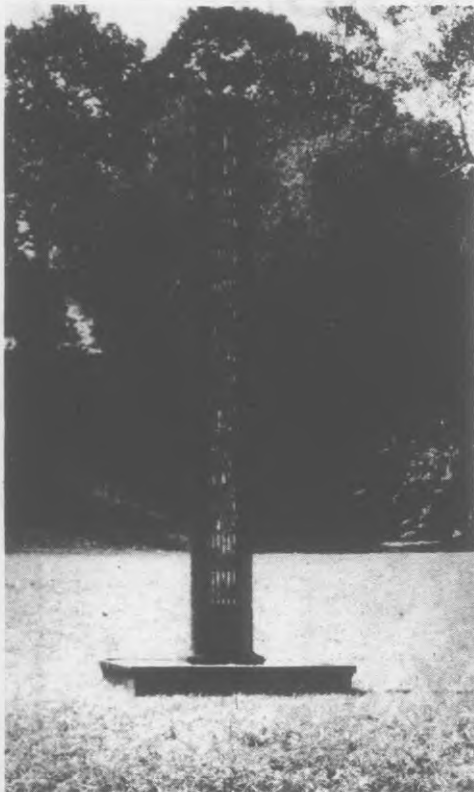


JOHNSON-BURGEE: Title: "Thanks-Giving Square, Dallas." Photography: Richard Payne AIA" 4200 Westheimer, Suite 217, Houston, Texas 77027, 713 961-0625, Copyright, Richard Payne 1979.

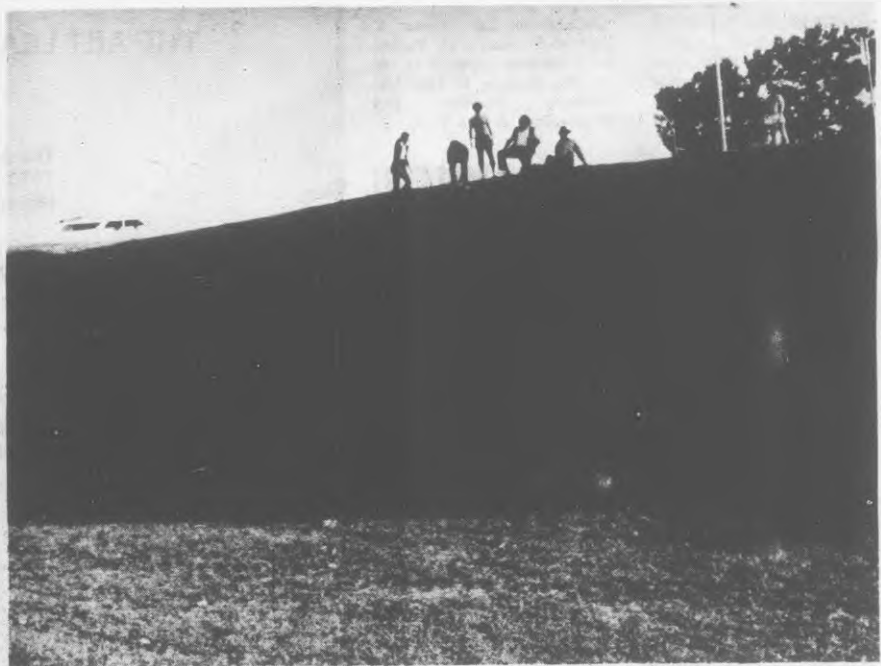
*The Artists' pursuit of his art is a quest within unfathomable knowledge of that which is everything everywhere and forever and ever.*

*--Bert Long*

# Artscene



Jessie Lotts Alter Piece highlights a conceptual sculpture exhibition held at Allan Parkway courtesy of Houston Parks Dept. Participating Artists (works not shown) Guillermo Pulido, Frank Fajardo.



Alyce Coffrey Scott, Diane, Big Bert, Sergio Cortes and Jessie Lott participate and create in another segment of the conceptual sculpture exhibition.

**TITLE: A Mighty Role.** Outdoor sculpture piece set up by Jana Vander Lee.

Photo by Jana Vander Lee



Dick Wrey, renown artist, performs a humanitarian act of removal of a fish hook from a snapping turtle's mouth.

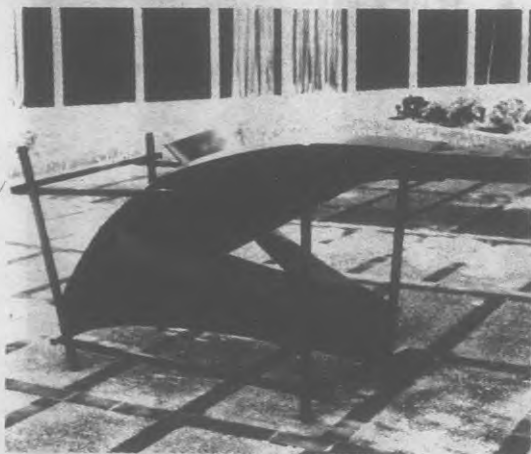
Dick and guest were enjoying his after party at Nash's Boat Landing in Galveston after his highly successful opening of recent drawings at Galveston Art Center Gallery, September 27-October 14.

Photo by Linda Heitkamp

# Happy Birthday

CONGRESSIONAL BETH ISRAEL received Ferber Sculpture: Cleft II a steel sculpture by renown sculptor Herbert Ferber was dedicated to Congressional Beth Israel on behalf of Mr. and Mrs.

Askanase on the occasion of their 70th birthday's. Mr. Ferber work has been collected by the Houston Museum of Fine Art, Whitney Museum and Metropolitan of New York.



FERBER. "CLEFT II" 1977-78  
Steel & Brass 36x54x36"

## The Armand Hammer Collection: Four Centuries of Masterpieces Show & Lectures

October 26, 1979 — January 20, 1980

The Museum of Fine Arts, Houston

A series of lectures by leading historians will study the art and artists represented in The Armand Hammer Collection: Four Centuries of Masterpieces exhibition, on view October 26 through January 20 at The Museum of Fine Arts, Houston.

Supported by Occidental Oil and Gas Company and Hooker Chemical Company, the lectures will begin at 8 p.m. in the Museum's Brown Auditorium. They are open to the public free of charge on a first-come, first-served basis.

In his talk on January 10, Dr. Egbert Haverkamp-Begemann will discuss the famous Night Watch by Rembrandt, who is represented in the Hammer Collection by three paintings and two drawings. Currently Professor of Fine Arts at New York University's Institute of Fine Arts, Dr. Haverkamp-Begemann earned his M.A. in Art History and Masters of Philosophy at the University of Amsterdam and a Doctorate in

Art History at the University of Utrecht, Holland. Before coming to NYU, he was Consultative Curator in the Department of European Paintings at The Metropolitan Museum of Art, 1978-1979; he taught in Yale University's Art History Department from 1960 to 1977; he was a Lecturer in Fine Arts and Research Fellow in Prints and Drawings at Harvard from 1959 to 1960; and he was Curator of Prints and Drawings and Assistant Curator of Paintings at the Museum Boymansvan Beuningen in Rotterdam, 1950-1958. In addition to writing the Catalogue of Dutch and Flemish Painting in the Wadsworth Atheneum, Hartford Connecticut (1978), he is co-author of European Drawings and Watercolors in the Yale University Art Gallery (1970), Drawings in the Clark Art Institute (1964), and the soon-to-be-published Catalogue Raisonne of Drawings by Peter Paul Rubens.

## Houston Festival Seeks Performers

The Houston Festival is seeking performers for its various programs and activities, scheduled for March 21-30, 1980. Artists working in Greater Metropolitan Houston are eligible for consideration in the following categories: Latin American; Jazz and Blues; Folk and Ethnic, Country-Western and Bluegrass; Large Or-

chestral, Ballet, Opera and Drama; Small Performing Groups and Individuals; and Writers. Entry forms are due by Jan. 15; notification of acceptance will take place Feb. 15.

Entry forms are available at the Houston Festival Office, 2999 Wayside, Houston 77023. For information, call Rochella Cooper at 641-6136.

# DIMENSION HOUSTON XIV

## THE ART LEAGUE OF HOUSTON

The Art League Gallery  
1953 Montrose Blvd.  
Houston, Texas

Was Shown

November 24 - December 28, 1979



JUROR: JOHN GUERIN

We are very fortunate to have John Guerin as Dimension Houston XIV juror. Mr. Guerin has studied at the Art Students' League in NYC, the American Academy of Art in Chicago, and the Escuela de Bellas Artes in San Miguel, Mexico. Since 1953 he has been a professor of art at the University of Texas in Austin. As head of a Ford Foundation grant last spring, he has spent much time in Central America drawing the ancient Mayan ruins. His work can be seen in the permanent collection of the Houston Museum, and his exhibitions have appeared in the Whitney Museum, the Metropolitan Museum, and the Art Institute of Chicago.

"From the more than 300 works submitted I have selected those which, in my judgement, reveal an originality and integrity of intent regardless of content or the individual means employed.

The result is an exhibition which ranges widely and reflects the diversity and vitality of the Houston artists."

- John Guerin

### AWARDS:

**\$500 Best of Show**  
**CHARLIE SARTWELLE**  
"Making Tracks"

**Ben DuBose Memorial Award**  
Presented by: Mr. and Mrs. Edwin L. Bruhl

**\$300 Second Award**  
**SUSAN SMITH**  
"Magic Idol I"

Presented by: Allied American Bank

**\$200 Third Award**  
**S. F. KOVALCHUK**

"He's Sittin' Right Here Next to Me with a Fish in his Mouth"  
Presented by: Foley's and The Art League

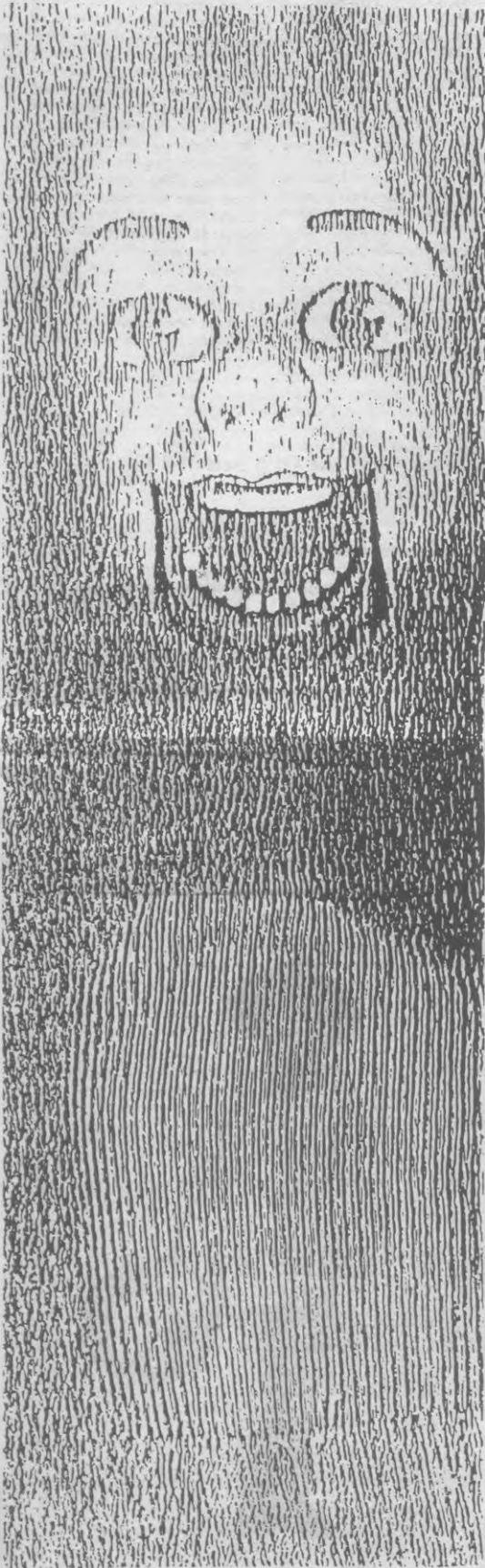
### Honorable Mention

MELANIE ASQUITH - "Slang Fables From Afar"

BETH EIDELBERG - "Spring Impression"

TERESA D. SPINNER - "Portrait of Maude Griffith Randell"

# Art Outreach



Black & White Zerox of 7th generation color zerox of Danny Oday. Artist Tom Bridges.



Art Out Reach Salt Sculpture by Marcus Bosiger Exec. Chef Artist Galleria Plaza Hotel. Photo By Larry Jouett

## Artists Coalition of Texas

Excerpt From TEXAS ART REVUE's LETTER

### CAA Meets in New Orleans

The College Art Association of America (CAA) Annual Meeting for 1980 will be held close to home this year, in New Orleans, La.

The CAA is a national organization founded in 1912 to further scholarship and excellence in the teaching and practice of art and art history. The Annual Meeting of the CAA is a varied program devoted to papers on art historical research, panels on criticism and the arts, and forums for the exchange of ideas among museum professionals, art librarians and other related groups.

The site for the CAA this year is the Hyatt Regency Hotel in New Orleans. Sessions will last from Jan 30 - Feb 1.

Texas participants in the CAA Program Sessions will be: Ilse Rothrock, Kimbell Art Museum; Eleanor Greenhill, U T Austin; Ned Rifkin, UT Arlington; James Surls, U of Houston; John Alexander and Bert Long of Houston; Annemarie Weyl Carr and Alessandra Comini SMU; Deborah Stott, U T Dallas; Robert J Mullen, U T San Antonio.

For further info and full details, call the ACT office 214 521-1881.

# Book Review

**BLUE WIND PRESS ANNOUNCES THE NOVEMBER FIRST PUBLICATION OF CHANCES ARE FEW, NEW AND SELECTED POEMS BY LORENZO THOMAS**

This is the long-awaited first book by the Panamanian-born writer whose work has excited readers of **THE PARTISAN REVIEW**, **NEW BLACK VOICES**, Ishmael Reed & Al Young's **Y'BIRD**, and **JAMBALAYA**.

**CHANCES ARE FEW** includes prose works, poetry,

and Thomas's English versions of work by Roberto MacKay, Dukardo Hinestrosa, and Leon Damas.

Of his work Lorenzo Thomas notes, "My writing deals with the masked media as an accepted 'natural' element of life. Its purpose is a critical analysis of the worldview which makes **TV GUIDE** the most widely circulated periodical in the modern world as we know it. In that sense the poems are at once personal political."

**CHANCES ARE FEW**. 128pp.,

5 1/2 x 8 1/2.

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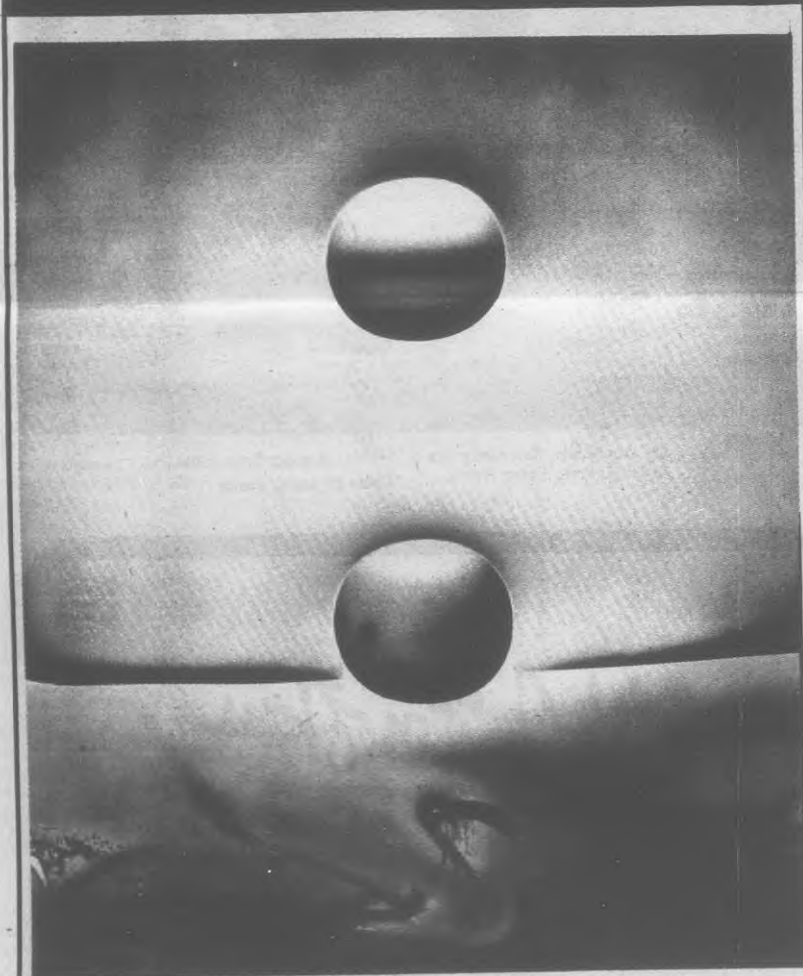
## LORENZO THOMAS

**LORENZO THOMAS** is currently Writer-in-Residence for the Arkansas Arts Council. He has served in similar capacities in schools in New York, California, Oklahoma, and Texas. He has taught at Texas Southern University and been Visiting Writer at Florida A&M University. His poems and articles on literature, folklife, and music have appeared in many periodicals such as *University Review*, *Obsidian*, *Black Literature in Review*, *Living Blues*, *Blues Unlimited* (London), *Partisan Review*, *New York Village Voice*, *Presence Africaine* (Paris), *Mandala* (Amsterdam), *Arkansas Times*, *Houston City Magazine*, and *Massachusetts Review*.

Mr. Thomas has served on the board of the Coordinating Council of Literary Magazines, the board of **KPFT-FM** (Houston), and the Literature Advisory Panels of the Texas Commission on the Arts & Humanities and the Arkansas Arts Council. A recipient of two Poets Foundation Awards and the Lucille Medwick Award, he is listed in *Contemporary Authors*, *Living Black American Authors*, *Who's Who in the East*, and other standard reference works. He was educated at Queens College (City University of New York) and at Pratt Institute (Brooklyn, New York). When he is not travelling in Arkansas or on reading and lecture tours around the country, Mr. Thomas lives and writes in Houston, Texas.

## A. Nottebohm

astro-poeticon



### (A 'SPACE' IN HOUSTON FOR GERMAN ARTIST)

Andreas Nottebohm critically acclaimed German Artist is presently being represented by Houston's Toni Jones Gallery 1200 Bissonett. Toni Jones recently presented Andreas space paintings in a successful one man show.

Nottebohms art was selected for the past two years to represent a prestigious Vienna Gallery at Wash Art Fair in Washington. He has had one

man show at notable European galleries such as Gallery Hilger in Vienna, and Gallery Innsbruck in Austria. His latest achievement was his work being chosen for Aquisition by NASA Museum of Smithsonian Institution and a book published on his work entitled *Hommage A Pink Floyd* published by Druck und Publikations GmbH Munchen.

## A Texas City One Of 5 Selected For Art Program

San Antonio was one of 5 cities which was selected to develop a specific humanities project. These projects will be assessed for their national implications for other cities across the country. The program is sup-

ported by the National Endowment for the Humanities as reported by the U.S. Conference of Mayors. Other cities chosen for grants to stimulate development of the arts were Fresno Calif.; Gary Ind.; Rockville, Md.; and New Orleans.

## Congratulations

(On Your Marriage)

**David Warren  
&  
Janie C. Lee**



**Tom Bridges** Lithographic Artist Panning for Gold In the Houston Art Scene. Tom wore this attire at Artist Halloween Ball.

# New Galleries

## Harris Gallery



PALE HORSE

Tony Bass Etching 79

HARRIS GALLERY, 1100 Bissonet (713) 522-9116. American Contemporary, Dan Allison, Pauline Howard Original Lithographs, Dali, Dine, Chagall, Etchings whistler, Rembrandt.

Harris Gallery is presently exhibiting the fine art Etchings of American Surreal Artist Tony Bass.

Bass was awarded the Roy Crane Award for Creative Excellence by the University of Texas 1972 and was an instructor at St. Edwards University, Austin 1976-77.

## Gallery Bourbon



ENGRAVING Joaquin de Molina

GALLERY BOURBON, 5701 Kirby (713) 520-9628, Contemporary European Art, hours are 10 a.m. - 6 p.m. Tuesday - Saturday.

## Axel Thorp Gallery



"TROVILLE" OILS BY RAMON DILLY

AXEL THORPE GALLERY, 5015 Westheimer, Houston 77056, Galleria One, Level 3, (713) 850-9909.

FRENCH NAIVE ART, French neo-impressionism, Nineteenth Century English oil paintings and engravings, Lithos by Leger. Open Monday thru Saturday 10 a.m. - 6 p.m. Thursdays till 9:00 p.m.

The Fine Art works of French Contemporary Impressionist Ramon Dilly will be previewed on Jan. 17. The show will be up until Feb.

## William Keith

Now Showing Paintings From The Figure, Galveston Arts Center Gallery Jan. 4-20



Original Time Piece

1977 Acrylics 24 x 48

Bert

Inquiries Artists In Action

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# HOUSTON ArtScene

ONE  
DOLLAR

*Serving Texas, New York, California, Washington, New Mexico and Chicago*

VOL. 1 NO. 2

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**"The Arts need you"**

*See page 11 and 13*



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# Publisher's Opinion

## Systems of exclusion

Water, like other natural elements, tends to function in a natural order which nature dictates. . . . Water will always seek its natural level, which is usually the lowest elevation available. Mallards mate with mallards, zebras with zebras, etc., etc., these are some examples of the natural order of the living. Man is no exclusion to this natural order of existence. Men mate with women and produce sons and daughters who in turn repeat the process.

Within the evolutionary processes of mallards being with mallards, zebras with zebras and men with women, hierarchies are developed. Through some natural system of elimination, a member or members of a group will usually become a leader or have first choice of its mate or get the largest share of the spoils, etc. For the existence of a hierarchy to become a reality there must exist someone or something which can be competed against or used as a tool of measurement; bodies of water can be established in a hierarchy of classification according to some type of measurement as to depth or width or rate or flow. At some point in its movement toward becoming bigger and better, (it's debatable as to it becoming better) a body of water, because it becomes bigger, crashes downward, onward, forcing itself over small obstacles to carve itself into a stream, a river, finally to collectively become the ocean. Upon reaching the ocean the smaller bodies of water

(hierarchies) lose all their individual identities. They in effect cease to exist. Man through crossbreeding and hybridization has created many non hierarchies, for example, the turkey. A turkey doesn't even know he's a turkey anymore due to crossbreeding techniques; the system has been good for man but disastrous for the hierarchy in turkey kingdom. Man has upset the natural order of things.

The natural order of events in the art world would support systems which would encourage participation of artists, not zebras or turkeys, but artists. But this is not to be for the contemporary artist; the natural order of events for the artist has provided a system which dictates that artists become something other than artists. If they are to exist they are to become hybrids which do everything but their art. Systems of exclusion HAVE RIDDLED THE ART WORLD OF TODAY. If you are a true artist, then almost automatically you will not be included in the elitist system.

Nowhere is this mismanagement of the natural order of things more evident than in the situations or systems which man has manipulated or crossbred into what we now know as the art world. Man has successfully created an ultimate hybrid of Elitism; the visual arts have become a misunderstood segment of the arts hierarchy. The art being created by too many artists does not com-



BERT L. LONG JR.

municate to the many but to few. There are many optimistic feelings concerning the state of the visual arts, but the feeling of many is that there is a fragmentation which is unhealable, a fragmentation brought about through cloning of the arts; certain factions of the arts in their efforts to manipulate trends have created a "turkey which doesn't know its a turkey." We have plenty of breast meat or markets, but no flavor or substance that the masses can identify with. Man has indeed created a market, but it is now a market with an anemic product. The public can see through the Elitism hierarchy, because its life vessels are existing on blood plasma instead of whole blood. The Elitism syndrome has castrated its manhood and womanhood. It has set up systems of exclusion; therefore it has created a system which has nothing to be

measured against. For the sake of saving a few glasses of wine, artists are excluded from previews of shows. Being an artist I believe I speak for the majority. We certainly want patrons to come, admire, and buy our works of art, but the presence of other artists at my openings have provided me with the ultimate feelings of gratification. We need this inclusion of other artists presence.

Artists are excluded if not by invitation than through fees being charged to admit one to fund raisings for the very institutions which without artists work would have no need to exist. I cannot believe, as some in the elitist hierarchy would have us believe, that the so-called straight people do not wish to mingle with us.

Artists are excluded because of simplistic reasons; refusal to wear tuxes to black tie affairs, (how many artists can afford to buy a tux even if they wanted to?) "Thank heavens most wouldn't" even if they could.

Our art world is in serious trouble, and the one segment of its populace which could pump the red corpuscles to its anemic ho ha heart is being given a bypass operation. One thing for sure, the body can withstand only so many operations before it will quiver and die. Our Art World needs a full transfusion of new blood, the elitism hierarchy has become an ocean with no identity. Art will have to run upstream and start over again. Dams will have to be torn down and the tide be allowed to run wild, containment and categorization will only result in stagnation. Artists and the art

world must be free. They must be free to feed off one another but remain separate; they cannot and should not become one thought or one ism; there cannot be one authority which with the stroke of pen in a ck book establishes what is in and what is not. In effect, saying this art is important and this art doesn't exist. Elitism cannot exist without banalism; the rich have to have servants, but they must let them into the home to work or the house doesn't get cleaned and the food doesn't get cooked. The rich cannot show that they are rich unless they include the poor in their lives, and the most effective rich are the ones that helps the poor help themselves. The Art Elite must not exclude the contemporary artists; they must include them.

Elitism In Art Works, although it has not succeeded in stopping the laborious trek of the contemporary artist, it has allowed the world to isolate the art snob or so called elitist. Elitism has evolved itself into a self appointed art authority. It has lost contact with the substance of its being. It has become big and unwieldy, it is adrift upon an ocean and it has not provided the life rafts. The elitist doesn't know what's going on, up, or down, he has only the phenomenon of elimination to relate to. His soul refuses to absorb the offered color, or art transfusion of the masses and the problem solving capabilities of the creative soul (artists). The Elitist canvas for the future is blank.

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# Alloway at Ft. Worth

Art exploding into the eighties

Refusing to negate the recent decade as the sleeping seventies after the raucous sixties, Lawrence Alloway, critic, former member of the editorial staff of Art Forum, told a packed Ft. Worth Art Museum audience that the seventies provided the necessary shift in the art power scene from a tight gallery-museum control into the alternative open system he hopes will strengthen in the eighties.

Citing feminism, alternative spaces, refreshing "new" media, and rise of realism and figurative painting as the key factors in this shift, Alloway outlined the surprising turns the seventies took which will shift further in the eighties.

Beginning with a review of where the 70's started—Smithson's Kent State piece, Lichtenstein's split with comic strip into formal, visual concepts, the 70's hinged on a back swing away from "ISM," the frothy, instant movements so prevalent in the 60's. "The good old art movement," quipped Alloway, "20 artists and 2 galleries."

Rather than deplore the 70's as a dissipation from the consolidation of concepts, schools, movements of the 60's, Alloway cites such an art world as a simplistic scene robbing society of a rich variety of art. Without formal movements, tight cliques of super wattage artists, more artists can surface and have their work receive attention. The 60's with the waves of art movements lost many artists out at sea crashing on the rocky reality that movements wash in and then

right back out.

Feminism became a major force in the 70's, not merely shifting the gender of artists shown, but profoundly affecting power and philosophy within the art world. Uniting through organization rather than style, women have become the most mobile factor in the art scene. This political power has confronted the system, opened it.

The major impact has been philosophical, according to Alloway. Women have changed the concept of hierarchy and success. Dominance has been replaced with coexistence. Co-ops provide opportunity rather than exclusivity.

Feminism concided with the rise in figurative painting which was almost abandoned in the 60's. With the feminist's acceptance and celebration of her body, figure painting flourishes. Alloway notes an interesting reversal due to this. Originally portraits were personalized studies of particular individuals, whereas figure painting was of an anonymous, impersonal sitter. With the 70's sensibilities came the personalized nude portraits, sitters proudly claiming themselves at the openings of their paintings. Portraits however became generalized, like Katz's "everyman" studies in which particular people typified archetypes in society.

The earthworks and public sculpture were briefly touched upon. Lavish, extravagant sites in the middle of no-where and major land "carving" is a thing of the past, given current economics and property prac-



STATEMENT ON THE (ARTIST) WRITER, JANA VANDER LEE

PHOTO BY FRANK MARTIN

She took a weaving class down state Illinois as a lark one summer, studied with an artist in residence, Miss Wallace, and has been at it ever since, 16 years. She undertook traditional art classes at the Art Institute of Chicago, University of Michigan, and University of Kansas, trying to figure out how

all that would work in weaving. After studying with Marlin Selander of Sweden and Theo Moorman of England, she decided to wing it, courtesy of a final kick out of the nest at the MFA. Friends who know the front of the loom from the back were found through the Contemporary Handweavers of

Houston. Now she's working through CETA on a fiber show for Blaffer Gallery this fall and weaving some big ones for it. Timothy Wolf, her furry weaver friend of 13 years and friend-assistant Alyce Coffey Scott often help her. Tabby is no help.

ticalities. Alloway sees earthworks coming closer into the city and on a smaller scale. The parks will become the next frontier.

"New" materials of the seventies were not as experimental as the industrial petro products marketed in the 60's. "New" materials are more a matter of utilizing materials within new concepts of formal art aesthetics.

Asked to comment on the rise of video and performance art, Alloway hedged, then confessed he found most video boring due

to artists lack of ability to deal with the time element in that media. The electronic expertise and development of image is often the weakness.

Performance has progressed and managed far better due to a long tradition of staging and working within a theater-audience format. Artists seem able to visualize image in stage space dealing within performance time. The frenzy of happenings has grown into a more sensitive programming of image.

It is the alternative space gallery that is the hallmark of

the 70's. Seen not as a Marxist overthrow of gallery-museum establishment, Alloway sees alternative spaces as enriching a diverse art scene.

Whereas gallery directors and dealers are the brokers in the art market, alternative spaces move art beyond market. This break in the safe investment via reputable dealer into an art for art's sake space causes money to question and become confused. Where is the front line? GALLERIES NO LONGER SERVE AS THE CLEARING HOUSE FOR MUSEUM NOR CONTROL THE SCENE.

Rather than call for the downfall of galleries, Alloway sees them serving a necessary role. At the end of the 60's many galleries abused that role by manipulating the market and museum as power plays instead of serving as aesthetic leaders. Tendency to back the commercial is a reality to keep doors open. Undiscriminatory advancement of the avant garde can be a frenzy for the fad. But the gallery does provide the stable market, economic base for quality artwork, and promotes careers of its artists.

Not that the alternative space is paradise. Facilities are often inadequate and professional benefits lacking. It does provide immediacy, allowing artists exhibition area on their terms.

Society can support alternative spaces, but the economic ramifications of non-gallery artists are still bound in a power system where the artist must fit the status quo of the group operating the space. The blue chipping of art work is less likely to happen within the fluctuating alternative system. The burden then falls on the artist to build connections, make deals, get in on the museum show. Today there are independent artists strong enough to do that.

## THE ART MUSEUM

# GALLERIES IN 20th CENTURY

**LAWRENCE ALLOWAY**  
**THE 70's: A RETROSPECT**  
 TUESDAY, JANUARY 22, 1980, 8:00 P.M.

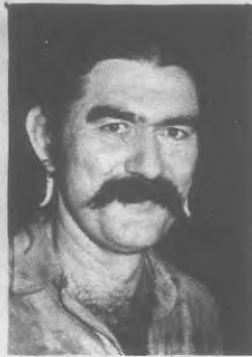
LAWRENCE ALLOWAY WAS THE CRITIC WHO GAVE POP ART ITS NAME. HE HAS CONTINUED TO WRITE PROLIFICALLY ON CONTEMPORARY ART AND FILM FOR THE PAST TWO DECADES AS EVIDENCED BY HIS RECENT BOOK OF COLLECTED ESSAYS *TOPICS IN AMERICAN ART SINCE 1945*. HE HAS TAUGHT AT BENNINGTON COLLEGE AND THE STATE UNIVERSITY OF NEW YORK AND SERVED ON THE EDITORIAL STAFF OF THE *NATION* AND *ARTFORUM* MAGAZINES. HIS LECTURE WILL PROVIDE A CRITICAL SUMMARY OF THE ART OF THE 1970'S.

Photo by Frank Martin

<p>THE POINT</p> <p>NUMBER 100                  TAKE OUT TO FREE                  WELL AS</p> <p>THE BURROUGHS THE                  AND CLESTON'S PLACE                  PLEASE NAME YOUR CHAIR</p> <p>THE POINT WORTH ART MUSEUM</p> <p>MEMBERSHIP (ANNUAL) \$25                  MEMBERSHIP (SINGLE) \$10                  MEMBERSHIP (CHILD) \$10</p>	<p>Call Name, Zip</p> <p>THE POINT WORTH ART MUSEUM                  1500 MONTAGNERY STREET                  POINT WORTH, TEXAS 76070</p>
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# Editorial

James Surls  
Director of  
Lawndale Annex  
University of  
Houston.



## More Rain

BY JAMES SURLS

I have to smile every time I think about Schjeldahl saying I am about as discriminating as a three day rain. I assume he was speaking of my curatorial abilities, and he is right of course.

The show of the 500 Exposition Street Artists from Dallas was a show about more rain, and so is the current show at Lawndale, "The Texas University Sculpture Symposium." It just makes sense to me that Houston artists should see what's going on in the Dallas scene as well as in the University system around the state. While these shows don't represent a major part of their respective territory, they do represent a good sized chunk of it. So Houston gets

a couple of free showers. Not a perennial downpour, but enough to sprout some seeds, and that is what we need.

It's not time for a narrowing down of our vision to just a few artists. We have seen Houston's few top artists over and over the past five or ten years. So we don't need to focus in on them again, we need to keep on putting more into the system, and it seems that maybe these home grown shows are one way of getting more art exposed, so then there will be more energy for all to feed on. Right now that is important.

Now, I'm not saying we shouldn't have any shows of a "focusing in" nature because we should, but that's the job of established institutions, and making it "rain" is the job of the artist (and I tell you for sure it would be about a million times easier if Houston had an art center) but we don't so we have no choice but to do it ourselves.

I give Ann Tucker high marks at the Museum of Fine Arts. She is doing some "focusing in," and that should please every artist in Houston. The MANUAL exhibition is putting more pavement on the road to tomorrow for Houston photographers. It shows the home folks stack up pretty good when shown in the same context as other important artists. So I thank Ann Tucker for being supportive and I would like to thank Suzanne Bloom and Ed Hill for a show

has interesting and inspiring to see.

I also would like to say I take for granted that Ann Tucker knows that she has not cleaned the field and that there are several other major artists working in photography still out there, and I watch with interest to see what shows she will bring about in the next year.

But as far as Lawndale there is lots of rain yet to come, so ease on out and get in the shower.



INTRODUCING GWEN  
ROBERTS COPY EDITOR:  
Gwen is a new addition to the  
Art Scene Staff. Gwen handles  
advertising for an Italian real  
estate company.

## The Artist and Money

BY BERT L. LONG JR.

Since the beginning of the beginning the term starving artist has been engrained into our consciousness. It is fully believed by most of society that being an artist automatically entitles that society to consider artists as an appendage, it requiring very little monetary reward for his or her productivity. This is contrary to our capitalistic ideas by which all other professions exist.

No one denies the importance that art and artist play in our cultural well being. After the fulfillment of the daily existence prerequisites, we have found that our minds require further stimuli: whether it be a lovely painting, an intriguing play, or a funky hoe down dance.

The arts allow that mesmerizing of our dreams, fears, and anxieties into a level of consciousness that helps us to cope with the pressures of a demanding society. No records exist that don't support the theory that without art there is no society.

Why are artists not given the same privileges as other professionals? There are many reasons, some which might be directly attributed to the image that the artist portrays to his public. Such beliefs that artists live for their art alone. Artists are either geniuses or crazies, and the most misleading assumption that artists exist solely to produce their work for posterity.

not to make money from it.

Most artists believe that we have an obligation to use our God given talents to produce works of art for the world, some even believe that we should produce our art whether we receive pay or not. I say fine to both ideologies, but the truth is, how can we produce these beautiful artistic creations when our minds are cluttered with just keeping bread on the table, not to mention buying paint?

Why are we expected to give our art away free to relatives, charities, and friends? No matter how close a friendship, no one asks that a doctor perform his services for free, but artists are constantly besieged to do so.

It is recognized that our paintings are worth money. Many charities seek our donations, which will become products from which they will usually make money, usually for some very good causes. This same product of art cannot be claimed as a donation by the artists, but can be claimed by the buyer for its face value; the artist can only claim the cost of materials. This is only one example of the starving artist syndrome; there exist many, many more.

There are many artists right here in Houston, well trained artists with masters degrees in art, that are virtually living hand to mouth.



Patricia Masters, Tim Gibbons Artist In Residence CETA  
Program C.A.C.H.

There are many people who don't even consider the production of a piece of art to be actual work.

So what is to be done by artists to help the world understand that we must have money (support) if we are going to continue to supply them with our art?

### ARTISTS

I  
Refuse to accept the starving artist syndrome. Artists are viable members of the work

force of America and the world and should be rewarded with money for their goods as all other workers are.

These positive thoughts being emitted from the artist both consciously and subconsciously, stating that his work is worth money now, not when he is dead, will set off a chain reaction which will eventually be a voice heard around the world.

### II

Education of the people as to what you are really trying to do

with your art. Statements of Intent. Make these verbalizations either vocally, written or visually, not only in that small elitist art vacuum, but every chance you get, off of the mountain tops, city council meetings, wherever the opportunity presents itself. Artists, make your statements. Many artists themselves are guilty of producing what they feel is great work and putting in on display

(cont. on page 26)

# Reviews

## Committed Non-objectivity Wayne Toepp

BY WILLIAM E. KEITH JR.

It has been said that Wayne Toepp's canvases bridge the gap between abstract expressionism and hard edge works, with the imposing of grids upon layers of acrylic glazes. He floats the grids behind clouds of transparent color and rapid, spontaneous brush strokes that whirl across the canvas.

This speaks well for a brief description of what they appear to be at an opening look, the traditional observations taken between sips of champagne at art openings, but so far as abstractions go, Wayne goes much deeper. The abstraction comes to play in the non-objectiveness of it's subject, but what happens with so many abstract attempts is a non-committal product that states neither personal responsiveness nor involvement with an emotional feeling.

Wayne, however commits his feeling to the public with a forcible subtleness that commands a deeper involvement with one's self than does the traditional stark, flat image that un-committed artists usually exhibit when painting non-objectively.

Taken as a whole and from a



WILLIAM KEITH

distance, the rather large works fulfill their requirement of being compositionally and colorfully pleasing as abstractions. Bringing them down into a closer look, we begin to live the new life that painting offers the individual who is emotionally able to see his own sensitivities.

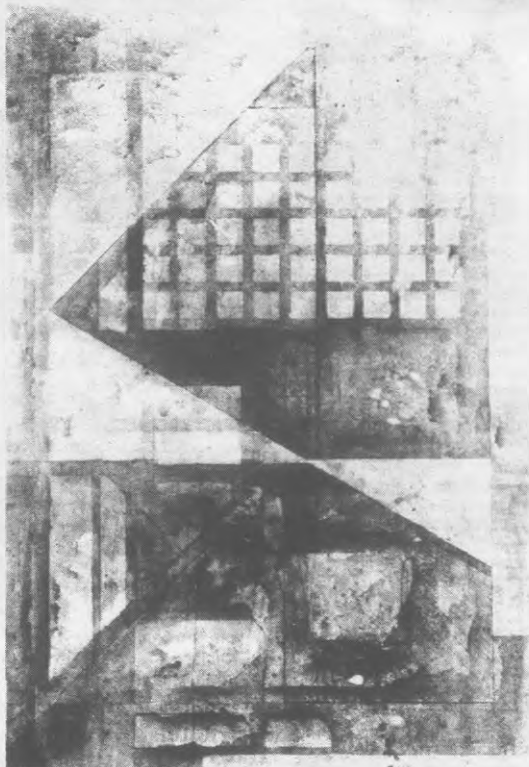
In each square is life. Below, above and through the square are the passages of our lives that transcend the facets we live with from day to day. It is that emotional thoroughfare we try to travel from one response to the next. It is our attempt to stay spiritually intact. It is a request to be in-tune with the sensitive ambience of life. Wayne Toepp has drawn out his sensitized map of introspective thought for us to

contemplate.

To get from here to there and beyond in a city filled with packages, deals, negotiations and promotions, we use our intellectual abilities to guide us through the maze. We seek out aid, alliances and allies to offer us help in this quest. Wayne Toepp's paintings allow us the alternative response to encompass the totality of our entire being.

The key to the city is our kinship with sensitivity.

Twenty-five year old Wayne Toepp moved to Houston a little over two years ago with his wife Barbara O'Mare. In that time he painted the backdrops for Houston Stage Equipment Inc. and had his second one-man show at Richard Kauffman Fine Art. He has since moved back to New York City. He lives and works in Brooklyn and is currently having his third and fourth one-man shows concurrently at Richard Kauffman Fine Art in Houston and Clifford Gallery in Dallas.



Acrylic Painting By WAYNE TOEPP

## The Quest for life, Truth

RAMON DILLY  
BY BERT LONG

In the youth of our lives our view of life is often viewed through rose colored metaphors or veils of hazy gauze. In man's constant quest for some type of lofty station or position, these hazy veils of rose colored life are slowly stripped away until at some point when we realize that life is from the date of our conception starts on a trek of constant decadence.

Perhaps this is the reason why RAMON DILLY has never married, to become so personally intertwined into someone else's metaphors of vision would perhaps jade the view of the world which this artist has to strip down to its barest essentials. Ramon Dilly is a painter of truth. He doesn't have any time for any thing but his quest for the truth. For he knows that this whimsical life is not of a promised nature. There are no frivolities about Dilly's impressionist works. You feel very comfortable with his works because he provides a view of what we are every day. Ramon is perhaps a painter of this natural decadence we call life, but with this truth so aptly painted, he offers us hope in a world of springtime and the view of knowing our intimate selves.

There are views of prostitutes, but Ramon also shows us that these are women of compassion and deep understanding as well as their offerings of monied passion. Dilly's paintings of youth depict these various stages of the stripping away of the veils of innocence; however, he always leaves us with the feeling that one's heart even with its last tick tock is still a harborage of tenderness.

It has been quoted of Dilly,



RAMON DILLY

"DILLY SAYS THAT PAINTING IS FOR HIM A TYPE OF PRAYER." After stripping away the veils of Dilly and his art I am inclined to believe that truth to ourselves and our artists would fulfill the manifestations of his prayer



Deux du Flore, Ramon Dilly.

## Renaissance Portrait Gallery

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BROWN KELLEY  
ARTIST

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Portraits from life  
or photograph

## INTERESTING JOB OPPORTUNITY

**POSITION:** Curator of Education, South Texas Artmobile

**SALARY:** \$12,500.00 (University employee fringe benefits and FICA)

Eleven month contract beginning July, 1980 (July 1st - June 1st)

**EDUCATIONAL REQUIREMENT:** BFA Art Education or Studio. Museum experience helpful.

**JOB DESCRIPTION:** Plan Artmobile programs with the director, prepare tour schedules, workbooks for volunteers, lectures, catalogs, and educational materials to accompany the program. Assist in the selection, design and installation of exhibits, supervise all activities and travel with the Artmobile during its tour schedule (September through May).

### HOW TO APPLY:

Send resume and other appropriate materials to:  
Corpus Christi State University  
Mirian Wagenschein, Dean  
College of Arts and Humanities  
P.O. Box 6010  
Corpus Christi, Texas 78412

# CCSU



Reviews Cont.

# A Special Get together

NTOZAKE SHANGE AND THE CECIL TAYLOR UNIT

PHOTOS BY Linda Heitkamp

BY BONNIE BIBO

**An Artist Working in Houston**  
How delightful and refreshing it was to arrive at Lawndale Annex, and be received with such a dual piece de resistance. The evening stretched from the fluid abstract verbal quality of Ntozake Shange to the viscous sound totality of the Cecil Taylor Unit. The notoriety these two art forms have acclaimed goes without saying. Nevertheless, their performances achieved great things for the people in this unique time and space at the ever-surprising Lawndale Annex.

Sculpture by Houston artists, James Surls, Jesse Lott, Mel Chin, Frank Davis, Gary Roth and Bob Graham was suspended from the ceiling. Mel Chin's piece lent a thoughtful approach to the problem of dealing directly with the two performances: an unreachable ladder leading up to a box-like enclosure - so that if one could



BONNIE BIBO

climb into it one would be in a womb-like structure and perhaps feel very comfortable. If I could have been up there in the box I'm sure I, being isolated in deep introspection, could have concentrated better on the

"sound" of the performances. The sculptures were visually effective as well and in tune with the production.

Ntozake Shange's stream of consciousness was brought to an apex with her piece about the female "she". Thrashing out descriptions of the difficulties of being a contemporary woman, one begins to wonder how could anyone depict these mystical inward feelings and controversial outward situations. Yet, she made such non-descriptors into something real and effective. The seemingly spontaneous violin accompaniment strengthened the beat of Ntozake's delivery, which ranged from a lullabye softness to a fierce stacatto. Unbelievable!

Jumping from the frying pan into the fire, the cake was iced with The Cecil Taylor Unit's gift of contemporary jazz.

The combination of poetry and music proved to be in harmony. Similarities were obvious that night - titillating and immediate, but too often we think of differences in order to dissect meaning. We often think that sound and words are "separate entities". On November 18th we witnessed an end to the divorce of music and poetry.



JAMES SURLS, a certain Angel, Wood Sculpture.



ROSCOE MITCHELL Photo By Chester Sheard

## The Avant Garde Event of Our decade

THE CECIL TAYLOR UNIT:

"Taylor is so outstanding in the contemporary musical scene that there is no one to compare him to."--A.B. Spellman. America's prime

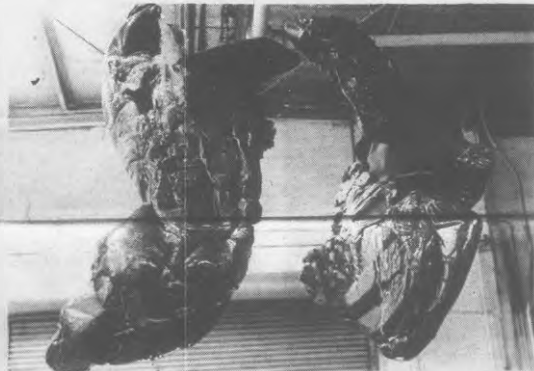
musical revolutionary and experimenter, Taylor is a thoroughly unique pianist-composer-leader. He has influenced many of today's major American composers. He received the prestigious Guggenheim Fellowship in

1973 and an Honorary Doctorate from the New England Conservatory of Music in 1977. Mr. Taylor appeared with his own ensemble from New York.

**ART ENSEMBLE OF CHICAGO:** Operating at the outer limits of jazz, this highly creative five member group is recognized internationally as the most improvisational ensemble in music today. The Art Ensemble's use of costume and theatrics has set a new standard for creative performers.

**NTOZAKE SHANGE:** The noted author of "For Colored Girls Who Have Considered Suicide..." read from her works and works-in-progress as part of SUM's Contemporary Writers Series, sponsored in part by B. Dalton Booksellers through a grant from the Dayton-Hudson Foundation.

**FLYING SCULPTURE:** For this event sculptors Jesse Lott, Frank Davis, Mel Chin, James Surls, Bob Graham, and Gary Roth mounted an exhibition of new works. Exhibit Director James Surls of the University of Houston's Art Department states, "All these pieces were notable for their airiness and

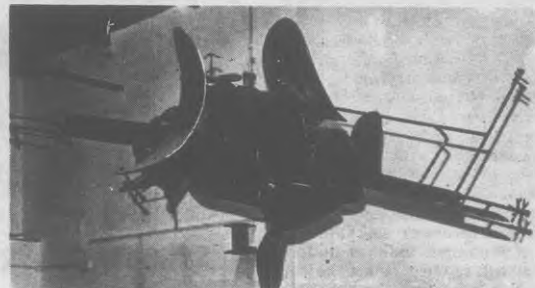


GARY ROTH sculpture



JESSE LOTT, "THE DAILY ANGEL" Construction: Laminated corrugated cardboard surface Collage magazines, periodicals, cutouts.

*Flying Art was all over the place*



BOB GRAHAM, "Enterprise," welded steel

delicacy. They were monumental in terms of space, not weight." The sculpture literally flew above the heads of the audience.

**HOUSTON FREE MUSIC ORCHESTRA:** Directed by Bob Henschen, this consortium of twenty-five

musicians from Houston's outer limits made its debut at the November 18th event. This remarkable avant-garde event was sponsored in part by grants from the Cultural Arts Council of Houston and the National Endowment for the Arts, a Federal Agency.

Michael Beckman & Associates

Visual Communications  
1202 Bissonnet  
Houston, Texas 77005  
(713) 522-0519

Michael Beckman  
Director

## Reviews Cont.

# Paper Lady

Pat Warner

Paper, a thin, flexible material in sheets, made from rags, wood pulp, etc., and used to write or print on, wrap, basically this used to be the definition of paper as defined by Webster. But as with everything else in the recent past drastic changes have been wrought upon the definition for paper.

Artists have been the catalyst for the change. Artists are busy mashing, pounding, wringing and making their own versions of paper.

In broaching the subject of art and paper making in Houston, one name has become synonymous. "PAT WARNER" affectionately known as the Paper Lady is product of a successful abstract expressionistic career in art. Aesthetically if not financially, her interest in the making of paper resulted from a mental acuteness of the various tonalities and the relationships between papers textures. The inquisitive mind has urged Warner into precarious situations of the mind having to solve only the problems of the juxtaposition of ready made paper into the sphere of the creation of paper, and marvelous unique paper it is. Variety was the element which provoked this devaluation into the long lost art of paper making on an individual basis.

Warner found out through tribulation that paper making

was not to be learned in a three week summer workshop. The quest for the tools a propos hasn't been the swiftest happening. The 79. home blender for the beating of fibre into pulp is a far cry from the small laboratory model priced at \$3000.00. Warners home blender produces some fine results. One could only imagine with acquisition of the higher price beater there would be productivity increases, her qualitative results are already a crescendo within the art of paper making.

Warners experiments has led her down dead in roads, but many of these roads have had excitement at every bend, pulp making from rags, pulp making from Linters (half processed paper pulp).

Warners last curve in the road led to her last one women two person show at U of Houston in 1979 (Meridith Jack sculptor). This was exhibition for works which was made from plant fibre. These pieced provide a link with Warners childhood on a farm in Penn., one is reminded of our various earths soils and its gifts to the world. From boiled cattails and thistles and banana peels, the earth and Pat Warner have joined forces to provide a system of involvement to bring a cultural enrichment to the people. The art of turning paper making into fine art.



PAT WARNER hard at work creating her paper art.

## The "Bill Pickett Exposition"

is a comprehensive program in the experiences of those involved in American westering during the bill pickett years. roughly-1870-1932.

### Adept American Folk Center

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JUNE 1980

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## HARRIS GALLERY

Whistler	Dan Lomax
Tony Bass	David Hockney
Folon	Geoff Winningham
Chagall	Rouault
Jim Dine	Richard Smith
Calder	Dan Allison
Zuniga	Renoir
Picasso	Pauline Howard

1100 Bissonnet Houston, Texas 77005 (713) 522-9116  
Tuesday-Saturday 10-6 Sunday 1-6

Reviews Cont.

# Candace Knapp: Wood and it's soul

BY BERT L. LONG  
For as many artists who label themselves sculptors, there are as many disciplines or materials in which they seek to communicate their messages. With the advent of man-made products and technology it has become a feasibility to bend, carve, or command or impose unlimited thought processes unto or into this diversity of materials enabling the achievement of any contortion or configuration an artist's mind can conceptualize.

CANDACE KNAPP'S choice of materials might be considered primitive, for Candace chooses to use what might be considered the FATHER OF MATERIALS, WOOD, as her art medium.

As with so much art today, the sculpture materials of today tend to influence artists to lean too much toward contrivances in their imagery development. With the innate imagery inherently associative to wood, the artist has only to coax the emergence of the imagery to the frontal plane.

Candace combines her natural ability to see into the soul of the wood and her knowledge of adaptability of a combination of different types of wood through laminations to create natural ancient echos of the artistic capabilities of wood to the now

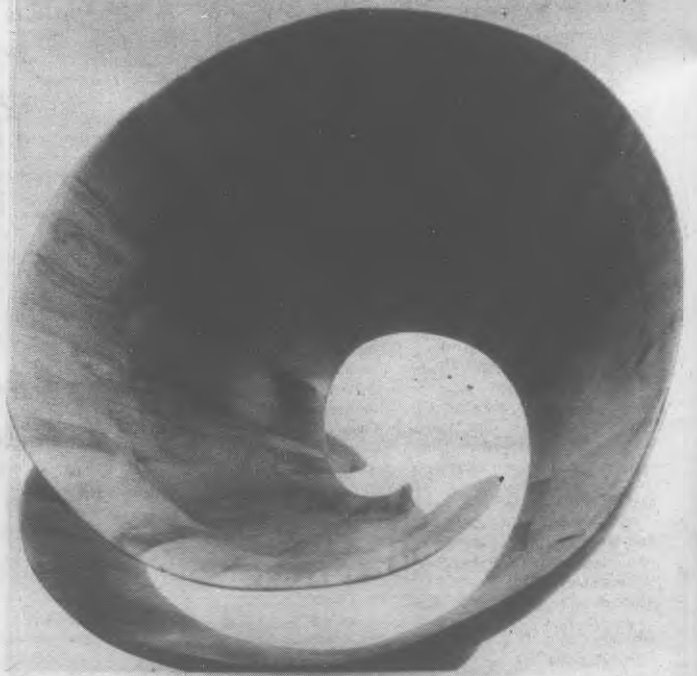


Candace Knapp "The Yearning"  
Laminated Wood.

future.

The words used to describe Candace's wood sculptures would encompass accomplished, uniqueness and emotional. In development of the highly finished creations CANDACE REMEMBERS THE ADAGE BE TRUE TO YOUR MATERIAL; there is no doubt

that you are looking at wood, but imagery such as the sculpture "unfolding" takes us from the core, to and around and through the natural wood grain into a spiritual aesthetic realm. As Candace states "SHE DOESN'T COPY NATURE," but she feels that she is a part of nature." Her sculpture reflects that wood is



CANDACE KNAPP "The unfolding" laminated  
Magnolia Wood.

one of the natural forms of nature and that artists such as Candace is one of the chosen to give it life beyond existence in the forest and architectural endeavors. Candace Knapp's wood sculptures are fine art creations which carry the message of the winds from and through the trees whispering

thanks Candace for giving me a soul.

Candace had a one woman show at St. Thomas University in Feb. 80 and has a one woman show in Temple, Texas beginning March 20th. Her works are handled by the Frank Wood Gallery, 3rd level - The Galleria Houston.

# Susan Smith: contemplation and manipulation

BY BERT L. LONG  
Society today, society today is, society today is not, Society is what? Intriguing, you bet. This paradoxical situation confronts us at every turn, in every situation, our consciousness is constantly bombarded with this complexity of life. Who are we, what should we do are we doing it right? Perhaps the best way to find the center of something is to stop its motion in time. SUSAN

SMITH'S large painting of figures immobile and encased in their environment provides an instant in time where everything stops, so that we might catch up with the merry-go-round of life and get on. At first glance one muses that Susan Smith's paintings are paintings of mannequins, which have been painted or actually manipulated into the glass and steel of progress. But what are

mannequins, but models of the human body? Therefore these mannequins are ourselves rendered immobile in life. We the living viewing these mannequins as we rush by manipulated by the technology, standards and equations of living we have set forth for ourselves. Susan's Mannequins are ourselves looking out from the mirror; everything reversed.

We can stop the world and see what we are, or what we are not. Instead of being the manipulated, we become the manipulee. Susan Smith's work penetrates our observations of life, the fact that Susan's paintings reflect beauty is her way of manipulating not only her painted mannequins, but a manipulation and contemplation of what she wishes life to be.

Susan Smith work was part of a two woman show at O'Kane Gallery U. of Houston Downtown College, in January and Feb. 80.

Susan's project proposal signs and signals was selected as one of the art projects for Houston Festival 1980. The project will include 22 Houston Artists.

Susan presently teaches at St. Thomas University.



Painting By Susan Smith

**ArtScene**  
Invites  
**Writers To Submit  
Critical Reviews  
Of Exhibitions**

**THEY IS THEM and WE IS US and THATS  
THE WAY IT IS - Bert L. Long**



HANK MOORE

**ABOUT THE AUTHOR**  
HOUSTON ART SCENE will regularly carry columns, features, and analyses of the music industry by Hank Moore, one of the state's most authoritative musical figures. A veteran of 22 years in radio, Hank teaches "The History of Rock 'N' Roll Music" and "The History of Pop Music: 1877-1955" at The University of Houston, The University of St. Thomas, and through the community program, Leisure Learning Unlimited. He presides over a 1950's-60's golden oldie show, Saturdays, 7 p.m.-midnight, on KULF Radio (790-AM). He is in his sixth year as a talk show host on KMQJ Radio ("Majic 102"), appearing Sundays, 10:30 p.m., making him the senior air

# MUSIC

## Matters

BY HANK MOORE

personality on Houston's number one rated radio station. Hank Moore enceeds at many dances and concerts and is a professional music consultant to nightclubs, restaurants, and hotels. He has written articles about music for such major publications as **BILLBOARD**, **ROLLING STONE**, **T.V. GUIDE**, and **READER'S DIGEST**.

### Remembering Music Talents

The music industry and music fans bid farewell to some great talents who died in 1979. From classical to rock to country, the hit makers touched the lives of virtually every sector of the population.

The maestro died, and millions of concert goers will never be the same. **ARTHUR**



DONNY HATHAWAY

**FIEDLER** conducted the Boston Pops Orchestra for half a century. He was probably the best-known classical music figure to non-classical audiences all over the world. Arthur Fiedler made classical music understandable for the masses, and the world honored him with awards of every size and shape, plus the



RICHARD RODGERS

kind of uncomplicated love evoked by pride.

Arthur Fiedler put out pop albums as prolifically as he released classical recordings. His orchestra played everything from jazz to disco to country music. Though senility had been creeping in for years; it was a heart attack that killed Arthur Fiedler at the age of 84. Fiedler's recently-named replacement as conductor of the Boston Pops is John Williams, an Oscar-winning motion picture composer.

The kingpin of bluegrass music was country and western guitar player **LESTER FLATT**. He had teamed with Earl Scruggs for many years, but, in the 1970's, they went their separate career ways. Lester Flatt's best remembered tunes were the theme from TV's "The Beverly Hillbillies" and the motion picture "Bonnie and Clyde." Lester Flatt was 65 years old when he died.

Perhaps the most innovative and authoritative exponent of modern jazz was **STAN KENTON**, whose recordings on Capitol in the 1940's and 1950's were light years ahead of his contemporaries. "Artistry in Rhythm" and others, combined synthesis with jazz, and his arrangements had a movie-score feel. Kenton continued to tour in the 1960's and 1970's, with his last Houston concert in 1977. Poor health had been getting Kenton down by the decade's end, and he died in August, 1979, at the age of 67.

**VAN MCCOY** literally opened up the spillway for the disco flood in 1975. His instrumental hit, "The Hustle," became the prototype for the disco craze. Van McCoy was a young, gifted rock 'n' roll songwriter (one of the few blacks to pen hits for the

white teen idols who dominated the early 60's Top 40 charts), with tunes written for Bobby Vee, Chad and Jeremy, and Gladys Knight & the Pips. When Johnny Mathis bolted the Columbia label for what he thought was a lucrative contract with Mercury, Columbia paged McCoy (whose voice bore an uncanny resemblance to Mathis) to fill the void. Van McCoy died of a heart attack last summer, at the age of 38.

Eclipsing her 1975 tear-jerker, "Loving You," was a tough task for **MINNIE RIPERTON**. Though she did not follow up the commercial success, Riperton did well as a jazz and soul artist, with products being released on two labels at the time of her untimely death. Minnie Riperton was a victim of cancer, at age 31. The great Stevie Wonder sang at her funeral.

Another soul movie favorite of the 1970's was **DONNY HATHAWAY**, who enjoyed several major hits dueting with Roberta Flack, most recently "The Closer I Get To You" in 1978. Hathaway leaped to his death from a hotel window in San Francisco. He was 34 years old.

**DORSEY BURNETTE** was part of the Elvis Presley-Buddy Holly generation of early rock 'n' roll stars. His hits included "Hey Little One" and "Tall Oak Tree." Dorsey Burnette died of a heart attack in the summer of 1979. His brother, Johnny Burnette, also a rockability artist ("You're Sixteen" in 1961), had drowned back in 1964, back in 1964.

**LOWELL GEORGE** of the rock group Little Feat died of a drug overdose at the age of 34. Major rock stars played to a

(Cont. on page 10)



CHARLIE MINGUS



MEMORY LANE • LOVER AND FRIEND •  
RETURN TO FOREVER • DANCIN' & ACTIN'  
CRAZY • LOVE HURTS • NEVER EXISTED  
BEFORE • I'M A WOMAN • LIGHT MY FIRE

MINNIE RIPERTON



STAN KENTON



LESTER FLATT



VAN MCCOY

## Alexander McLanahan resigns position as president of Museum of Fine Arts

Alexander K. McLanahan, President of The Museum of Fine Arts, Houston, has announced his intention to leave the Museum on March 7 to return to private business. Mr. McLanahan, who was president of the Museum's Board of Trustees from 1969 to 1975, became the Museum's first fulltime president in March, 1978. He had, prior to that time, headed the Houston offices of two New York Stock Exchange member firms.

In announcing his plans to the Museum's Board of Trustees, Mr. McLanahan commented

that he was leaving the Museum at a time when the Museum's reputation in the community had never been higher. "During the past two years, we have added importantly to the Museum's collection and staff," he said, "and have laid the groundwork for highly significant future developments. Our base of financial support is broadening satisfactorily, and our endowment now equals or exceeds that of some of the most prestigious museums in America."

Mr. McLanahan concluded by saying that, given the Museum's

dedicated Chairman, Isaac Arnold, Jr., a devoted Board of Trustees member, and able Director and staff, he felt comfortable returning to private business and confident that the plans he had played a role in formulating would be successfully carried out. Chairman Arnold characterized Mr. McLanahan's departure as "a great loss to the Museum" and added that he hoped Mr. McLanahan would continue to be available to the Museum in next year's Advisory Trustee delegation.

## Arts, Laws and Taxes

**ARTISTS EQUITY ASSOCIATION**, Houston Chapter, has prepared a series of programs on Arts, Laws and Taxes, as these subjects relate to the problems of the visual artist. These programs are open and free of charge to the public.

These are:

March 13, 7:00 PM, Record Keeping for the visual Artist

March 27, 7:00 PM, Copyrights Law, Revision of 1976

April 10, 7:00 PM, Contracts for the Visual Artist.

These will be held at the University of Saint Thomas, Jones Hall, Downstairs

Auditorium, Yoakum and Sul Ross, and are co-sponsored by Artists Equity Assoc., with the following co-sponsors: Cultural Arts Council of Houston; Houston Young Lawyers for the Arts; Volunteer Lawyers for the Arts; and Volunteer Accountants for the Arts; University of Saint Thomas.

The membership of your organization is cordially invited to attend.

For any further information, please call Jeanette Feldman Artists Equity Assoc. President, at 664-3698.

## Music Cont.

## The Great Mr. "B" with Pops



BILLY ECKSTINE

BILLY ECKSTINE, the first black singer to become a national sex symbol, joined CONDUCTOR NED BATTISTA'S big POPS ORCHESTRA in a program entitled, "The Jazz Singer," another in the continuing series of smash POPS hits produced by the nation's only year-round POPS orchestra.

The handsome, charming man with the warm baritone drifted into show business during the Depression, working nightclubs as a combination M.C. and dancer-singer. When he joined Earl Hine's band in 1939, it took more than a year until the blues recording of "JELLY, JELLY" established him as the band's chief asset.

A while after he had left Hines to go out on his own, Billy decided to form a big band. He knew and admired Dizzy Gillespie and Charlie Parker and was able to talk them, the co-founders of the jazz style known as bebop, into joining him. Other budding stars followed suit. During the three years of its existence, the band

sported such talents as trumpeters Fats Navarro and Miles Davis, saxophonists Gene Ammons, Dexter Gordon, and Sonny Stitt, drummer Art Blakey, and a shy, young ex-Hines vocalist named Sarah Vaughan.

Eckstine laid his popularity on the line to enable his young and often wild crew to play uncompromising jazz and, having picked up trumpet and valve trombone, sometimes joined in himself. But even the growing Eckstine charisma couldn't make the band commercially viable, and the immature behavior of some of the musicians was trying his considerable patience. "I decided to do a single and go hear Dizzy for kicks," he said after disbanding.

Be bop's loss was Eckstine's gain. Unfettered by the band, he soon produced a string of hits, mostly stylized, smooth romantic ballads like "Prisoner of Love", "Everything I have is Yours", "Fools Rush In," and "I Apologize". Along with what Duke Ellington dubbed

Eckstine's "sensuous semantics" went a style of dress that had hip young men wearing shirts with Mr. B roll collars and jackets draped off the body. When Billy and Duke worked on the same bill, the bandleader recalled, "neither of us wore the same suit twice...by the third week, people were buying tickets just to see the sartorial changes."

In the late 1970s, still the essence of casual hip elegance, Eckstine was dividing his time between engagements in places like Las Vegas and Miami, an occasional jazz reunion, working on his golf, and playing the guitar, which he had recently taken up. The years had been kind to his voice, and the old magic with the ladies still worked. Fads don't last, but talent does.

BILLY ECKSTINE appeared before a capacity audience with the Houston Pops on March 14.

## Music Matters

Cont. from page 9

concert crowd of 20,000 to raise funds to support the late singer's wife and four children.

One of music's all-time legends, RICHARD RODGERS, died on December 30, 1979. He was credited with weaving story and songs into coherent packages for the Broadway stage. Rodgers wrote more than 1,000 show tunes for dozens of



ARTHUR FIELDER

revues, including the all-time classics, "Pal Joey," "Oklahoma," "South Pacific," "The King And I," "Carousel," and "The Sound Of Music." The winner of a Pulitzer Prize, an Academy Award, and other world-wide honors, his collaborations with Lorenz Hart and, later, with Oscar Hammerstein, stand as all-time standards against which the rest of the musicals are judged. An immortal legend for at least the last two decades of his life, Richard Rogers was 77 when he died.

Still other music figures who will be sorely missed include jazz legend CHARLIE MINGUS, who died at the age of 57 in 1979. His last album was recorded with folk singer Joni Mitchell in 1978.

VERNON PRESLEY died two years after his beloved son, Elvis. The elder Presley was 63 when he suffered a fatal heart attack.

All of these musical artists, spanning virtually every musical persuasion, are spotlighted for their life-long contributions.

**Congratulations**  
**JOAN SEEMAN**  
**and**  
**BILL**  
**ROBINSON**  
*on your*  
**marriage**

# Foley's, Houston Post, Alfred C. Glassel, School of Art Scholarship Awards Exhibition.



FOLEY'S and THE HOUSTON POST proudly presented a regional exhibition of award winning art photography at the ALFRED C. GLASSEL JR. GALLERY, February 16 through March 6. These works by junior and senior high school students from thirty counties of Southeastern

Texas were selected from among 3,500 entries.

At the conclusion of his exhibit the regional finalist pieces were sent to NEW YORK to compete with outstanding works from schools in other parts of the country.

Last year entries from Texas captured 12 percent of all

national awards with 8.8 percent from our region alone.

A special selection of Gold Key Winners' entries will go on tour later this year in the SCHOLASTIC ART AWARDS TOURING DISPLAY. The display will appear in schools and shopping centers in the Houston area.

### STUDENTS' AWARD WINNING ART

Malinda (Honey) Beeman (CETA Program) Artist in Residence C.A.C.H. Glassell School of Art (Publicity & Exhibition Development).

with

KEN JEWESSON Director Alfred C. Glassell JR. Museum of Fine Arts School

PHOTO BY Frank Martin





**THE ANONYMOUS ARTIST**

The MAJORITY of the art which has been created was by the unknown or anonymous artist. In creation of this art, there were many problems and systems of developments which were solved. In order to provide a complete documentation of the creation of art, Houston Artscene is offering space for responses to and by the anonymous artist.



# Judy Chicago's "The Dinner Party"

*At the University of Houston Clear Lake*

**ANONYMOUS WRITER**  
It's not often that Houston secures a new, relatively important, and fairly controversial art exhibit. Beginning March 9, however, the UNIVERSITY OF HOUSTON AT CLEAR LAKE CITY will host JUDY CHICAGO'S conceptual tour de force entitled, "THE DINNER PARTY," a multi-media exhibition fresh from its premier showing at the San Francisco Museum of Modern Art this past spring. "THE DINNER PARTY" consists of a triangular banquet table (48'x48'x48') set with 39 place settings. The table is situated on a base made of 999 individual opalescent porcelain tiles. Each of the 39 place settings and the 999 tiles is dedicated to a "great lady" moving forward in time from the Primordial Goddess to Eleanor of Aquitaine, Susan B. Anthony, Virginia Woolf, and Georgia O'Keefe. Whether mythological or historical, the 1,038 women

selected by Chicago to "attend the dinner party" are in her estimation the embodiment of cultural, literary, intellectual and social achievements that form Women's collective heritage, and represent the entire spectrum of women's achievements through history: scholars, scientists, rulers, writers, artists, composers, and doctors. Aside from its monumental size and fragility (making it costly to move and install), what is most impressive about "The Dinner Party" is the time, energy, and craftsmanship that have gone into its creation—over four hundred people (including children, the elderly, and some men) labored for five years under the direction of Chicago. Each of the 39 handcrafted place settings consists of a fourteen inch plate bearing a sculptural or painted design indicative of the woman it represents. Each plate rests upon a richly embroidered runner of hand

woven fabric and again bears an iconographic motif symbolic of the individual's contribution. Accompanying the place settings are ceramic flatware and goblets. The floor tiles are handcast and bear the names of the 999 women in a flowing gold script. Work in progress photos, a slide presentation and a new book published by Anchor Press-Doubleday (THE DINNER PARTY: A SYMBOL OF OUR HERITAGE by Judy Chicago, 192 pp) also accompany the exhibit. There is, however, a contradiction inherent in Chicago's work which leaves many spectators cold. While the existence of the work is unquestionably due to active feminism, the manifestation of this feminism is in the traditional bric-a-brac of household items and "WOMEN'S CRAFT." To a certain extent, the dinner party itself is a symbol of feminine bondage, if not equally identified

with the ladies lunch—a symptom of cliquish affluent society with little else to keep itself occupied than setting up extravagantly displayed luncheons. Chicago's dinner table seems purposely ensconced in the mundane and the everyday. What will the spectator be looking for when she (or he) attends? A primer list of who's who in feminine heritage? No, she'll be looking to view the crafts which women have always been, and probably always will be, identified with—needlework, dishes, table clothes, floors, dinner parties. While "The Dinner Party" as an historical document is hopelessly bound to the image of a quality bee, it is nevertheless, a tribute to the artist herself for, number one, having the vision, and number two, having the courage and administrative ability to see it through to the finish even in the face of scant financial backing. It is an

exquisitely planned event or "happening" which will undoubtedly survive longer in the form of its documentation than in its actual existence. Chicago has created a symbol, but it is a symbol which affirms women's ambiguous role throughout history rather than attesting to their actual achievements outside hearth and home. It will be worth the trek to Clear Lake City to see if heritage can overcome the atmosphere of the state fair home building.

## Cover Photo

JULIAN IS THE BABY OF MS. MARY PALERMO  
Photo by FRANK MARTIN, C.A.C.H. staff photographer

## Houston Music Hall receives Dr. Biggers Mural and Carrol H. Sims Sculpture

Donated By  
Mrs. McAshan

MAYOR McCONN and CITY COUNCIL accepted the gift of two works of art, a mural by DR. JOHN T. BIGGERS and a sculpture by MR. CARROLL H. SIMMS. The art was the gift of MRS. S.M. McASHAN. At the

time these two works were commissioned by Mrs. McAshan and offered to the city, she stipulated that they were to be sited in the MUSIC HALL. DR. BIGGERS WORK - A MURAL which, when completed will be 21' x 7'. The site recommended by the Art Commission is the south door entrance of the Music Hall on the east wall. The work will hang 7½' above the floor. MR. SIMMS' WORK, A BRONZE SCULPTURE, will be 9' to 10' high including the base,

the base to be constructed of smooth concrete, manila in color, with a maximum of 3' in height. With the guidance of MR. JERRY LOWERY, DIRECTOR OF THE CIVIC CENTER, it was determined that the sculpture should be placed in the middle of the Music Hall...directly in front of the east side glassed wall, and approximately a maximum of 3' out from the wall. It was felt by members of the ART COMMISSION that this particular site would alleviate any traffic congestion, afford more

protection to the work, as well as the public, and that it can be easily viewed from the street level - either by motorists or pedestrians.

Dr. Biggers and Mr. Sims are Chairman and Sculpture Heads of the Arts Dept. respectfully at Tex. Southern University.

**VINCENT VALLE**  
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*your one man show*  
*at*  
**The Corcoran Museum**  
 Washington, D.C.



TEXAS FANTASY No. 5 (c)  
 1979 MEREDITH JACK  
 FORGED & WELDED STEEL  
 8"x15"x12" H

Lamar University Art Dept.,  
 Meridith Jack  
 and  
 Phil Fitzpatrick  
 Art Instructors Visual  
 Art Program

present an

# IRON POUR

NOON 'TIL 5 P.M.  
 FRIDAY, APRIL 11, 1980

**NO FEE**

Artist Get Together  
 (After Iron Pour)

Lamar University  
 Beaumont, Tx.

## The CAA meets in New Orleans

BY SHARON HOFFMAN  
 The definitive projection of the art of the "80's" came from Marcia Tucker's closing remarks in a panel entitled "Critical Issues in Sculpture Today" at the 68th Annual Meeting of the College Arts Association of America. Hosted by New Orleans, the Hyatt Regency was the forum for some fifty different topics broached by the convention of scholars, teachers, artists, museum curators and administrators, art dealers, collectors, librarians, and students. Ms. Tucker, director of the New Museum in New York City, gave what she termed a ludicrous statement in her words. "ALL PAINTINGS WILL BE PINK AND ALL SCULPTURE WILL BE BLACK AND LOW TO THE GROUND." Her statement provided comic relief to an otherwise serious discussion of sculpture defined by a panel of art critics. During the four-day conference, January 30th through February 2nd, such notables as James Surls, Lucy Lippard, Clyde Connell, Jim Dine, James Rosenquist, Richard Martin, Rose Silva, Bernard Kester and Robert Pincus-Witten participated in panels ranging in topics from regionalism in art to crafts as a catalyst for the arts. Art historians presented scholarly papers and examined centuries

of art while curators concerned themselves with the restoration and preservation of art. Artists and critics looked at contemporary issues and technical problems, teachers shared new concepts in teaching methods, women in art examined politics in feminist art, and everyone looked at the "nuts and bolts of success." In addition to meetings, New Orleans art galleries scheduled special art openings for the CAA, the Contemporary Arts Center staged a "Meat Market Ball," publishers and art suppliers presented their wares, and, in short, there was something of interest for everyone in attendance.

Houston was well represented at the College Arts Association by the faculty and staff of the University of Houston Art Department, chaired by George Bunker, as well as by students and local artists in attendance. A panel discussion entitled "The Southern Rim (Part II) and the Mexican Connection" was lead by sculptor James Surls. Other panel members included painter-writer Bert Long (Houston), sculptor Clyde Connell (Louisiana), sculptor Helen Escobedo (Mexico City), and artists George Fibris (New Orleans) and Sam Hernandez (Santa Clara, California). The individual presentations by the artists compared their southern

environments as inspiration for their art. Helen Escobedo showed Mexican street art with its grotesque funkiness while Clyde Connell contrasted this colorful array with a haunting search for a visual interpretation of night sounds in her art. She has worked for fifteen years to find an image representing the sounds she heard as a child - the moans of the Negro on the plantation where she was reared. James Surls described the Southern Rim as any place located outside Manhattan. The concept of the Southern Rim as a perimeter of a new art energy containing the "inside" instead of being the exterior or outside of the art world was verbalized by Bert Long. According to Surls, the art of the Southern Rim is far from being definitive. Art reflecting a feeling of frenzy, insanity and wild typifies a direction which has not yet been cultivated to become a true movement: cross-references will provide the necessary stimulus for a movement, so "LET IT RAIN." The 69th Annual Meeting of the CAA will be held in San Francisco. Information for membership in the CAA can be obtained by writing: College Art Association of America, 16 East 52nd Street, New York, New York 10022.

### IN MEMORY OF NINA VANCE Houston's ALLEY THEATER RENAMED NINA VANCE THEATER



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# Art Outreach

## A Golden Age of Painting

A new travelling art exhibition was inaugurated in January 1980 by the SARAH CAMPBELL BLAFFER FOUNDATION OF HOUSTON. Entitled "A Golden Age of Painting," the exhibition comprises forty paintings by sixteenth and seventeenth century Dutch, Flemish, and German artists. Among the artists included are Hieronymus Bosch, Quentin Massys, Lucas Cranach, Ferdinand Bol, Jacob van Ruisdael, Aelbert Cuyp, Jan Steen, Sir Anthony van Dyck, and Sir Peter Paul Rubens. This collection represents the culmination of three years of intensive search and selective acquisition of works from private collections and art galleries throughout Europe and the United States. The Blaffer Collection exists on the premise that the art of The Netherlands in the sixteenth and seventeenth centuries exhibits such richness and variety that by bringing together a carefully chosen group of paintings, the viewer's experience can be expanded not only on an aesthetic level but also by increasing his historical awareness.

During 1980-81 the Collection will be exhibited at the Sarah



Philips Wouwermans (1619-1663) SOLDIERS PLUNDERING A VILLAGE  
c. 1660's Oil on panel; 18 7/8" x 25 1/4" Signed in Monogram I.I.: PHW

Campbell Blaffer Gallery, University of Houston, and will travel to Beaumont, Lubbock, San Angelo, Amarillo, Denton, Abilene, University of Texas at Austin, Alpine, El Paso, and Wichita Falls, Texas. Supplementary materials scheduled to travel with the exhibition "A Golden Age of Painting," include a full color catalogue, written by British art historian

Christopher Wright, an introductory video tape highlighting key aspects of the Collection, and a film series about the lives of individual artists and the times in which they lived. Sponsored by the Sarah Campbell Blaffer Foundation, Houston, Texas, this exhibition is scheduled to make a three-year, state-wide tour. To emphasize the

### Dutch Flemish German Paintings

educational aspects of its art collections, the Foundation will direct its exhibitions toward university art galleries and smaller museums in Texas. Since 1976, the Blaffer Foundation has underwritten exhibitions of its collections of

Abstract Expressionist and Old Master paintings in more than thirty cities in Texas. Touring concurrently with this Dutch-Flemish exhibition will be the Blaffer Foundation's recently

See A NEW -page 25



DRAWING BY Gertrude Barnstone

*Work! Work! Work!*

## Gertrude Barnstone

involvement qualifies her as a lifetime activist and leader in social civic and political causes usually in a strivation for the betterment of the underprivileged and the unpopular.

A TRULY LIBERATED WOMAN, she works beside men as a welder three day a week, in order to enable her to spend the balance of her week on art and other activities.

While she is usually at the center of controversial issues in some quarters, she is clearly one of the most admired, respected and loved women in Houston.

### STATEMENT FROM THE ARTIST

GERTRUDE BARNSTONE  
Several times lately I've read a new-to-me word, bricoleur one who collects odds and ends.

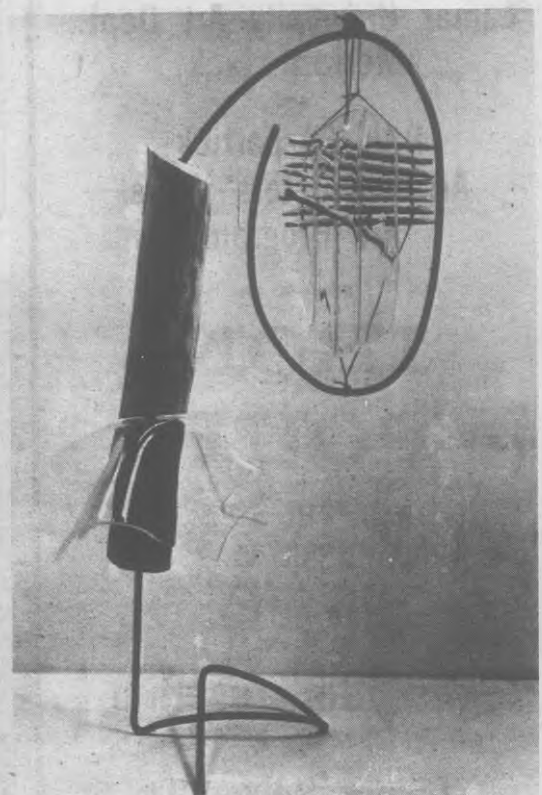
I do believe that I am a member of this subgroup, compelled as I am to drag home

curb-side deposits of tree cuttings and assorted scrap.

A few years ago when asked why I combined different materials I could think of no reason except that "I wanted to." Upon reflection it does seem a somewhat egolitarian handling of material - no thing is more valued than any other, materials lose their market value and have only their own character of soft, smooth, hard, fuzzy, each with its own rhythm in combination.

I really like to work on a large scale: pieces to walk into and around, changing surfaces, reflecting surfaces - perhaps a kind of metaphor for our own ever changing experience of existence.

Someone had a good definition of art as "revelations beyond logic." There is only one way to approach that level of communication - work, work, work.



Mirror, Wood, Steel, and plexiglas

GERTRUDE BARNSTONE  
Houston Artist recently appointed to position of 2nd Vice President Advisory Board Cultural Arts Council Houston

BIGRAPHICAL NOTES  
GERTRUDE BARNSTONE is a graduate of Rice University, performed as an actress for several years at the Alley Theatre. She is an accomplished artist and sculptress and has exhibited at Louisiana Gallery, CAM, Main Street Etc.  
Gertrude's community

# Political Scene



ARTISTS IN ACTION Proposal

Drawing by Wil Clay of Color Systems

## A Symbol for Houston's Cultural Commitment

The proposal of a donation of flagpoles and flags to Mayor McConn and City Council for creation of International Plaza of Flags representing 56 countries in the Plaza located across from Jones Hall by representatives of Rotary International, a mens service club was withdrawn after COUNCILMAN LANCE LALOR and several other councilmen voiced or received such opinions, as placement of the

flags" (would be a classic case of SHOOTING ITSELF IN THE FOOT)" EXCERPT FROM EDITORIAL SECTION HOUSTON CHRONICLE FEB. 3-80 to quote COUNCILMAN LANCE LALOR "the project will clutter up a major downtown plaza with very ordinary flags instead of a more imaginative work of art of which we can be proud."

THE HOUSTON CHRONICLE and POST Editorials also

emphasizes the immense practical problems such as the possibility of controversy over having the flag of Iran or other unfriendly countries on city property, and financial problems incurred as the results of destruction through demonstrations etc.

HOUSTON ART SCENE would like to restate the opinion of Councilman Lance Lalor, that esthetically the proposed site which exists virtually at the

center of one of Houston's most prolific showcase hubs of Artistic activity would be the ideal spot for a piece or pieces of Imaginative sculpture or sculptures as some symbol of Houston's commitment to the cultural enrichment of its people. HOUSTON ART SCENE has commissioned the staff of COLOR SYSTEMS to provide a visual interpretation of the Plaza with art work in place.

Anyone wishing to offer an

opinion on Houston Art Scenes and Councilman Lance Lalor ALTERNATIVE ART PLAN for the Plaza is urged to forward their response to ART SCENES EDITORIAL OFFICES and we will approach the proper authorities with the results.

Thank you COUNCILMAN LANCE LALOR for the astutenesses of your ARTISTIC VISION.

## Unanimous vote doesn't mean all councilmen like proposed sculpture

*The art community's vote counts*

*Courtesy of the Houston Chronicle*

Saturday, Feb. 2, 1980 section 5, page 3 Fred Harper; City Hall (Author).

IT IS A FACT of political life that public officials don't always vote their convictions.

This point was underscored recently when City Council voted unanimously to approve spending \$52,000 in Community Development funds for a 50-foot metal sculpture to be placed in Quitman Park on the city's near North Side.

Several council members said privately that they didn't like the model of the sculpture presented to council, and definitely opposed a 50-foot rendition of the

art work.

At least one official acknowledged that he voted for the park project out of fear of being labeled as a council member who opposed art, as was the case of former Councilman Frank Mann.

One official said in jest, "Where is Frank Mann when we need him?"

Mann, who was defeated for re-election by Eleanor Tinsley, irritated Houston's art community with his constant and unrelenting criticism of modern

art works purchased by or donated to the city.

For example, he once labeled the metal sculpture now displayed on the downtown library plaza, the "Geometric Mouse X," as "a piece of junk that would scare cats away."

Mrs. Tinsley drew considerable support from members of the art community who opposed Mann, a point that other officials on council have not forgotten.

# Collector's Corner

## The Eternal Adventure

BY BERT LONG

### Warren Strauss

BY BERT L. LONG, JR.

In a cat, we call it curiosity, in a small child we call it inquisitiveness, a neighbor possessive of this trait we label as nosy or a busy body, the adult who combines this trait with the acquisition of "things" depending upon the range of view of the viewer will have to endure such enunciations as collecting nut, hoarder, eccentric, etc.

One adjective which is seldom included in the use of these hackneyed expletives descriptive of that elusive mysterious personage known as the collector is "ADVENTURER."

The collector, a being possessed with an inexorable quest to inquire, probe and manipulate in order to appease the beckoning acquisitive genes.

WARNER STRAUSS'S position within the exciting, unusual, sometimes stirring, often romantic experience of the clan of The Collector and Collectees is in a position equatable to a bee in a field of flowers. Warren Strauss belongs. As the bee belongs to engage in love affairs with many types of American beauties.

Warren Strauss is a collector of exquisite elective taste which has resulted in a formidable collection of 100 imariplates, the largest collection of Jack Lavine original lithographs, Napoleon



WARREN S. STRAUSS among a sampling of his collection.

Photo By BY Linda Heitkamp

figures, porcelain animals snuff boxes etc., etc.

When asked why he has acquired this great collection, Warren has offered such answers as I bought it because it

was there, because I have never seen anything like it, because it was so cheap I had to buy it. Underneath these somewhat glib answers lies an offering of financial advice by his father "take it off the top and place it in something tangible." Warren, a former stockbroker obviously successful, as the breadth and quality of his collection radiates, has certainly lived toward his father's credo. While his father might have shown his son Warren the whys and wherefores of making and keeping money, Warren's own expertise in his exquisite choice of objected 'arts' is his own personal gift to whomever affixes his eyes upon this

collection.

Observing the lavishness of Warren's homes is somehow like being stroked in an erotic zone, you get a fetal feeling of extreme love and care. It is obvious that Warren is on a lifetime quest of the beautiful, the rare, the stirring of the juices in some dark untouched place of the soul.

Warren's seeking of adventure has manifested itself in the living and furnishing of many lavish retreats: there was the 4 story townhouse which was constructed in the Bauhaus manner on fashionable Delancey Street in Philadelphia, there was the 20 acre Bucks county retreat which by the time adventure reared its head looking for some rekindling of the collector senses. Warren had the estate restored to it resplendent 21 rooms on 70 acres. Paul Simon of Simon and Garfunkel fame was the lucky buyer of this Strauss adventure.

Warren has decided that Houston is the place to be and states that the 3 story townhouse he will be undertaking to house his collection will be his last move.

After each of the real estate ventures, there were many more cases of fine French furniture and art. There have been other homes and the vanloads of fine art have grown to caravan proportions.

All of this adventure has been accomplished not because he is rich, because Warren claims he is not. It's because collecting is a way of life with Warren and he relishes the fact that his collection, besides its monetary value, "I'll take the fee for establishment of a catalog;" it would take the rest of my life) is not. It's because collecting is a way of life with Warren and he relishes the fact that his collection, besides its monetary value, "I'll take the fee for establishment of a catalog;" it would take the rest of my life) contains works by Jean Antoine Anna Sosenko. The fact that Jones

Warren's taste for the finer things in life and the uncanniness of knowing when to move or when and how to purchase has prompted his caravan of culture to reside in Houston,

ever seeking, forever reaching for that warming of the cockles of the collector's heart which acquiring art brings Warren, believes that Houston is the next rose garden; he is busy pollinating, bringing life and energy to the art market, and what is surely a joy for himself, making room for one more piece of art, with a large home brimful of art treasures and a garage which locks his car out because of a lack of storage space for the un hung or unexhibited artifacts. Warren has placed a small portion of a period of his collection which he wishes to update on the market. Toni Jones Art Galleries has been chosen for this undertaking.

Warren is offering most of his contemporary Lithographic collection; this collection contains works by Baskin, Picasso, Levine, Lichtenstein Calder and other artist greats. The art will be available on a permanent basis at Toni Jones until its disposition. The tumultuous experience of selling some of his acquisitions is a first time experience; Warren refers to it as a loosening up period of his life.

One can only imagine after meeting Warren Strauss and being totally immersed into the loving caress of his collecting adventure. Just what collecting spree will be triggered by this loosening up period. Will it be Chinese pillows, old American masters or unknown young artist? Exciting thought isn't it. Rest assured Warren Strauss's acute vision will be surveying the golden art hive of Houston.

Here's hoping that there will be a buzz at your art Palace.

## Congratulations

JIM ROCHE  
and

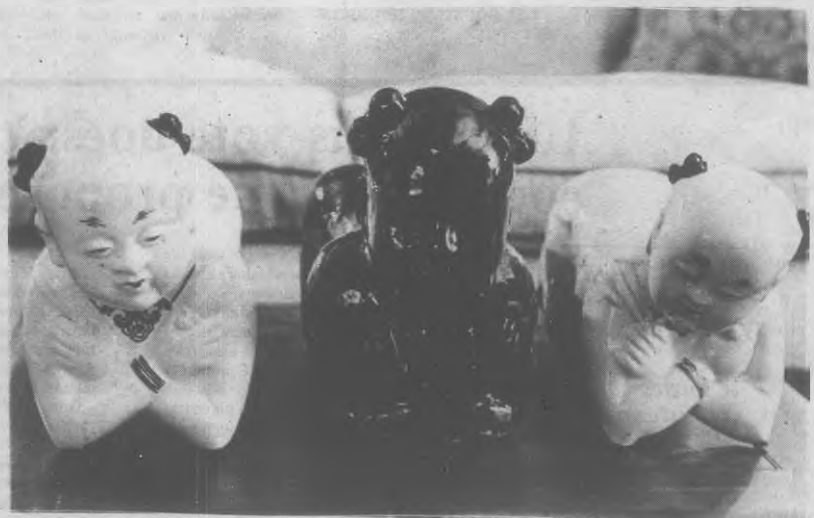
ALEXA KLEINBARD

did it Friday  
somewhere in Colorado.



Picasso, Max Jacob Suite original litho.

Photo by Michal Beckman



Chinese Pillows Warren S. Strauss collection.

Photo By

Linda Heitkamp

# Gaston Lachaise

FROM THE BOOK, GASTON LACHAISE: The Man and his work by GERALD NORDLAND.

**HOOKS-EPSTEIN GALLERIES, INC.** presented an exhibition of 8 small sculptures and 20 pencil drawings by **GASTON LACHAISE** from Jan 19, 1980 through Feb. 28, 1980. The exhibition was arranged through the courtesy of the Lachaise Foundation in cooperation with **MITZ LANDAU**, curator and agent.



**MITZI LANDAU** "curator"  
Gaston LaChaise Foundation.

"All my life I shall be getting away from the academy," Gaston Lachaise confessed to Isabel, his future wife, as she prepared in 1904 to return to her Boston home. His love for her and joy in her presence led this Frenchman to renounce Paris, abandon his "dream of Rome," and turn away from the academic success for which he had prepared himself, in order to follow Isabel to the United States in search of a new life and, in turn, to produce a new sculptural vision. Outside of the academy, Lachaise was to establish one of the most memorable visions of Woman in all sculpture — a spiritual elevation and escalation of the physical being of womankind.

A simple man, Lachaise came to recognize that he had a great mission. The peculiar combination of his talent and his training, his physical stamina, courage, and his passionate adoration of Isabel led him to recognize a fearful muse. He reexamined classical models through his academic skills and his romantic intuitions. He was a totally devoted, chivalrous, and idealistic young man, moved to transport by physical love of a beautiful and intellectual older woman who inspired him to create a monument in her image. His work is a lyric of developing force, which praises woman and exalts her goddess-like procreative energies.

*"Gaston Lachaise saw the entire Universe in the form of Woman" - Marsden Hartley*

Lachaise's Woman presents an alternative to Greco-Roman geometry through a marriage to the sensuous style of Indian temple sculpture. Lachaise embraces all cultures and all experiences, East and West, Christian and Pagan. He perceived a mystic unity of meaning and necessity and for him love and knowledge became a single thing in his art. As Marsden Hartley wrote of him, "He saw the entire universe in the form of woman." From the very first, Lachaise's Woman had the energy and impact of a religious icon, the power to infuriate as well as the capacity to elicit sacred feelings.



**GASTON LACHAISE**, kneeling woman, bronze, 19 3/4 "h., 1932 - 34.



**GASTON LACHAISE**, Stepping Nude ink drawing over pencil drawing 19x12", signed twice.

**Thomas  
V. Robinson,  
Inc.  
Gallery**

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# Peepscene

## The Royal Dancers of Bhutan

THE ROYAL DANCERS and MUSICIANS of the KINGDOM OF BHUTAN will be in Houston April 8 through 11. This troupe of 13 male artists is being presented to American audiences by the ASIA SOCIETY'S PERFORMING ARTS PROGRAM. This tour of the United States is the first appearance of these traditional, authentic Bhutanese performing arts anywhere in the West.

Situated in the foothills of the Himalayan mountains, Bhutan has been greatly influenced by the Buddhism of Tibet. Dancers adorned in colorful costumes and fantastic masks enact stories from Buddhist legends and from ancient Bhutanese folklore. These performances are an integral part of the religious, cultural, and folkloric heritage of the country to this day. In all the Himalayas, the ancient dances of the religion have been most faithfully preserved in Bhutan.

To the fanfare of trumpets and the rhythmic sound of drums, cymbals, pipes and gongs, a rainbow of dancers whirls and bends and leaps high in the air, skirts swirling and hands moving in the timeless gestures that correspond to the MUDRAS of Buddhist ceremonies. The performances are an extravaganza of color, costumes, and terrifying masks. The music is lively, the dancing vigorous, and there are intervals of superb comic pantomime.

This visit to Houston is co-sponsored by the ROTHKO CHAPEL and THE ASIA SOCIETY-HOUSTON. The schedule of performances will be as follows:

**Benefit Performance and Dinner:** Tuesday, April 8: Benefit for the programs of the Rothko Chapel and The Asia Society-Houston.

Miss Nina Cullinan and Mrs. John de Menil are co-chairmen for this special evening.

Free lecture-demonstrations, open to the public: Wednesday,



The Royal Dancers and Musicians of the Kingdom of Bhutan.

April 9, 5:30 P.M. The grounds of the Rothko Chapel, Sul Ross at Yupon. Thursday, April 10, 12 noon on the plaza of the Houston Public Library, 500 McKinney. Friday, April 11, 1:30 P.M. at the High School for Performing and Visual Arts, 3517 Austin.

### PHOTO AT RIGHT....

(L-R): Ms. Karen Rosa Publicist Rothko Chapel, Mrs. Patricia Young, Director Asia Society-Houston, Mrs. John DeMenil, Art & Religion Patron, Miss Nina Cullinan, Philanthropist, announcing the Three major events scheduled for the month of April at a press luncheon held at Rothko Chapter. THE ROYAL DANCERS AND MUSICIANS OF BHUTAN; THE HALUETI - JERRAHI DERUSHES OF BHUTAN and JOY AND PRAYER IN THE HERBRIL TRADITION.



**ARTISTS IN ACTION**

2212 Staples St.  
Houston, Texas 77026  
(713) 223-0101  
CHARTER

Artists in Action is a coalition formed upon the recognition of art as the principal means of transmitting culture. Artists in Action provides a vehicle through which community organizations and civic minded persons can utilize the talents of member artists in the production of art objects, events, and activities which will generate social, historical, and economic value.

## NATIONAL ENDOWMENT ADVISORY BOARD MEETS IN HOUSTON

The National Endowment Advisory Board will be meeting in Houston, Texas on May 1st and 2nd. The Advisory Board will be seeking input from the art community in its review of policy making role. The results of this review will enable the National Endowment to formulate and project a 5 year program for its involvement and funding in the National Art Scene.

The Advisory Board ventures forth into the community from Washington, D.C., only once a year. The city of Houston has been chosen for this once a year meeting, the Houston Art Community is urged to give a show of approval by turning out for this monumental occasion.

The Advisory Board's itinerary will be forthcoming in upcoming issues of Artscene and other local media.

You all come, ya hear!



Hundreds of persons who participated in the **MARTIN LUTHER KING** birthday observance at the **ROTHKO CHAPEL** are shown here assembled for prayer around the reflecting pool dominated by Barnett Newman's sculpture "The Broken Obelisk". The base of the obelisk was defaced by swastika and "White Power" signs at the time of the Human

Rights observance in the chapel Dec. 10, when Leonel Castillo was the speaker. Attempts to erase the white marks have failed and they will remain as a sign of the chapel's commitment to social justice, it has been said by chapel founder **DOMINIQUE DE MENIL**.

## Rev. Joseph Lowery remembers Martin Luther King

Photos By  
by Hickey & Robertson  
Photography

In honor of the observance of the birthday of **MARTIN LUTHER KING**, the **REVEREND JOSEPH LOWERY**, President of the Southern Christian Leadership Conference, spoke at the Rothko Chapel, 3900 Yupon, on Wednesday, January 16, 1980 at 8 P.M. Earlier that afternoon a reception for Dr. Lowery, a close associate and friend of Dr. King, was held at the Julia Ideson Building in the setting of "The Image of the Black in Western Art." A reception was held from 4:30-6 P.M. on January 16. The Texas Southern University Choir performed at the reception, and the public was enthusiastically in attendance.

### Quotes from Dr. Lowery's Message

The decade of the seventies has been a decade of indifferences at best the seventies have been a decade of insensitivities, a decade even of

retreat from the will and purpose to achieve racial, justice, to achieve brotherhood and peace.

close of the seventies a resurfacing of racism at a very ugly and sometimes sophisticate level.

We are experiencing at the

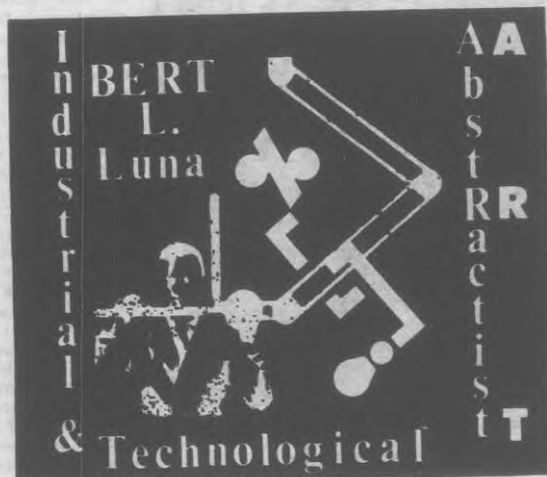
Cont. on page 24



**MARTIN LUTHER KING'S** birthday was observed by the **ROTHKO CHAPEL** with an address by the Rev. **JOSEPH E. LOWERY**, president of the Southern Christian Leadership Conference, shown here in a group that gathered after the observance in the chapel house for an hour of fellowship.

## INDUST-TECH

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# Book Review

# Poetry

Poetry submissions can be mailed to DENISE ARMSTRONG, c-o Houston Art Scene, 2212 Staples, Houston, Tx. 77026

Denise C. Armstrong, free lance writer, correspondent for Business Week.

## Let the Lions eat straw

A novel by  
BY ELLEASE SOUTHERLAND  
REVIEWED BY

Denise Carreathers Armstrong  
LET THE LION EAT STRAW is the story of a woman—her growth and development, her relations with kin and friends. The only flaw in relating it is at the beginning, when the story is introduced through a character who is less than minor. But from there, with surprisingly few pages as her canvas, Ellease Southerland has painted a beautifully impressionistic portrait of Abeba.

Reared by the mid-wife who attended her birth, Abeba is a child of the rural, Black South. Color her earthy. The wise and warm Mama Habblesham instills in Abeba a sense of self-worth and assurance that helps guide her through more complex periods in her life. Though material comforts are few, Abeba's world is secured by Mama Habblesham's care.

When Abeba's real mother returns briefly from the North, she is determined to share with her daughter a different type of security, including increased opportunities and a new last

name. Thus, New York meets Abeba Lavoisier—an open and friendly girl child. The introduction provides Abeba with a new way of life. Color her curious, indeed.

From her initiation as a musician by the gift of a new piano to the realization of her womanhood, Abeba is in a new world. And it is graced by her presence. The neighbors proclaim Abeba their "Piano Girl." Through courtship and marriage, Daniel Torch claims her as his "African Flower." But Abeba Williams Lavoisier Torch maintains her sense of self—even through the births of fifteen children. Indeed, it is her strong and creative nature that so purposely colors their lives.

The outward expression of Southerland's inner vision has taken form in an eloquent first novel. The portrait of Abeba is powerfully rendered. And upon reaching the point "where time bent and broke one African Flower," the reader is left with the impression that Abeba did live.

## Passing in review From the word - Part 1

"Reprinted From The Huntsville Item"  
BY PETER GRIVICH

James Surls, artist, Melvin Kenne, poet, and William Holden, entrepreneur, have at least three things in common. They are Texans, they attended, at one time or another and with varying degrees of success, SHSU and they put together and published a book, "From the Word," poems by Kenne, drawings by Surls, published by Northern Hemisphere Press, a.k.a. William Holden.

Of the three, Surls' name may be most familiar. Long a popular local or regional artist, his work has recently gained national attention, especially his wood sculpture, which is very, very good.

If Surls approaches fame, Holden, to anyone who follows past and recent Walker County history, comes closer to notoriety for his daring exploits in fields as diverse as underground journalism, restaurants and antique dealership, to name a few.

Holden may be the last of a breed of people whose willingness to gamble on their convictions and/or sense of profit to be made played a key role in American history. If Holden's operations aren't as large-scaled as others past, he nevertheless manages to convey the infectious expansiveness associated with entrepreneurs. Holden is expansive in his praise for Surls' and Kenne's talents, as one would expect from someone who has a vested interest in the project. Rarely one to temper his enthusiasm with anything as prosaic as critical judgement, Holden still manages to be right at least as often as he is wrong, and that's more than a lot of people can claim. As for his high regard for the book, he is mostly right.

I have always had my suspicions about the merging of words and pictures, or, in this case, poetry and drawings. Poetry is, after all, a drawing—an image drawn in the mind's eye with words. Drawings can be superfluous or, worse, can rob the poem of its images, stifle ambiguity and make the poetry seem political or dogmatic.

Surls' drawings almost never do this to Kenne's poems, and, at their very best, they even add mystery, ambiguity and meaning to the written words. They are supple, sparse. There are no extra words.

Surls has used eyes as a recurring motif in the drawings, and though it took me a while to catch on, it was a very clever move. Originally I mistook it for a fixation and was disturbed. They are probably meant to be disturbing, but their main effect is to turn his drawings inside out. Individually and collectively, they act as a mirror, turning attention back to the viewer, and back to the written word. The focus of attention is not bogarted by the drawings but rotates smoothly from poem to reader to

drawing to poem and so on.

The front and back cover drawings, which are the ones that go with the title poem, reaffirm this cycle, and, of course, the larger cycles to which we are all subject—with which much more of Kenne's poetry is concerned, two examples of which follow:

"MOUE"

Reflecting sometimes on a face:  
how life can be held in, or break out  
only in occasional lively ex-  
position of the yes;  
a look without mouth, or tight  
mouthed,  
breath saved for a later time:  
but now having none, or having  
nothing to waste:  
AN EXPRESSION MADE  
FAST....

"SONG OF MEANS"

First,  
I wash off my face,  
Brush out my mouth,  
Comb out my head,  
Button up my breast,  
Zip up my crotch,  
Lace up my feet,  
Tie off my throat...

Then I blindly set out,  
Hoping to find someone  
Who'll give me something  
To do with my time,  
In exchange for the very barest  
Means of survival

Almost nobody makes a living by writing poetry; most poets "do" something else for their means. Melvin Kenne, poet, is no exception. He lives in Houston, disguised as a shipping clerk for one of the bigger banks.

There is something fitting, appropriate about his job—its guaranteed anonymity suitable for the poetic temperament. Tucked away in a cubicle, buried somewhere beneath 40 stories of Texas banking money and power, the job is a good indication of the contrasting social positions of the businessman and the poet in America.

In the poem above, taken from the book "From The Word," Kenne tackles his relative social position syntactically, reducing capitalism and enterprise to the most fundamental, ironic, and absurd level. It is a good position for the poet, dangerous for the businessman.

A good deal of Kenne's poems deal with the conflicts of the urban and the rural. This is a good theme for a Texas poet; the whole state and most of the Southwest is currently experiencing the same conflict. A melancholy poet whose fatalistic sense of humor and quirkiness manage to keep from depressing the reader, Kenne is neither excessively optimistic nor pessimistic; his poetry is an

Cont. on page 24

MARDI GRAS  
a straying from the theme  
PHOTOGRAPHY BY JIM CALDWELL



Quisic's

1708 Sunset Blvd Houston 77005 528-2264



ILLUSTRATION BY JAMES SURLS, POEM SONG OF MEANS

# Scottie Prescott

# Graffiti Art?

BY BERT L. LONG JR.

The accepted art and artists of today in the decade of the modernistic isms is an art which when examined in the context of the past was scorned and rejected. Catholics are now allowed to eat meat on Friday

abortion once taboo are legalized and are rampaging the nation. Pre-marital sex is okay. So what is good and what is bad, what is the equation which sets forth the standards which reject or accepts. Is the equation simply the passing of time, or is

it events which occur within that time; is it a moralistic influence

*"I am just not into art discipline."*

or a lack of moral turpitude which dictates what will be or not be?

When a young man who has had formal art training exclaims that the Graffiti which he places on walls is art, what powers or standards approve or condemn

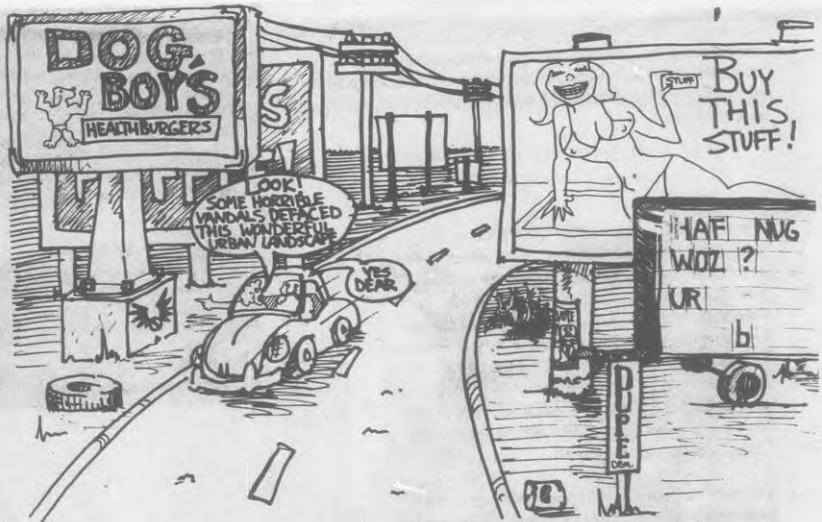
his convictions. Statements and graphics illustrating this man's convictions follow: you the system or whomever be the judge.

Is Graffiti Art?

My whole trip as an artist as far as I can estimate. I feel that I am living in a time warp in history where a group of people have the means or the capabilities and the freedom to attempt anything and that there is a method and away to do it. I would feel that I was missing out on a lot, really wasting a particular warp in time if I didn't exercise as much freedom as possible, even to the point of quote unquote being bad.



*"The reasons I paint on walls is the same reason dogs urinate on fire hydrants and certain other places, to stake out their (my territory). Its a form of expression."*



Comic Strip Idea



MEANWHILE, BACK IN HOUSTON A SENSE OF SUBTLE PFRANOIA PREVAILS...

I know I am breaking the law when I do my Graffiti. I've explained this to the police before and I don't feel that I have the right to do that. What I am doing

is assuming a privilege by doing this. I am working on material for my comic strip which I have been developing.

In 1975 Business Week

Magazine had an article as a promising young artist, a picture of me with two pieces of sculpture. Maybe they'll do a follow up on me.

## Artists, Do You Have Something To Say?

Space Will Be Made Available To You For Your Personal Views On The Arts At No Charge

# Architecture

## LA ARQUITECTURA: SPANISH INFLUENCES ON HOUSTON'S ARCHITECTURE

Courtesy of the Learning Library Program of Houston Public Library.

**PAUL HESTER  
PETER PAPADEMETRIOU**

### BIOGRAPHICAL NOTES

Paul Hester is a photographer, currently teaching in the School of Architecture, Rice University, and the Art Department, University of Houston. He has received grants from the National Endowment for the Arts and the Thomas J. Watson Foundation. His photographs are in the collection of the Houston Public Library; the Museum of Fine Arts, Houston; the Bibliothèque Nationale, Paris; and the Stedelijk Museum, Amsterdam.

Peter Papademetriou is a teacher, writer, and a practicing architect in Houston, Texas. A graduate of Princeton and Yale, he is currently an Associate Professor at the School of Architecture, Rice University. While at Yale, he was co-editor of *Perspecta 12*. Subsequently, he designed and edited titles for the series *Architecture at Rice*, authored and designed several individual books, including *Houston: An Architectural Guide*, and has contributed numerous articles and reviews to the international professional press. Currently, he is Southwest correspondent for *Progressive Architecture*, and a Contributing Editor for *Texas Architect*.

*La Arquitectura: Spanish Influences on Houston's Architecture* is a publication of the Learning Library Program of Houston Public Library. Funded by a three-year grant from the National Endowment for the Humanities (NEH), a federal agency, the Learning Library Program seeks to increase awareness of the role of Humanities disciplines in understanding our lives and of the social and cultural traditions of Houston's Black, Mexican American, and Anglo communities.

(The publication is available at  
the Central Houston Public Library.)

Reyner Banham, the architectural historian, has written that Houston's geographic location permitted its founders to look in two directions for building styles for the new settlement. The modifications of French architecture found in New Orleans or the buildings erected by the Spanish as they colonized the Southwest could both have served as examples for the styles to be used in Houston. But, Banham concludes, neither example was followed and one finds a hodge-podge of styles, with no single clear "style," developed in Houston.

Banham's analysis needs modification and this publication intends to demonstrate the richness of buildings in the Spanish Style in Houston buildings, which illustrate a heritage that derives from Spanish, Mexican, and Southwest Indian sources. Houston has no buildings like the Alamo or the other missions in San Antonio because the Spanish efforts at colonization never extended as far east as Houston. But Houston possesses numerous examples of buildings in the Spanish Revival Style, a style that flourished in the United States during the early decades of this century. The Julia Ideson Building, former Central Library of Houston Public Library, is a magnificent example. Other buildings—St. Anne's Catholic Church, Christie's Restaurant, Isabella Courts, the Sewall and Gilmer Houses, the private residence at 2809 Engelke, or Los Alamos Apartments—express a fascination with the "romance" of old Mexico and attempt to combine form with function to create a sense of history and place for Houston. So important was the Julia Ideson Building that it was once considered as the possible keystone for a civic center in downtown Houston. But



St. Anne's Catholic Church  
2120 Westheimer

the Depression halted these plans, and after World War II interest in revival styles of architecture waned as the International Style gained in prominence. Within the last twenty years one finds "pop" Spanish motifs, applied to fast-food restaurants and garden apartments, that add visual amusement to the city.

Houston's buildings in the Spanish Style do not form a coherent unit within the city. Many have been demolished; others have been abandoned and left to decay; still others have been renovated beyond recognition. But as Peter Papademetriou's essay points out, there is reason to appreciate the buildings in the Spanish Style that one finds in Houston. And Paul Hester's photographs, inciteful and precise, remind us that Spanish Style buildings are found in all sections of the city.

Edward J. Osowski  
Project Director

Houston has a surprisingly diverse collection of buildings in various variants of Spanish Colonial or Mediterranean Revival. A certain number even predate World War I, including a still-functioning elementary school, and city parks assembled in the 1920's all feature clubhouses in various degrees of the Spanish Colonial Revival. There is an important public building, the Julia Ideson Building, former Central Library of Houston Public Library, done in the style and even suggested to set the tone for a proposed civic center in the classic planning study of 1929 by Hare and Hare of Kansas City. Yet, the style was often a second cousin to California or even Florida architecture, and was actually promoted as being derived from these sources in newspaper accounts of the period. It is as if the associations did not fully reflect the mythology

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# Interview

## Ken Luce - Fish Human Review and Interview: *Luce in Victoria*

JOHN B. SCOTTY

DuBose Gallery was the latest scene of a Ken Luce guerilla art installation. I am drawing this conclusion from the fact that the gallery felt it necessary to stage a "counter show" of his more "mainstream" abstract illusionist drawings and paintings. The Luce in Victoria show seems to have confused the art establishment on all fronts. The most intelligent conclusion that the critic from the local morning fishwrapper could draw was that Luce was a "fishing nut."

Maybe it would do more justice to Luce to ignore his art entirely than to dismiss it as the product of a fishing nut. It might be worthwhile to investigate why he has spent 20 years that I know of studying, teaching, and making art. He apparently feels that he has something to say.

I made the observation that the two show idea seemed a little confusing and kicked off the following interview:

Q. Why two shows?

A. One for artists and me and one for the buying public and me. Both for me for two different reasons.

Q. Two different publics?

A. No, one was to survive, more, in the economic sense. One was to survive in the artistic sense, spiritually.

Q. What are the differences between the two shows?

A. Since I worked on them simultaneously, one was an escape from the other. I enjoy doing them all and I don't have a rich patron.

Q. What was the theme of the downstairs show, LIV - Luce in Victoria?

A. Nature.

Q. Has this been a recurring theme?

A. Nature is paradise, to me, a theme through my art for the last ten years has been that in the beginning there was paradise, then began the objectification of nature, paradise lost, the selling of nature. At one point I was very pessimistic, now I'm getting back. A lot of the works in the show are less cynical and more beautiful—more about the harmony part.

Q. Would you say the work is hopeful?

A. They're hopeful, but still remindful of man's corruptibility. Take the lures. There are all different kinds of lures in there. There's the carrot and stick lure, it's pretty up front politically, as is the offshore rig. The thing about the lures is, they're pretty, they all kill. They're all pretty, but there's a hook.

The two shows are a very clear illustration of the predicament of modern art generally and Luce particularly. The abstract illusionist show is technically excellent, beautiful imagery. But Luce's heart is not really in it. In demonstrating his virtuosity in gestural-expressionist shorthand, one feels his need to go beyond its possibilities.

The Luce in Victoria show is his attempt to solve the problem of limitation of expression within current schools of art.

From a cultural standpoint, the large canvases "Heroic Plastic Porpoise," "NightSail," and "View from a Platform" make a strong aesthetic and social statement. The evasive op-art surfaces, the lack of perspective and reference points, shifting cubist-like planes are to me allegorical treatments of the superficiality and null-content of modern social values. Centrally compose in each canvas is a mystical-organic being or series of beings submerged beneath the technological sheen.

Luce posits the possibilities of action within this framework. In "Heroic" the being is bursting through the surface, performing, alone; a sitting duck. "NightSail" is breaking the surface casting a jaundiced eye upon a hostile environment.

In "View from a Rig" the beings school, instinct and natural magic provide an innate defense for the possibility of survival of spirit, of the idea of paradise.

Q. So far we've talked about the metaphorical aspects of the show.

A. They're all metaphorical.

Q. What are the formal concerns?

A. The same as, you know, the formal concerns. Mainly making big blue paintings. I've never made big blue paintings; I may never make another one.

Q. In an earlier conversation you indicated that you wanted to pursue the motif on a larger scale.

A. Yes, the fish wouldn't get any larger, the field of water would be expanded, the water would make the fish insignificant, but the fish ARE significant.

Q. Egoless?

A. No, they aren't egoless, the fish are fish and the water's water.

Q. Does that relate back to the idea of harmony?

A. They all fit into the scheme, the fish, the plane, nature.

Q. Tell me about the "Big Bass" (Piscatorial Portal).

A. It's part of my sculptural work, concerned with 3-D and beyond.

Q. What's the idea behind it?

A. A nightmare—no particular logic in its growth as a work of art. Originally it was going to be a painting with 3-D acrobats tumbling through the curtains, but I built a kite for Al Smith's kite contest, bought this crazy Hawaiian Print material with passion flowers, and painted the curtains-Aloha print, junked the acrobat idea, carved the humongous bass head, built stairs to make it accessible, and lit it on fire. It's an attempt to compete visually with the flashing electronic world.

At this point, I must make a little analysis. The artistic production of the big bass is a perfect parody of the development of contemporary society. The result is analogous, a sort of insane, unaesthetic, unspiritual behemoth, out of control, a nightmare!

Q. What about future directions for your work?

A. I've got more big bass in me if I was to point to a direction. The offshore rigs are hot off the gray matter 1980. They're altered ready made. I don't know what to think of them sculpturally, they're more of a

novelty item. I think they might even work. I'll know more about it when the kingfish start running.

A. How autobiographical are the works?

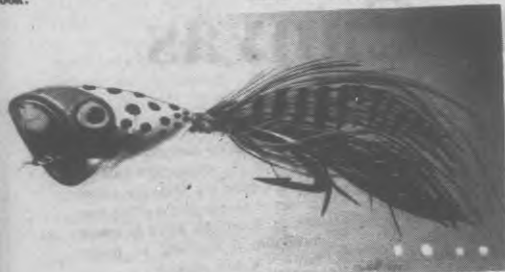
A. Very, I'm the fish.

The Luce in Victoria show is important in several respects. It represents tension. Part of the

Cont. on page 24



"Piscatorial Portal" mixed media.



Ken Luce "Lure" color pencil, paper.

GALLERY

ROBERTO MOLINA

213 W UNIVERSITY BOULEVARD  
HOUSTON 77006 713 522-2358

GARY ROTH Sculpture-Drawing  
February 23 - March 15, 1980

# James Surls Exhibition and Book Signing

40 DRAWINGS  
By James Surls

POETRY READING  
By Melvin Kenne

March 21 thru April 12

From The Word: Book of Poetry, Drawings: publisher William Holden  
Will Be In Attendance

**Friday March 21, 1980**

**Refreshments**

**LITTLE EGYPT ENTERPRISES 1401 WEST GRAY 7 pm-10pm**

## Dr. Lowery remembers

Under the leadership of DR. KING, SCLC, and others, we won the very significant battle, many people thought we won the war. Blacks won the right to check into the plush hotels, but few of us have the means of checking out.

The Klan does not exist in a vacuum, the Klan can either revise, thrive, or survive except in an environment that tolerates and or accepts it.

I was so impressed by the photographs and the book at the library today (Julia Ideson Building of Houston Public Library). The Image of the black in Western Art. It was tremendous and I want to bring it to Atlanta, so that as many Black people as possible can see it.

Artists have always worked with the movement, No. 1 we going to try and reinstate our SCLC Chapter in Houston we'll need your (AIA) help for

that, No. 2 Artists have always had showings and benefits to help us raise funds.

We have to change the system.

We must work toward that day when Blacks will not be asked to get back, and Browns can go to town, when the red man get ahead man, when the yellow can be mellow and the white can be all right.

ARTISTS ARE YOU LISTENING

ARTISTS IN ACTION

## Reviews

Cont. from page 23

tension is the artist. On the other hand, Luce is trying to stay within conventional aesthetic limits while trying to deal with the fact that the premises of those same limits are the spiritual contradictions that cause his search for new horizons. People as spiritual beings submerged and floating in a valueless and substanceless ocean are the subject matter of Luce's concern. The question of choice of artificial "lures" away from paradise is tension. Tension personally is present in Luce's self-portrait depicting himself as a fish, unable to affirm his biological existence in human terms, he must choose to be free or lured in another direction as a basic organic being.

The question Luce is dealing with as a fish-human is whether to accept his responsibility as an organic, integral defender of paradise, or to be lured into playing a part in its demise. Luce has chosen the fish as his totem animal, as his vehicle for a statement about the condition of contemporary man. The future of his vitality as an artist depends upon how this problem is resolved. The choice will be whether to become another abstractionist and play by the rules or to become an innovator, to do "real" art, out near the fringes.

## Poetry Cont.

### From the word

Cont. from page 20

experience in cautious but clear vision of experience.

To be a poet is to be willing to expose yourself, and Kenne certainly does - most notably and nobly in the moving and simple "For My Father," the last poem in the book and probably the best. It is a tender and honest poem.

Although "From The Word" has been out for over a month, its official debut takes place Sept. 1, in Houston, at Anderson Fair, from three to seven in the afternoon. The poet will read, and Surls' original drawings will be on display-sale, and rumor has it, the wine will flow freely.

Many people when they think of poetry think of Rod McKuen. How this has come about is hard to say. It is one of the proofs of the theory that the popularization of any form of creative expression almost always results in the dilution of the form. Non-popular poetry today has become almost exclusively the plaything of the college campus, the small literary magazine, the intellectual elite, and suffers as a result from some of the symp-

toms associated with this crowd - over-self-consciousness being foremost among them.

Efforts like "From The Word" should be applauded, not only for its own merits, but also for what the project represents. Literate without being literary, "From The Word" is a work of friends, a collective creativity, an expression of hope.

It is a real, physical investment in care, time, and money, aimed at the elusive truths - by which all too few of us live, and against which all of us, in one way or another, are ultimately judged.

## Art

Art is an individual gift given to artists whom are very swift.

Contemporary art is very popular on the mart.

You know that in art there's nothing better than an original.

Even one that is congenial.

Everyone is into art today because it is here to stay.

You wouldn't like to buy a duplicate copy, not when you can have the real

copy.

Some may think art costs too much, but that's bull, its not as such.

You can always find some money to invest in a piece of art.

So come on you all, let's get it together and call it a start.

Because we all support the art's.  
BY DEBORAH DENISE ELDER

## Behind The Canvas

### ART PATRON

Houston's Art Patron, Jet-setter of the Arts DOMINIQUE DE MENIL is winging her way to Europe to negotiate paintings for an upcoming exhibition.

PAT WARNER the paper lady and avid bird watcher identified 150 new species on her recent trip to Guatemala

BOB GRAHAM'S House and its contents (Art Assistant Director Lawndale Annex U. Houston, inclusive was ramsacked. Many windows broken etc. we understand Bob has some leads on the identity of the culprits, hope you catch them Bob.

### ARCHWAY GALLERY A

Houston Co-op success has lost its lease, its artists are looking for new quarters, they are a nice group of people and well as fine artists. It will be asset to make available a building to house them. Go luck looking.

## Architecture Cont. from page 22

of Houston or Texas as such, since there was no strong Hispanic heritage, but exhibited rather the good taste and sophisticated cosmopolitanism of the people who chose it. Additionally, it seemed to provide strong, simple formal elements to adorn and enliven the character of fairly simple and even low-budget buildings of the period. When it tended toward the more classic Spanish Renaissance (Herreran) fashion, it was also suited to the urban context of low-rise buildings, such as parking structures. Yet, it clearly did not have the consistency to fully represent to Houstonians a myth of themselves, and the key elements which characterized the extremes of California or Florida Spanish Colonial Revival were simply not there. Consequently, the fantasy element never developed, and application of Spanish Colonial Revival in Houston architecture appears gratuitous and without a sustaining impulse. It often appears that it may have been chosen largely because there weren't any satisfactory options, particularly in commercial architecture where its "hot" imagery was too good to pass up, even if not a whole lot was actually made of it. As fashions changed, and since there was no intrinsic allegiance to Spanish Colonial Revival, many of the structures became esthetically

obsolete, and a fair number of Houston's stock in the style has been left to neglect. Except, that is, in the private sector where it perhaps reached, typically for Houston, its fullest development. Here the informal planning inherent in the style, and the richness and variety potentially in its detail with its emphasis on activated surfaces, fit in with the lifestyle of an opulent elite; Will Hogg was successful when he could not prevent the appearance of commercial activity along his dream of Buffalo Bayou Parkway (now Allen Parkway) connecting River Oaks to Downtown, to at least get the printing companies clustered at Waugh Drive to disguise their industrial basis with expression in the Spanish Colonial Revival.

In New Mexico and California, a later phase took on the character of adobes and became known as Pueblo or Santa Fe Revival. Rare examples of this occur in Texas because of the lack of this building tradition, although a few examples were built.

Peter Papademetriou



Coronado Apts.  
4800 Fannin

### A new travel art exhibition

Cont. from page 14

formed collection of the graphic work of Francisco Goya. For further information contact the Sarah Campbell Blaffer Foundation, Suite 913, 2001 Kirby

Drive, Houston, Texas 77019, (713) 528-5279, Suzanne Kennedy, Administrator, or Terrell Hillebrand, Director.

### DUTCH FLEMISH EXHIBITION SCHEDULE 1980

29 - February - 13 April - Blaffer Gallery, Houston, Texas  
4 May - 8 June - Texas Tech University, Lubbock, Texas  
18 June - 16 July - Angelo State

University, San Angelo, Texas  
1 September - 30 October - Amarillo Art Center, Amarillo, Texas  
2 November - 30 November - North Texas State University, Denton, Texas  
2 December - 15 January 1981 -

Abilene Fine Arts Museum, Abilene, Texas

Fine art prints for sale during

# Outrageous Food Art Competition

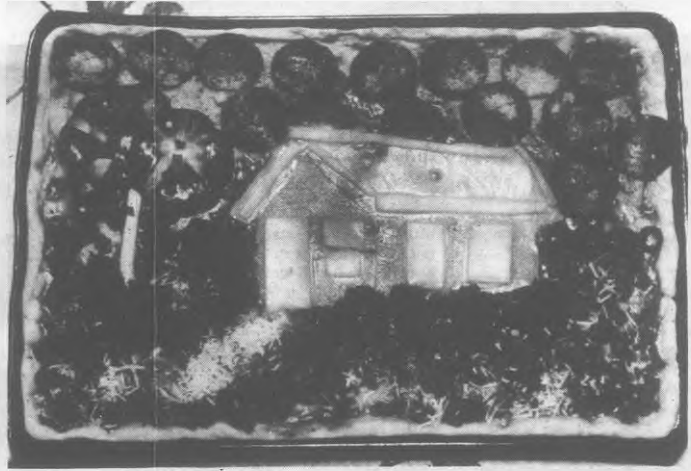
*Bert Long to be Judge*

If you've ever put ketchup and mustard on the same burger, you might be the artist of tomorrow. Or at least on March 27th, at U of H. It's the Outrageous Edible Art Competition, sponsored by the printmaking students in conjunction with their annual prints sale. From 6 PM to 9 PM on Thursday, March 27th, food will take on an artistic dimension. Everyone is invited to bring his culinary masterpiece and join us for fun and prizes. There are only two requirements: that it is a) edible and b) artistic. From there you can let your mind go rampant; from humorous to sublime, from serious to outrageous! There will be "no holds barred" and lots of prizes. Bert Long, editor of Houston Artscene, accomplished artist and chef, will judge and entries should be there between 5:30 and 6:30 PM.

And while you are there, you can enjoy browsing through the fine prints that are for sale, continuing on Friday, March

28th, from 9 AM to 9 PM. Featured will be beautiful lithographs, etchings, silkscreens, woodcuts, and collographs. All original prints done by member artists of the University of Houston Printmakers Art Association will be displayed for sale, and they're priced between \$1 and \$100. Sales help fund scholarships given to printmaking students. Here's your chance to purchase fine prints of up and coming artists at student's prices!

If you appreciate fine prints and outrageous contests, you won't want to miss these two events. It will be on the University of Houston Central Campus in the Art Annex Building on Elgin, entrance No. 4. Just follow the arrows from Cullen or Elgin Street. The Outrageous Edible Art Contest and Prints Sale Opening, on Thursday night, and the Prints Sale, on Friday, will be well worth your trip. We hope you'll join us!



Examples of Food Art and Fine Art Prints



# Artist and Money

Cont. from page 4

with no explanation. You owe it to yourself to educate the public. Let them know the physical and mental anguish, not to mention the many laborious hours which go into making your art, and maybe, just maybe, we can convince them that what we do is work no matter how enjoyable the experience may be for us aesthetically. People equating money as being the product of artist plus material plus work will equal art which will equal \$. Many people think of work in these equations (artist plus materials equal art), artists equal bums, subpersons, geniuses or (artist equal non worker).

**III**  
 Become imaginative innovative business persons. Every course in art should also include a thorough course in imaginative, innovative business practices. Since they do not, artists are going to have to take what they definitely are known to have, that is, their great imaginations, and innovate methods of turning their art into money. It can be done, as some artists can attest. Some artists make money, and it is not always because their art is best, but because the artist has worked at making his art available at a cost that his market will bear.

**IV**  
 Get in step with the times now. Too many artists are producing art with the hopes that maybe their work will be worth something in the future. The truth is the work is worth the same when it is produced as it will be in the future. The problem is these artists are just not in step with now. They are still trying to merchandise their art through systems that have been with us since the beginnings. We still believe that we have to be represented by a gallery to gain fame or make money. If we would really look at our beginnings we would see that the artists that understood the principals and ideologies of their existing times were the ones which profited from their art right now and ironically enough much of this art is the art that has survived the ravages of time and still continue to make many men rich. So the time is now, not tomorrow; ignore those who insist that you must pay your dues before you can reap the rewards. If you as an artist are able to sell your work now, I guarantee that you will be considered as having paid your dues. Money talks. Don't let anyone tell you different.

We have an advantage today in that we have the nourishment of the past to feed upon, but instead of copying the past, we should be creating innovations today utilizing the past experiences. The day of hanging a painting on the wall and hoping that someone will see it, like it, and buy it no longer exists, if it ever did.

**V**  
 Make your money for yourself. Traditionally artists have depended upon galleries and dealers to make money for their artistic endeavors and thereby also supplied the dealers with an income. This could be a perfectly suitable arrangement

if it were an arrangement that benefited all. More often than not, the artist is the one that benefits least. The artist produces the product, usually under great duress caused through monetary plus emotional deprivations. Of the money made he has to turn over sometimes as high as 60 percent of the selling price to the dealer often only for the privilege of hanging the paintings on the gallery walls and some other vague and not too well done conditions which the gallery is supposed to provide, such as publicity or opening refreshments. If the galleries really worked at providing these amenities which they have stipulated they will be providing then an artist should indeed offer his works to such a gallery for consideration. Too often they do not. There are often some down right shoddy if not criminal situations perpetrated upon the artist by galleries and dealers. I speak not of these conditions as hearsay but from personal experience. I personally lost paintings in 78 and in 79, five through one gallery after their being in business for 14 years. I have a receipt but the former gallery owner cannot be found, and 2 more paintings were supposedly lost by one of the most prominent galleries in Las Vegas, Nev. "Bitter?" No I am not; wiser I definitely am. I am not implying that all dealers are shady, for there are dealers who are delightful to deal with.

What I am implying is that artists should not all themselves be conditioned to the "I am a success syndrome, if I am one of those represented by a gallery. How many of my artist peers have after stating you are an artist, been asked the question.

"and what gallery are you with?" and after stating none you have had to stand there and watch the patron fidget and look for an excuse to end the conversation.

Artists who expect to survive these very inflationary times are going to have to devise methods of retaining as much as possible of the monies that their art generates for themselves. They have to implement alternative viewing spaces which they control and then educate the critics as well as patrons that these alternative spaces can produce artists and art that are of the highest aesthetic and investmental qualities. It can be done. Those galleries which are doing a good job for us, keep them and support them; those galleries which give us lip service but produce no active program for the alleviation of the day to day burden of living for the artist, should not be tolerated. Forget about the "maybe my work will be seen" syndrome. Your work can be seen in your studio, on a street corner or out of the back of your auto. There is no reason to give up your hard earned money merely for the privilege of having a place to hang your paintings or sculpture etc., unless there is an active program to promote you and your art.

**VI**  
 Become part of an active coalition.

Being an artist is usually an exercise in learning to exist by oneself. There are exceptions of course, but mainly being an artist means being by oneself in no other way than having thoughts and perceptions of life which are singular in nature. Many times after our perceptions and even after our application of these thoughts to paper, canvas, or steel we are still alone, sometimes even after revealing statements of our intentions. Some of us pretend that our sole purpose is to produce our perceptions and not explain them, but inwardly we all want acceptance or at least an understanding of our work. Production of art work without input is like building a car without a motor; it has nothing to make it go. Becoming involved with other persons involved with like endeavors can often help put the go into your art, either aesthetically or monetarily.

Being actively involved with other artists can generate many ideas, some bad and some very stimulating. What better way to find out the reason one artist is

making it financially and yourself not being able to? It's a well known fact of the business world that the most successful corporation and businesses are those which have good products and surround those products with knowledgeable people working collectively towards an end.

Art at this moment in time is very fragmented. Everyone is pulling the wagon in a different direction.

Suppose - just suppose - we all put our isms and activities into one wagon, hitch up our collective energies, and pull.

An artist that is active only in his own work is probably limiting his possibilities. Every reaction is the result of an action. "Collectively" we have the input of many actions which in turn have the possibilities of the creation of many reactions.

Activity creates excitement and many activities can create much excitement. We as artists of the '80's are going to have to create as much excitement as possible.

The "Fire" Show created by James Surls, Director of Lawndale Annex, was a prime example of much activity and action. What we must realize is

that we cannot create this excitement just once, for action and activity equal excitement. We must create this excitement on a continuous basis forever and ever. The combination of plenty of action and activity will create plenty of excitement which in turn will surely result in the creation of plenty of dollars.

## Congratulations

**Joanne  
 and  
 Bob Herring**

**On Being  
 Named 1980  
 Cultural  
 Leaders Of  
 The Year!**

## The Performing Arts



PHOTO BY Vincent Valle

### The New Dance Group

#### CHOREOGRAPHER JOAN KARFF

One of ten dance groups which performed at 4th Annual Modern Dance gathering held Sunday, Feb. 3 at Rice Univ. West Gymnasium with sponsorship by The Houston Modern Dance Council attracted a capacity audience of an estimated 375 patrons of dance.

The ensembles represented were: Amenity Dance Theater, New Dance Group, Beverly Cook Dance Company, Houston Ballet Academy, Theater Dance Unlimited, the Dance Collective of the University of Houston at Clear Lake City, Space-Dance-Theater, Roberta Stokes Dance Company, University of Houston Dance Department, and the High School for the Performing and Visual Arts.

# Photography

## Photography in Houston

BY LINDA HEITKAMP

Photography on the Houston Art Scene - well, it seems to be establishing an existence. We are seeing more and more of it here, and what we have been shown has been some of the best available.

There are only two galleries in town that show photographs exclusively, however. One is the Cronin Gallery on Peden, the other is the Mancini Gallery which is located upstairs at Hooks-Epstein Gallery on Bissonnet. Both of these seems to be interested in showing not only works of older established masters in the field, but that of contemporary photographers who are established as masters and those whose work is not as familiar to us. They have consistently presented us with excellent examples of each. The owners of these two galleries have been active in promoting the media in Houston, too. On an educational level, especially, Ms. Cronin and Mr. Mancini have participated in photography seminars that were open to the public and oriented towards what has been done in the field of photography and what to look for in considering photographs as art.

I talked to David Mancini briefly about his gallery and what he has planned for it and asked him how he felt about showing the work of Houston photographers. Although he has shown work by local artists, he told me during the conversation that most of the portfolios he had seen by Houston photographers were not quite of the same quality as that he had seen elsewhere, or of the work he wanted to present through his galleries. He also said that he has not seen very many local photographers' portfolios, however, and would be willing to look at what is being done here.

In addition to the Cronin and Mancini galleries, the Sewall gallery at Rice has brought us some excellent photography exhibits. The most recent show there was color photography by

contemporary artists from New York and California. The Contemporary Arts Museum shows photography pretty regularly and plans to show more in the future.

The biggest boost for photography in Houston, however, is the show which just opened at the Museum of Fine Arts of work by Suzanne Bloom and Ed Hill. It is an extensive show of what is being done by each of the artists individually and through collaboration. The show is excellent - even if it is rather crowded in its allotted space - and since we don't get many chances to see the work of local photographers, the fact that the MFA has put this show together is very encouraging.

Photography is a very young field compared to other art forms. It has only been in existence since the early 1800's, and has for the most part of that existence had to defend itself as an art form. It seems that that battle has been won in Houston, but what we have to deal with now is the fact that the field is wide open and there are millions of people who own cameras and know that it is easy to produce satisfying images with them. We cannot get enough information, therefore, on what has been done by other artists in the field and what is new and can be done with the media. We need to see more and more and more; and I'm quite sure that there is more available to be seen that we are unaware of. Hopefully, this newsletter will function as a tool for information about what is being done here in Houston. To this, however, we will need help from local photography artists! We would like to be in touch with what you are working on, what your thoughts about photography are, and offer you a place to show some of your work to other artists. Please!! Register with Artists in Action or get in contact with us somehow. We need to create more of a scene.

In addition to the show at the MFA, there is a group show at



Photo by Chris Coxwell



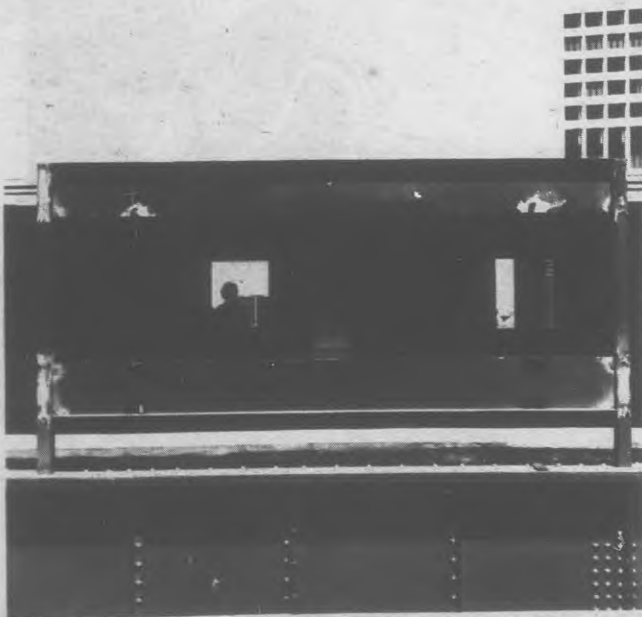
Photo by Shoi Ikeda

St. Thomas University which includes some work by local photographers. At the Mancini Gallery there will be a show in

March of photographs by Irving Penn. The Cronin Gallery has scheduled a group show for March entitled "The Roman-

tics." It includes the work of Linda Conner, Joel Meyerowitz, Robert Sagermann and Sally Gall.

Photo by Peter McClellan

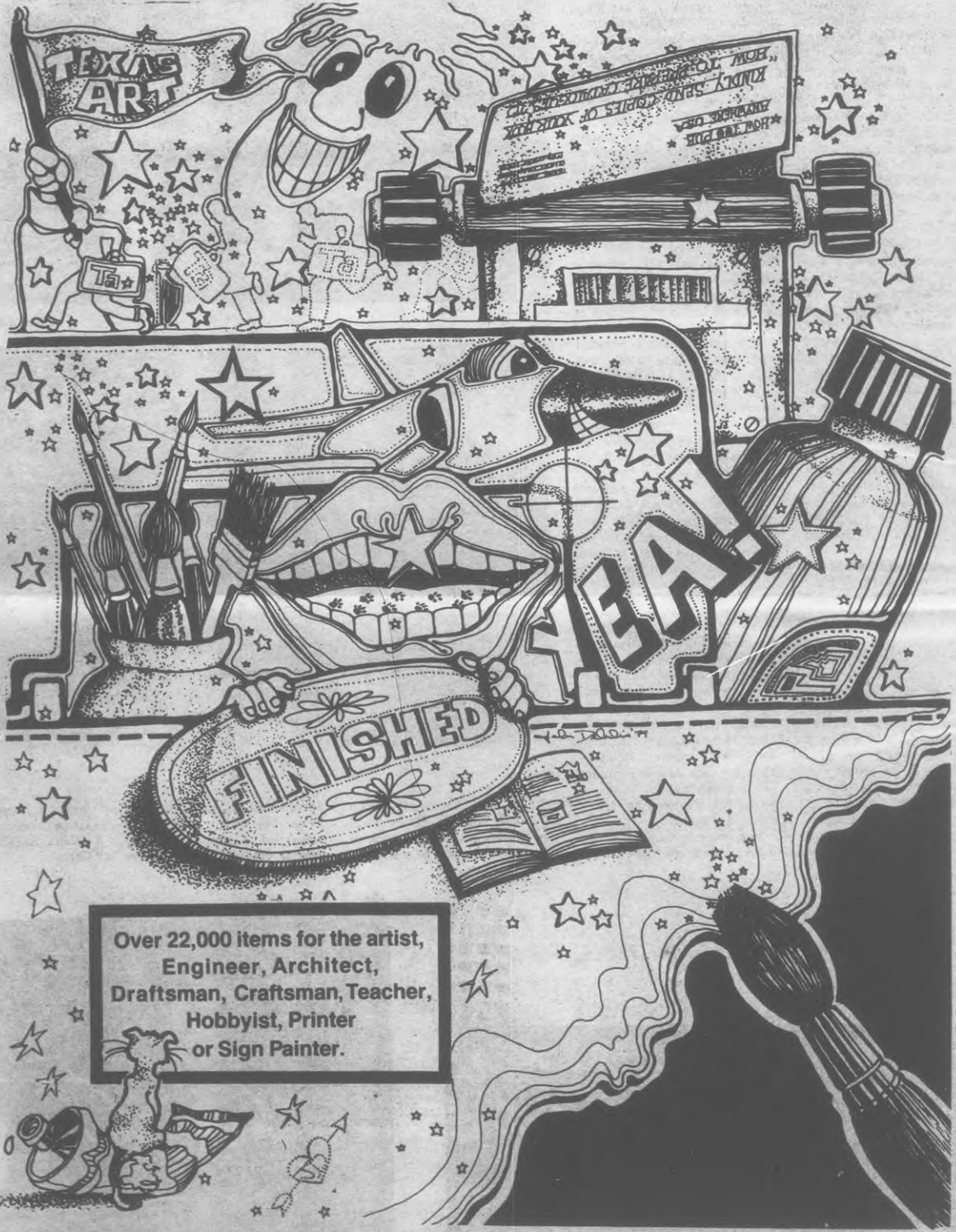


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## *Woman-In-Sight*

*At University Of  
Houston*

### *Lawndale*

### *Annex*

Page 7



Judith Williams/*The Family*/oil on canvas/55"x42"



Kathleen Picchioni/*Devil*/papier-mache & fabric/19" high

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# Publisher's Opinion

## Art in the Super Bowl

Sports and other media spectator orientated events are increasingly becoming an American way of life, one needs only to pick up a T.V. Guide to see the growth of such new, new shows as Battle of The Network Stars, National Collegiate Cheerleading Championships, Celebrity Tennis, Jr., Miss Pageant, the list goes on and on. This growth is based mainly on the fact that mass spectator participation means big bucks at many levels, the Media Industry, (TV, Radio, Advertising), Tickets sales, Individual salary boosts, endorsements, etc. This wildfire of growth also is a result of an insatiable appetite for something new or different. The growth of many industries can be directly attributed to their acknowledgment and use of Mass Media Technology. The best product, idea, or event is not necessarily the one which will make the most money or attract the most people. It is more likely the product, idea, or event which is best promoted which attracts the most participants.

Combine an excellent idea or

(artist) with the proper promotion and you will have a superstar on a par with the Frank Sinatra, Sammy Davis's or Terry Bradshaws.

Football, Basketball, Beauty Pegeants, Hamburger Franchises, Telethons and many more organizations have capitalized on the Media Technology. So what does all of this have to do with Art. Well not much I am sad to say. Artists basically are still producing and merchandizing their art with the same methodology of the 40ties, oh sure you will see an artist on TV, talking about his art, and occasionally someone such as NBC produce and show a film on an artist long providing fertilizer for dandelions and ragweed, and we can all point to an isolated case of an artist which is working with lasers or some other up to date tech, but on the whole to quote a forgotten personage "Artists are the Dinosaurs of the Modern Age," unfortunately this not only applies to our application of modern technology as a production tool but to art as a form of communication. There are people that will say

art is for the elite, but my theory is art is for everyone. Sure there will be types of art which will be admired by some and not by others, but I do not believe art should be as isolated as it has become, art openings have become more of an event to show your art to other artists instead of patrons.

Artists of the coming decades have to develop a superdome mentality. Why can't an art project be conceived of as an event which could be situated in the Superdome or Astrodome, for which an admission could be paid. Why can't art events become a regular scheduled T.V. spectacular with millions of viewers. Part of the problem is that artists are allowing everyone else to cash in on the art activity but they aren't labeling it art. Some set designs on TV. I have seen are indeed pure art, but they are used to show case some other event not the artist which created the visual piece.

I refuse to believe that artists could not produce a weekly 30 minute art happening, which would be billed and promoted as such and that would gather an

enormous viewing audience mind you I am not speaking of a show relegated to educational channels or late, late show status, but a show situated in Prime Time Night next "Archie Bunker," another breakthrough in Media Technology which 10 years ago was an unimagined possibility.

The Artist of the future will have to produce art that is exciting, intense and melodramatic. People will have to be instilled with the idea that a person that is an artist is also a star. Sure there will have to be some co-stars or character actors, but character artists are sometimes more recognized than superstars.

Art has to be made available to the masses on a level which will instill in them a need to tune in everyday for its continuation.

The people, The Media, and the Technology is available. All we have to do as artists is plug ourselves in.

See you in the Astrodome or on TV.



BERT L. LONG JR.

**PAINT  
SMALL...  
THINK  
ABOUT  
GIOTTO**  
Message from  
Earl Staley

**Congratulations  
Mary Anne Piacentina  
on your appointment as  
Director of C.A.C.H.**

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# Houston's Museum Of Fine Arts gives local artists, Suzanne Bloom and Ed Hill major showing

(Manual) Research And Collaboration

REVIEW BY  
HAL SUSSMAN

In what is hoped to reflect a continuing interest in local artists, the Houston MFA recently selected and astutely explored the merits of an artistic duo whose work and theories were presented in a three-part exhibit labeled: SUZANNE BLOOM AND ED HILL (MANUAL—: RESEARCH AND COLLABORATION). Two of the parts (the research portion of the title) consisted of individual endeavors by each artist: Bloom—"White Oak Bayou," a suite of 26 photographs (each approximately 20 x 16) studying a half-mile stretch of the Houston bayou system under a variety of different daylight (color) effects; and Hill—"A Phenomenological Study of Life Drawing," a methodological project begun in 1978 and designed to come to grips with the nature of the human form through a dialogue between drawing, photography and video reproduction. In the third segment (the collaboration part of the title), 13 photographs under the heading "Art in Context: Homage of Walter Benjamin," were presented. They are the products of Hill and Bloom working in concert under the epithet MANUAL.

In the research segment, each of the artists set themselves a conceptual problem and endeavored to document their interaction with it. Bloom worked toward documenting place and form on an equal level. Her problem was to understand

how the surface elements of a location interact with their function. The images of culverts, concrete and water are at times beautiful, at times almost sexual, providing some interesting and spectacular color and shape relationships. Hill set out to determine whether life drawing was a relevant art form. His repeated images of a female model first in photographs and then in masterfully executed drawings—seem almost relentlessly pedagogic. Their resultant overall effect, however, is to somehow assure that drawing maintains its own integrity and place, even in a society which can reproduce exact images in a myriad of ways.

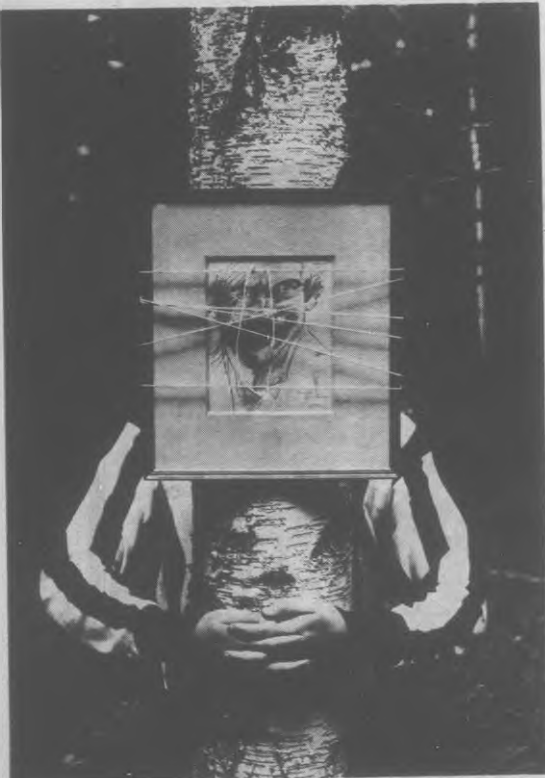
Like their individual efforts, MANUAL purports to examine the phenomenological basic of art as well as its didactic nature. However, MANUAL is against individual identity and resulting stylistic consistencies, benefiting instead from collective interaction and the exchange of ideas. MANUAL represents a growing process in which investigation and discussion lead to decision-making and the carrying through of an idea; it is social and outgoing and develops itself on the basis of dialogue. MANUAL is an altered identity—literally a third person—which is internally critical and almost Socratic in its presentation of artistic problems.

From a background in drawing, Ed Hill started photographing in Vermont in

1967—a latent interest precipitated, he maintains, by Antonioni's film classic BLOW-UP. Suzanne Bloom began photographing in 1970 during a trip to Europe. Both she and Hill were working at Smith College teaching art and design when, in 1974, they decided to assume the collaborative identity of MANUAL. MANUAL combines a number of media including photography, photographic alteration, video, drawing and verbage. As explained by Hill, the collaboration allows for a freedom not available to the individual artist to "do more inventive, surreal and absurd things," a description upheld by the quizzical and frequently satirical works.

Artists have often taken on assistants who usually work anonymously. They have also worked with fellow artists and benefited from the interaction. There are few, if any artists, however, who have sacrificed their identity. MANUAL seems to straddle the world of art and the world of philosophy. That is MANUAL'S objective status—its ability to be critical—gives its products an added intellectual dimension seldom appended to the work of art, especially with the current craze for the "untitled" painting. MANUAL does not merely attempt to direct your attention through visual absurdities, it also presents you with a philosophical conundrum and a verbal narrative designed to pull you into the work, to encourage your participation in it and critical assessment of it. According to the artists, this activity is part of MANUAL'S interest in the process of art, process being the development of skills and the investigation which supersedes and ultimately have more importance than the resulting product.

Along with this internal process, MANUAL also seeks to explore the external process of art, namely, the general problems encountered in a "key monument's" history. Of all MANUAL'S goals, I believe it best achieves this. Bloom and Hill are self-acclaimed art historians who appropriately go to standard undergraduate tomes, such as Janson's history of art, for the selection of works which have suffered the effects of "layering" or "gloss" by "years of reproduction and commentary, songs and mythology, even political events." In PROBLEMATICS OF IDENTITY, THEORIES I AND II, for example, a series of SX 70 photographs are merged, one set reproducing da Vinci's MONA LISA in various colors and alteration and another set reproducing the face of a living and near Mona Lisa look alike. The intermixing and implied transformations of one image to another make the viewer stop and inquire about the history of the MANUAL work, of the painting and of the face—living and dead; whether Mona Lisa's beauty was a figment of de Vinci's imagination and artistic inventiveness or that of



Exhibition: MANUAL: RESEARCH AND COLLABORATION; Suzanne Bloom (b. 1943)/Ed Hill (b. 1934), American; Lovis Corinth in Vermont, 1974 from the series Art in Context: Homage to Walter Benjamin gelatin silver photograph.



Ed Hill  
Lisa, 2 July 1979, from the series A Phenomenological Study of Life Drawing Standing pose, from a series of 16 photographs taken at 22.5° intervals around the model; gelatin silver photograph; 17 x 10 inches (432 x 254 mm)



Ed Hill  
Lisa, 9 July 1979, from the series A Phenomenological Study of Life Drawing Standing pose, one of four drawn from life, viewed 360° around the model at 90° intervals; Conte crayon; 24 x 36 inches (610 x 914 mm)

its many different owners whose promotional motives could have been aesthetic, monetary or political. We are prompted to recall the forgeries of the Mona Lisa, several quite successful, and to speculate about the work's current status—encapsulated in a bullet proof

plastic vault meant to keep away mad slashers, and constantly surrounded by thousands of tourist who crush to get a glimpse of the world's most famous work of art.

MANUAL'S works require as

See 'Showing,' Pg. 22

# Art Outreach

## New York Arts Conference:

### Art and economic partners

BY JOHN BLAINE

Felix Rohatyn, senior partner of Lazard Freres & Company and chairman of New York's Municipal Assistance Corporation, said that for NYC to retain the cultural supremacy it currently enjoys, it will have to invest more borrowed money in the arts. "As chairman of MAC,

I've borrowed \$7.5 billion already, and it will take several billion dollars more to keep NYC from bankruptcy. But there's a business rule we all know: 'Invest in your strength.' Alaska, California, Texas and Louisiana will increase revenues by \$110 billion in the coming decade. We're going to have to compete with the people who have the money," said Rohatyn in NYC April 21. He was speaking at a conference co-sponsored by the Ladies Home Journal, the Aspen Institute and the American Council for the Arts that drew some 300 artists and arts bureaucrats to a discussion of "THE ARTS AND THEIR ECONOMIC PARTNERS."

From Louise Nevelson to Michael Moriarty, and Billy Taylor to Elizabeth Swados, speakers praised the arts and artists for holding back the tide of sameness. Roger Kennedy, formerly head of the Ford Foundation and currently director of the National Museum of History and Technology at the Smithsonian, was the most eloquent of all: "We live in a society of ephemerata," he said. "Business adapts to change brilliantly....things alter by the

second and smart business people react instantly. Our capacity for rapid adaptation is enormous. We are addicted to and competent at change." Since the arts represent something deeper and stronger they resist instant change, they instill a sense of value. Kennedy closed his remarks by saying, "We (The Arts) represent the largest consistency of all for we represent the past, present and future. We speak for the unborn and for the dead. The arts address rich and poor alike and give each a sense of place in time. We shall die, but while we live we have a sense of history and a knowledge of our own personal, ephemerata, evanescent, important, temporary life span..." By the time he finished speaking, it wasn't important whether or not you understood what he was saying; the words were so magnificent, each person listening got goosebumps.

Ideas and suggestions about the arts surviving, much less flourishing in the coming decade were relatively sparse. An important point from Rep. John Brademas, however, was that arts advocacy should get "back to basics," i.e., don't assume members of Congress know that the arts are an essential part of local, state and federal government; don't assume that they will realize the majority of people want cultural experiences of the best quality and near at hand, and don't mind having tax dollars spent to make that happen. Why not assume they know it already? Because over half the people in



JOHN BLAINE, Executive Director of the Cultural Arts Council of Houston, Mr. Blaine has resigned his Houston position effective June, '80 to accept the position of executive director of Alaska's Council on the Arts.

Congress are new within the last six years. He said the time of dramatically rising budgets was gone, and maybe gone for good; that now was a time of restraint if not cut-backs, and this even in the arts. He urged people to work to get the educational establishment to regard the arts in education as essential, as a part of basic education.

Some examples of the non-profit arts institutions receiving benefits directly from the business they help generate, ("the benign kickback," it was called), were highlighted: In

NYC, the Museum of Modern Art is building condominiums over its head, income from which will support the museum, and also have space to incorporate an expanded museum. In Seattle, federal funds are helping create a downtown mall; the Seattle Art Museum is a centerpiece of the redevelopment. Retail sales will also be central to the development, and because of the draw the museum represents for business, the museum demanded a percentage of the profits in perpetuity before agreeing to locate in the

mall. The business people gave in to the demand, albeit reluctantly, to provide 30% of their net profits to the museum as long as they are in business and the museum is in the Mall. Joel Wachs, city council members from Los Angeles, spoke of how the arts have integrated themselves into every major area of local, state and federal government, and how the arts are important to the economy of Los Angeles. "Artists have something of value to offer society and they should be hired as are others who work for cities." Even though the arts "pie will shrink he believes, dollars for the arts will increase because the arts will be more and more a part of everything, and artists will be working throughout society's spectrum.

Finally, John Leonard, cultural correspondent for the NY Times, wound up the conference by tracing his ability to be paid fairly well as a part of the "service class to the arts." He talked about being hired by an oil company to give them ideas on how they could do something significant in the arts, and so he wrote an elaborate treatment on the subject. He was given an elaborate "no," and paid an elaborate amount of money, \$10,000, for his treatment.

He complained of being paid \$100 a day to serve on an NEA Literature Panel, and said, "I am paid more than 90% of the country for having opinions on writers' work!" He closed his mea culpa by quoting from two translations of a foreign work, which is meaningless out of context, but which I give you nonetheless: "I'm afraid we are buttering the parsnips and starving the Nightingales."

Cocktails and finger food were served in an adjoining gallery immediately following Mr. Leonard's remarks.

### BLACK ARTIST, ALSTON DRAWINGS OFFERED IN NEW BOOK

The National Archives has issued a new book of the drawings of black artist Charles Alston.

Alston was commissioned to provide editorial drawings for black newspapers, and he illustrated a number of them,

such as the loyalty and bravery of black Americans at home and abroad.

The booklet, The Drawings of Charles Alston, sells for \$2.25 and checks should be made payable to NATF Board (NEPS). Write to the Cashier, National Archives, Washington, D.C. 20408

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# Reviews

## Jim Dine: change and response

BY WILLIAM E. KEITH JR.

Painting is viewed in Galleries with naive wonderment for the tangible evidence that emotional elements exist in an artist that can be brought out of his soul and put into our lives.

The public walks into the gallery in order to walk out with an altered view of themselves and those around them. It is an attempt to exercise the esthetics.

With an unknown artist the viewer enjoys the critical ability given to him by God and the first amendment to make statements such as, "Its been done before," or "It will never catch on."

With established artists a more historical attitude is taken to ensure safe standing in the timidly cautious circles of art society. Paintings from the



WILLIAM KEITH

known artist enjoy a more rapid acceptance of artistic determination and a much less qualifiable request by the public than do those whose books have not been published. Their efforts seldom, if ever, go unheralded by patrons of the arts. This state remains intact long after the artist is gone, unless the

familiar sensibilities change and a different perception is introduced. At that time the galleries get the jitters because/and the public no longer has their contemporary history books to refer to when they enter into conversational art.

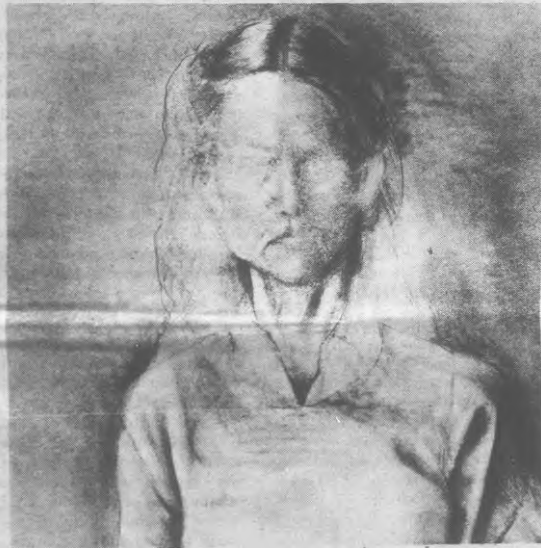
Jim Dine, Late of 60's Pop Art, has moved totally away from art histories class-oriented system and regained his composure in his sensitive study of the human figure. Shown at Janie C. Lee Gallery are twenty-two of Dine's newest works. His largest drawings, done mostly with charcoal and pastel, are Houston's introduction to an emotionally seductive expression given to the human form.

His primary model in these pieces - his wife - displays the cognizance of a lover, romantically able to enlighten the caress of an involvement with life. There is a quality in this mood that awakens our deepest desires to communicate with what we cherish to be human contact.

There is a commitment in Jim Dine's study to progress the natural appearance of a life into the emotional encounter that occurs with enrich understanding. His professional abilities with draftsmanship draw on his familiarities and breathes content.

The seven robe drawings in this show most aptly illustrate the painterly quality he has with chalk and pastel. The unshown life source flows in and out of the illusion, materializing only within our own minds. They can be worn by any alter ego summoned to the paper doll party, we, as viewers, wish to attend. They are however, probably the relaxed reality of Dine's desire to be free of labels, free of movements, and possess freedom of thought. His robes denote the smoking jacket comfort of one at ease in his surroundings.

Being art history grows old with and sometimes to the artist. The art of simply working at



JIM DINE "A.A." 1978 Charcoal and pencil on paper 26 1/2 x 20 1/4" Photo by Al Mozell.



JIM DINE "Drawing Jessie in the Spring on a Large Sheet No 2" 1979 59 1/4" x 40 1/4" Charcoal and pastel on paper.

what you believe in and responding to it is the need of not just the new or established painters, but of the artist, period. With time comes change. With change comes response. The artist is only responsible for himself. He should fit no mold, even if a history of one place has

been set.

Jim Dine's figurative work, including the metaphorical robe series, most profoundly presents the emotional state of human being. What he gave to Pop Art is now being matured by his adherence to figurative art.

## Judy Chicago 'After' Dinner Party

BY JANA VANDER LEE

The first time I saw the Dinner Party was in San Francisco last June. I blanched at the explicit sexual imagery, horrified to see Emily Dickinson reduced to a lacy cunt. That assault violated my sensibilities, of "woman." The Dinner Party seemed to rape the historical heroines, ridiculing them as a tasty dish, spread out on a table, hardly an appropriate symbol to honor their accomplishments. Disgust disintegrated into dismay. No man would dare do such sacrilege. It takes a registered "Feminist."

I came back to Houston, hurt, and told the Weaver's Study Group how horrible it was, tacky, how trite the stitchery designs, the poster platitude banners in laborious Aubusson tapestry technique executed by people who obviously were oblivious to contemporary tapestry advancements, and

everywhere that insipid Palmer script.

But I could not deny the dynamic presence of the Dinner Party that continually confronted me. It haunted me, forcing me to face conditions in society that I had neatly avoided.

What is the role of sexuality in a woman's life? What is the relationship of cultural conditions and that sexuality? And how is a woman to live her sexuality in today's society?

The Dinner Party came to Houston. I attended the opening, open to its power and new dimensions of its aesthetic. So I joined with all those celebrating its presence.

I now felt a sacred sense of awe, an overwhelming surge of WOMAN triumphing through the ages. And yes, I was moved to tears, a watershed that crossed the divide which had separated me from my heritage and the universality of woman-

hood.

After the opening we women began to reach out to each other. Some denied the imagery, blocking the sexuality, but others searched into the recesses of their souls, forgotten memories, precious but blocked by society. We shared our responses in the privacy of friendships, carefully opening areas of consciousness in how we perceive our sexuality outside of our sexually exploitive society.

The Dinner Party cut into our consciousness. The ROLE: glory hole, playgirl, existence determined by availability of sex. Identity, personality objectified by genitals. We women deny that role we are forced to live every day. The assault of honoring the great historical women in sexual terms is a blunt reminder of how society chooses to see women.

The Dinner Party cut deeply into our consciousness. The

ROLE: homemaker. Set the table. Cook dinner. Have it ready. Many of us reject that role and can get by doing it. We go out and work, not housework, so there's no time for our dinners. Parties are out, too. So the Dinner Party is a painful reminder of what used to be a dinner, what used to be a party. Who the hell has a dinner party these days anyway? Cheap trick, Judy. And handmade tablecloth, who are you kidding? Just a minute, let me get some paper napkins. Roles are disposable you know.

Women faced these roles at the Dinner Party and a flood of memories surface, decisions made that never really resolved these roles. Emptiness, anguish, relief, fear, and freedom should we choose to live who we are.

At the Dinner party, I recalled the day my mother gave me the plates to set the table because I was finally grown up enough to handle that responsibility. The

times I dried dishes, singing songs with my mother. Setting the table and doing the dishes were things my mother and I did every night. And here at the Dinner Party, the table was set as women down through the ages have set the table calling together family and friends to nourish life.

The table is a community gathering, sacramental as the Jewish Passover, the Christian Communion, or as in any culture where community joins to celebrate its common life. It is at the table we share more than a meal. We share our daily life in all its dimensions.

In our day of grabbing grub, bakery birthday cakes, and powdered package chicken soup, we loose the sense of service and celebration. We no longer feed each other's needs. We prefer not to get that personal.

Paradoxically the women

Cont. On Page 18

## Reviews Cont.

# William Steen's Long Paintings

BY JANA VANDERLEE

William Steen stands on the threshold of his "Long Paintings" series, some recently exhibited at his downtown studio last month. These gouache paintings are a series of panels, 3 to 5 sheets, in which field and figure transpose and transform plane. Steen bisects color into linear activity and solid emerging form which maintain a dynamic equilibrium.

The "Long Paintings" series originated at a time when Steen operated a Cezanne slide show at the MFA. Heran the slides so many times, he resorted to sketching during the showing to retain his sanity. The small 4"x4" sketches were simple linear excursions of surface space. By overlay of sketches, lines were lifted from a previous sketch and carried through several subsequent ones. The idea of progression occurred, first as a vertical, then horizontal, diagonal, and finally resolved as horizontal. The concept of translating the diagrams into color and form within paintings intrigued Steen.

Steen works on 300No. Arches paper. This surface provides a necessary smooth ground with enough tooth to create the optical activity intensifying color, yet retains the significant surface interrelationship. Color does not float over surface but is surface plane with the paper.

Beginning the series with an oil on paper piece, Steen turned to gouache and conte' crayon. The opaque gouache and wax

sheen crayon provide the fluidity and resist more suitable to Steen's interplay of color. The gouache gives a flat color ground allowing the paper quality to surface through the wash. The conte' line maintains purity as the wax repels subsequent crossing of color in the hatching. These two media allow color to read as line and form rather than simply as pure color.

The time process, sequential development within the work evolves from Steen's working format. Steen strokes in Silver conte' crayon arches, positions painted parallel verticals where a straight line pivots into a curve which defines interior space, and then builds a network of colored conte' crayon lines around the progression of emerging form. The increase of linear activity in each panel develops the intensity of the

emerging rectilinear form.

The parallel progression of colorful cross-hatching density and advancing shape intensity is balanced by the transposition of ground and field. Steen first defines ground as an intense primary or secondary hue in which conte' crayon lines move. As these linear colors criss-cross more densely, they appear over the ground and positioned behind the emerging center shape containing pure ground hue. By slowly reversing proportion of linear activity and pure hue, Steen achieves a balance within the progression. The polarization of intensity and density maintains the flat surface dimension of color in a horizontal progression rather than in a field depth.

The transition is a metamorphosis of gradual, accumulation within line density and increasing proportion of form.

Change occurs within line and within form/ground rather than through opposition of line and form where one dominates, then the other.

In this process color transcends both line and form. Color, both as single ground hue and prismatic line coalescing into translucent brilliance, represents a further dicotomy, pivoting as edge, line, form, and hue progress from separate entities into composition interplay and then diverge into reversal of original entity.

Steen's work advances beyond the cerebral, optical nicety of color field painting into a metaphysical Zen statement of expansion returning into itself. Form and line are diversities unified by color which in itself is diverse. Opposition within field defines these extremities, not as conflicting forces, but as dynamic polarities energizing the circuit of existence.

After 10 years of gallery "experiences," Steen decided to exhibit his work in his studio. Experience working in museums took away the romance of such

shows and provided valuable insights and connections in organizing and mounting a quality exhibition. Steen's opening was successful.

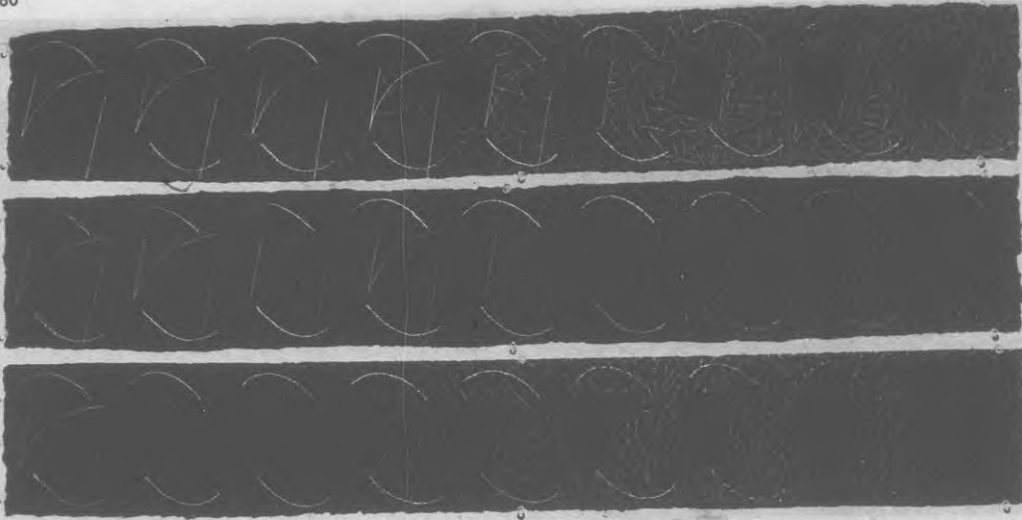
Critics, dealers, and friends came. Work sold. Nancy Hoffman heard about it and came to see. Thinking Steen would know her, she proceeded to ask if he was associated with any gallery, to which Steen responded, "No, I hate galleries." Later when he asked what she did in New York, Hoffman said she directed the Nancy Hoffman Gallery and managed to get a good laugh.

Steen's work could obviously cut any gallery, but "it's a matter of finding the gallery that would represent my work properly." Working as a framer at the Rice Museum through the de Menil Foundation, Steen has stability and makes contacts. His past performance piece at Lawndale Annex has generated further concepts. Meanwhile, through these contacts, an exhibition is scheduled this fall at the American University in Paris. Quality work can always command attention.

(Photo By Frank Martin)

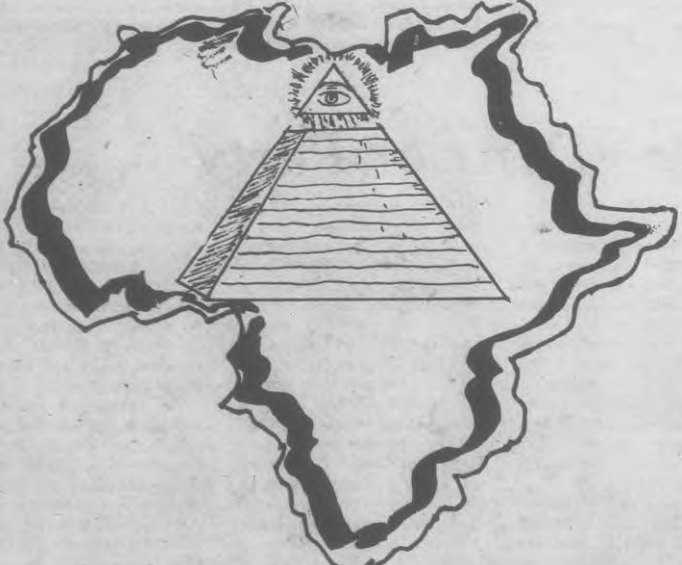


Artist, William Steen



William Steen's "LONG PAINTINGS" Photo By Frank Martin

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# Woman-in-Sight at Lawndale Annex

BY BONNIE BIBO

If women aren't able to stand up to men in the art world, then how can they in other wordly matters? What is all this segregation among artists and the art world - the breaking up into categories - the separation of men's and women's art? Is Not Art, Art? While feminism does rouse a negative response to my nature in this respect, it must be doing something good to support the promotion of art work. Such was the case with the

**Women-In-Sight** show currently at Lawndale Annex of the U. of H. A lot of excellent Texas work was brought together by a women's artists organization in Austin and judged by Marcia Tucker, curator of the New Museum in N.Y. who was summoned by invitation. This, I understand, is how most of the feminist art organizations work - strictly women only.

If women are seeking recognition why aren't there more in "mixed" art shows? Isn't women's art good enough to be selected just as much as men's art? It seems not! Or is it that women are different than men and so should their art be. Is Man so dense that we have to separate men's art from women's in order to make a point? Do women have to hold their own shows to get exposure? Surely our culture is more advanced than this! We all know we no longer believe that women aren't capable of being professionals. Why then is there this problem of lack of exposure in women's art?

The art at Lawndale Annex is



BONNIE BIBO

professional - the photography being the most impressive. Go by and take a gander and see for yourself - women's art is good enough to be put with men's art. Must I embarrass myself and my gender to have to say it? Let's go girls and keep showing everyone our quality work so it can be included more in all art shows! The Women-In-Sight show proves the capabilities are there.

Note: Jourdan Appelle, who hung the show, has picture catalogues available at the Lawndale office for \$5.00.

KRYSTYNA BAKER Indian Princess one of a series of three black and white photographs 15"x28 1/2".

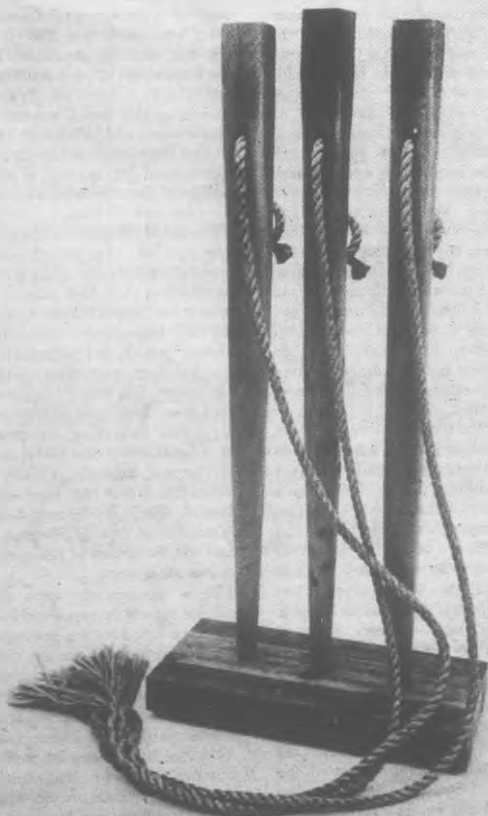


TRALENE VASSILOPOULES "Roots/roots, beads, wood, ink" 18"x24".



CANDACE BURNSIDE

"The Prize" acrylic 36"x40"



ROWENA ELKIN "Needles/Wood and Rope" 74"x15"x33".



SUZANNE HITT BOCANEGRA "Dress"/Acrylic on Paper/6"



**LOUIS J. MARCHIAFAVA**  
Houston Metropolitan  
Research Center, Houston  
Public Library

## The Houston Public Library

# WPA Art Legacy

**LOUIS MARCHIAFAVA** is the Recipient of a B.A. M.A., and Ph.D. degrees in History and has been awarded many prestigious fellowships and awards. He is presently employed as **ORAL History Coordinator and Assistant Archivist/Head, Archives and Manuscript Dept. Houston Metropolitan Research Center.** His writing involvements are: **Contributing Editor, Houston Monthly Magazine and Managing Editor of Houston Review: History and Culture of the Gulf Coast.** Mr. Marchiafava will be a contributing writer to ArtScene on a regular basis.

The Great Depression, while a traumatic experience for millions of Americans, nevertheless left a legacy in public art which is as much a part of America's heritage as the economic upheaval that created it. In addition to their esthetic value the paintings created by the distress of the 1930's offer insights into the social and cultural history of the period. The mural served as the most dramatic and effective means of tracing how the experience of the 1930's influenced artistic expression.

Art patrons of today can thank the Federal government's Public Works Art Project for much of the artistic talent nurtured during an era when art seemed a non-essential activity to a people consumed by the practical concern of economic survival. The plight of American artists was indeed grim when the government in 1934 created the Public Works Art Project (PWAP). During its brief six month existence, before congress disbanded the agency PWAP artists created nearly 700 mural paintings, but that was only the beginning. In 1935 the work was continued under the WPA Art Project until 1943 when it too was disbanded.

As had been the case with the PWAP, the WPA Art Project devoted much attention to murals. Visitors to post offices, train stations, libraries and other public buildings found

that art was not confined to museums. Ceilings and walls were soon transformed into colorful -- and sometimes controversial -- images of America's past and present.

Two schools of artists arose. One known as the "American School" appealed to nationalistic themes as a reaction to domestic woes and foreign turmoil. The style sought to raise hope through the exaltation of the American heritage and the strength of its people. Individual spirit gave way to a group consciousness embodied in the accomplishments of a whole nation. The struggle of class became the focal point of the second school. These socially conscious artists, in the tradition of the great Mexican muralists Sequeiros, Rivera, and Orozco, depicted the working masses against injustice and privilege.

Today much of the controversy which once surrounded the works of the two schools has disappeared. Unfortunately, many of the murals which graced so many edifices have also disappeared as buildings of the last fifty years yield to the steel and glass structures of today. Even when the wrecking ball has spared the structures renovations have frequently eradicated any trace of the murals.

Happily, there are exceptions to this sad situation. One exception is found in the present day Julia Ideson Building. Constructed in 1926 as Houston's Main Library, six

WPA murals have escaped both the wrecking crew as well as the hand of the careless renovator. Fortunately, the 1977-1979 rehabilitation of the fifty-four year old structure preserved the integrity of the building's interior ornamentation of carved oaken woodwork, decorative plaster ceiling beams, brass railings and murals. The paintings were added to the decor nearly a decade after the building's completion but have since become a hallmark of artistic distinction.

In 1934, the PWAP, with the approval of the Library's Building and Grounds Committee, commissioned three local artists - Angela McDonnell, Ruth Uhler and Mrs. D.B. Cherry - to paint the murals which now adorn the walls of the Julia Ideson Building. The murals most representative of the style of the period were those painted by McDonnell. Occupying the three lunettes in the first floor corridor, her murals reflect the Hispanic heritage in the New World. The first scene, entitled "La Rabida," depicts the story of the Columbus' voyage to the New World. La Rabida was a monastery in southern Spain where Columbus discussed his plans with the monk Juan Perez who also believed in the globular nature of the world and enjoyed great influence with Queen Isabella. Both the figures of Columbus and Perez stand beside the coat of arms of Queen Isabella. According to McDon-



"TOLEDO" mural painted by ANGELA MCDONNELL represents the culture of Spain. (PHOTO BY LINDA HEITKAMP).

nell, "the Spanish use of the term 'La Cuna' (the Cradle) in speaking of 'La Rabida,'" inspired her to view this painting as representing "the cradle of the New World."

"La Rabida" is followed by a second mural entitled "Avila" which relates to the Conquest. Symbolism is paramount in the mural. The mural is one of submerged power but its impact is unmistakable in the figure of the Conquistador who holds the shield of Hernando Cortez. The walls in the paintings elude to the neutral barriers mankind erects to disguise the barbarity of conquest. Banners and trumpets are used to hide the cunning and brutality of the Conquest behind a veil of glory.

McDonnell's third mural, "Toledo," represents the culture of Spain. "Toledo" is in sharp contrast with the previous painting. In this scene the figures of Don Quixote and El Greco symbolize the golden age of literature and art of Spain. The coat of arms of Carlos V dominates the center of the mural. The ever faithful Sancho Panza stands close by his master with windmills in the background. In the upper portion of the painting is the bridge of Alcantara which is the means of entrance into Toledo.

Together the three murals recreate the impact of Discovery, Conquest, and Culture in the New World. Much of the inspiration and research for the paintings occurred during McDonnell's visit to Spain during 1931-32. At the time of their presentation to the Library, the murals hung over the Finnigan collection of old world books. Although the murals do not deal directly with Houston or Texas, they do conform to the Spanish Revival Architecture of the Julia Ideson Building.

At the time of their completion Miss Julia Ideson, who then was a librarian, shared some misgivings about the subject matter of the murals to James Chillman, Jr., Director of the Museum of Fine Arts of Houston. In a January 16, 1934 letter she complained that McDonnell's as well as those of Uhler and Cherry, did not involve "distinctly Texas subjects." Her apparent effort to have either the murals redone or removed was rejected with the reminder from Mr. Chillman that "the paintings are technically the property of the United States Government and could not be destroyed without their consent."

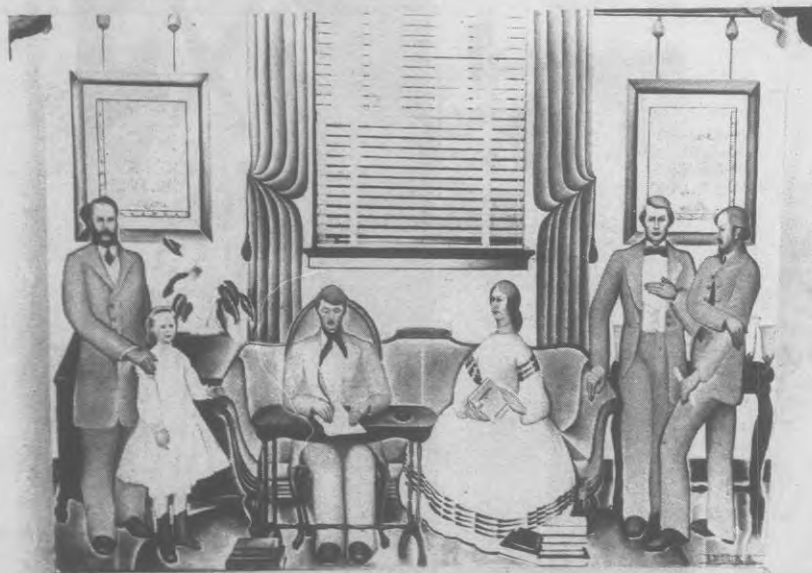
No such criticism could be made of the Uhler's mural.

Entitled "First Subscription Drive," the mural located on the stairway landing to the second floor, depicts a committee of Houstonians in 1854 collecting books and money for the old Houston Lyceum, the predecessor of the Houston Public Library. Uhler used daguerreotype and photographs to assist her in painting the figures. Since women played a crucial role in the development of a public library for the city but were not included in the subscription Uhler symbolized their participation by the inclusion of a woman in the family group donating funds. The painting is unique in that the artist painted around a window, making it apart of the mural.

Mrs. Cherry's four paintings hang on the wall of the second floor lobby. Only two of the murals were completed under PWAP contract. Mrs. Cherry donated the third and fourth murals which were mounted through a contribution given by Mrs. H.F. MacGregor.

The Cherry murals do not have the clean-cut style of Uhler and McDonnell. Instead her works appear cluttered with a decorative background of trees - the China berry tree, the pine, the oak, and the magnolia. In the foreground of each painting are flora native to Texas, including the water hyacinth, bluebonnet, and dogwood. The central theme of each painting is represented by inserts of the homes of Sam Houston, Robert E. Lee and Jefferson Davis, while the first capitol of Texas is depicted in the fourth. An interesting curiosity in the latter painting is that Mrs. Cherry's recreation of the Texas capitol proved inaccurate as Julia Ideson noted in commenting that the dormer windows did not exist in the 1837 capitol. However, cost considerations prevented correcting the error. In comparison to the Uhler and McDonnell murals, Cherry's paintings have the least eye appeal. They are nevertheless examples of one of Houston's best known artists of the early twentieth century.

It is appropriate that the murals should be preserved in a building listed on the National Register of Historic Places, that the Julia Ideson Building should also be the home of the Library's Houston Metropolitan Research Center is equally appropriate. As a facility dedicated to the preservation of Houston's history, the murals are indeed in an environment conducive to a true appreciation of their significance.



"FIRST SUBSCRIPTION DRIVE" mural painted by RUTH UHLER depicts a committee of Houstonians in 1854 collecting books and money for the old Houston Lyceum, predecessor of the Houston Public Library. (PHOTO BY LINDA HEITKAMP).

# The Houston Festival Decision

**BY BERT L. LONG, JR.**  
 Artists have traditionally made their art available as instruments to attract people and to raise funds. Artists

expect in most cases to receive either sales or publicity on an equitable basis for their participation.  
 The equitability question has

arisen between the Houston Festival and the participating visual artists in years 1979 and 1980.  
 Artists in order to be able to

make an intelligent decision as to whether they should participate in the Houston Festival or support an alternative festival to better

showcase their art are offered the following information.

## Houston Festival As It Presently Exists:

### I. FESTIVAL IS HELD WRONG TIME OF YEAR:

A. Spring time is after the traditional art season.

B. Serious Art Patrons travel in spring and summer.

C. Most serious artists are usually working toward the fall and winter season.

D. To promote the arts in the spring is to leave an approximate 5 months time period before the new art season starts (Sept.-Oct.)

E. The spring is an isolated time in the annual art season. "Activity complements related activities."

### II. FESTIVAL IS INTERPRETATIVE AND CRAFTS FAIR

### III. COMPLETE LACK OF THE SENSITIVITY NECESSARY TO THE EXPERTISE OF PROMOTION OF THE VISUAL ARTS

### IV. ART FUND USE QUESTIONABLE

A. It is questionable as to whether it is legal to use funds raised for the arts from the hotel, motel tax to promote the festival when the participation of the visual arts are utilized at such a low level in the festival.

### V. MOST SERIOUS ARTISTS CHOOSE NOT TO PARTICIPATE

### VI. HOUSTON FESTIVAL IS DEFINITELY NOT AN ARTS FESTIVAL

## Alternative Festival

### I. ADMINISTRATION:

The festival Administration would be run by National International and Local personages which have proven expertise in the proper promotion of the arts.

### II. TIME TABLE:

The Festival would be held in Oct., at the beginning of the traditional arts season.

A. An Indoor festival will be proposed and considered

### III. LOCATION:

The central location of the festival would be in close proximity to the localities where the visual arts are most prominent and can be promoted most effectively.

### IV. ARTISTS PARTICIPATION:

Serious artists locally, nationally and internationally would be provided with access for their artistic statements to the Houston Festival

### V. PROMOTION:

A. With the separation of serious art from the craft and

carnival atmosphere of The Houston Festival, There will be a probability of more attention from the serious art world.

B. By Inclusion of National and International art world in the Houston Fine Art Festival. Houston artists will benefit from the exposure that they will generate.

### VI. FUNDING:

Houston's Fine Arts Festival should be funded and run separately from any other entity.

### VII. FESTIVAL LIAISON:

Houston Festival could be provided art projects chosen through Houston Fine Arts Festival Administration policies.

### VIII. SUGGESTED PRIORITIES:

A. Acquisition plan for Fine Art Festival participants art work.

B. Year Round Exposure for Art Festival participants.

C. Documentation through supportive materials.

## Houston Art Community, Make Your Choice!!

Please Check Appropriate Box

I support the Houston Art Festival as it exists.	<b>YES</b>
--	------------

<b>YES</b>	I support an alternative festival plan.
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*Theater*

# The Rebuttal

BY CHARMAINE LOCKE

Peter Schjeldahl had three major hindrances to an accurate perception of his subject, Houston's art scene: a bias acquired while living in the hub of the art world, lack of information, and misinformation. All led to major discrepancies in his argument.

One of the most serious of these was his reading of Jim Harithas' efforts at the C.A.M. Although Schjeldahl generalized Harithas' positive input by crediting his "contribution to energizing and democratizing the Houston art world," his overall negative tone belittles even this meager notice.

More emphasis was given to his assertion that Harithas "squandered his opportunity to offer true artistic alternatives to 'the museum across the street.'" To allow this to pass unchallenged would be to obscure an important phase in the development of Houston's art world and the work of a vital and creative intelligence.

Schjeldahl later rephrases this accusation and comes closer to the real point of contention - "Harithas...failed to present any of the major alternatives that were never lacking in N.Y.,

Chicago, and California." This is an important distinction. Between "no true artistic alternatives" and "major alternatives" lie universes. So it is not that Harithas' choices were not "true artistic alternatives," they were simply not "major alternatives" which indeed they were not, "major alternatives" meaning representative of mainstream thinking, or "revisionist, establishment," revised editions of establishment taste. Harithas did not take existing shows, he did not pull from existing systems. He exemplifies Schjeldahl's ideal of the "strongly individualistic" vision yet Schjeldahl fails to recognize it, mired in his own conformism, blinded by the extremes of this "connoisseur of chaos," and along with Harithas' opponents in Houston, finds it easier to focus on these rather than the creative vision.

Schjeldahl obviously made no attempt to gather any factual information, such as the list of shows held under Harithas' directorship. He heard "tales" of such as Miralda and Dali Gas and lumped the others together as "lackluster." He peered through a veil dropped by those

who harbor what he called "a hard, mean, unforgiving streak."

The shows Harithas organized fall into three categories. The first, artists at an advanced stage in their career, working outside of Texas: Chamberlain, Eldred, Bluhm, Scarpitta, Myron Stout, Marisol, Voukos. The second, "regional" artists who, at the time Harithas showed them, were just emerging at that level: Jimenez, Roche, Surls, Green, R. Stout, Alexander, Wray, T. Allen, H. Stewart, S. Paul, Casas, Randolph. The third, a variety of group shows, local artists, and fundraising events held for the most part in the downstairs gallery. (As for the "millions...strutting and wrangling" - Curator Paul Schimmel's American Narrative Art Show was a solid, well thought out show).

Consider the first group in relation to Schjeldahl's contention. These were powerful, beautiful exhibitions, rigorously installed. As with Harithas, the artists he supported have had a unique vision that has persisted through the way of the world of the last two decades, largely without serious support. Ironically, they are aptly described by Schjeldahl's analysis of the "new art

establishment" - "moved more by exemplary, strongly personal (but always ambitious and sophisticated) individual artists than by aesthetic theories or movements".

These artists are part of "the system" - (Marisol is represented by Sidney Janis; Chamberlain and Scarpitta by Leo Castelli; Myron Stout by Ricard Bellamy, recently seen at the Whitney; Bluhm was shown by Martha Jackson and at the corcoran in '78; Voukos and Eldred are major forces in Oakland and Kansas City Art Institute respectively) but have not garnered the "critical consensus." There are no silk screens or silk scarves here, no cubes or glitter. There is no discernible visual element that ties this group together, no style or look which would make it lableable, another factor in Schjeldahl's misanalysis. Instead, there is an intensely personalized sense of existence, not a coolly intellectualized analysis of the elements of an impersonal mechanistic society. The commonality then is not on the aesthetic level (although the aesthetic quality is always maintained) but, in that other realm, the realm of spirit. In their work, there are organic shapes, references to human bodies, human lives, human events. The life force is their

inspiration.

The same holds true for the second and third groups. These were Harithas' criteria in choosing artists from this area. Again, there is tremendous diversity in the visual aspect of those he showed but they are linked by the vibrancy of their work. Six or seven years ago when Harithas began meeting these artists and introducing them to each other, there may have been some rough edges to the shows and certainly some in the third group did not come up to the highest aesthetic standards. But this is a necessity in breathing life into a new entity - it is rough and awkward, like a child, but full of new insights and clear visions. Every museum in this state, and others, that has taken on the task of showing local artists has had to deal with this immaturity. And I dare say N.Y.C. in its infancy had its share of faltering steps.

Now, a few years later, several of the regional artists are entering the national scene and some of the elders are receiving support. We are involved in the classic swing of the pendulum back to its opposing position. Jim Harithas is a forerunner in this return.



Photo By Larry Jovett

## "The Faceless American"

Acrylics & Mirrors/72"x96"/1979

**Bert**

Inquiries Artists In Action

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"They're really rockin' on 'Bandstand,' Philadelphia, Pa. Deep in the heart of Texas, and round the Frisco bay... All the cats want to dance with Sweet Little 16." Chuck Berry, 1958

"Life could be a dream (Sh-Boom) If I could take you up in paradise up above. If you would tell me I'm the only one that you love, Life could be a dream, sweetheart!" The Crew Cut, 1955

"Who put the bump in the bump-shoo-bump Who put the dip in the dip-di-dip-di-dip Who was the man? I'd like to shake his hand; He made my baby fall in love with me." Barry Mann, 1961

"Once you've had it, You never want to quit. Love, Love is strange, A yeh-yeh..." Mickey & Sylvia, 1956

# Music Matters

BY HANK MOORE

## "Have You Heard The News... There's Good Rockin' Tonight"

As modern technology and the swiftness of the pace of life increases, people search for a simpler way. Popular music totally revolutionized itself back in the 1950's, and those sounds come through as fresh and clear as ever. With golden oldie music understandably tied to precious memories, the nostalgia craze of today truly manifests itself through music.

This article will deal in part with the history of rock n' roll music (an area in which I am reputed by many to be an authority). What all of this reminiscing means to our life today is the other phase.

I just finished taping a series of documentaries on Houston during the trendy rock n' roll years of the 1950's and 60's. It airs as a five-part week-long edition of Channel 13's "Good Morning Houston" show (May 12-16, 9:00-10:00 a.m. each day). The programs feature myself and Don Nelson as on-camera narrators of the old Houston, viewed amongst twist contests, interviews with hamburger palace carhops, slicked-back hairstyles, and a host of vintage 50's fashions. Professional people in their 20's, 30's, and 40's regularly enjoy turning themselves into 1950's teenagers...every now and then.

Houston, before it achieved international prominence, was punctuated with teen hangouts, notably Prince's Hamburgers on the Main Street strip. Record hops hosted by Paul Berlin, kiddie rides at amusement parks, a girl dressed as a cat in tight-fitting costumes on TV, and a wealth of rock n' roll bands at long-abandoned clubs...all of these embody the youths all of us had, as they relate to a medium-sized city known as Houston.



Elvis Presley

I broke into radio in 1958, when Buddy Holly was still alive, before Elvis' wings were clipped by the Army, and before the payola scandal turned rock into an accountant's business. Radio in the 50's (for me, it was in Austin, but things were the same in Houston) was fresher than now. Few consultants told us to tighten our playlists to a handful of "familiar" songs. Good taste prevailed, and listeners made radio an active part of their lives...for several hours each day. Some say that music was better then. Others of us say that, now, it is not presented as imaginatively.

The average person listens to the radio less than an hour nowadays. The traffic situation can only increase that, as radio programming is mostly a to-and-from proposition. For some months, I've been hosting an oldies show on KULF Radio (Fridays, 6:00-10:00 p.m., and Saturdays, 7:00 p.m.-midnight). Not only has our audience of 50's and 60's sounds pushed up the ratings to Number One in such time periods, but the average "oldie show" radio listener says avidly tuned for more than two hours at a stretch.

I talk to perhaps 200 people each week (mostly radio station callers) about what golden oldies they like. They relate memories. They joke about the novelty records. Mostly, they request the lush, dreamy ballads, as only The Platters, Elvis Presley, Paul Anka, and others could deliver them.

In the class I teach ("The History of Rock N' Roll Music"), the question always arises: Was rock n' roll a follower or a leader of our times. The answer is "both," with heavier emphasis on the leading.

Nobody ever set out to



Hank Moore (right), with Dick Clark

"invent" rock n' roll. The only phase of American music that was ever "created" was the Big Band Sound of the 1930's and 1940's. Young rockers experimented with new technical innovations of their era: overdubbing instruments, electric bass guitars, the echo chamber, stereophonic sound, and multi-track recording capabilities. It was all so new in the 1950's, as was the teen reaction to a rebel form of music they could call their own.

The history of rock n' roll is that of one act upstaging another. Just as society is horrified at something, another act will come along and shove the predecessor into polite

acceptability. Elvis Presley's hip action was too wild in 1956, but Chuck Berry's were considered "lewd," and parents began accepting Elvis as a preferred idol for teens. Little Richard came on the scene as more than a gentleman singer, and suddenly Chuck Berry was embraced by mid-America. Was

it David Bowie or Alice Cooper who made the establishment think of The Beatles as a clean-cut youngsters? Fleetwood Mac, the onetime champions of anti-establishment rock, are now considered "easy listening."

"The times, they are a-changing," said Bob Dylan.

"The beat goes on," said Sonny and Cher.

"Rock n' roll is here to stay," said Danny and the Juniors.

By the late 1960's, our culture had totally changed, led by music and its fads and fashions. All external influences showed that the one-time rebel form of music (rock n' roll) had become contemporary pop. The compatibility of TV theme songs, music you hear in restaurants, and commercial jingles to the sounds of our era attest the total embodiment of what was once a threat to the



Buddy Holly

Cont. on Page 15



Chuck Berry



Jerry Lee Lewis



Carole King (right), with fellow songwriter Cynthia W. and Barry Mann (at the piano)



Little Richard

"Born Too Late For you to notice me, To you I'm just a kid that you won't date. Why was I born too late?" The Poni-Tails, 1958

"Forever they will haunt me. But what can I do? Those oldies but goodies Remind me of you." Little Caesar & the Romans, 1960

"What is Love? Five feet of heaven in a poni-tail. The cutest poni-tail That sways with a wiggle when she walks." The Playmates, 1958

"I will follow him, Follow him wherever he may go. There isn't an ocean so deep, A mountain so high that can keep me away From my love..." Little Peggy March, 1963

# The

## American Artist In China

A dream come true, artist JANET HASSINGGER embarks upon a trip circumventing the globe, *An American Artist In China*.

Dreams have been a theorization of those events of which we are involved in everyday life and those events which we fantasize might become a reality. China's previous inaccessibility was once only a place to be dreamed about. An American artist in China free to observe as only an artist can, presented JANET with an opportunity to be given an anemic interjection of Chinese propaganda. What JANET received was a intravenous mainlining of cultural impact beyond her wildest expectations.

Janet's first statement to this interviewer was an emphatic "Art as we know it in the United States In China does not exist, which interpreted means that China art is produced as a mass product of a mass thought or ideology, versus the wildcatter one upmanship type art which we mavericks produce here in America. Janet's short trip (3 wks.) was a trek of her own itenary (even though she went with a group) took her to Peking, Nanking, Yangchow, Canton, Chen Chiang and Shanghai.

After traveling to several museums, China's lack of art and the size of the museums (small compared to Houston) her intensive curiosity of China's history began to manifest itself before her subconscious eye. A visual Kaleidoscope of written input such as where she read that Chiang Kai Shek's anticipation of invasion by the communists prompted the shipping out of his threatened country of 20,000 crates of art this explained what Janet explains as a lack of individuality in the art which she observed, art is just beginning to resurface in China.

The majority of the public art which Janet saw was in the form of a profuse cluttering of billboards unlike the billboard syndrome of America which expouses individual claims to onenism. China (billboards) or art, are paintings done in high key pastel colors depicting China's cultural philosophy of the attainment of the 4 modernizations (economic transportation, domestic, and industrial), by the year 2000. These paintings were to be found everywhere in parks, airports, in Shanghai in the middle of the largest blvds.

丹青  
于其  
浩蕩  
殊  
原  
離  
騷  
句

簡納特女士書法陳伯清之題

己未年九月初七日



PAINTING BY ELDER CHINESE ARTIST which was demonstrating his expertise in painting and calligraphy at 400 year old ERRPENS IN CHINA.



餐館吃飯

Directions To The

# Openings

Photos By Frank Martin



Houston Artist, LINDA GRATEZ reviews one of her paintings at her successful one woman show at Little Egypt Enterprises in April, 1980.



Lucille Graham's Tree Tying Project held at proposed park site located at Bremond and Baldwin sts. on April Twelvth. Quote Something Pretty To Do.



Houston Artist Frank Davis draws a cold beer from his Beer Basin contraption at Lucille Graham's tree tying art projecting.



His Royal Highness Crown Prince Harald of Norway Views "At the Helm," a bronze sculpture created by BILL OSMUNDSEN.



(L-R) Houston Artist FLETCHER MACKEY and Home Owner ART PATRON MARVIN RUBINSTEIN CHERYL HALLA, ANNA, a visitor from Russia and LORI SEELEY her host celebrate Fletcher's project, the painting of various sections of Mr. Rubinsteins home in the art decor manner.



Richard Basil Mock at Galveston Art Center on the Strand.



Elmer Bischoff at the C.A.M.



Richard Artschwager at the C.A.M.



Houston Artist William Keith and Collector Ed Chill Lee Paetzel, (Texas chili King). Paetzel commissioned portraits of some friends and associates Gordon Lish (famous Ghost Writer); Roger yaseen (Publisher Chaine Letter Chaine des Rotisseurs; Tom Wolfe (Author the Painted Word. Latest Book The Right stuff) Paetzel delivered portraits personally to New York.

## Houston Watercolor Art Society

The Houston Watercolor Art Society presented a Spring Show April 21 - May 9, with more than 100 approved selections on display. The juried exhibition, in the Prudential Building Lobby, features pieces by the finest watercolorists in the area.

Glenn R. Bradshaw, nationally known painter, instructor, and Professor in charge of Undergraduate Painting at the University of Illinois is juror for the show, at which awards in excess of \$1,000.00 will be presented. Bradshaw juried the show in early April while here to conduct a workshop for the Society. Bradshaw's work has been shown in numerous solo and group shows and featured in many publications.

The Houston Watercolor Art

Society is a non-profit organization with 350 members locally. It functions as a bridge of understanding between the aqua-media painter and the people of Houston.

Watercolor is an important and creative permanent painting medium. The purpose of the Society is to provide a forum for the exchange of ideas and to serve the interests of watercolor artists, teachers, students, and patrons of the arts. The society seeks to educate its members and the public through lectures, demonstrations, workshops, and juried exhibitions.

The Spring Show is open to the public at no charge. The Prudential Building is at 6500 West Loop South.



Glenn R. Bradshaw Juror.

Photo By Frank Martin



Al Riedel Memorial Award MARIANNE HORNBUCKLE  
"Bert Long No. 2".



1st Place Winner JULI A. COBB "Manipulation."

## American Images

BY  
LINDA HEITKAMP

New Work by Twenty Contemporary Photographers, is probably the most extensive photography exhibit circulating throughout the United States at this time. It is a landmark exhibit in that it is a product of

twenty individual artists who were commissioned by one corporate enterprise, The Bell System, for the specific purpose of creating a travelling exhibit of contemporary American photographs. There were no restrictions placed on the artists concerning theme or subject matter of their work; the only requirements made by Ma Bell were that the artists work in the United States and turn in to her three identical portfolios of fifteen prints. There are two

publications documenting the exhibiting which were also produced by The Bell System.

The exhibit is massive. It contains 300 photographs, and therefore requires a considerable amount of time to digest. Most of the work was done in black and white, only six of the twenty artists chose to work in color. Many of the artists should be familiar to us since they have been involved in exhibits which have appeared in Houston at other galleries and museums recently. In fact, the work seems almost too familiar to be considered "new" in some cases. It all conforms to what has been defined as "straight" photo-

graphy in that there have been no obvious manipulative devices employed in the printmaking processes used by the artists, and the artists have not attempted to push their subjects past the inherent format of the photograph.

The Bell System intends to circulate the exhibit nationally and internationally, therefore, it is important that Houston has the chance to see it. It will be at the MFA through May, 18th. Other photography exhibits of special interest are the show of Bill Brandt's work at the Mancini Gallery, and the show of Geoff Winningham's work at the Harris Gallery.



# WHY KNOT?

Jana Vander Lee/Alyce Coffey Scott, 200 community participants Houston Festival Art project a apesstry entitled Inception being presented to the Women's Hospital as a donation.

The aesthetic is more than a visual demonstration of fangs "collective" or Bulterman's "community." The role of the artist is to organize materials, create an atmosphere of open interaction, and guide creative energy into a process/product that the community can claim as a significant statement of its nature being.

"WHY KNOT?" is a celebration of birth, Judy Collin's song comes to mind while working on it:

Oh had I a golden thread  
and a loom so fine  
I would weave a magic spell

in a rainbow design.  
And in it I would weave the  
bravery  
of all the women giving birth  
and in it I would weave the  
innocence  
of all the children of all the  
earth.

So the vagina is the center golden, glowing area generating life. The side stripes symbolize the bloody pain, gray doubts and fears, the joy of growing life within, the purity of love, and the blue as infinity of life dimensions.

I think it will go well in the Women's Hospital.



(L-R) Rochella Cooper, Alyce Coffey - Scott, Volunteers and Candy Strippers of the Woman's Hospital of Texas, Jim Buults, director of the hospital, Jana Vander Lee and Houston Festival participant.

Photo By Frank Martin

# Help Thine Self

## STOREROOM AT UHDC CONVERTED TO STUDENT LOUNGE

When Governor Bill Clements turned down the University of Houston Downtown College's request for funds for a student lounge, it should have been the end - the finale to any hope the students had of getting a place to relax on their commuter campus.

Instead, it was the beginning of an effort on the part of students, staff, administration and faculty, with limited funds, but with vision, determination, hope and labor as the instruments.

Dr. David Wallace, director of student affairs, recounts the story of acquiring space for the lounge: "DR. COMMANDER, THE ACTING CHANCELLOR, TOLD ME THAT THERE WAS VERY LITTLE MONEY AVAILABLE, BUT IF STUDENTS AND FACULTY WOULD WORK TOGETHER, HE'D FIND US A WAY

## SOMEHOW," HE EXPLAINED.

Commander was able to locate an old storage area in the south tower of the school's facility. It hadn't been used in 50 years, according to Wallace, and it was filled with old furniture that the students had to inventory and move.

Wallace found himself faced with 6,000 square feet of peeling ceilings, cracked walls, and cement flooring, in an area that had no plumbing, electricity, heat or air conditioning. Everyone agreed it was "the pits," so that's what the students named it.

"The first things we had to concern ourselves with were the walls, poles, and old boarded-up storefronts that would provide the background for the lounge," Wallace said. "We asked the school's clubs, organizations, departments and divisions if they would want to turn their hands to decorating and painting, and the response has been remarkable."

The theme of the decor is the 1930's, the era during which the old M and M building, that houses the college, was built.

"We have an old railroad station, a costumer's establishment, a saloon, a doctor's office, a 'cantina' and a lot more," he said.

There is no new material in THE PITS. Plumbing fixtures, air conditioning units and other equipment were salvaged from a renovation currently underway in the school. "Dr. Commander had done everything that he possibly could for us," Wallace said.

Southwestern Bell donated large cable spools that have been stained and reused as tables; the UHDC student government donated chairs; and the school's arts council gave money for floor tiles.

Also, the school has provided paint and skilled labor, and light fixtures and a color television have been privately donated.

UHDC carpenters, electricians, and maintenance staff,

under the direction of Ken Wallman, facilities manager for the school, have done "yeoman's work under adverse conditions," according to Wallace.

THE PITS will have a wall of vending machines for coke, candy and cigarettes, and also pool tables and a juke box.

The lounge will be in use by

April 2, but the formal opening isn't until May 2.

Wallace is delighted with the end product of the project and he explains that "it provided a good opportunity for student and faculty to find out what they can accomplish when they work together."



The Restoration Crew



Working Together



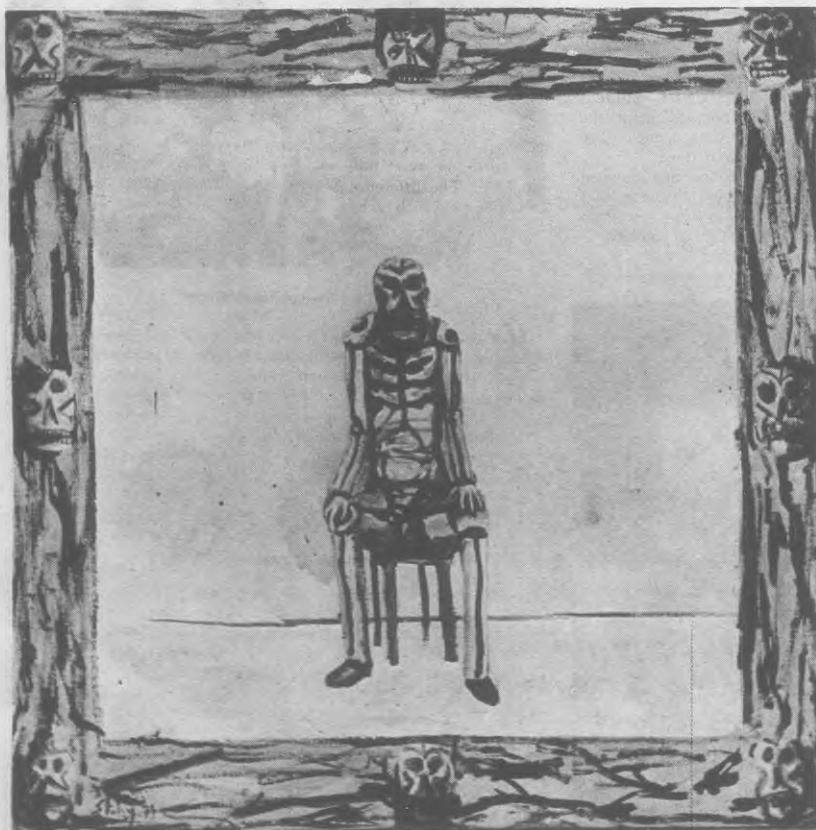
Student Artist at work UHDC

PENTHOUSE MAGAZINE  
SPONSORS ART EX-  
HIBITION

Artist H.R. Giger has begun 1980 nicely with an Oscar nomination for the sets he created for the film Alien and his first major one-man art exhibit in New York, sponsored by Penthouse magazine.



A MATTER OF LIFE AND DEATH. Suicide-bent Felix Ungar, portrayed by stage and television star Sherman Hemsley (center), is comforted by his Friday night poker friends in Neil Simon's classic comedy, "THE ODD COUPLE," playing at the Windmill Dinner Theater in Houston through June 29. Left to right are Jim Danko, Phil Ruthstrom, Andre Pavon, Saxon-Farris Page, and Rick Stokes.



In Honor of Artist Earl Staley's phylophysis that there should be less rhetoric and theorization on the act of painting and more actual painting.  
We present Staley's work as the review of his recent one man show at Watson/de Nagy and company, Houston, Tx.

## Jesse Lott Creates Urban Folk Art

At University of Houston  
Downtown College

On March 18 through 20 U-H-D-C's arts council sponsored sculptor Jesse Lott for a three day workshop. The workshop was a collective effort of the sculptor and members of the student body. Assemblage of discarded materials collected by the students was the vehicle of approach and sculptor Lott initiated his workshop with a lecture, expounding his basic concept of assemblage. Mr. Lott stressed that the students should concern themselves with a structural and an anatomical approach. He states "The key to learning about art is observation." The atmosphere was

charged with enthusiastic students who worked beyond the designated hours of the workshop. Dr. Ray Wright, Chairman of Arts and Humanities stated "I believe that the art workshop which...Mr. Jesse Lott conducted was a significant experience for our art students and other students as well. Only time will tell how many students discovered for the first time an outlet for their creative energy." The sculpture will be the first collected piece by the campus and will be on view in the new student center.



Left to Right: Two students Houston Artist Jesse Lott, Floyd Newson Art Instructor University of Houston Downtown College and Project Director work on Jesse Lott's Urban Folk Art Project commissioned by UHDC.

Photo By Frank Martin

## Folk Art

"Folk Art" is a categorical description usually applied to the art of primitive, tribal, or rural peoples. Folk Art objects are generally functional, somewhat crude and often seem to have magical or mystical qualities by their creators as well as their audience. The concept of magic, the use of common materials and the absence of formal training, outline the basic differences between folk art and fine art. The concept of urban folk art is based on four universal principles which are to me:

1. the law of existence: all things that exist are the best possible evidence of themselves
2. The law of opposition: all things that exist, exist in the terms of their opposite
3. the principle of activity: the end result of all processes is simple activity and the awareness of that activity

4. the principle of order: the basic order exists in the universe (biological, geometric, cosmic, etc.)

When these principles are added to the urban artists approach, the result is a sculptural technique, which is directly related to their environment.

The sculptural technique, represented here is a combination of the natural resources of the urban community along with the skill of a trained artist and the attitude of the primitive. The forms and images express ideas related to the urban environment. The activities of collecting, categorizing and reassembling these materials provide some evidence of the area and situation where they were collected. And the collective consciousness which brought them into being.

# China Connection

These paintings were of the same aesthetic as the show of Chinese artists which were exhibited at the C.A.M. in 1979. Many of the works in China were a montage of visual presentations of Chinese Running or smiling with or at foreigners. If China is flagrant in this propoganda of goodwill to the world (God knows I hope its a truth). It's museums present a refreshing view of a China of yesteryear. Their intimate size and open air concept allows the maximum contact with the masses housed in the small chapels are the true art of China. The art of the individual though and concept, works from the Ming and Ch'ing Dynasties.

This individual concept and truthfulness flows over into its food art. Janet had the pleasure of visiting a restaurant recommended by a Chinese acquaintance stateside called Snake, you can understand her astonishment and consternation upon exiting her cab before the restaurant's portals to have the pupils of eyes impregnated with the sight and non-sound of a myriad of Snakes of different persuasion draped, affixed and crawling along over and on the windows of the Snake restaurant. She dined and enjoyed (tastes like chicken).



MUCH OF THE ART of China today manifests itself as billboards this typifies the type of information which China attempts to emphasize.

The chance meeting of Janet with an art student at China's Art School was a direct shot of adrenalism to the success of her trip. Ms. Hassinger was unable to visit this school in depth, when asked if her visit was listed on her tour itinerary, she unfortunately replied in the negative and she was politely told that the school was available for viewing if only she would have it arranged in advance. Janet believed that it wasn't a harboring of any deep, dark secrets within the art walls, but a wish of China to put forth its best showing. It caught Janet unawares when the art

student recognized Monet on the cover of the Art In America magazine under her arm. This student introduced Janet to his English teacher. Upon verbal exploration it came to light that this English teacher was an art major and had been stationed in Texas during World War II. He was a sculptor and worked in Clay & Bronze. Bitterness was his expression of the destruction of his body of work during the cultural revolution of MAO. He is not allowed to teach art. His field of endeavor as so many others is chosen by the

government. The load of work placed upon his shoulders doesn't allow for the additional burden of his working at his art at least publicly that is. This man has been exposed to the individuality that America perpetuates and is busy working underground for a show which he hopes a nephew in China can arrange. Meanwhile he goes through the motions of teaching English at a school which he states is an institution bent on teaching painting in the socialist realist tradition.

The lone student's work which this American was able to view was a portfolio which spoke emphatically for the classical renditions acquainted with a budding artist and newly emerging art culture. The portfolio contained very classical renditions from body casts, classical portraits. It was the student's ultimate wish to become a competent landscape artist in the 16 century traditionalism. When questioned on Abstract Expressionism, he replied that IN CHINA THEY CONSIDER ABSTRACT ART AS DECORATOR ART.

A direct contrast of the closed system of the art school was JANET'S encounter with two

street artists this was one of the few examples of the free enterprise capitalist system which she saw in China. These artists were placed in public places to demonstrate and sell their art. There was an actual exchange of portraits done between Janet and the older artist. Hopefully there will be cultural exchanges after Janet returns to the states.

In the regression that all art has to experience in order to fully comprehend what all art is about, Janet Hassinger states that THE REAL ART OF

CHINA IS THEIR ENVIRONMENT, encompassing their multitiered gardens, their symmetry in fences enclosing their gardens and lifestyles and the ultimate art expressionism is the observation of the movement of millions of people moving as one one every morning. The differences which exist with the art and lifestyles of the people of China

are best summed up by the feelings which assimilated into Janet's subconscious and prompted her upon leaving China to exclaim "WELCOME TO THE FREE WORLD." Janet Hassinger an art instructor at Houston Jewish Community Center. She teaches watercolor techniques, drawing and life drawing.

ARTIST IN ACTION  
BERT L. LONG

## PEKING ARTS AND CRAFTS FACTORY

PEKING ARTS AND CRAFTS FACTORY is a multicrafts factory set up in 1960. It has thirteen hundred workers and staff, 52% of them are female. Its main products are ivory carving, lacquer ware, cloisonne, jade carving, Chinese traditional painting, painting on the inside walls of snuff bottles, filigree and dough figurines. Chinese arts and crafts have a long history behind them. For instance, jade carving, ivory carving and lacquer ware began more than two thousand years ago. Cloisonne first appeared over five hundred years ago in the Ming dynasty. Painting on the inside walls of snuff bottles and dough figurines too, have a history of two to three hundred years. They constitute a part of China's cultural heritage.

Following Chairman Mao's policy of "Let a hundred flowers blossom, weed through the old to bring forth the new," the factory has advanced the arts and crafts to a higher level on the basis of retaining their traditional and national features. While maintaining the production of traditional ones, it also produces new models designed to demonstrate the spirit of our times. The cloisonne vase, as an example, shows how the typical artistic designs of Ming and Qing dynasties are used to represent the steel industry of China today. Designing, enamelling and colouring of cloisonne are improved constantly. In jade carving, the simplicity, plainness and originality of the artistic style and workmanship render the fancy lines and patterns of the finished objects more vivid and picturesque. While continuing to produce flowers, sceneries, birds and animals which are traditional motifs in ivory carving, we now utilize these forms to present features of socialism. Furthermore, introduction of the method of joining separate elephant tusks together gives wider scope for the artisans to bring their talents into full play, eventually achieving better results in ivory carving as a plastic art.

## CALIGRAPHY ART



JANET



HEART

Snake Restaurant In Canton, China

Snake Restaurant In Canton, China

# Art Class Deleted At E.O. Smith New \$3,500,000,00 Houston School

It is unfortunate that the newly finished \$3,500,000,00 Elementary School has elected to delete its art class. Upon questioning of the principal Mr. Ira B. Scott, he stated that the class was dropped because of a lack of students.

We as parents send our children to school and support these educational institutions in expectation that they will receive an exposure to the relevant learning processes which will help mold them into well rounded individuals.

History has documented that upon the engagement of countries or nations in the unfortunate act of war, one of the first acts of the stronger or invading force is the process of deliberate destruction or removal of the overrun forces Art Treasures. Removal of art is removal of a link which portrays the heritage and cultural evolutionary growth the denial of art is an act of tyranny. Our children need the exposure to art at every level to enable them to better understand their past and the beauty of the demanding sometimes cruel existence we call living. To place our kids in a \$3,500,000,00 structure and deny them access to art classes is the same situation we as Americans face with our economy. Our money is silver coated with cheap copper in the middle and not worth its supposed face value. Our kids deserve better, we want whole young men and ladies, not incomplete clones which on the outside appear normal but inside their brains and hearts are lacking the artistic information enabling them to fully comprehend this society. "Our Culture" our constitution guarantees us our rights to an equality in our pursuit of education etc.

We urge the Principal of E.O. Smith to seek out means of keeping his beautiful school's art program alive. The question is? Is our Education System based on turning out numbers (how many) or is it based on turning out well rounded individuals equipped with sufficient exposure to information enabling them to cope and be efficient.

Some possible sources of information Texas Art Commission and help Artis in Action. 223-0401, Cultural Arts Council Houston (CETA Program) 527-9330.

BERT L. LONG JR.



Donald Koontz

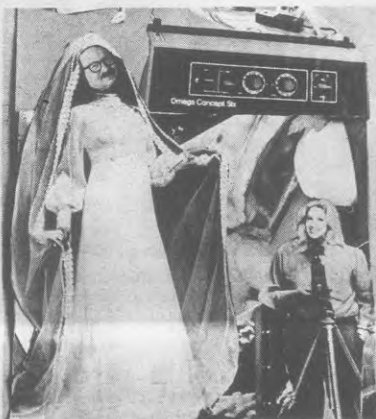
Dismissed Teacher MRS. Olga Lopez

Mia Terrell

Pictured are some of the students' art.



DANA LEE



REGINAY



JOHNNIE FRANKLIN



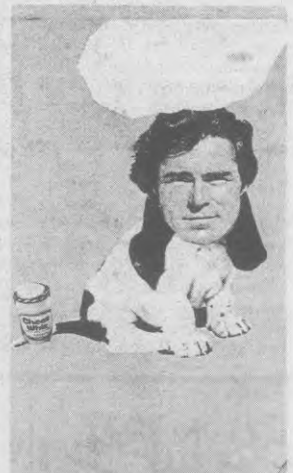
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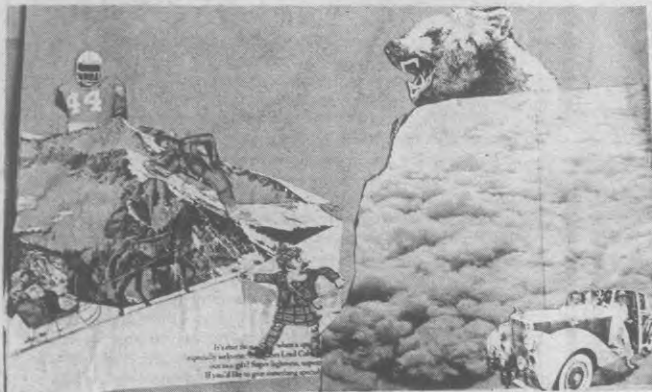
John Crosby



SHARITA TURRELL



ROGER WILLIAMS



DONALD KOONTZ



CRISSEY CASTILLO

All Photos by Linda Heitkamp

# Bringing art to the community

Corpus Christi State University is the sole university in the United States operating an art gallery on wheels. In 1979, the Dougherty Carr Art Foundation transferred the administration and operation of the South Texas Artmobile to the University. Funding is being provided by the James R. Dougherty, Jr. Foundation for a period of five years.

Founded in 1969, the Artmobile is in its eleventh year of touring. It travels to twenty-six South Texas communities, providing the opportunity for citizens and elementary through high school students to view and study high quality original, historical, and narrative art works. A Curator of Education travels with the Artmobile, providing educational tours to students in each locale. Upon request, this person presents lectures to civic organizations. The current exhibit,

Contemporary America 1900-1979, traces movements in American art during the twentieth century. Seventeen two-dimensional and three-dimensional works complete the exhibition. Major artists represented include Ansel Adams, Isabel Bishop, Stuart Davis, Jim Dine, Robert Henri, Charles Russell, and Andy Warhol. Contemporary artists' Luis Jimenez and William Wilhelmi are included.

Dr. William G. Otton was appointed Director of the program when the operation was transferred to CCSU. Ms. Patricia J. Fugitt is the Curator of Education.

To obtain further information regarding touring schedules, contact:

Corpus Christi State University  
South Texas Artmobile  
6300 Ocean Drive  
Corpus Christi, Texas 78412  
(512) 991-6810 Ext. 316



## Music Matters

Cont. from Page 11

morals of our young.

My guess is that people reach back to the 50's to recall a more innocent time. Young adults are turning onto music recorded before they were born. With 50's music comes 50's garb, and everybody likes a masquerade ball.

If you get the chance, catch Johnny Dee and the Rocket 88's at Hondo's, Steamboat Springs,

and other clubs. They blend recreated 50's material with comedy and are Texas' best answer to Sha-Na-Na. Clubs like Blueberry Hill have led the trend to golden oldie discos, replete with twist and limbo contests, plus the opportunity to have the DJ spin the golden oldie of your choice. Still other oldie clubs and rock revival bands are springing up like weeds. Not only are the happy days still alive, but they

seem to be making a comeback. Most of those golden sounds are still available for purchase. Shops like Mr. Music, Don's, and Sound Warehouse (Westheimer/Hillcroft location) stock a large percentage of their inventories in records the public thought had gone out of print. And, yes, oldies are on the radio dial...I've seen to that.

Hear Hank Moore, Fridays, 6:00-10:00 p.m., and Saturdays, 7:00 p.m.-midnight, on KULF Radio (790-AM). To register in Hank's "History of Rock N' Roll Music" class, phone 721-7299 or 749-1253.



Phil Spector



Dick Clark with Annette Funicello



The Platters



Dianna Ross and the Supremes



Don Kirshner with Connie Francis

"Diamonds, diamonds, pearls galore. She buys them at the 5 & 10¢ store. She want sto be just liek Zsa Zsa Gabor. Even though she's the girl next door.

Donna, Donna the Prima Donna. Stole my heart... Dion Di Muci, 1962

# Scotland Correspondent

## CONFUSION OF THE MEANS WITH THE END BY GERALD LAING

On television recently two steelworkers were shown the British Art exhibition in Sheffield, introduced to some of the artists involved, and invited to comment on their own reactions to the works. In virtually every case there was demonstrated an enormous gulf in communication between the artist and the public. It was a somewhat simplistic but nevertheless pertinent demonstration of a chronic contemporary problem, and interestingly the blame, if there be such a thing, seemed to lie as much with the artists as with the viewers.

The steelworkers attitude was "This does nothing for me; all I can see is a splodge of paint/bit of wood/lump of chalk," the artists' was "Unless you understand the (visual) language, you cannot hope to approach the work."

Neither attitude seems likely to offer any solution; and since it is the artists who make and offer the work, I tend to sympathise more with the steelworkers' bafflement than with the artists' apparent elitism.

The problem deserves more discussion, for it does, in the words of one of the workers, show that "something's wrong." But it is a difficult subject to discuss without appearing to deliver an impassioned plea for Social Realism or, worse still, an all-out attack on abstract art.

Social Realism seems to be defined entirely in terms of subject matter, and while many periods of history during which subject matter was clearly and narrowly prescribed have

produced great art - (China, the Middle ages in Europe, etc.) such a state of affairs seems unlikely to occur in the Western world now. So let us deal with abstract art.

Abstract art can be, and often is, sublime. Certainly it is the abstract qualities of a work, more than any other, which turn it from mere illustration or design into a work of art. But in order for these abstract qualities to stand alone and become the subject they have to be of a very high quality indeed, and appeal to some instinctive and subconscious faculty which is beyond identification and which is highly critical of anything other than absolutes. Thus, when one of the artists in the British Art show referred to his painting as being "about diagonals and a near horizontal" it is small wonder that the

steelworkers were left somewhat mystified and unsatisfied; while if the diagonals had been lances, and the "near horizontal" had represented the ground - as in, say, the Route of San Romano - they would have had little difficulty in appreciating the work, and the work would still have been a "work of art."

Another area of error concerns the whole business of "natural materials." To anyone with any objectivity at all there is no such thing as an unnatural material, unless one really does believe that man is God. A pile of oil drums is as natural on this earth as a molehill. To people who, like the steelworkers, work with their hands and who are familiar with machinery, raw materials and molten metal, the charm of a block of chalk cut about with an axe "to show the

natural shape of the boulder" is lost. Perhaps it is after all only the suburban bourgeoisie who have lost touch completely with nature.

For the health and vigour of art, a constant state of action and reaction seems necessary. Abstraction, as a reaction against academic figuration, served an obvious purpose. But watch how the avant garde becomes the Academy! See how the symbols of freedom become the ropes that bind us! There is no one more intolerant than a revolutionary, whose romanticised view of himself enables him to lose touch with others without caring, and not only to lose touch with steelworkers, with their perhaps slightly limited experience, but with doctors and lawyers, and even with artists in other media-

I mean with musicians, and authors, for example - and ultimately with himself.

What is an artist, that he feels he can operate in a vacuum, dispense with the minds and thoughts of other perfectly intelligent and sensitive people living on this earth, and indulge himself in the "secret language?"

But, it will be argued, those abstract qualities and ideas are real - they are what makes art - you said so yourself earlier.

And here lies the point of my argument. I believe that, originally for good reason, but at this moment wrongly, we have confused the means with the end. At this point in time the abstract elements in a work are the artist's concern. They are part of his toolkit. They are his trade secrets. They have been demonstrated so that those who have eyes to see, can see them. Now, for a while, they should be used to make art, not as an end and subject in themselves, but as essential ingredients. There is plenty to paint and sculpt about today; there are the old subjects, never fully resolve and in any case in need of constant renewal; and there are the new subjects. To ignore these is to abnegate responsibility, both as an artist and as a thinking being. Small wonder that the workers were disgusted. We seem to be suffering from an all-consuming cowardice.

Once Dylan Thomas was asked during a radio interview what it was that distinguished him from an ordinary man; he replied, "Only the use of the medium of poetry to express the causes and forces which are the same in all men." We would do well to take note of his words.

### ABOUT THE AUTHOR GERALD LAING

Laing, born and educated in England, was originally a painter who gained considerable reputation associated with the Pop era in New York in the 60's.

Laing has participated in numerous one-person and group exhibitions such as the "Young contemporaries," London, 1963, and Paris, San Marino and Sao Paolo Biennales, and the Whitney Annual Sculpture Exhibition. His work is represented in public collections in the United States and abroad, including The Victoria and Albert Museum, London, the Nagaoka Museum, Japan, The Scottish National Gallery of

Modern Art, Edinburgh, and the Whitney Museum of American Art. And recently had a one-man show of his figutive Bronzes at Max Hutchinson Gallery of Houston. Some of his recent work was shown at the Edinburgh Festival 1978, Edinburgh, Scotland, August - September, 1978, in a one-person exhibition, with music composed for the four torsos by composer Ian Carr.

He and his family live in the north of Scotland in a castle which he has remodeled.

Artscene welcomes Gerald to our growing staff as our Scotland correspondent.



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# Cultural Arts Council Report

BY Gertrude Barnstone



GERTRUDE BARNSTONE

Gertrude Barnstone is a member of the Advisory Board of C.A.C.H. She also participate in Board of Directors meetings but cannot vote on any allocations of money. She is also an appointee of the By-Laws Revision Committee. This committee was created in the wake of the debacle at the last Board election.

## REPORT

The By-Laws Revision Committee recently has held two open hearings to which members of C.A.C.H. were invited to bring suggested changes.

Most suggestions were presented at the second meeting on March 27 and the thrust of most of these was C.A.C.H. should give more attention and money to small organizations and individual artists, that to include all categories of artists,

poets, visual, musicians etc.

The most specific proposal revisions came from an ad hoc committee.

This is a summary of these proposed revisions:

### Proposed Revisions to the By-Laws of the Cultural Arts Council of Houston

We are proposing revisions to the Bylaws of the C.A.C.H. in four major areas; 1) redefinition of who may receive funding from the C.A.C.H. for arts project to include individual artists, 2) revision of nomination and election procedures to the Board of Directors of C.A.C.H., 3) establish a new plan for distribution of Unrestricted Funding, 4) establish a more organized procedure for amendments of the By-laws.

1) Reference Revision 1., 2., 4., 5., 6. (B): These revisions deal with the redefinition of eligibility to receive funding from the C.A.C.H. As the situation now exists only organizations (non-profit and tax exempt) are eligible for funding. We propose to broaden the eligibility to include individual artists such as composers, choreographers, writers, visual artists and sculptors, etc. This would be similar to funding as provided by the N.E.A. revision 4., establishes a means of representation within the Advisory Board of Directors for individual artists, and Revision 5. limits the duration of service to the Officers of the Advisory Board.

2) Reference Revision 3.: This revision provides for the selection of members of the

Board of Directors. First, the members of the Board of Directors would be elected by a specified position number, similar to City Council where you have Councilman-at-Large, Position No. 1, etc. This would make Board of Director members more accountable. The revision will establish a revised nomination procedure so that all members of the C.A.C.H. and not just the Nominating Committee have a say in whose name may be placed in nomination for Board of Directors. It would eliminate absentee balloting.

3) Reference revision 6. (A): Allocation of Unrestricted funding as it existed now is grossly biased to the Major Organizations. They received 75% of the unrestricted funding to be distributed among 10 organizations. The remaining 25% is split with 15% going to the small organizations and 10% to special projects. This proves to be ultimately inequitable as shown by the recent funding which just took place in which 51 smaller (and yet equally important) arts organizations had to split \$145,399.00 amongst themselves. On the other hand the major organizations were given lump sums such as: Houston Grand Opera - \$200,095.00, Houston Symphony - \$208,665.00, Museum of Fine Arts - \$156,611.00, etc. The small organizations got an average of \$2,806.00 per organization while the major got an average of \$93,143.00 per organization.

4) Reference Revision 7.: This would revise Article XIII of the

By-laws to establish for amendments to the by-laws to be approved by the general membership of the C.A.C.H., not by the Board of Directors.

Proposed by an ad hoc committee consisting of: Gertrude Barnstone  
Irene Pagan  
Diane Smith  
Bert Long  
Frank McGuire  
Donald Bates  
Lynn Randolph

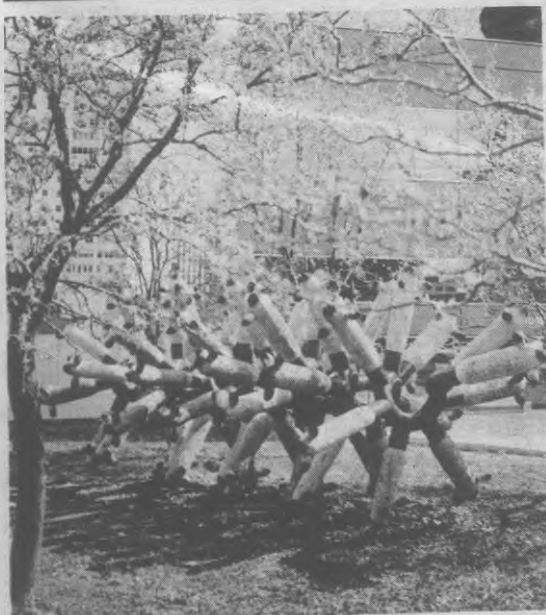
The following individuals and organizations endorse the intent and/or letter of the above proposed revisions. It is the purpose of these endorsements to demonstrate a broad consensus of interested individuals and organizations who feel strongly that there are major revisions necessary to the Bylaws of the C.A.C.H. These endorsements are given in some instances with trepidation, in respect to future opportunities to work as artists in the Houston Community, but in all cases these endorsements are sincere and offered with a genuine concern for the future of the arts in Houston and in addition with the hope that the C.A.C.H. will begin to recognize that the well-being of the Arts of Houston begins with the increased promotion of the well-being of all Houston artists.

Women's Caucus for Art (109 members)  
Space/Dance/Theater (Board of Directors and Dancers)  
Artist Equity  
Texas Arts Cultural Organization  
Mickey Leland

Ernest McGowan  
Lance Lator  
Norma Lauder-principal;  
H.S.P.V.A.  
Ellsworth Milburn - composer  
Tom Benjamin - composer  
Charlotte Moser - Houston art critic  
Bob Graham - sculptor  
Dan Woodson - photographer  
David White - composer  
Micheal Horvit - composer  
Arthur Gottschalk - composer  
Ben Reyes  
Elenor Tinsley  
Kyle Richards - choreographer/dancer  
John Sharpley - composer  
Cynthia MacDonald - poet  
George Erhart - writer  
Stanley Plumbly - poet

Two thoughts are central to all of this: there will be a great increase in the public money which C.A.C.H. allocates from the hotel, motel tax because of the larger number of hotels under construction in Houston.

Also there is a distinction between artists and Art Institutions, a distinction often obscured when speaking of money for art in the community. If we are going to produce our own art and not as Lyn Randolph put it, serve merely as a branch office for East and for West Coast Art, the individual artist must have vigorous support and encouragement. The by-laws Revision Committee will meet over the next few months, and we'll see what happens.



JAMES SURLS "Flower" Wood steel.

### HOUSTON SCULPTOR JAMES SURLS RECEIVES MAJOR COMMISSION IN DALLAS

JAMES SURLS Sculptor Director of University of Houston's Art complex Lawndale Annex was commissioned to create a major public sculpture by VINCENT

CARROZZA owner of One Dallas Center a building located in downtown Dallas, Texas designed by the world renown I.M. PEL. SURLS SCULPTURE ENTITLED "FLOWER" is placed alongside the I.M. Pel building nestled among a group of live Oak Trees.

## HARRIS GALLERY



Tag Team Action, Wrestling, Houston, 1971

Geoff Winningham

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# Artists Contracts

## Upping The Ante

Here we go around again. The contract. They have the lawyer, and you can get yours. So much for the gentlemen's agreement, that went our with women's lib anyway, and a simple handshake. Now we haul out the lawyers and raise the stakes. Does the artist get a break?

Is it a step forward in professionalism or just another load of bull shit? Artist Equity sponsored seminars to inform artists of the ground rules and a Volunteer Lawyers and Accountants Association has been formed to even the odds.

Contracts are simply written agreements, legally binding, which specify exchange of goods or terms of services to be rendered. Contracts document particulars of goods or services exchanged, details of payment, and procedures/terms of contract is broken by either party. For the artist, once price is established on a work of art, the contract simply guarantees terms of payment, one of the touchy issues in the art business. The problem for the artist is contracting work that doesn't yet exist. Is art an object or does art provide a visual service to society?

The first major outbreak of legal contracts in Houston has been in the Houston Festival. Two years ago when Rochella Cooper became administrator of the Houston Festival, the major task was to organize the volunteer outfit into a reasonable operation beyond political power play and fluctuating volunteerism.

As a result of the Women's Caucus for the Arts protest of Michael Metyko's handling of visual arts projects in 1978, a committee met with Molly Parkerson to establish guidelines and entry procedures for the visual arts. This year the visual arts committee chaired by Clint Willour provided open entry for art projects and wrote contracts specifying pay and terms for the selected projects.

The contract written by committee members Toni Beauchamp and Butch Jack was reviewed by a Festival Board member lawyer. For the first time festival committee responsibilities were specified, artists' responsibilities were

delineated, and payment for materials and artist's fee outlined.

The contract specified all terms of production and payment, but the power to terminate and absolve contract terms remained solely with the committee. Terms stated that the artist had no grievance or recourse to "the committee's decision is final." By signing contract, the artist relinquished all rights to challenge or sue should the committee break contracts unlawfully.

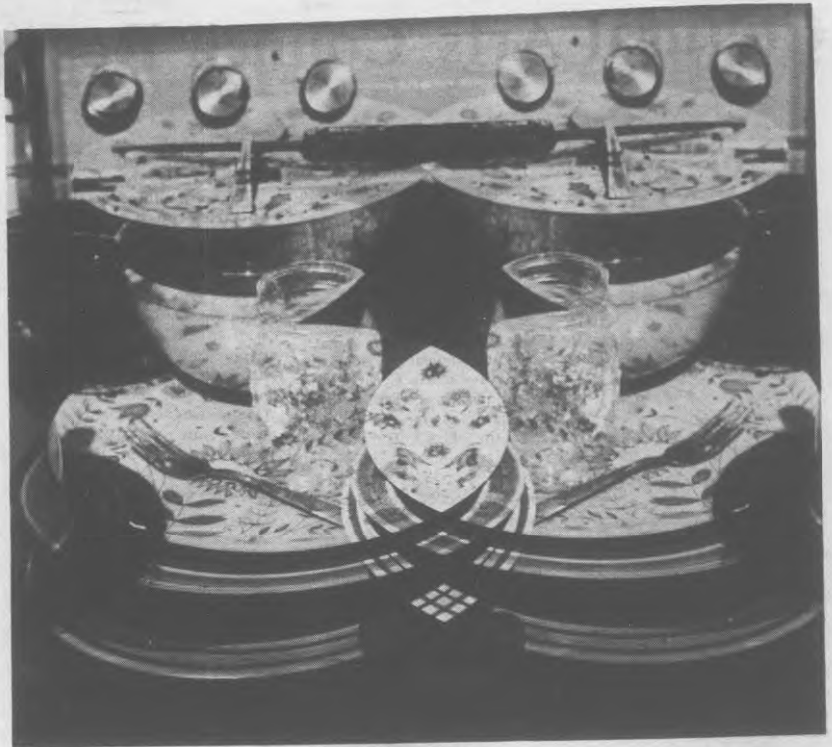
All artists except one signed those terms. Insisting those restrictive clauses by removed, the artist realized that the committee could deny contract and the project be rejected with no legal recourse for the artist. However, by signing contract, the committee could legally terminate the project at any point without due process or just cause. The committee however, had no such intent, Rochella Cooper immediately changed terms on that contract, and the project went smoothly.

Contracts are certainly no panacea. Integrity and trust in a business relationship determines the success of a transaction. Contracts simply specify terms and buy a better seat in court.

Equipped with a contract, you still need a court ruling to collect. Contracts and courts only issue you a hunting license to go collect. So does a contract help if you end up in court to collect? Justice is awarded to who has the most time and money for a lawyer.

Art business is one of the last transactions not legally negotiated. Business people blanche that artists have no contracts with galleries, protection if a dealer folds, no guaranteed cuts on resale of work. Collecting on sales is an agony many artists must endure.

Contracts can resolve these issues only when a professional business relationship exists. A bad dealer won't sign contracts, and even a contract wouldn't make the deal good. With a good dealer, a contract isn't necessary. But if a deal ever turns bad, a contract may be the ammunition needed to survive.



AFTER Judy Chicago DINNER PARTY

## Rehash

Cont. From Page 5

honored at the Dinner Party choose to relinquish cultural roles assigned to their sex and extended their service beyond immediate family to all of humanity. By rejecting their sexual role, they broke barriers and, rather than compete with males, chose to meet the unfulfilled needs within society and thereby revolutionized society.

The sexuality in the plates proudly proclaims this life generating power of women. In a society that reduces women into object or advertising pitch, the Dinner Party counters with a positive vibrant image of vagina and breasts as energy sources radiating life. A woman's

sexuality transcends the physical into a metaphysical generation of life. The reality of our sexuality is our ability to create and sustain life, life in all its dimensions.

Because of the simple, basic service women provide, few are properly honored. The particulars and details they live are unnoticed and deemed unimportant, yet are basic to society. Serving meals, healing hurts beyond a bandaid, providing home, nurturing life are too common. The everyday objects of home merit no museum. And so our homes become impersonal items bought, our meals packaged to carry out so we can run do something else more

important, and in that milieu, we ourselves become objects, commodities of the company, worth so much an hour. The common realities of daily life are not important as the abstract illusions which decorate our walls.

At the Dinner Party, a group of women lovingly set the table for us to feast, celebrating accomplishments of women, causing us to reevaluate the present role of women in society, and reminding us of the pleasure and joy in handwork, housework, and community/home.



## "Man in the Altogether"

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# Maintaining Ourselves in the annals of time

BY BERT LONG

Many dreams, fantasies and superstitions are an integral part of our conscious and subconscious being.

In order to allow these dreams fantasies and superstitions to be a reality, man has relied on since the beginnings of time the art and craft of mask making.

Masks have provided us with mirrors of ourselves in virtually every culture. The mask allows us to cast our inner thoughts out into society, while we may create and wear these masks, we feel that these masks are a separate part when in truth, they are our real selves. Not the outer face which we must contort and falsify to conform to societies demands.

Two artists Barbara Ann Carver Hunt and Pat John Danko souls bare in a recent two woman show at U of H Downtown College O'Kane Gallery. The show includes masks and drawings.

Pat John Dankos drawings involve masks which seemingly connected with swirling lines seem to relate a connecting link with man's interpretation of his every day situation. The drawings leave you with the feeling that Danko has not only



BARBARA ANN CARVER HUNT (Mask), "The I Queen" cometh/porcelain, shells and feathers.

grown to know herself but is a seer of what lies in the future.

Pat Danko's Masks emerge from her drawings, divest themselves of the swirling lifelines and adorn themselves with ribbons and glass beads. The ribbons seem to suggest our tie ins to a world which is reflected in glass beads which represent the neon and tinsel of the false world which we have to face daily.

Ms. Barbara Carver Hunt's drawings are delicate pastels done with colored pencils. The delicateness of her medium softens what is a powerful mask of inner visions of eretical and satirical statement of dreams of ecstasy. The beautiful oriental women depictions seem to represent purity which can be viewed and coveted with but not touched by the man beast represented by imagery of a baboon and griffins which seem to represent and the femininity in the man species.

Ms. Carver Hunt's masks are a live. They surpass being relics and seem to emote an aura of tension around them. You actually expect a communication, perhaps a spoken word or two.



PAT ST. JOHN DANKO (Mask), "cho-Cho-San" painted Papie'r Mache and diamond dust.

## Painting on the canvas of time

During the month of April, The Guggenheim Museum of New York featured the works of eight promising young spanish artists. The curator, Margit Rowell, organized this show to introduce

to the United States these representations of Contemporary spanish Art, unfortunately still unknown in the States.



Inigo Villalonga, "El Looconte" 46" x 47," Acrylic.

Gallery Bourban, a recent arrival on the Houston Artscene has undertaken the job of being the major representative of unknown (to America) Con-

temporary Spanish Artists.

Following is a review of Art by Indigo Villalonga by noted Art-critic Geraldyn Waxkowsky.

### INIGO VILLALONGA

Inigo paints on the canvas of time. He has a faith in the possibility of regeneration and rebirth into a better way of life; with an innate understanding of spiritual knowledge to make all things new; as pillars of society.

We see in the LAOCONTE, the real and spiritual are in one dimension. In this attempt to relief the pressures of a hostile environment on various elements of society, he depicts and portrays the world and the world to come.

Beyond civilization a vibrating breath lives in the Palace of time, everything that is happening is a rapture equal to a spaciousness in the mind - free from the shackles of grasping.

Inigo's labour reveals a spirit in the form of time, where the

Auric Egg Dimension of which man aspires to the likeness of the Divine, somewhere down in that underworld, we were created by the Creator, first one, then two, then three. Images projected from inside the canvas merge with images outside, accentuating the moving, composed of millions of squares, focusing on the colours of the rainbow. It is as if we were observing the inner workings of Inigo's brain. To the spectator observing the spectacle, it comes to life painted to express images and movements. It is truly a subtle acrylic accurate brush and spray action painting.

The dialogue of Inigo's painting is mostly associated with one thing suggesting another and complimenting the theme of metamorphosis. One thing turning into another, always the continuous presence and absence appears. Since this is how dreams are also formed, the entire experience is dream-like. And since dreams are reflective of inner subjective experience so that this consists of an expressionistic experience consisting of a view of reality of our subconscious, the picture of germination. Inigo's expressionistic is surrealism made vital by his very real and active will to communicate. He wishes for you to share his emotion, that goes to the most inventive lengths of the qualities of Jupiterian expansion and yet at the same time preserving the original private impulse which created it. His paintings are so much more than just a painting!!

GERALDYN WAXKOWSKY  
Artist performer - Writer Critic  
Art lecturer on Spanish-  
American Cross Cultural Ex-  
change.

## The Axel Thorpe Gallery

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AT



# Continuation Of The 'Cultural Exchange'..Concept

Photos By Matt Anderson

Being able to view in depth artwork from other regions has in the past two years provided Houston artists and art patrons with a smogasbord of aesthetic delight. There was the fire show with its 100 visual offerings. The Artists and Models Ball (Pow-Wow) with 2500 art people being bombarded with radiants of the 500 artworks of artists from three states. 30 artists from Dallas's Exposition 500 have offered us their artistic hearts. There were many more exhibitions of course such as the Rothko Retrospective, and King Tut Exposition at the MFA.

Houston has not been selfish in it offering of its own art to other regions in the same period. Although most of these have been from the personal endeavors of Houston Artists and not from its Cultural Institutions.

There are more exhibitions on the horizon, such as Houston will play host to 30 or so artists from New Orleans in the very near future. They will be showing at Univ. of Houston Lawndale Annex.

New Orleans Contemporary Art Center recently hosted 35

Houston and Texas Artists which was very well received.

These cultural exchanges have unquestionably provided cultural enrichment as well as an insight and learning ground for the furthering of Individual Artists endeavors and a momentum coming to the mountain concept for commercial art dealers who have been provided with a wealth of potential talents to be further exposed on the commercial level.

This concept of showing a multitude of artists instead of a focusing in a few seems to be a prevalent attitude. Although we are not calling it solon exhibitions with the exception of (Pow-Wow) which described its exhibition just that a "solon." In effect they are just that. We must be judged against others in order to really grow.

In consideration of this concept of exposure to much art instead of an elitist attitude of less is better. Houston has the pleasure of enjoying a cultural exchange with 9 Louisiana sculptors we present the:

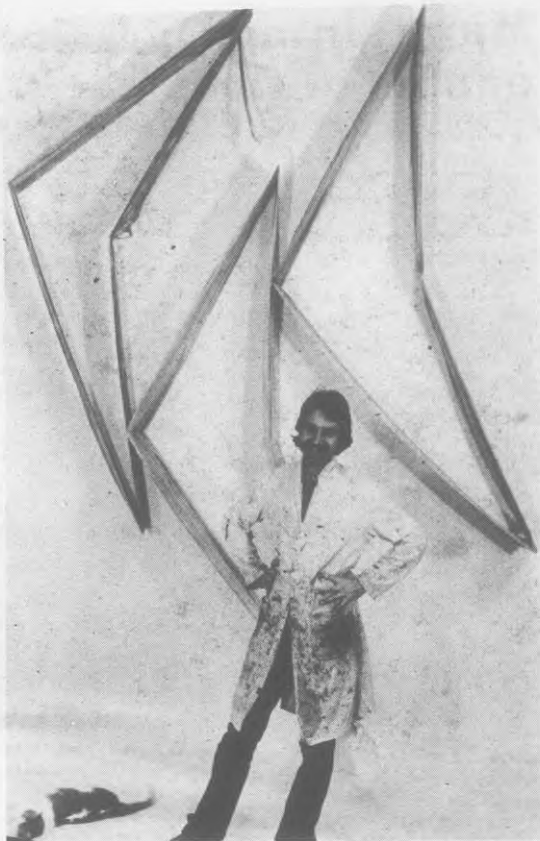
## LOUISIANA -HOUSTON POW WOW

Louisiana Sculptors, was

on view through May 3, at The Alfred C. Glassell, Jr. School of Art, The Museum of Fine Arts, Houston, provides a look at the diverse trends actively being explored in contemporary sculpture. The sculptors included in the show were Wayne Amedee, Lin Emery, Jack Gates, William Markwith Grote, Gene H. Koss, William Ludwig, Martin Payton, John T. Scott and Elizabeth Shannon.

Several works are traditional pedestal sculptors while others exhibit the free shapes associated with modern sculpture. Some of the works straddle the line between craft and art. Don Shaw, Sculpture Instructor at The Glassell School and Curator of this exhibit, explains, "Because the artist was in control of his material, rather than the material controlling the artist, these works are considered art, not craft."

Shaw also said, "The exhibit is a purposeful diversity of media." Bronze, canvas, brass, glass, wood, and fiber glass are among the variety of material utilized in this exhibit.



Wayne Amedee



Gene S. Koss

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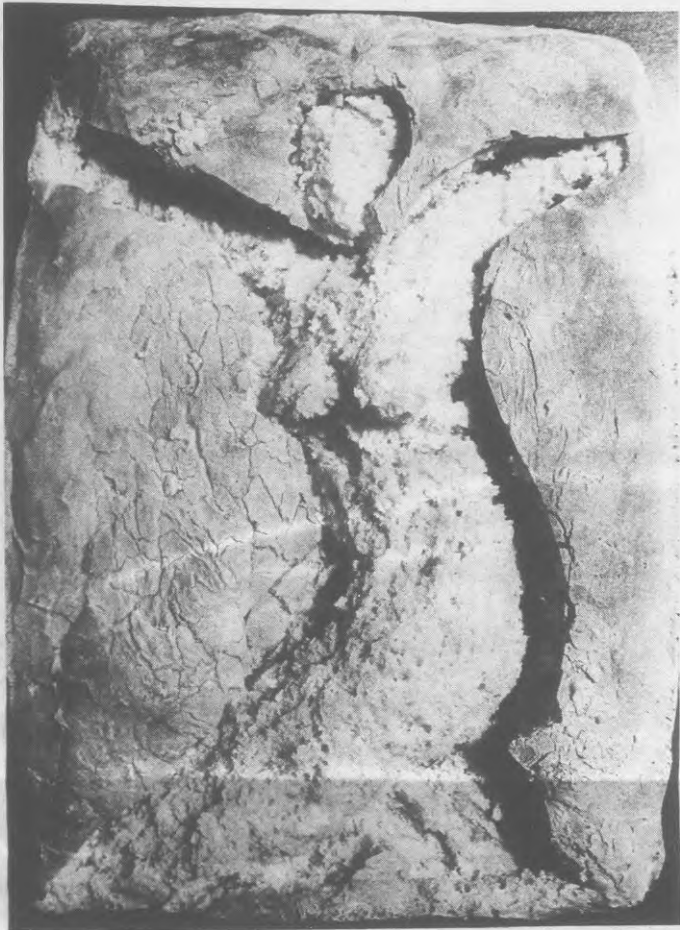
713/523 2104



# University of Houston Printmakers Association Outrageous Food Art Competition Winners



1st Place  
NANCY D. JOHNSON



2nd Place  
SAM PIERSON



Judge,  
Bert Long, Jr.

### OTHER WINNERS:

- 3rd: Gay Lansdon
- 4th: Gay Lansdon
- 5th: Tom Kittles
- 5th: Lisa Goodman
- 5th: Katy Howard
- 5th: Cris Dali
- 5th: Richard Fluhr



One of 6 5th Place winners ROBERT AVERY new Crummy Bread group performance.

## National Endowment Appointment

National Endowment for the Arts appoints DR. JOE N. PRINCE, Dean of Fine Arts and Communication at Mur-

ray State University to position of Director of its artists - In School Program.

## O'Kane Gallery UHDC Awards Two Arts Scholarships

Hazel Eleen Ganze and Sharon Kay Kilday Fine Arts majors at UHDC were recently awarded \$100.00 art scholarships.

The UHDC O'Kane Gallery Art Competition Scholarship is intended as an award to art majors for their unique, creative ability.

All applications were judged on a competitive basis. The scholarship awarded was

\$100.00 each semester for two semesters, and it will automatically be renewed for the second semester if the student enrolls for at least 12 hours, including 2 art classes, and maintains an overall 2.5 G.P.A.

These scholarships are made possible through a percentage of sales from artists works which are exhibited at O'Kane Gallery.

Mrs. Veta Winick is Coordinator of the O'Kane Gallery.

President Carter honored 10 black artists at White House ceremonies for their work in the civil rights field. The 10 were sculptor Richmond Barthe, painter-sculptor Margaret Burroughs, painter-graphic artist Ernest Crichlow,

painter-designer Lois Mailou Jones, painters James L. Wells, Romare Bearden, Jacob Lawrence, Hale Woodruff, Archibald J. Motley and the late Charles White.

## Showing

Cont. From Page 3

much thought and reflection as the research works, but their revelations are more profound and pleasurable. The show requires a great deal of time to take in. While opposing the extreme of too much ("crating hostility") and not enough ("premeditated, simple images, like Reader's Digest"), Hill believes in providing more material than the average viewer can absorb—"I would always want to exceed the mean quantity by some degree," he asserts, indicating his interest in enticing and entertaining his viewers. It also takes some stamina to get through the interview with Anna Tucker, but once done it is all well worth it.

Bloom and Hill are sophisticated and they are articulate, factors which often suggest that

they could hardly be artists too, and perhaps the collective identity of MANUAL is in reaction of this societal disaffection. The artist/philosopher is a rare but cherished commodity in some circles; it is chagrined and held suspect in others. MANUAL's work is not purely aesthetic. At times it approaches the stature of a morality play (with chorus) destined not to delight but to teach. Again a purposeful contrivance. Hill and Bloom are instructors and they love it.

MANUAL's work is a challenge to interpret—it often seems a puzzle without a touch point. What is great about it, however, is that you know the artists had some personal directives in mind when they embarked upon its creation. If you check the record, this is what art history is all about Bloom and Hill, and MANUAL, will probably be long remembered.



Exhibition: MANUAL: RESEARCH AND COLLABORATION; Suzanne Bloom (b. 1943/Ed Hill (b. 1934), American; Max Ernst Cancelled, 1975 from the series Art in Context: Homage to Walter Benjamin gelatin silver photograph.

The ADEPT NEW AMERICAN Folk Center

REVIVES

LEGEND: BILL "BULLDOGGING" PICKETT

(1870 - 1932)

the

## BILL PICKETT EXPOSITION 1980 ACTION

The life and lore of the legendary Black cowboy Willie "Bill" Pickett yet conjure up creative visions of the Old West... The Adept New American Folk Center announces the BILL PICKETT EXPOSITION:



June 14 ...Program In Letters 5:00 pm till sun-down. Texas Southern University's Thurgood Marshall School of Law.

June 15 ... Visual Arts Program Adept New American Folk Center, 1617 Binz.

Meet the writers, artists, descendants of the daring "demon," Bill Pickett, as well as other distinguished guests.

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## ARTISTS IN ACTION

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- |  |                                 |
|--|---------------------------------|
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| 2. Classes (group or individual)         | 6. Special projects             |
| 3. Public exposure                       | 7. Group activities             |
| 4. Development of systems of involvement | 8. Cross reference index system |

Any organization seeking the assistance of AIA can initiate activity by providing the following information:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_  
Date \_\_\_\_\_  
Description of activity \_\_\_\_\_

(please enclose additional information as needed)

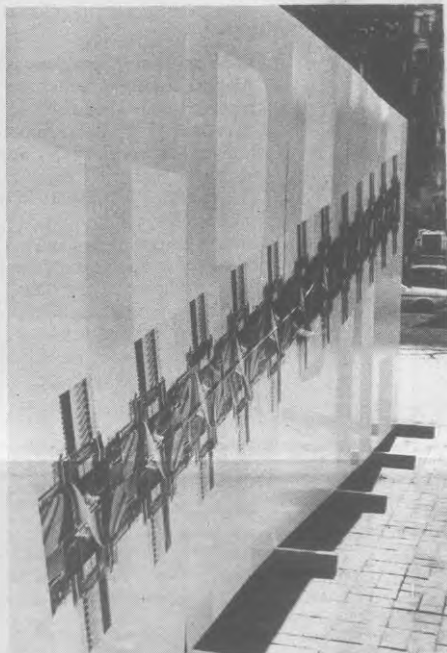


LOLA FRANCO and Charlie Sartwelle "untitled."



URBAN THEATER "Essence of The" Earth's Moth  
Melvin Green Jan Crain

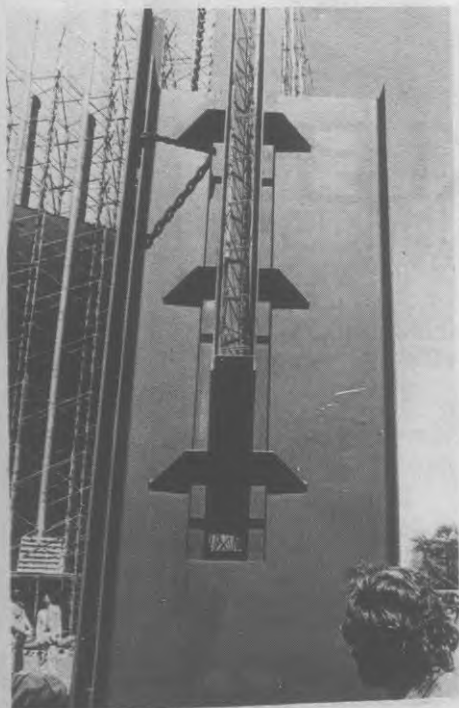
# Houston Festival '80



Donald Woodman



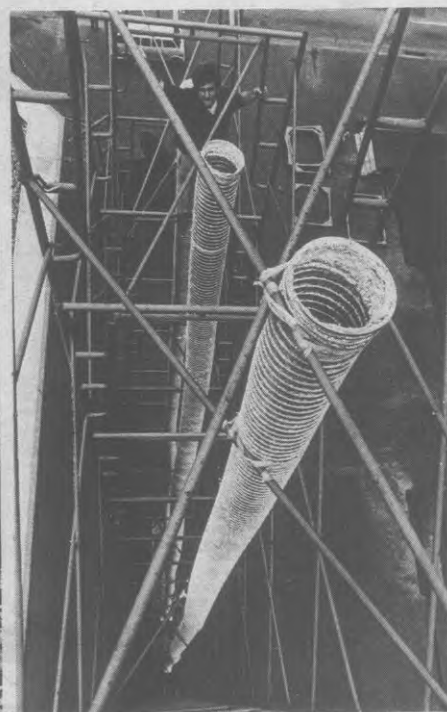
Terrell James "Sail Piece"



FRANK MCGUIRE Vernal Equinox



BOB DUNCAN, "Hey Which Way" to Galveston Bay



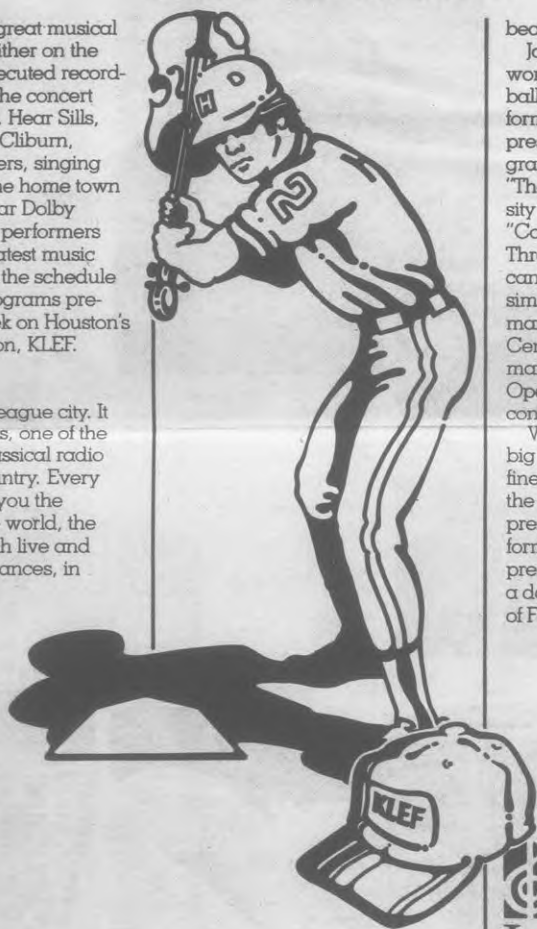
NELVIN ZIGLER "Public Cathedral" in  
collaborati w/Kate Ericson

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HOUSTON

# ArtScene

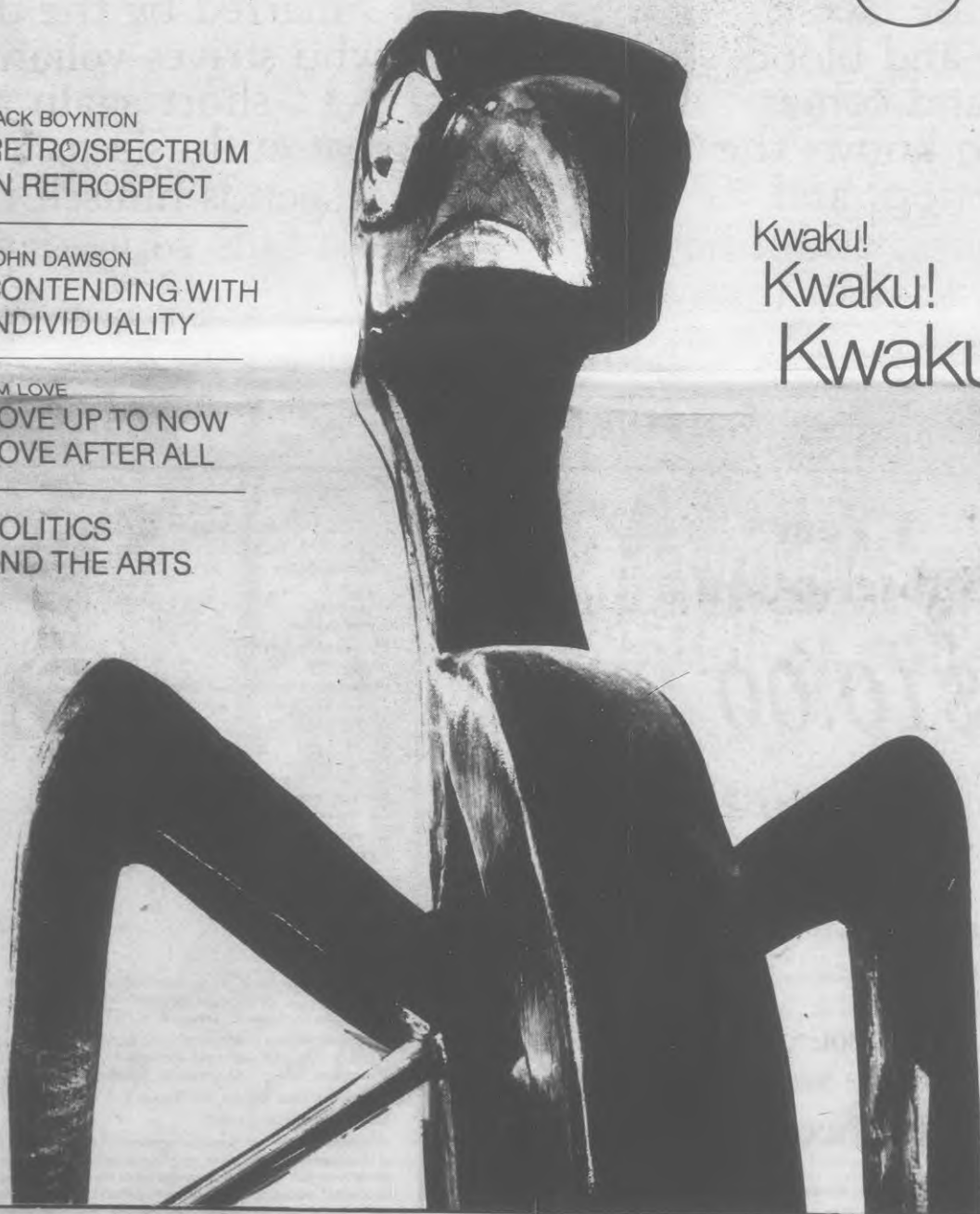
JACK BOYNTON  
RETRO/SPECTRUM  
IN RETROSPECT

JOHN DAWSON  
CONTENDING WITH  
INDIVIDUALITY

JIM LOVE  
LOVE UP TO NOW  
LOVE AFTER ALL

POLITICS  
AND THE ARTS

Kwaku!  
Kwaku!  
Kwaku!



**PUBLISHER'S OPINION**



It is not the critic who counts, or how the strong man stumbled and fell, or whether the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by the dust and sweat and blood, who strives valiantly, who errs and comes short again and again, who knows the great enthusiasms, the great devotions, and who spends himself in a worthy cause; and if he fails, at least fails while daring greatly, so that he'll never be with those cold and timid souls who know neither victory nor defeat."

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**EDITORIAL**

**POLITICS** and the **ARTS**

**ART** and **POLITICS**

by CATHERINE WILLNER



America sits back and analyzes the results of the November 4th election, one point seems clear, we as citizens of this country actively voted for change.

This election was in nature reactionary. We voted not so much for any one candidate or issue, as against the quality and condition of American life as we see it today.

We as voters reacted to the crisis we feel and see around us as our lives become consumed by the process of staying economically alive, and our values become political decisions.

Unfortunately those who feel that a simple vote is all that is necessary to invoke change are destined to become disillusioned and despondent with the results that they see. There are two options that arise out of a crisis situation; one is opportunity, and the other is destruction.

Historically when one of these options cannot resolve the crisis situation, the other becomes a necessity. Both options imply action. Simply voting will not bring about the change we so desperately need. It is the action that we take as a personal decision and responsibility to either improve or destroy the existing condition that created the crisis that leads to a resolution.

There is no doubt that the arts in this country have reached a crisis. The current administration forced the arts into an economic backseat which labeled them a "luxury" item. The new conservative administration has taken a harder line, and even before coming into office is evaluating the necessity of both the NEA and the NEH.

As artists the value the arts have on the quality of our lives is a given. On the universal plane the value inherent in the creation, communication, and preservation of art is integral to the human spirit. The crisis that we face now is that the

value of art has entered the political arena and is open to debate and judgement. The future of the arts in America is going to be decided not by artists, and those who rely on having the benefit of art in their lives, but by legislators.

Artists, traditionally, have been a politically ineffective group. Organization and communication even between artists and those administrating the arts is virtually non-existent. However, if the arts are to gain the support necessary to their survival we must take hold of the oppor-

tunity-option the current crisis presents us with and reverse this situation.

We must Act. We are going to have to meet politicians on their own ground, and we are going to have to gain power as individuals by massing into a major support group with the arts as our single issue.

It is hard for most of us to see the arts as a single issue, however the success of single issue groups such as Right to Live and the Moral Majority is an important lesson for us no matter how much we agree or disagree with the doctrines they hold.

These groups have organized at a "grassroots" level, through the people, to bring about a major political upheaval. Their candidates are being elected, and their views recognized by the media and the populace.

The success of single issue groups is not so shocking or unfathomable. These people are simply using the opportunity to act on what they believe in, and they are hitting people at home, where they live. They are asking people to support their beliefs with their votes, and thus they are putting legislators on notice saying to them, you are under our scrutiny, we elected you and if you don't protect our interests you will not represent us anymore.

There is no reason why the arts as a single issue could not have the same success with the same means. Through action and organization under a single issue banner we can bring the power of legislation and funding for the arts back into our hands, and we can do it on a "grassroots" level where it belongs.

If we do not act politically and take the opportunity-option to turn the crisis in the arts around we face the possibility that federal support for the arts may become extinct, forcing funding for the arts further and further into the private sector. The direct result of such a consequence would be the inaccessibility of art both production and enjoyment for the majority of this country.

Sincerely — A Texas Artist

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**EAGLE**

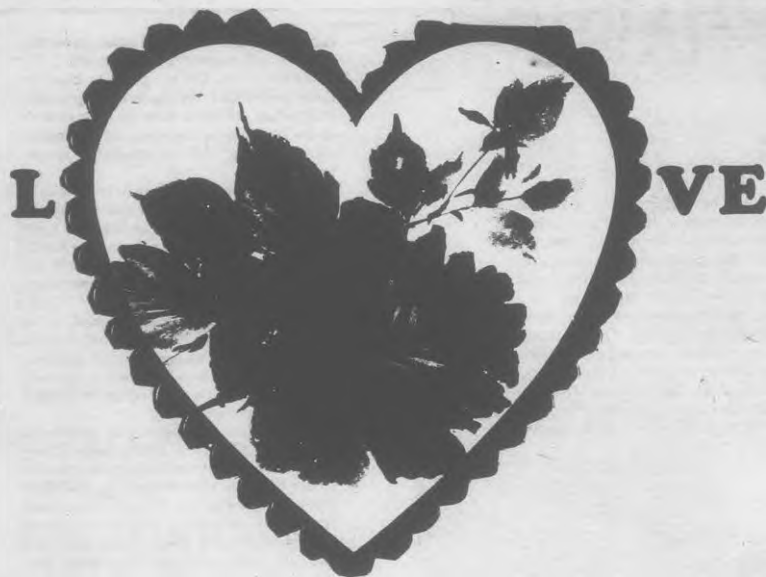
Symbol of America

**FREEDOM  
FARSIGHTEDNESS  
STRENGTH  
BRAVERY**

Photo by Frank Martin

KWAKU, EAGLE, 1977 - 1980.  
White oak, bone, brass, bronze  
and steel, 112 x 36 x 45 in.

Robinson Galleries Houston



Up to now

## Love after all

by JANE VANDER LEE

"Humor, delicacy, imaginative concentration and emphasizing the vulnerability of the work," is how Heidi Renteria described the Jim Love retrospective she curated at Rice Museum this past fall. After tracking down 320 pieces, Mrs. de Menil, Jim Love, and she selected 136 works to show, presenting a comprehensive look at Love.

Jim Love welds together faucets, pipes, tractor seats, hardware assembled from the better junkyards of Texas. His sculpture is more than an high art form of the nuts and bolts of junk seen in airport gift shops.

True, Love assembles found objects, but the objects rarely fit together as is. So he tinkers until the shapes create the sense of form he envisions. It is a search for shape, trying pieces that happen to be around, selecting parts, bending, cutting down, welding—"I'll bust my ass for an eighth of an inch," confesses Love.

Once constructed, Love finishes the surface giving final form to the piece. Extensive hand filing takes off the raw steel edge and as Love says, "gets the steel back to warm." Surface is subordinated to shape, but its polish generates attraction for what would otherwise be a cold metallic form.

The sculpture is neither formalistic nor anti-formalistic. He does not address the formal issues of sculpture—mass as related to contour line or volume and density of form in space. Nor does he fragment these issues with constructions that defy mass, volume, or form in space. Love's sculpture is formal, shapes taking just the right space to convey a humanistic

humor.

It is that humor which made the show popular, popular in the best sense of the word. Children delight in its fantasy. They run, laughing to scamper up *Portable Trojan Bear* and bravely jump off its nose. ("I spaced the steps so that they wouldn't be able to climb up if they were really too small to be on it alone," confides Love concerning his popular, play sculpture usually parked in the sculpture garden at the MFA.)

Love's humor does more than refresh the fantasies of the child in all of us. The laughter crumbles protective facades. The playful *Portable Trojan Bear*, so well loved, has 7,000 pounds of steel packed under its wood skin—in case push ever comes to shove.

Because of such interior strength, the bear can relax and let children play, knowing that should a hostile day come, he can more than stand his ground. Or perhaps we should take a deeper look at the content/hidden power of those things that fill our life, should some day they turn and overpower us.

The humor is decisive. Rather than play emotions, Love puts decisions before us. The bucksot rearview bear in "Retreat is not without its Problems" signifies that the teddy bear cozy answers don't exist. The laughter is one of recognition that helps us face reality more constructively.

The realities addressed in Jim Love's work are not the dramatic, gutsy *March of Humanity* as in Si-queirio's apocalyptic sculptural mural. Jim Love's sculpture assembles the nuts and bolts, faucets, facets that compose individuals—personage, pets, personalized objects—within society.



JIM LOVE, *The OK Man . . . Mr. Always Has a Relative*, 1976. Steel, 8 in.



JIM LOVE, *Little Elephant*, 1959. Steel and leather,

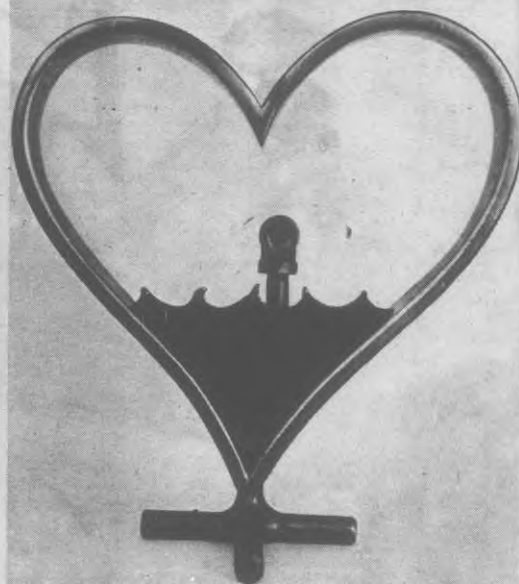
4 1/2 x 5 x 4 1/4 in. Private Collection, Houston. Photo by Paul Hester.

Humor is not a marshmallow attitude toward life. Graham Greene in his book *The Burnt Out Case* creates a character sick of success. An acclaimed architect finds blind critics and public continue to praise his work though he now intentionally does it badly. In despair he escapes civilization into the heart of Africa along the Congo River, trying to find meaning beyond achievement and success.

A monastery school offers piety with petty individualism's friction of the mystic order. A humanitarian doctor sacrifices comfort in the steamy jungle, serving humanity but realizing the impact is marginal. Finally at death, he learns to laugh, thus embracing life.

Jim Love up to now has shaped humor in forms that create the freedom for us to laugh, which after all marks our humanity.

\*\*\*



JIM LOVE, *Just Another Day . . . Working on Plan C*, 1975. Welded steel, 9 3/4 in. Collection of Mr. and Mrs. Joseph H. Hirshhorn, Naples, Florida. Photo by Jim Sims.

JIM LOVE

# INTERNATIONAL SCENE



LONDON

by JOURDAN ARPELLE

Wapping is a section of London located in the East end where artists have been able to obtain studio space at reasonable prices. Two of these Victorian warehouses located at New Crane Wharf on the Thames were opened for an annual exhibition of 55 of the 70 artists working there.

At the *Private View*, the five-story cavernous structure was a maze of studios housing painters, sculptors, photographers and craftsmen. Though the quality of art varied, the degree of individuality maintained by the artists was impressive.

The names of these artists may not be familiar to an American audience although many have exhibited internationally. Two of the painters working at Wapping were recently included in an exhibition entitled *British Art Now: An American Perspective* which was sponsored by Exxon.

Hugh O'Donnell, included in the Exxon sponsored exhibition at the Guggenheim Museum, paints massive canvases of in-

tense color and open white spaces.

Wooden "frames" become a part of the painting itself structuring its irregular shape. The physicality of the painting reflects his interest in architecture and the oriental sensibility to the organic nature of materials.

His images appear Stella-esque in the repetitive protractor-like curve. The paintings themselves are imbued with a vitality stemming from the containment of form and the opposition of arabesque line to the rigid straight edge.

Shelagh Cluett makes linear sculpture, wall related and graceful. Her compositions of wire, cane, paper and clay are gestural and poetic, tangential to the floor rather than supported by a base. The lyricism defies gravity and appears like a dancer.

The artist prefers her work to be viewed from many different angles noting the nuances of the change in the relationship of the various elements. Because the viewer moves, the pieces appear to

pirouette.

Pushing her materials to their greatest potential, the sculpture far outweighs in impact the similar linear compositions which appear in her drawings.

Gerard Wilson is working toward abstraction and new form. His sculpture, mental compositions of familiar and functional forms (such as tables and stepladders) are conceptually determined.

Two views of an object are simultaneously presented juxtaposed within the same space. He accomplished this definition of form through altered perspectives and color.

Gerard Wilson's sculpture of aniline-dyed plywood is, according to the artist, in opposition to the reality of form as presented by Donald Judd or Carl Andre. His work is a refutation of the form through isometric projection.

Keith Reeves' content-laden sculpture comes from life. His work lies somewhere between object and installation.

Recently he has exhibited in the

British Art Show, a national juried exhibition which traveled to three cities in England. One of the studio installed pieces will move to the Paris Biennale de Jeunes.

In John Edwards' rectilinear canvases, bold geometric images compete for dominance. Unity is achieved through the scumbled and textured surfaces of the acrylic paint and the overlapping compositions.

His work, which is included in the *British Art Now* exhibition is forceful with the "X's" and "Pluses" breaking up the canvas and captivating the eye.

John Thompson and Alun Hemming, two younger sculptors are doing work of high integrity. Thompson's work of welded steel incorporates various materials, such as glass, in collage-like temple images.

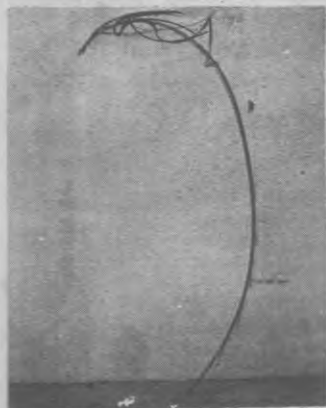
His work, which is obviously akin to the work of David Smith, is about religion, cynicism, mysticism and monuments. He moves between three-dimensionality

and two-dimensionality as his experience in the English environment and its visual phenomena have affected him.

Alun Hemming's work is intriguing. He has achieved a monumentality on a small scale not unlike Giacometti's piazza-like spatial sculptures. The work which is cast in various materials is similar to aerial views of environments without being misrepresented as maquettes. Though concerned with process, Hemming has recently experimented with fabricated stone, sculpture not made with his own hand. An admirer of Isamu Noguchi, Hemming is striving to achieve the center.

The studio space at New Crane Wharf has been leased through 1983. Like the Soho area of New York City, developers are beginning to capitalize on the fashionable state of an area revitalized by artists.

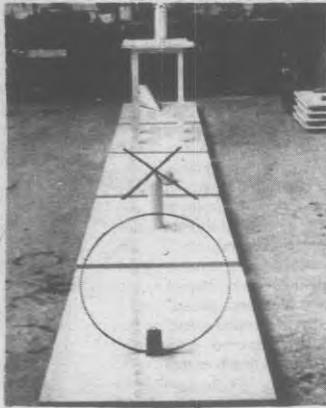
At this point in time, the artists working in the Wapping area are enjoying a vitality and a communal spirit as evidenced by their productivity. \* \* \*



SHELAGH CLUETT,



GERARD WILSON.



KEITH REEVES,



JOHN THOMPSON,

# NATIONAL SCENE

## ARCHWAY GALLERY ALTERNATIVE SPACE:

### Creation

Interestingly enough, the Archway Gallery concept of an artist's partnership was not modeled after any other cooperative gallery, but derived from dealings with regular commercial galleries and other professional artists.

The cooperatives existing in Houston at that time (1976) were not true cooperatives but were owned by one or two individuals who allowed artists to display work for a percentage of their sales and a commitment to act as a gallery attendant for a set number of hours. Often the quality was mixed, and their reputation in the art community was dubious. The word "cooperative" was avoided like the plague.

The Archway Gallery goal was to eliminate some of the negative aspects that one often encounters under normal gallery situations and to accentuate the artist, encouraging artistic growth and professionalism.

**"The talented and energetic people involved believe there is a need for an outlet where the artist can bring good pieces to the attention of the public, show the diversity of his work, and retain control over quality, display, and final price, keeping expenses to a minimum."**

### History

The idea began to grow through discussions of the problems of artists trying to have their work shown while establishing their professional careers. There had to be a better way.

After several months of researching retail space, a friend mentioned a small space in the museum area that was available to the right kind of business. She thought we might interest the owners in a small gallery. The price per square foot was fairly high, but we felt that a total of 10 partners could swing it at a cost we could each afford.

February 15, 1976, there were commitments from a total of six artists; we signed the lease. April 1, 1976, they opened for business with ten partners and hand-built display equipment that would now make them shudder.

Needless to say, they struggled. But after two years we felt that we could succeed. After almost four years, they were tasting success: they were accepted for membership in the Houston Art Dealers' Association, participated as a gallery at the Assistance League of Houston black-tie gala, Art '80; and were featured demonstrators at the Houston Festival '80.

Four weeks before their fourth anniversary reception (for which they already had 6,000 printed invitations), they were given notice that their lease would not be renewed. Their landlord wanted the space. Opening-Closing Reception was March 28, 1980; final day of business March 30.

A majority of the partnership decided to call it quits at this point, but five felt that the concept was too good to let die. Three of the five had been with the gallery for most of the four years; the other two long enough to know it could work.

To continue on would not be enough: we wanted to be better — more space, better display, and quality art with a wider diversity.

May 9, 1980 the space was discovered while on one of their frequent trips into the Rice University Village area which they had decided would be a good location: five minutes from the museums, good traffic, and an established neighborhood with a beginning trend towards art establishments. May 12th the owner was contacted. May 13th the lease was signed. Occupancy was not until August 1st.

The interim time was spent researching and recruiting new partners, sending out preliminary press releases, updating mailing lists and procedures, waiting impatiently.

August 1 they got the keys along with 32 years of accumulated grime and trash and cardboard boxes. They also had solid plaster walls on which they could not hang anything and an indescribable decor of charcoal grey, chartreuse and strawberry pink.

The deadline was set; they would open August 19, 1980. Announcements were printed so they couldn't change their mind. Work proceeded day and night for 18 days with time out for Hurricane Allen and a celebration buffet the day the art work was displayed.

The entire renovation was done by the artists, their families, and their friends except for laying the carpet and one unforgettable trash haul. (The man hired to haul their trash dumped it on a city lot and then the city threatened to have them hauled.)

The spirit of the group was a true phenomena as they ripped and tore down, scrubbed, sawed, hung sheetrock, taped and floated, sanded, textured and painted, recycling as much material as possible.

October 3, 1980 was the Grand Opening Reception. "Archway Gallery Is Alive, Well and Living in the Village" was attended by approximately 1,000 well-wishers, celebrating with champagne.

### On its way

Archway Gallery is on its way, but it will not be easy. They are consistently under-financed, which hurts their advertising. Publicity is a constant battle which they have a hard time winning. It takes a great deal of time contributed by all to get the new Archway going well. The four hours attending the gallery each week will certainly be the easiest part. They are their own book-keepers, installers, builders, cleaners, designers and agents.

The reward for all the time and effort — compliments? — a well attended opening? — a sale? No. Ever so much more: the pride in their own accomplishments. \*

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## WASHINGTON, D.C.



Photo by Frank Martin

James Surlis and Charmaine Locke taking off for Washington, D.C. Surlis, Director of University of Houston's Lawndale Annex and Associate Professor of Sculpture and Art, will serve on the National Endowments Association's National Grants Disbursement panel. (An in-depth story will be forthcoming in a future issue of ArtScene.)

# San Antonio Museum of Art opens in March 1981

San Antonio is known world-wide for its winding River Walk lined with restaurants, shops and galleries as well as for the historic Alamo, where frontier figures like Davy Crockett and Jim Bowie became national heroes. In March 1981, San Antonio will add still another attraction — the San Antonio Museum of Art — drawing thousands of visitors in its own right.

A \$7.1 million renovation project, the Museum of Art buildings were originally constructed for the Lone Star Brewing Company, which was chartered in 1883. The brewery was a major San Antonio enterprise for more than thirty years, and during the early 1900s became the state's largest brewery producing a variety of labels and serving a market

area stretched from Texas westward to California and south to Mexico. For twenty years, Adolphus Busch of the Anheuser-Busch Brewing Association of St. Louis served as principal owner of the brewery, and it was he who launched a major expansion program adding the castle-like towers that will house the art collections of the San Antonio Museum Association.

The Lone Star prospered until 1917, a difficult period for breweries throughout the country. The ranks of prohibitionists were swelling, causing beer sales to plunge. Grains, cereals and other products essential to the brewing industry were channeled into the war effort during World War I, further curtailing the brewery's activity. The original company

underwent several reorganizations. From 1921 to 1925, it became the Lone Star Cotton Mills, and later the parent company of a string of neighborhood convenience stores.

Portions of the complex fell into disrepair, the product of disuse, until the San Antonio Museum Association became interested in the buildings in the early 1970s. The Museum Association saw the complex as an ideal location for a municipal art museum; it was close to the San Antonio River and the downtown area, and the building itself could easily be adapted into an art facility.

An option to purchase some of the buildings was taken in 1971, and the remainder were purchased in 1978. The main structure — the brewhouse — would become

the art museum, the other six ancillary buildings would be restored for offices, shops, storage and a restaurant. Eventual development of the San Antonio River Corridor will allow riverboats to float from the downtown River Walk to a turn-around point directly behind the museum.

The enormous industrial buildings can be seen by visitors from miles away. Only a few moments from the inner city, the brewery-turned-museum has towers and turrets of modified Romanesque design with details reminiscent of medieval fortifications. Its ceilings are twenty feet high in some areas, and numerous ornate columns adorn the spacious, open rooms.

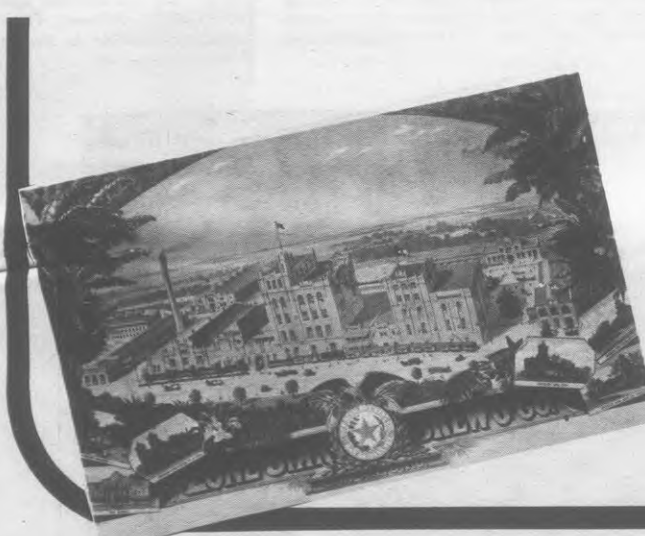
The two principal towers are connected by a glass-enclosed sky-

walk, a contemporary addition, which offers a view of the city and the picturesque banks of the river. Glass-enclosed elevators inside each tower will carry visitors through four levels of galleries.

With the opening of the Museum of Art in March, the Witte Memorial Museum will become a history and natural history facility, while the San Antonio Museum of Transportation will expand into a science and technology museum. The three museums combined will offer more than 285,000 square feet of space.

Adolphus Busch would be surprised today to see what's brewing in San Antonio. Works of art have replaced the bubbling vats of malt and hops. The Lone Star Brewing Company has given birth to a new and exciting venture — the San Antonio Museum of Art.

\*\*\*



San Antonio Museum of Art.

Looking ahead in

HOUSTON

**ArtScene**

**HAROLD PHENIX**  
views on Texas

Regionalism

vs.

The Big Apple

JOHN ALEXANDER  
LAMAR BRIGGS  
JAMES SURLS  
PAONE

Houston architect  
**JOHN CHASE**

Presidential appointee  
to serve on  
Commission of Fine Arts

[Small text columns, likely a bio or article snippet for John Chase]

# Retro/Spectrum in retrospect

by JANA VAN DER LEE

## JACK BOYNTON



Jack Boynton's *Retro-Spectrum*, which opened at The Amarillo Art Center, documents the diverse

styles in the evolution of this artist's work. Popular for his "Amarillo Boot" poster which is sold in airport and art museum gift shops, it comes as a surprise that the crisp watercolor and pencil realism grew from ab-

stract oil paintings.

Boynton's work does not progress through styles but rather jumps through media, carrying along certain techniques, designs, concepts. And he feels as free to hop back to retrieve a color, an image from a previous era.

The changes of style are not due to lack of recognition or running dry. Boynton's early abstract work caught the eye of J. Johnston Sweeney who included it in a Guggenheim exhibition of young painters in 1954.

The following Neo-Impressionism was generated by print making experiences at Tamarind. Remnants of abstraction remained in the treatment of edge. In developing drawings for the prints, Boynton began to focus on the

drawings themselves, gradually evolving into realism. It is in this style that he is most known.

Then words began to appear, first incorporated as the image. The series "No, Yes, OK, and Maybe" blended image and graphic into a visual pun. Words eventually took over but never rambled into the official narrative art movement.

Boynton's images were explicit rather than oblique and concerned themselves with the immediate picture rather than perceptual abstractions. The skill of this work often led to its dismissal as illustration art.

Back in the studio, setting up still lifes to draw, perhaps develop ideas into prints, Boynton began to focus on the arrangement itself

and transform it into a construction.

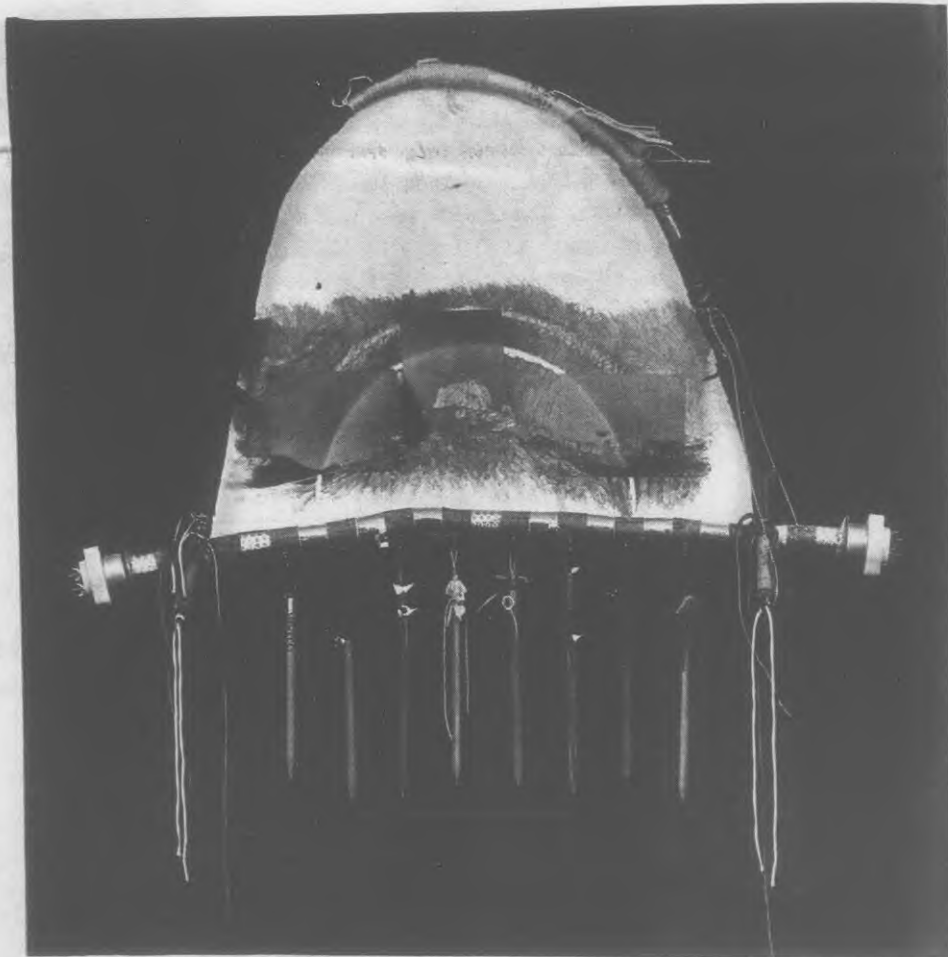
Drawings and prints began to sprout real twigs, cards, wrappings. The construction gradually dominated the plane and then broke free of the frame into an independent stand.

These colorful, fetish style constructions borrow heavily on Indian art but twist images.

The rainbow shield is not graced with feathers proclaiming valor in war, but fringed with art pencils, earned by coup, touching the enemy in battle — that empty piece of paper.

The show tours to Tyler Museum of Art; Art Center, Waco; Abilene Fine Arts Museum; and Beaumont Art Museum. Catalogues are available at Moody Gallery. \* \* \*

## JACK BOYNTON



## Jack and the Beans Talk

Once at noon time Jack's mom sent him to the INer city to sell another of their priceless heirlooms in order to make the next payment on the ACCOMODATIONS. This time she sent him off with a cherished ceramic which had been a round for a long time. It was a unique set of 3 Blind mice — complete with dark glasses and detachable tails/tales — originally purchased from the Farmer's Wife Boutiques and Hack Shop in the early '50's. Originally Jack set out for the city but along the way he met a Pisman who suggested that instead of taking the set back to the setting (F.W.B.&H.S.) where Jack would find the current Swift and the dollar bottom — there is an alternative! Because you're such an UPstanding fellow, said Pisman "I'm going to make you an OUT-standing OFFer — altho it is at some sacrifice to myself — and only because you are so UNDERstanding etc....." Jack noticed that Pisman held three beans in the palm of his hand — each bearing a letter. The letters spelled R( ) A( ) T( ) Pisman said that these three BEANS were all that were left OVER from a magic pie party which he had catered only the week BEFORE! MAGIC R( ) A( ) T( ) in exchange for 3 Blindmice is not a bad proposition reflected Jack — and tho he didn't say it aloud, thought that he had the better END of it. So a deal was struck. Jack, having concluded the day's business early, spent the rest of the afternoon in a poolhall catching UP on his indulgences, while the Pisman was last seen headed in the general direction of F.W.B.&H.S. Around dark, when Jack returned home with enlarged enthusiasm and the MAGIC R( ) A( ) T( ). Mom, however, thought the rat heads a rip and promptly related Jack's enthusiasm into the down cycle position by throwing the beans in the TRASH! Oh well (all that ends, is).

But of course Jack, a power at heart, couldn't leave well enough alone and retrieved the R( ) A( ) T( ) Only instead of planting them so that he could someday chint a bean-stalk, he decided to eat them, reasoning that if the beans were REALLY MAGIC they'd act as a spiffy tonic to invigorate the pursuits, while if not, the aftermath would be only slightly catastrophic. It was after he ingested his first bean that he discovered his mistake — only the R( ) and the T( ) remained. He'd misspelled RAT. SH! exclaimed Jack, believing that the magic wouldn't work if misspelled. Much ado; what to do? — but wait, a solution! He ate the R( ) and T( ) in proper order to complete the ritual. He'd pretend that it was R( ) A( ) T( ) that he had had in mind all along (why the hell not? everyone else did).

Anyway, as it turned out the beans really were magic, altho of quite a different sort from what Jack might have expected. Instead of making magic IN the world, they had made magic OUT of the world. Gasp! prophecy. The only problem that developed was that Jack became addicted and could never again pass a place of TRASH without looking for beans (the means) — and hoping for art. The End.\*

\*and the end justifies the ( ) ( ) ( )

# HOUSTON—REVIEWS

## ART BANK

Hall, Evans, Long, Lott, Newsom, Blair, Thomas in group exhibit

This group exhibition curated by Alfred Blair dispensed with the usual single style for recognition and success syndrome. Each artist presented a wide range of media, subject, style and theme.

Karl Hall's *Country Farmer* and



ALFRED BLAIR, President OBA

Roy Thomas' *Bus Stop* use the soft color build of form that is rooted in Impressionism. Mythical work ranges from the semi-abstract *Warrior* by Burford Evan's to Bert Long's surrealist *Faith, Hope, and Despair* over to Floyd Newsom's poetic neo-primitive *She's a Sweet and Gentle Flower*. Alfred Blair's abstract ex-

pressionism conveys musicians within the fluid rhythms of their music.

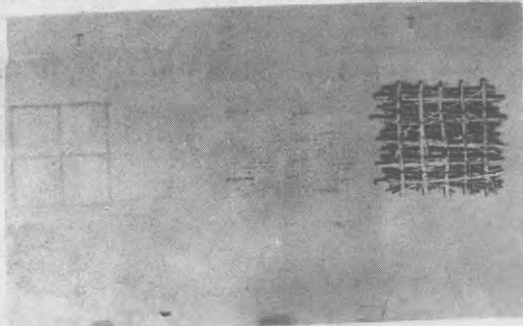
Jesse Lott sculpted another of his dogs, adding to his pack of hounds that will one day chase a rabbit. The raw found wood form captures the spirit and character of mankind's shaggy, eternal friend. ★ JV



Contemp OBA opening.

Photo by Frank Martin

OBA (Organization of Black Artists) was organized in 1970 and received its charter in 1971. The aim of the group is to provide amateur and professional artists with an opportunity to meet each other to exchange ideas and to discuss the practice of various arts and crafts.



VERNON FISHER, *Tarzan's Adventure I*, 1980. Paint, wood, tape, 174 x 40 x 1 in.

## CAM

Vernon Fisher drawings and photos exhibited

Reading the writing superimposed on Vernon Fisher's drawings or blownup, jumbo photos places the viewer on a see-saw between visual and written image. The dichotomy of images creates two separate perceptions which the viewer must bridge to make the art work. Thus the image is a source generating concepts, not a concept discernable in itself. The double frame of multiple

sequence composition reiterates the duality of visual/written image. Plastic punch or neat pencil print style lettering narrate amusing predicaments.

The visual images underlying the story line transform the work from the details of a particular event into its philosophical ramifications.

Should he have put the quarter into the motel bed vibrator? The quest for maximum physical pleasure created a strain as two people quibbled over when to insert the quarter, the relationship then going down the drain as pictured.

★ JV

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- ... a source of information and technical assistance to individual artists and arts groups.
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## SUTTON BLACK HERITAGE GALLERY

Paintings, drawings, prints, sculpture in group exhibition

While director Robbie Sutton was delivering a baby, her gallery — ready or not — opened as a show case for Black Art in Houston.

Figurative work was a constant thread through the diverse styles, media and themes. Anastasia Sams presented the myth and reality of today's black woman. Tony Bryant photo realism paintings paid homage to the black leaders a white racist society assassinated. And Wil Clay's pencil drawing showed a happy child capable of growing through the American culture into creating a better world. ★ JV

## AT HOME

Becker, Colpin, Deatherage, Du Plan, Huntoon, Leterme, Rogers and Vellucci, Christmas show

This at home show has proved to be a popular spot to see some of the best craft in Houston. Precision and sophistication of design mark the work.

Gloria Becker's satin swans, stuffed pigs — kissing cousins to Miss Piggy — and incredible unicorn peek out from among Gary Huntoon's ceramics and the sculptured wood cabinets of Roger Deatherage. Also featured were Mary Roger's lyrical silver jewelry and miniature tapestries of Alicia Du Plan. ★ JV

Tony Bryant's paintings at Sutton's Black Heritage Gallery.



Photo by Frank Martin  
Robert and Dana Bomar of Dallas, Texas, are founders of the New Experience Cultural Awareness Expression Production. They will be performing at Texas Southern University on February 16 at 7:30 p.m. for Black History Month.

## ROBINSON

Batmanis, Broker, Cosgrove, Edwards, Fleet, Foster, Kwaku, Link, Olman-Marcus and Palmer in group exhibition

Heralding a new exhibition, Kwaku's *Eagle* was perched outside Robinson Gallery. Described at the opening with the word "stately," this modern eagle would grace any public building.

Carved from a single trunk of white oak, Kwaku opened the bird form from the usual massive sculpted treatment. The hollow, ribbed shape is accented with bone, brass, bronze and steel. Materials and construction blend the elongated African tribal

wood carving tradition with the eclectic construction of contemporary sculpture.

Charlotte Ford Cosgrove's watercolors explored lake and landscape while Cynthia Morgan Batmanis used charcoal to define planes of architectural space. Don Foster created a wall of modular drawings/collages. Most successful were the collages where objects-pocket with glasses, a pair of cuffs — were submerged into a painterly surface. ★ JV

reviews con't.

**LAWNDALE ANNEX**

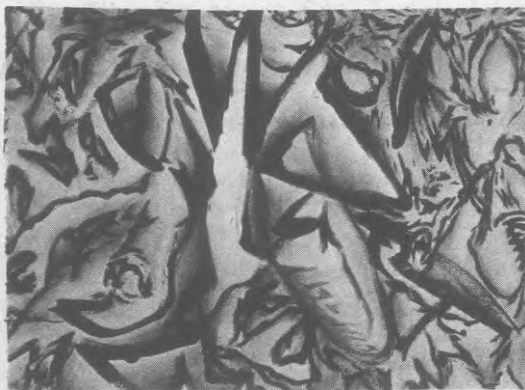
**Atlas, Hoover works shown**

John Atlas' meticulous work is like the string of knots on a quipo — each piece recording a philosophical concept Atlas holds true. Work varies from hard-edge symbolism to abstract constructionism, to fluid expressionism — style selected as a vehicle to convey concept.

Selected from 11 years of work, Atlas presents refined statements concerning the ideal and reality, dilemmas of existence. Powers of growth and destruction, aspiration and actuality, and complexities of perception are some themes Atlas visualizes.

Avoiding ponderous format or didactic, static solutions, Atlas probes the resolutions through the creation of the work and after thoughts which require the many revisions as further insights continually materialize.

Ron Hoover's paintings hover on the edge of pointalism, action painting and color field, yet defy categorically the mere materialization of color. By throwing paint Hoover's color explodes into a



JOHN ATLAS, *struggle flying burn*, 1978. Acrylic on paper.

Photo by Frank Martin

fine speckled spray rather than the dribble or slushy, brush-energy angst characteristic of the action school. Color interaction within the spray is far more complex than pointilism's methodical dab of a blue and red juxtaposed to optically create purple.

In Hoover's work a hue dominates the field; other colors present merge into the dominant one

much as layered glazes enrich a hue in oil paint. Proportion of hue determines the color thrust in Hoover's canvases. The color/paint hovers over the canvas as a mist rather than imposed, the resolved image conveying Hoover's attitude that "things don't always work out the way we want, something else happens . . ." ★ JV



RON HOOVER, *Green Dancer*, 1980.



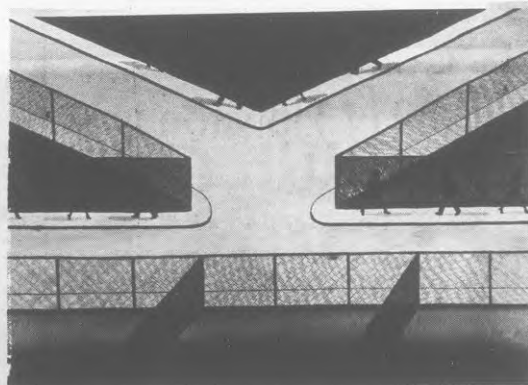
**Roger Brown exhibits paintings, objects**

Roger Brown's canvases portray the drama of existence — not with the exuberance of a Ruebens or the stark realism of a Levine — but as "stills" from a medieval/modern cartoon.

By simplifying shapes of trees, trucks, buildings, bridges, hills, rivers and roads, Brown gets down to the basic particulars of life. By simplifying picture plane to the multiple base line as in early Egyptian paintings or using single and two point perspective as in early Renaissance art, Brown removes the tendency of viewer emotional identification with the figures and proceeds to move the viewer through the almost absurd complexities that confront contemporary society.

Figures are black silhouettes, occasionally colored, and reduced to basic form. The same female and male figure are repeated within a canvases thus becoming archetypes enacting a modern "Everyman."

The setting is the city/country with landscape as the female, organic and the skyscraper as phallic, civilization. Society then patterns these backdrops with the



ROGER BROWN, *Keep Out*, 1972. Oil on canvas, 36 x 48 in.

Collection of Phyllis Kind, Chicago. Photo courtesy Wm. Bengston.

scenarios of life. A hunter clubs a baby seal again and again as the pattern is repeated each year. Progression of a hotel romance is pictured on a Murphy bed. Jesus passes through Chicago on the back of a flatbed truck.

Addressing isolation, tragedy,

brutality, crisis and conformity, Brown fills in the canvas with day glow colors, illuminating space among the ponderous neutral grays, browns, and heavy black outlines and thus conveys a cosmic order, not transcending the scene but capable of containing all dimensions of it. ★ JV

**HOOKS-EPSTEIN**

**Impressionistic Prints: Renoir and His Circle**

One of the few Houston galleries to assemble historical artwork

**WATSON/deNAGY**

**Mary McCleary, paper and metal constructions**

Mary McCleary's constructions of painted paper and metal reach new dimensions of space. By accordion folds, bends, weaves and standing on end, an abstract, dimensional pattern is formed. Color plane becomes an optical construction.

The nervous energy of these constructions, and confetti-colored designs bursts through picture plane like fireworks. A hue will saunter through space showing up in the most unlikely place. Focusing on detail is impossible among the twists, turns and abrupt ends of the paper network. One McCleary metal piece makes folk Mexican tin work seem bland and conservative.

McCleary's work is a modern eye dazzler. A few pieces were labored, but most are exhilarating. ★ JV

(Harris Gallery did a Rembrandt print exhibit in 1979), Hooks-Epstein presented collectables of a popular period. The, what was at that time, loose lines circled the subject defining form with a free, open motion. This immediacy of line rather than the earlier labored and elaborate build up of form, translated the Impressionistic painting style into printmaking.★

JV



"Motion," 1980 acrylic and oil on canvas 42"x60"

**Robert Goodnough**  
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# HOUSTON /ARTISTS STATEMENTS

## LAWNDALE 80

### JIM POAG



by JIM POAG

"I began making paintings by working from a visual source. This source has been predominantly the landscape. I want my art to speak about the environment in which I live. In the recent work this is a prime objective, but I no longer work directly from a visual source.

"By using the combination of visual, physical, emotional, and spiritual impulses filtered by my memory, I am able to use different levels of experience as the source for my art. I am trying to develop an image-color-gesture "language" to communicate my personal view about what's going on around me.

"The notion of process is im-

by JUDY LONG

"I have this kind of hilarious visual image of the majority of the public walking around stiff-legged through their 8 to 5 lives with blinders on. So at the risk of being denoted a grandiose asshole (which is probable true but that's beside the point) I trully believe that all real good art has an obligation to make you exercise your brains for a minute or two.

"It's gotta mean something, say something about all these incredible human predicaments in which we find ourselves. I'd only be honest in saying that my paintings are merely visible emotional by-products of my own bigoted reactions to what's going on around me, but I'd sure like to think that the end results go a bit further than that (maybe knock a few blinders askew)." \*

### JUDY LONG



### JEFF DELUDE



by JEFF DELUDE

"The recent paintings come out of a response to the conglomeration of forces and events that exist simultaneously to create the urban landscape. I'm stimulated by the scale and complexity of space and movement, the barrage of visual stimuli one encounters in the urban sprawl.

"What intrigues me most about the city as subject is the often bizarre dislocations of objects in space and the hybrid configurations which result. The use of imagery is recognizable and therefore easily accessible, but not in a naturalistic manner.

"I choose to use common motifs (cars, buildings, roads, etc.) and to transform them into my own pictorial language. Familiar images become personal iconography. A narrative gets implied through repetition and juxtaposition, and by means of implied movement.

"The space alludes to the actual

depth of city-panorama, but is confounded by absurd juxtapositions of size and scale, color and texture.

"I value the quality of paint as material and surface, always trying to maintain the integrity of the abstract marks. My aim is to initiate a kind of psychological space, to present various mental points-of-view within a single work.

"Inherent in my approach is the attempt to unify oppositions, both in terms of form and content. (Depth is countered by surface, movement by stability, comic by tragic, ambiguity by clarity, etc., etc.)

"These paintings from this year are highly activated in terms of image density. Above all I want to get across a feeling of energy and liveliness. That is my experience of the urban environment. The work is about the mania of the city. It refers outside itself, and filters back into the pace, the grind, the noise." \*

### KELLY ALLISON



by KELLY ALLISON

fat cats are eatin' everywhere. You tell me to care. — german romance in 1806

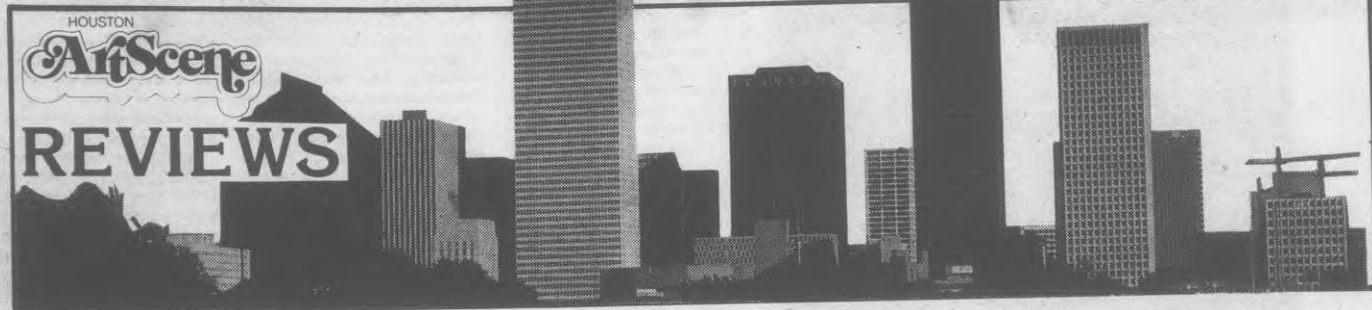
caused his madness, not atypical general paresis. — Passion and Reason;

Ecce Homo was written 1888 Christmas Season. — You say it

caused war?

"art should be art. You strive for a synthesis of conscious control (reason) and intuitive action (passion) that does not necessarily reflect life but produces the same effect as life. "When the purpose of moral preaching and of improving man has been excluded from art, it still does not follow by any means that art is altogether

purposeless . . ." Nietzsche, *Twilight of the Idols*, 1888. Passion is a fight against art's subordination to morality. Reason is the conflict. *Girl-Child* is about this conflict in the mind of a young girl reaching adolescence; *Milk-Blood* is the same in a young woman. There is no moral; there is passion." \*



## HARRIS GALLERY

# PAULINE HOWARD

## Response to form and light

by M. HAL SUSSMANN

Ballet students exercising, their movement deliberate, the contours of their poised bodies reflected in mirrors. At times they paralled the vertical mirror jambs, at other times they perch gracefully akimbo to the horizontal planes of the floor and bar. Their movement, while external, is remotely internal; and faceless, they suggest a psychic distance adumbrated by the empty room where noise or the public seem strangely out of place.

Relaxed beach bodies basking in the sun or abandoned in languid movement and chatter, stark against brilliant diffused backgrounds. Prostrate or supine, the sun worshipers define the horizon; seated or moving they appear as a natural filler for openly public places.

The two images seem incongruent, yet beach-goers and ballerinas are brought together in the work of Pauline Howard as vehicles for exploring arrested movement and the effects of natural and artificial

light on the human form. Howard works in pencil, pastel, acrylic, and watercolor. Her images are economical, with only the most subtle references to volume and space achieved by minimal shading and perspective notations. Most compositions have an impressionistic feel in their abrupt, photographic croppings. Bodies are "accidentally" trunkated, and occasionally only a limb serves to suggest an entire form.

Howard has used the beach at Galveston as her subject for some time now. The elements of her compositions are taken from the bodies she captures with her telephoto lens. Only recently has she invaded the dance world, where as in the beach community, she escapes sentimentality by almost religiously avoiding personalities and smudging out facial characteristics. While it is easy to relate to the activity in the canvas, it is almost impossible to empathize with the participants.

Howard is at her best when she

discovers unique views of the body form that employ the space of the canvas.

Reading shows two bathers on their backs, looking down at books propped in their right hands. They are viewed from the tops of their heads, down (or up) to the tips of their toes. There is almost no suggestion of beach or sky or sea, yet the severe foreshortening and the manner in which the light falls on their bodies allows the viewer to fill in the blanks and imagine the entire scene.

Bicycle achieves a similar effect, although in this instance the body is viewed from the side, abutted against a bicycle which "floats" at the top of the strongly horizontal canvas. Again, volume is suggested by the light bleaching one side of the form. Howard allows the paper or canvas, untouched by medium, to convey the light—a successful ploy in the hands of an artist who has obviously studied the effect extensively.

Responding to the illusion of spacial depth on a flat canvas has been the ongoing dilemma of contemporary art; recent trends in representational art have approached the problem by seeking out natural, almost "two-dimensional" viewpoints which translate readily to the flat surface. Such endeavors are not at all dissimilar to an 18th century *trompe l'oeil* still-life painting of a piece of parchment nailed to a door.

Howard works with this concept in her ballet paintings where the mirrors allow her to present a full space, in an almost two dimensional fashion. The mirror is a flat surface that reflects three dimensions. In several works Howard uses this to her advantage by letting the floor show up twice, once at the bottom of the work and a second time as a ribbon reflected in the mirror. As in the beach paintings, the viewer is able to imagine not only the size of the room but their own position in it.

Maximizing on the effect, and on the two dimensionality of the canvas, Howard uses the remaining horizontal elements such as the ballet bar and windows on the opposite side of the room as decorative and realistic reflections in the mirror. The illusion of dimensionality is foiled by the mirror jambs, however, and the bar supports which provide sound vertical anchors for the image as a whole and stop the viewer from believing that they are seeing an entire space.

Howard is only 29 and still somewhat close to her inspiration (James McDermott and Bill Anzalone), yet she is developing a distinctive response to problems of form and light. At times her views are purposely decorative and surprisingly comforting, the blank faces or mute stares a sort of acceptance of the human condition. Where she explores novel positions and clean, imaginative illusion, her works are fresh, vital, and alluring. \* \* \*



PAULINE HOWARD, ballerina series.

## ST. THOMAS UNIVERSITY

# RON VELLUCI

## Discoveries

by ALICE FITZGIBBON

on Vellucci knows his medium and he can tell you what his work is about. The mark of an artist, as well as a fine craftsman, is in his work, exhibited at the gallery at St. Thomas University in December.

The work displayed here is unlikely to inspire thrills or chills. The pieces shown, produced over a period of several years, display the care, patience, diligence and attention to detail necessary for making well-crafted objects of wood.

Bas relief wood collages and constructions with limited use of other materials (polished brass, plaster) for contrast or emphasis,

all demonstrate a grasp of basic design principles (Vellucci is self-taught). There is a variety of texture, line, color, size and shape.

Vellucci talks of making objects that are "soothing" and "pleasing to the eye." The earlier works shown here meet these criteria, but seem thematically self-concerned, limited in concept. As handsome objects they succeed; as art they are shallow.

We may speculate that Vellucci was refining his craftsmanship and the knowledge of his media during this time. But works from this period bear study as portents of the stylistic and thematic character of Vellucci's more recent work.

"Cosmic Messenger" (1978) is a

pure example of the artist's consistent contrast of geometric and organic forms as a highly polished brass disc seems to float above a rough-edged split geode.

Similarly clear juxtapositions of geometric to organic and rough to smooth are striking throughout the show. Another early work, "Cartouch", has an organized formality and an overt symbolism which also recur.

Vellucci's confidence as a communicator grows in the "Aeropitura" series, low relief collages meant to suggest aerial views. They succeed in the stated intent, and there is commendable variety of design and scale within the series. The concept itself, however, seems thin.

Ron Vellucci  
cont. on page 16

# CELEBRATING



When the eminent Shakespearean collector Henry Clay Folger and his wife, Emily Jordan, decided to bequeath to the American people the gleanings of their lifelong involvement with the Bard of Avon, a friend raised a question. Shouldn't the Folgers' library, with its 93,000 books, 50,000 prints and engravings, and thousands of manuscripts, be sent to the legendary playwright-poet's English countryside birthplace instead?

"I did think of placing the library at Stratford, near the bones of the great man himself," Folger observed, "but I finally concluded I would give it to Washington, for I am an American."

Exactly a half-century ago, therefore, in June, 1930, the cornerstone for the Folger Shakespeare Library was placed on a parcel of land on Capitol Hill, two blocks east of the United States Capitol and diagonally across from the Library of Congress.

Until last fall, its benefactors' huge collection — "a kit of tools for scholars," in Folger's words — remained in the tastefully designed Folger building, with its Tudor-Stuart interior and a sleek Georgian marble facade that matches other exteriors in the nation's capital.

Predominantly, the library was the province of researchers of all kinds: literary scholars, historians, actors, directors, costume

designers, theologians, even specialists in Elizabethan embroidery who came in from time to time to use the four-century-old pattern books.

For the lay visitor or tourist, a limited number of items were displayed in the library's exhibition gallery near the entrance. The public in general had little opportunity to see and enjoy the library's extraordinary treasures.

In October, 1979, however, Folger's America got its chance. A panoply of artifacts from the Folger collection, assembled under the heading, "*Shakespeare: The Globe and the World*," was unveiled at the California Academy of Sciences in San Francisco. Four months later, the exhibition arrived in Kansas City, where it graced the William Rockhill Nelson Gallery of Art for a spell. In June of 1980, the Museum of Art at Pittsburgh's Carnegie Institute welcomed the Bard. Eventually, gallery-goers in Dallas, Atlanta, and New York — perhaps even abroad — will glimpse these treasures.

Yet to what end? And why now, after the treasures' years of seclusion in the library's vaults and private reading rooms?

The simple answer is that when the late Robert Kingsley, adviser on cultural programming for Exxon Corporation, heard that the British Broadcasting Corporation was planning to film all 37 of Shakespeare's plays for American

public television, he approached the Folger Library with a proposal. He suggested that the Folger create a touring exhibition that would complement the TV series. It would bring audiences into direct contact with the objects and sights of Shakespeare's day. An Exxon grant would help to underwrite the cost.

That is the simple answer. The underlying truth is that Shakespeare cuts a different, more visible, image in America today than he did a half-century ago when the Folgers' collection was first placed in its permanent home. "I think Shakespeare is in the process of being naturalized as an American citizen," says O. B. Hardison, Jr., the ebullient director of the library. "There's a new appreciation, a feeling that he's as much a part of this country as of England."

Evidence of this new interest abounds.

Festivals devoted to the plays of the Bard have blossomed across the United States in the past decade or two, from Joseph Papp's acclaimed outdoor and indoor operations in New York City to counterparts in Kentucky, Connecticut, North Carolina, Texas,

Utah, Oregon and California. Stage and film adaptations and modernizations of Shakespearean drama have narrowed the gap between playwright and audience — especially young audiences. Indeed, the journey from "Romeo and Juliet" to "West Side Story" is smoother and shorter than one might imagine.

This renewed awareness of and burgeoning affinity for Shakespeare was, in one sense, the catalyst for the touring exhibition. Its purpose is to offer a peek at the world of the late 16th and early 17th centuries in which the playwright flourished. It also examines ways in which the world of today has been influenced and inspired by Shakespeare's writings.

In the interest of the former, the exhibit presents books, maps, coins, documents, paintings, and other curios depicting the historical, political, religious, scientific and literary aspects of Elizabethan life. The latter aim is served through displays of posters, photographs, playbills, and film clips that underscore the playwright's adaptability.

Upon entering the show, the visitor immediately confronts the

"Scanvertiser," a ticker tape-like moving electronic headline similar to the one in Times Square. Instead of news, though, this scoreboard offers trivia ranging from the sublime to the ridiculous.

How many students are reading his plays on any given day? (It varies from city to city.) Which writer has the greatest number of contributions in *Bartlett's Familiar Quotations*? (Guess. As it turns out, the Bible, with 31 pages of entries, is a poor runner-up to the Bard's 85 pages.) Where is the largest collection of Shakespeare-related material in the world? (In Washington, D.C., naturally, at the Folger.)

"*Shakespeare: The Globe and the World*" opens with a look at the milieu of young Will (born in April, 1564) of Stratford-upon-Avon. Full-color maps of the period pinpoint his birthplace; watercolors depict scenes of the town; a catechism for young scholars beginning the study of Latin, published in 1573, and a hornbook mounted on wood, may be schoolroom items that he actually used.

Woodcuts of birds and a fallow deer, hand-painted illustrations from a 1550 herbal, another

# THE BARD



# AND HIS TIMES

## The Folger Library stages exhibit SHAKESPEARE: The Globe and the WORLD

woodcut celebrating the annual Cotswold Games, and selected illustrations from *A Booke of Fishing with Hooke & Line* and *The Booke of Faulconrie or Hawking* hint at the sights and pastimes with which Shakespeare whiled away his youth and developed his art.

Next the visitor is transported to London, a hundred miles away and a four-day journey in that time by either of two routes. The artifacts in this section offer a striking social commentary. One encounters *The Assise of Bread*, a consumer's guide of the day, listing bread prices according to the market price of wheat; leaves from a proclamation against such "excess in apparel" as long cloaks or ostentatious ruffs; pages from a pamphlet describing the methods used by confidence men in London's underworld of the late 16th century; and a woodcut demonstrating proper and improper handwriting postures.

Shakespeare's London years coincided with those of old Queen Elizabeth I, a fact amply underscored by the inclusion in the exhibit of her priceless red-velvet-covered Bible, as well as her coat of arms and Great Seal. They also were the years of Christopher Marlowe, Sir Francis Drake, Robert Devereaux, Sir Walter Raleigh, and ultimately, King James — whose Bible, "Newly Translated out of the Original Greeke," was published in London in 1611 and is prominently displayed here.

Ultimately, history and sociology must defer to the essence of Shakespeare, his literary output in verse and drama. In its third main section, entitled "The Play's the Thing," the Folger exhibition shines the spotlight on six classics, in multiple incarnations, to emphasize the universality of the Bard.

A reunion of the "Romeo and Juliet" crowd, for example, includes Stephen Sondheim and Leonard Bernstein, but also turn-of-the-century opera star Nellie

Melba, ballet composer Serge Prokofiev, Stuttgart Ballet stars Marcia Haydee and Richard Cragun, and the great 18th century actor-impresario David Garrick.

"A Midsummer Night's Dream" has inspired composers (Felix Mendelssohn), artists (William Blake and Arthur Rackham), and European filmmakers (Max Reinhardt and Jiri Trnka), and is as readily identifiable with James Cagney as is "Public Enemy" or "Yankee Doodle Dandy."

Likewise, the illustrations, posters, playbills and film clips included in this section demonstrate how "Julius Caesar," "Henry V," "Hamlet," and "MacBeth" have been enacted over the centuries.

In 1623, seven years after Shakespeare's death, a London stationer named William Jaggard and his son Isaac printed the First Folio — the complete plays of Shakespeare except for "Pericles." The world's most famous volume of the First Folio, together with a rare "proof sheet" showing corrections in the setting of "Anthony and Cleopatra," are featured in the exhibition.

The boyhood years in Stratford-upon-Avon, the adulthood and professional years in London, the plays and their durability and adaptability, all fall within the scope of the Folger exhibit.

In addition to Exxon, other sponsors helping to make the tour possible are the National Endowment for the Humanities, Metropolitan Life Insurance Company, and the Corporation for Public Broadcasting. Two years in the creation, it requires 10,000 square feet of lighted, climate-controlled, guarded space. Moving from city to city in three 45-foot bans, the show takes four weeks to dismantle, transport, and rebuild.

As the Folger and the exhibition's sponsors had hoped, the display has brought many elements together in each city on the tour. In Kansas City, Dr. Hardison notes, "it was like a

crystal dropped into a supersaturated solution," as universities, high schools, and theatre groups organized joint activities around the exhibit and in the process discovered their common interests.

In San Francisco, the Bard and the Bay Area hit it off well. In addition to numerous productions of plays, the region's Early Music Society sponsored a series of music, dance, and poetry programs relating to Renaissance England; the Living History Centre offered a variety of programs on Renaissance life for schools and clubs.

After its engagement in Pittsburgh, "Shakespeare: The Globe and The World" will travel to the Dallas Museum of Fine Arts. Early in 1981, it will be on display at the High Museum of Art in Atlanta. Then it will go to the American Museum of Natural History in New York City for the summer — less than a half-mile from the Delacorte Theater in Central Park, home of Joe Papp's free New York Shakespeare Festival.

Before returning triumphantly home, it is possible that the Folger exhibition will travel abroad. Japan would be a logical stop. That country's Shakespeare association is the largest anywhere outside the United States. Moreover, filmmaker Akira Kurosawa endeared himself to devotees of the Bard some years ago with a stellar adaptation of "MacBeth" entitled "Throne of Blood," starring Toshiro Mifune.

Globally speaking, in fact, Shakespeare is a link between cultures, as familiar a figure as any writer in history. The Folgers' Hardison calls him "the first classic of an emerging international culture."

Witness the evidence: No playwright is produced more frequently in Germany. Argentina's Jorge Luis Borges compares him to God. And China, which recently removed its ban on the Bard, has just issued a new edition of his complete works in Chinese.

"We're in a fascinating period of human culture," Dr. Hardison maintains. "In spite of the fact that we're united by the media of communications, we—the people of the world—are shattered by nationalistic, cultural and linguistic differences.

"What this emergent culture needs is a series of classics that can form the center of a world culture. So far as I am concerned, only one classic has emerged to fill that role so far — Shakespeare."

As for the perspective from these shores, Dr. Hardison urges us to view Shakespeare "not only as our contemporary, but also as our fellow American. If we did so, a lot of the resistance based on Shakespeare as a curriculum author rather than as a living presence would evaporate. It would benefit both the citizens and the curriculum."

We can look forward to that. And to that end, "Shakespeare: The Globe and The World" is an invaluable resource. ★



Shakespeare's boyhood home

### ABOUT THE AUTHOR

Michael J. Bandler specializes in writing about the performing arts, and contributes articles and columns to a number of national periodicals. He makes his home in Silver Springs, Maryland.

Persons interested in learning more about "Shakespeare: The Globe and the World" or about the Folger Shakespeare Library may write to Margaret Welch, Project Coordinator, "Shakespeare: The Globe and the World," Folger Shakespeare Library, 201 East Capitol Street SE, Washington, D.C. 20003.

### SHAKESPEARE THEATERS COME TOGETHER WITH THE FOLGER LIBRARY AS SPONSOR

With the Folger Shakespeare Library as sponsor, representatives of four leading Shakespeare theater groups were selected recently to found the National Conference of Shakespeare Theaters. The conference will coordinate the interests and activities of 25 Shakespeare theaters and festivals in the United States. Among the members will be university-sponsored companies, equity, and professional nonequity theaters.

One of the cofounders was the Houston Shakespeare Festival, which was selected to represent conference members having an academic base.

The six-year-old repertory theater led by Dr. Sidney L. Berger, chairman of the Department of Drama at the University of Houston, represents a unique alliance

between the University of Houston and the city of Houston. It features fully professional casts and offers free productions at Houston's Miller Outdoor Theatre. Exxon Company, U.S.A., has been one of Houston Shakespeare Festival's corporate sponsors, contributing \$1,500 a year for the past several years.

The purpose of the National Conference of Shakespeare Theaters is to enable its members to respond more effectively to a national upsurge of interest in the works of the Bard.

"The conference will enable us to share resources and expertise," Dr. Berger explains. "It will also help us to attract the nation's finest acting talent back to the Shakespearean stage."

DOWNNS MATTHEWS

MICHAEL J. BANDLER

HOUSTON  
**ArtScene**  
**REVIEWS**

discover, cont.

In "Sprout IV", he works in a starkly triangular format, but the interior elements ooze and flow within the composition. Regarding this quality, Vellucci speaks of representing "the aura" of the subject. Such an idea connotes increasing ambition.

A turning point in development is implied in one of the largest works, "Bounce", done as a model for a commission in 1979. The outside shape is still angular. Within the composition are seen a serial flow of lines reminiscent of precise calligraphy. Vellucci talks of constructing this image "like a time-lapse photograph" to "capture time and motion." The result is admirable.

Among Vellucci's recent work, the Solar Disc Series is least successful, though impressively crafted. Influenced by the *Dune* trilogy, these "planetary landscapes" consist of organic shapes broken up by strict horizontal and vertical lines.

These works are unframed, in an attempt to become "more free form", but they are still very much confined within the strict circular outer shape.

From this point Vellucci's work becomes increasingly exciting. In "Runestone", a field of cast plaster surrounds the central wooden icon, all behind a sheet of plexiglass, in order to "capture that energy." Here is seen an attempt to represent something happening.

Further development of this trend is clear in "Tribal Icon" (1980), in which organic inner elements, some of which are remarkably finished to resemble leather "like an Indian shield", are contained in a rectangular frame

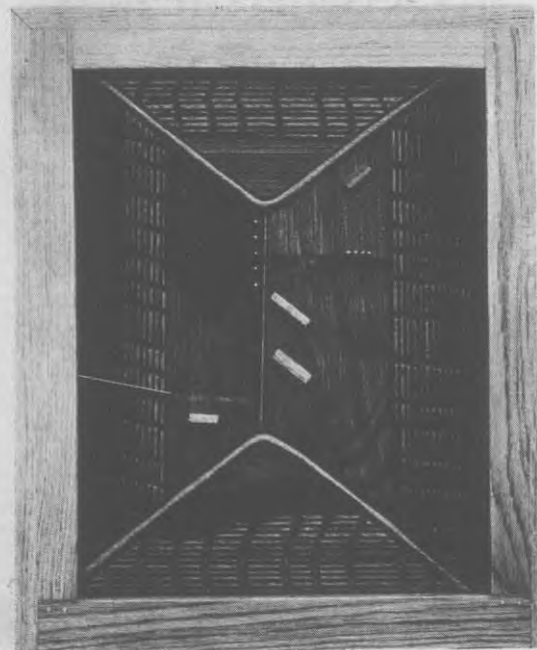
which is split and separated as though it were moving apart horizontally. This piece has greater depth physically and emotionally than the earlier ones.

A charming and whimsical piece caps the show. Called "Escape", it consists of a plexiglass box inside a pennant-shaped outer frame. The lid of the box is unlatched, and remarkably carved basswood bubbles are escaping. Vellucci relates that he conceived this tableau from the latch itself, and is delighted when viewers approach the work and try to close and latch the box.

Thus, he openly expresses a theme that runs throughout his work. The human instinct to contain things in boxes, arrange them in rows or series, or capture them as in a still photograph or behind a sheet of glass is played against the oozing, squirming, escaping lack of control with which everyone must cope. As a result, Vellucci's themes, as well as the innate beauty of his objects, should strike a chord in every viewer.

One senses from this show, a trend toward opening out of forms and transmitting more energy. In the recent, less static pieces, there is an increasing sense of an event occurring within the work, to the actual capturing of a moment in three dimensions.

Vellucci talks of making his work more three dimensional and of including other media in future compositions. We can expect that as this artist gains confidence in his expressive ability, he will continue to experiment, take more risks, work more intuitively and make some real discoveries. ★



RON VELLUCCI, wood sculpture.

## ALBERT HUIE in NYC

by ROSETTA T. McPHERSON

"My earliest paintings were done on the walls of my grandmother's pantry," recalls painter Albert Huie. "I was considered the freak in a family of robust farmers. Imagine my wishing to be a painter?" he chuckles. "It was my grandmother who protected me and gave me encouragement. I was glad that she lived long enough to see that her protection was not in vain."

Huie's talent was first recognized at the World's Fair in 1939, when he was eighteen years old. His paintings were chosen by Jamaica to compete in the worldwide art competition. The judges were so overwhelmed by his talent that he was awarded the Thomas Watson Metal by I.B.M.

Since his early beginnings he has been the recipient of innumerable other awards and honors. His works occupy a room in the Jamaican Watronal Gallery, and in the private homes of American collectors. He is one of the most reknown artists in Jamaica.

Today he and his family reside in Brooklyn, New York, however he maintains close ties with his homeland. "I could never break my ties with Jamaica. I love her vitality and culture," he states. Jamaica is a major influence in his work despite his political and cultural appreciation for America.

He made his first trip to the United States in 1944, while studying in Toronto. He admits that he carefully studied and admired the works of an American artist, Benjamin West, a native of Philadelphia.

"I love Philadelphia. I still go there to paint," he adds. He received private tutoring as a youth, attended the Ontario College of Art, the University of Toronto, and Cambourne Art Institute in England.

He is a man who loves to travel and explore. "I like big open places," he says. "I am looking forward to the day when I am free to

room. I wish to visit Asia, Africa, and the Soviet Union. I want to share and observe the vitality of the people in those countries."

Huie is unlike artists who prefer to work in secluded places or during moonlit evenings. Light is essential to him. "I love to paint outside. My favorite setting is in November in Jamaica, because of the crystal sunlight," he exclaims. New York forces him to do most of his work outdoors, but the cultural stimulation is a fair trade for sunlight.

He has no idea how many paintings he's done nor sold. He spends a few hours executing each one, but a lot of time thinking about them.

"I do an average of about ten per month," he modestly states. Aside from oils and acrylics he has done murals, woodcuts, stage sets and illustrated the book, *Between Sea and Sky*, by Enio O'Oyley.

Huie does not like to discuss his style, only his desire to paint. "I do not categorize myself. I let my audience categorize me," he states. However, he is willing to draw a parallel between his brush strokes and his great sense of freedom.

In his New York residence hung a reproduction of his painting, *Thursday Night*. It is a canvas

filled by husky females lying about. The women appear weary and anxious. "It represents the big market in Jamaica. During the 1950s women would come in on Thursday night in order to be at market the next day," he explains. "These women are strong women. Their faces exhibit pain and emotion."

"I use a lot of women in my paintings. There is no reason, other than I am attached to the subject," he chuckles. "Women are in all of my portraits, but never represented in a traditional sense." Huie's view of Jamaica as matriarchal is evident in his depiction of family and culture.

He is atypical of an artist. He does not physically display any characteristics of his craft. He is a somber intellectual who sits in a LaCoste shirt and sweater. A replica of a black aristocrat who drinks from a silver teapot, whose aura exudes with each sentence. A man who is happy with his work and his life.

Last October he visited Houston to launch his opening at DuBose Gallery, sponsored by Air Jamaica. "Houston has a vitality that impresses me very much," says the artist. It was reported that upon opening night ten of his paintings were sold, mostly pastorals. ★ ★ ★



## Art Impressions

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# SCULPTURE OF BLACK AFRICA:

*The Gus Nicholson Collection*

## RICE MUSEUM

An exhibition featuring the collection of Texas Southern University Professor Gus Nicholson opened at the Rice Museum, Rice University on December 12th and will continue through February 22nd. *Sculpture of Black Africa: The Gus Nicholson Collection* includes over 100 small objects collected by Professor Nicholson since 1973. Both ceremonial and utilitarian objects are represented, and many date from the late 19th/early 20th century. Examples of objects from 15 countries are included in this exhibition, representing 35 peoples of central and western Africa.

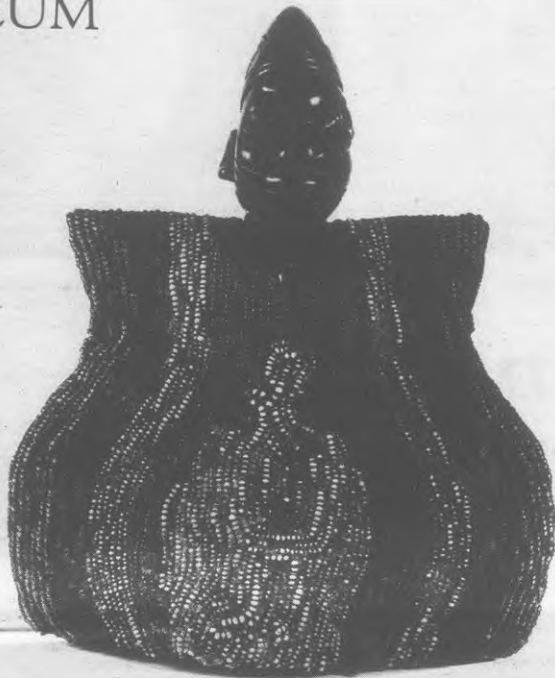
Gus Nicholson began collecting African art while a graduate student in French and Spanish at the University of Oklahoma. "I knew nothing about African art when I began, but I was hooked immediately by a beautiful Ibo mask from Nigeria that I saw in an Oklahoma City gallery. I bought the piece and got myself to the university library, determined to find out everything I could about African art. My research was a daily activity for a long time, and I continued to be fascinated by what I found. I looked constantly, buying when I could."

Limited by a small budget and little storage space, Nicholson concentrated his collecting on "intimate, magical objects" and particularly pieces he found "eloquent in expression."

Nicholson feels that he continues to learn from his collecting. He is interested in ethnic studies, and African art is the art of a wide variety of peoples. With the art of each people there is a close relationship between the ceremonial and the useful, and there is something to be learned from a particular piece about the distinct tribal culture in which it was made and used. His collection of over 100 pieces is testimony to both this interest and his personal feeling for this area of art.

Also included in the exhibition *Sculpture of Black Africa: The Gus Nicholson Collection* are examples of African textiles from the Menil Foundation Collection, Houston. Representing a variety of African cultures, the textiles date from the early and mid-20th century.

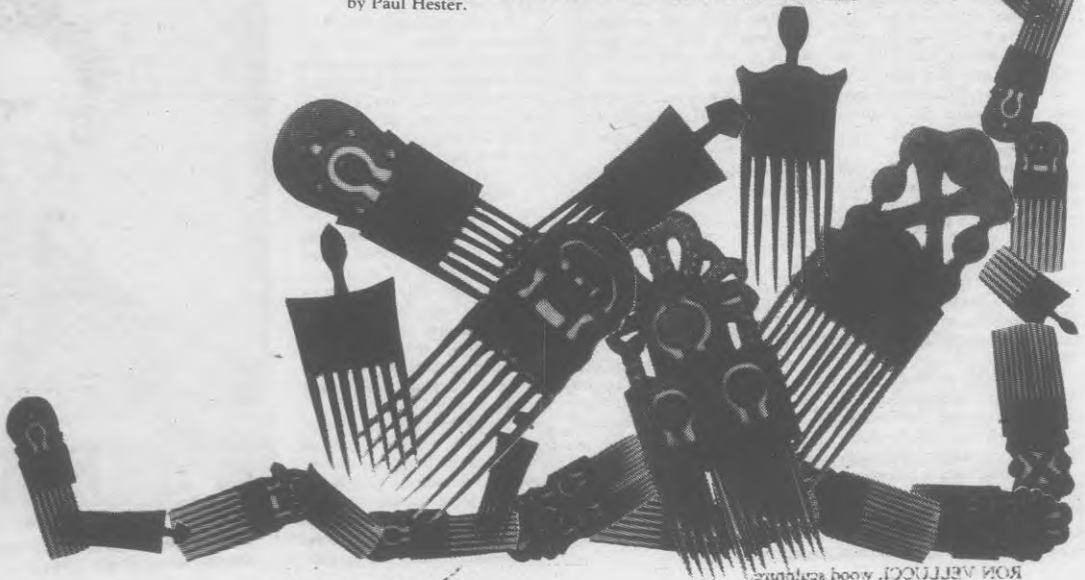
The Rice Museum is located at the corner of University Boulevard and Stockton Street on the Rice University campus. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday, 12 noon to 6 p.m. Closed Mondays. Free and open to the public; tours are welcome. For information, call (713) 522-0886. \* \* \*



*Standing female figure (Ibeji), Yoruba Tribe, Nigeria. Wood with beaded cloth skirt. 10 3/4 x 9 1/4 in. Sculpture From Black Africa, The Gus Nicholson Collection. Photo by Paul Hester.*



*Baton, Yoruba Tribe, Nigeria. Wood, traces of indigo, 10 7/8 x 2 1/2 in. Sculpture From Black Africa, The Gus Nicholson Collection. Photo by Paul Hester.*



RON NEFTKOP wood sculptures

I once had an art professor who was getting along in years. It was in the beginning of his artistic pursuits that the great depression hit. He painted murals under the W.P.A. program, painted minor portrait attempts on the street corner, scratched out a living as a painter, achieved some success, and finally acquired a good teaching job at a poorly-funded but well-founded art school.

Over the years, the school developed, as did his maturity as an artist. It was professors like him and others of his age who molded and aided the thinking patterns for the artists we study and promote now.

One of the last things he told me the year before his retirement was that "poignant art speaks to a universal thought." He indicated that color and artistic symbolization translate a general awareness, but it was the artist who spoke of a universal understanding whose work would be most appreciated.

Although this philosophy has its merits, and contemporary examples of it can be given, it should also be noted that this is a thought from the "old school."

If anything develops and changes, communication does. The speed at which communication travels affects our actions more than any other aspect of our lives. It is this media that dictates the general consensus of thought. As it develops, we change.

In his time, art was an indicator of certain feelings and attitudes. An entire country could be judged to a great degree by the art work it produced. A feeling of contentment or anxiety or hostility could be evidenced in the work of its artists.

The sensitivity of social causes crusaded at that time by its painters and poets has now been more than accurately produced by the monologues of Johnny Carson. Whereas the nightly news tells us the political dialogue, the Friday Edition indicates the tone felt by the creative element.

The rapidity of news gathering and the quick creative response from television, radio and movies have eliminated much of the historic and propaganda forms of art.

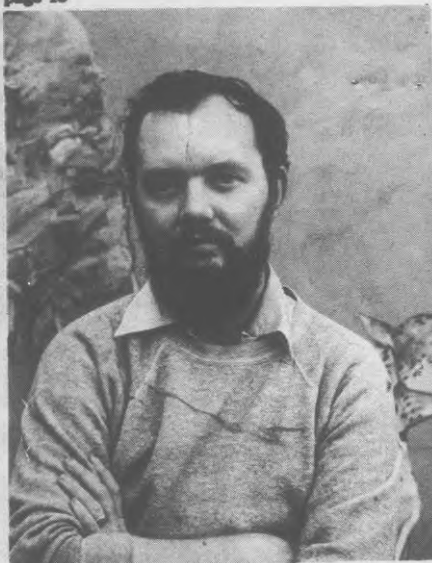
We are in the computer age. We now have, at our finger tips, nearly every aspect of life about which we wish to know. We can adjust in a myriad of ways to social behavior, but we still have our individuality to contend with.

Enter, here, the artist.

Contemporaries best art is that of the man who states his own. The one who defines his thought. The word "his" being the most important. If we look to a sensitive study, who best to look to than an artist? Is it the artist who steadfastly remains independent, who remains uncompromised, who proclaims independence, and who relates freedom of desire.

When we wish to know how individuality is felt, fought for, understood, expressed and related to, our best source is the true artist — the one who states himself.

I have long been a proclaimer that art is the artist — the source from which the painting/sculpture/etc. stems. What we look at is a thought of someone who has



JOHN DAWSON



JOHN DAWSON, *Nude, Screwed and Tattooed*. Oil, 5 x 5 ft. 6 in.

## JOHN DAWSON Contending with individuality

by WILLIAM KEITH

idea. What we buy is a fragment of the idea that has become durable — an attempt (sometimes long, sometimes brief) in a socialized community that wishes for the mass's sake to be self-explanatory — to express a universal understanding.

The sensitivity that belongs to art belongs first to the artist. The struggle to relate honestly with the canvas is first battled in the field surrounding the canvas. The wish to deal with an idea romantically must first be felt by reality.

Art for art sake is interesting to other artists. But art for artist sake will promote the understanding that visual communication deserves. It is, after all, one man's thought. One idea that is being efforted that should be given consideration. There will be good and bad in this, but let us consider one extremely good result: John Dawson.

Dawson has a very simple want: to state self. To speak about life in the way it has affected him and to relate that feeling with painted sincerity.

It is the man who addresses that point who truly creates poignant art.

In a recent exhibition, T.V. Robinson Gallery showed the work of Arizona artist John Dawson. His work represented him by an exclusively figurative analogy to his life and to its ramifications. Very evident therein was the struggle for an artist to exist. The communicative struggle to relate socially was more at hand than was the wish for understanding of socially-attired patrons of the arts.

He speaks of being an artist very dramatically. His imagery commands attention and demands thought. His illusionistic voice is very strong; but, as it is painting — it also remains silent. Paintings cannot speak. They cannot assure the viewer of direct interpretation.

It is ironic that artists spend most of their time communicating — and do it silently. The artist therefore speaks in terms that he is familiar with — and produces them over and over again into a body of work that is then translated through an exhibition in an art gallery.

In all the work shown at T.V. Robinson Gallery, Dawson has either covered his figures' mouths with a beard, smudged them into an unrecognizable form, or eliminated them from the face altogether. Nowhere in that imagery was a mouth that could speak for him. This reflects probably one of the most frustrating aspects of art.

People often mistake the creativity of an artist as being spread to limitless ends. They assume that he deals with a variety of subjects — one week painting flowers, the next landscapes and the next figure studies, whatever presents itself to satisfy his visual curiosity. Paintings are visual. Artists are emotional.

A couple of paintings in this show literally portray a person who is tied up. In others, his images are dressed in shawls or draped in some manner to totally arrest movement of arms and hands. And in others, such as "Conversation Piece," he has juxtaposed a detailed description of

hands next to an abstracted brush work that brings to mind a definite feeling of being handcuffed.

Contrary to romantic thought, most artists are bound to one general theme. It is such a strong belief to them that they will work on it and work on it until it becomes almost a neurotic life's obsession.

This is neither bad nor good. It simply exists as an attitude and serves as example to the dedication an artist has for making

known the importance of individuality. It has, as a professional drawback, the restriction that until the need is resolved, the artist must live there, even if he only wishes to visit.

Dawson speaks of his life and himself through his interpretation of the figure. Although all of his work in this exhibition is figurative, a majority of it concerns itself directly to that end, with absolutely nothing else entering

Cont'd. on page 25



JOHN DAWSON, *Homage to Rembrandt: Rembrandt's Father*. Oil on canvas, 53 1/2 x 48 in.

**RACHEL W. DAVIS  
GALLERY**

**Marianne Hornbuckle,  
Janet Hassinger,  
Ann Royer show**

Work by three women artists of note is appearing in January in a show at the Rachel W. Davis Gallery.

Marianne Hornbuckle's striking watercolor landscapes depicting Big Bend terrain display technical acumen as well as a sense of mystery captured. The craggy forms are well-defined, painted in subtle layers of delicate tones. The use of surrounding white space,

however, imparts a floating sensation that is mystical and enhances the timeless stillness of the scenes.

More loosely painted is the work of Janet Hassinger, who in the past has been known for her paintings of dancers and flowers. The work here includes examples of her earlier flower paintings, which are comparatively representational. Later works impose geometric images on the organic, still using delicate flower colors. Further development of the flower image theme is seen in collages, composed of torn paper, glued and sewn together and painted in floral tones. Examples of this painter's growing interest in landscape can be seen as an indication

of things to come.

The work of Ann Royer, a Minnesota artist, differs from that of Hornbuckle and Hassinger in media (bronze sculpture, oil paintings and pastel drawings), use of color, and feeling. Her interest in the formal qualities of line, shape and color is apparent. The sculpture exhibited here is reminiscent of Italian futurist work. The drawings of horses revive images of Franz Marc, and her figurative paintings, with bright colors, heavy outlines and use of patterning, recall Matisse. The pastel drawings of figures in interiors are arresting because of their more intimate nature. These works have a softness and atmospheric quality that draws the viewer into the scene.

In conclusion, there is variety and depth to this show. ★ AF



ANN ROYER, *Dressing Room*, 1980.  
Pastel, 22 x 32 in.



MARIANNE HORNEBUCKLE, *Mountain Series 1*, 1980.  
Watercolor and pencil, 30 x 40 in.



JANET HASSINGER, *'Faust's' Pygmalion*, 1980.  
Collage, pastel, wash.

**MFA**

**Baltimore Album Quilts,  
communal art**

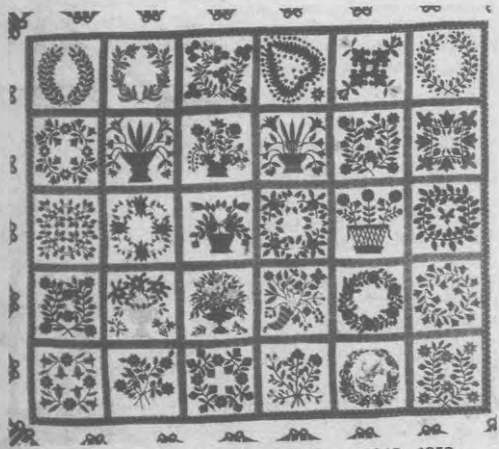
Gathering quilts from the zenith of the album style, the Balti-

more Museum of Art presents a rare opportunity to see a comprehensive collection of one quilt.

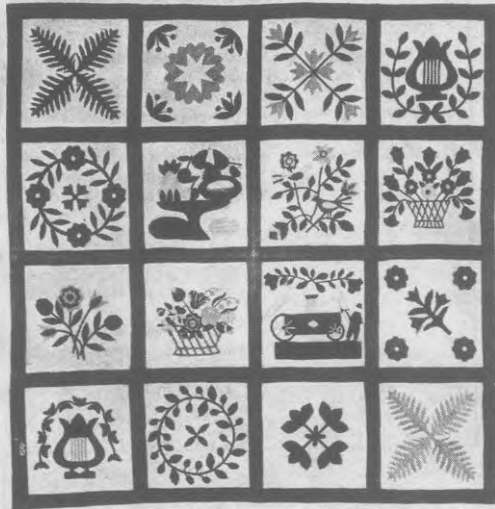
Many of the quilts exhibited were produced by Methodist sewing circles. Individuals of the

group would create a block for a bedspread, and the group then quilted the bedspread as a joint project. Made for friends or the church bazaar, the needlework flourishes with names and pictorial patterns of local landmarks.

Geometric patterns, floral wreaths and baskets, and primitive art scenes form a design checkerboard, joined by an overall linear design of fine quilting stitches and often delineated by braid or fabric border. This communal art achieves a dynamic visual design as individuals coordinated their work within the group effort/pattern. ★ JV



Baltimore Album Quilt, ca. 1847 - 1850.  
Made for Mrs. Kitturah Butler.  
Collection of The Baltimore Museum of Art.



Baltimore Album Quilt, ca. 1845.  
Made by a member of the LeCompte family.  
Collection of The Baltimore Museum of Art.

POETRY

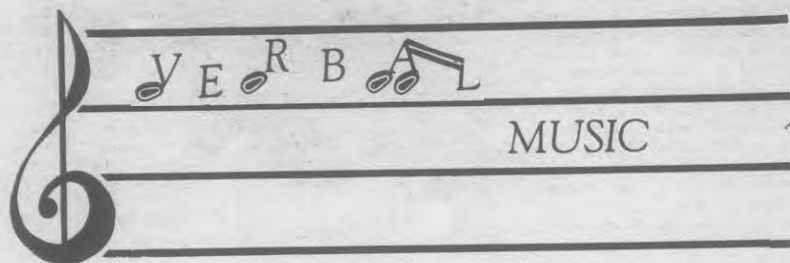


Photo by Frank Martin

the art of

VASSAR MILLER

selected and new poems — 1950-1980



Vassar Miller is a rare woman: she is a native of Houston (rare in itself) as well as being a poet with an honestly earned national reputation.

She is not a promoter, least of all of her own writing, as most poets are today; but the work still goes on, day by day, in the quiet house on Vassar Street.

Her output, by some standards, is small; five books, several chapbooks. But the quality is high — a Pulitzer Prize nomination, awards for the best book of poetry in Texas for her first 3 books, numerous inclusions in anthologies.

By her own estimate, about a third of the poems she has written have been published. Although she still turns to formal verse and rhyme, her poems are freer and hang looser than they used to. Some things do not change, however, any more than one's own fingerprints change: her work has consistently been characterised by an incredible attention to detail, timing and rhythm. Each word is 'just so,' with the overall effect being one of verbal music — in a letter, she once wrote, "Poetry is language raised to its highest power."

RD: What was the first poem you ever published?

VM: A poem about rain in some obscure long dead mag. I recall whooping and shouting all by myself when I found out.

RD: When did you start writing seriously?

VM: When I was 8. Wasn't much good, of course, but a real writer always writes seriously.

RD: Why do you write?

VM: I write because God gave me a gift. There's no perfect anything in this life.

RD: How has your writing changed in the last 20 years?

by ROBERT DANTE

VM: (It was) much more rigid. Now it's less so, I'm more content to be myself and let the world go hang.

People-pleasing has never been one of the more common traits of the 'irritable race of poets.' Plato, in his ideal Republic, would have had all poets killed. In our own century, writers continue to be among the first political prisoners. In the 50's, Vassar Miller's name had appeared alongside Allen Ginsberg's in certain articles and reviews.

VM: Any poet has to be a rebel. Poets must "see" more clearly, or at least express their vision more precisely.

RD: How do you see yourself in relation to Allen Ginsberg now?

VM: I'm a Christian. Ginsberg, I assume, wouldn't so consider himself. Also, he's a far more "public" poet.

Poets have a smaller audience than do the other art-forms practised in Houston, but this is a situation which is prevalent in most cities in the United States today. Where the more obvious (and less talented) writers' circles, guilds and groups are started, flourish, in-fight and then disband until the next go-around, Vassar has continued to work alone, living a relatively simple, unhurried life on the street named for her mother by her father, a real estate developer.

A newly-elected member of P.E.N., Vassar has taught classes at the University of St. Thomas, has contributed to meetings at the Women's Institute, and has had informal gatherings in her own home where the only requirement was a true and vivid love of the language and its expressive potential.

Vassar appears to be indifferent to the Byzantine politics of Art, but she is not unaware — it just doesn't reflect in her or her work. Her own ambitions are simple — "I plan to keep writing and publishing." Of all the people, anonymous and great, that she has met, one made more of an impression than any of the others; "I met Paul Tillich, the theologian, for a second. (I was) impressed by his humility. I handed him a pencil and one of his books to sign. The great old man bowed, said 'Thank you,' and signed."

Vassar has a fair share of humility herself, made the more poignant in light of the magnitude of her "gift," and the high degree of professionalism she has brought to her craft.

She is most recently the cover-author for the winter issue of *Cedar Rock*, the poetry journal (available at the Brazos Bookstore on Bissonett).

And in the spring, her first full-length book in 7 years will be published by Latitudes Press (3215 LaFayette Avenue, Austin, Texas 78722). She won't say much more about it, and neither will publisher Robert Bonazzi at this point, but the smiles all around promise an event in literary publishing as unique as Vassar herself.

A few years ago, a poet from California and I were talking about all writers in general, and a few in particular. It was pretty boring, until he mentioned Vassar Miller — he jumped up, tugged a copy of "If I Could Sleep Deeply Enough" from the bookshelf and tossed it to me, saying, "Some are strong and some are delicate. But this one, this is both Power and Grace. Like Beethoven: Power and Grace."

Power and Grace. Vassar Miller.

ACCEPTING

Lord, serene upon your symbol,  
you plant your flag  
on pain's last outpost.

Your arms span its horizons,  
your feet explore it,  
your eyes are its seas.

You, pioneer in pain,  
reclaim its wastes,  
and so you prove it

No more an alien planet,  
only our earth  
whose soil stains your fingers.

Against your side woe's wildness  
strings its red vines  
and shadows your face.

Then name this bloody ground  
firm underfoot  
home, however homely.

Copyright © Vassar Miller, 1977

# PERFORMANCE

## COMEDY TONIGHT

New partnership between Dean Goss and Comedy Workshop promises Renaissance of Stand-Up Comic art

Montrose area.

Headed by Paul Menzel, who came to Houston from Minneapolis with plans to open a comedy establishment, the Comedy Workshop has since expanded to include artistic director Steve Moore, over twenty resident performers, and, recently, its own booking agency.

It's growth and expansion, aided by the wealth of comic experience brought by Menzel and Moore, spawned a new concept in Houston: along with the Comedy Workshop, which offers a professional comedy revue with all routines consisting of original material written by the resident company, they have also created the Comix Annex, a 90-seat, intimate club-like atmosphere in which anyone can be a stand-up comic.

It was natural that Dean Goss, Houston's stand-up comic *par excellence* for over twelve years, and the new, innovative company at the Comedy Workshop, should find each other.

This month they became partners. And, true to the commitment to local talent that each has, Houston performers are faced with wide open doors and an invitation to come in, instead of the closed attitude prevalent at many of the successful professional houses in Houston.

Sunday and Monday at the Comix Annex are "animal" (amateur) nights in which anyone can perform and anything can and often does happen.

Stand-up comics from all points of the United States are showing up at the Annex to do their thing, along with hopefuls from Houston and its surrounds.

Time on stage is limited to five minutes, but if the new performer passes muster, he or she is invited to come up with a longer routine and appear on Tuesday, Wednesday or Thursday night.

From there they might be invited to appear on a Friday or Saturday night, when they receive a percentage of the box office for their efforts, and become eligible for outside bookings through "Comedy Workshop Productions," a new booking agency formed from the success of the Annex.

"We are really looking for new talent," says Dan Barton, resident trouper with the group. "Anyone can show up on animal night and go from there."

"We are looking for uniqueness of style, originality of material, audience rapport, and of course the creative ability to keep coming up with new material for a new show every month."

"The booking agency has been so successful that there are now a



The barbed talent of Dean Goss has united with the off-the-wall, irreverent humor of the Comedy Workshop to create an unprecedented boon to live entertainment in Houston. Pictured are Goss, (center) and Comedy Workshop regulars (clockwise from left) Bill Silva, Dan Barton, Ron Robertson, Mike Vanle, and Jack Mayberry.

number of Houston-based stand-up comics who no longer have to keep a day job to support their comic activities at night. We book into private parties, business conventions, clubs, and colleges. Many people do not realize that the college circuit is one of the biggest opportunities going for stand-up comics.

Student Unions get a designated amount of funding for on-campus entertainment. And just about every major comic today has been on the college circuit. It is the breeding ground for comics.

You make your mistakes and learn there. And even after that, it continues to be a lucrative and artistically satisfying audience.

Henny Youngman and Robert Klein are still doing it. Steve Martin was doing college gigs up to two or three years ago, fulfilling old contracts. He did Texas Tech in Lubbock after he had done Saturday Night Live, the Tonight Show, had his album out, and was working on "The Jerk." Woody Allen came out of the college circuit.

We have also booked performers into the Sahara Lounge in Las Vegas, Catch a Rising Star in New York City, and the Houston Country Club, to name some. Dean Goss, however, is a partner with us and is not considered an outside booking. All of the material performed at Dean's is written by him and us especially for that show.

Among those who have appeared in the audience at the Comix Annex to listen to the new comedians are Rodney Dangerfield and Ronnie Douglas. Comedian Rick Rockwell, on his way to Harrah's in Lake Tahoe, stopped in to visit and used the Comix Annex stage to polish his new material in front of an audience.

The Annex has attracted the attention of *The New York Times*, *The Los Angeles Times*,

and more, as well as receiving rave reviews from Houston's own critics. Don Ware, a regular at the Annex who will appear on the Merv Griffin show in March, recently cut an album in the Comix Annex for Laff Records, a recording enterprise that also records comedian Richard Pryor.

"So Dean walks in," Barton continued, "watches and listens, and then points a finger and says, 'I want him, and him, and her.'"

The Dean Goss Comedy Theatre, located in the same building where the dinner theater formerly was, has thus been given birth.

That the barbed talent of Dean Goss has united with the off-the-wall, irreverent humor of the Comedy Workshop is an unprecedented boon to live entertainment in Houston. The Dean Goss Dinner Theatre is no more (says Goss, "Not a sliver of roast beef or a green pea in sight!")

What has taken its place promises to be a rollicking, sometimes raunchy, always hysterically entertaining showcase for some of the best comic talent available in Houston. With the moving force of the Comedy Workshop and the Comix Annex providing the talent, the best in Houston will rival the best anywhere.

\*\*\*

BY PAT ST. JOHN DANKO

Dean Goss Dinner Theater has been a Houston institution for over twelve years, attracting sometimes more than its fair share of theater-goers in a city where dinner theater fare has been mostly mediocre.

The supper-and-show productions at the Goss Theatre included the standard buffet meal and the typical, uneven dramatic presentations so rampant in Houston's dinner theaters, including re-hashed Neil Simon and the slightly scintillating, outmoded comedies so popular on a full stomach.

There would seem to be little to differentiate Goss's dinner theater from others of its ilk. But an adage popular in Houston for years sums it up: "The Windmill has the best plays, Marietta has the best food, and the Dean Goss Dinner Theatre has Dean Goss."

Goss has also always had an emphatic eye for Houston-grown and Houston-based talent, preferring to work with and support actors, playwrights and designers from his own city whenever possible.

Original plays by Pat Cook, John Gentempo, Al Mathias and Gary Zeller have been birthed on the Goss stage. Many of the actors seen on his stage, such as Charlene Bigham, Ed Geldart and Jim Danko, are now card-carrying members of Actors' Equity and are carving niches for their reputations in national stage productions and touring companies.

However, the main attraction at Dean Goss Dinner Theatre has always been Dean Goss. His stand-up comic monologue preceding each performance has consistently left his audience with aching ribs from laughter, and his deftly improvised barbs, used to zap audience members and to actively provoke response, singled out his theater as one where audience participation was *de rigueur*. He was unmatched in Houston for wit, style, and comic timing, and the audiences kept coming.

Unmatched, that is, until four years ago when the Comedy Workshop opened in the Houston



**THEATRE**

# TAKING IT ON THE ROAD

by BECKY BONAR

I am a member of the Rare Breed. You know what I mean: "Where are you from?" "Houston." "A native? You're a rare breed." That sort of person.

I am even a sub species of the Rare Breed. I am a native Houstonian who is also a performing artist and who has spent her entire career right here in boom town.

Of the folks I went to high school with, and met at speech tournaments and watched through university theater days, I am the only one I know who has kept both the stars in her eyes and a Houston address. The rest of my peers who were determined to make it as professionals have moved on. Some have come back, but they at least gave it the old try.

I stayed, but no longer. I am throwing in my makeup towel and hitting the road.

There are a lot of personal reasons involved, of course. The feeling that I can't spend my whole life in one place; the panic of turning the corner on 30 and feeling the pressure to Do Something With My Life; the need to leave in order to get some perspective on my old hometown.

But there are a lot of reasons that have to do with the way things are for an actress in this town. I've grown very impatient, and my impatience is intensified by the fact that I wish I could stay. I love this place, but I've played a waiting game for a long time, and I finally have to admit it's time to go.

My only absence from Houston was a two-year romance with graduate school in 1973. This courtship was to continue until I finally had to admit the academic world could live without me, and nobody ever got an audition on the basis of their Master's thesis, anyway.

Returning to Houston, I said, okay, this is it. It may be an unlikely place, but I am going to launch my career as a paid performer right here. And, quite frankly, I've surprised myself by lasting this long.

Sure, there've been the stretches of holding down two and three jobs, and I'm about the only person from my college class without an American Express card, but the theater gigs have come at a fairly steady rate. Always one more job turned up to keep me here.

I have played on almost every professional stage in the city, have been a member of a resident acting company, and have built up a healthy enough resume which even includes a few commercial and industrial film credits.

In short, I've done fairly well in a city which does not enjoy the reputation of supporting its artists (note, I say artists, not arts — more on that later).

So why am I complaining? The work is limited even at the intermediate level I've achieved, and when I look ahead to the next step, the place I can grow into, I see a big void.

There's been this feeling in the air in Houston for a long time, the sense that "it's gonna happen here, just you wait." It, of course, is the coming of age of professional theater.

This feeling must have run high during the period just before my time, when Theater, Inc. was flourishing and Marietta was in her salad days on Main Street. Young actors worked mainly for the love of it, but also for those few-but-thrilling first bucks which made them pros.

Shortly after I hit the professional audition trail, there were three dinner theaters in full swing, TUTS was going strong and expanding, a Houston actor appeared from time to time on the Alley stage, and every day rumors

of a new professional group buzzed around.

I appeared in the inaugural performances of three different paying theaters — I was in the first season of the Shakespeare Festival, helped launch a reorganized dinner theater effort, and was part of the cast of "Company," the first show at TUTS Cabaret Theater.

"Company", in particular, was a ray of bright hope — it assembled some of the finest home-grown performers in a slick professional setting and paid a trend-setting wage for a non-union house.

All this was in my first year out. Boy, oh boy, we're on our way.

So, where are we now? The Shakespeare Festival has fallen prey to the imported performer syndrome. One dinner theater now features variety shows as often as it brings in package shows, one is no longer producing plays at all — one hangs in — hope and Neil Simon retreats. TUTS Cabaret has folded and its Music Hall season teeters on the brink. Although the Alley has switched from Canadian actors to prime-time television veterans, it throws only the tiniest of bones to local talent.

Who could have guessed that in megabucks mecca, Houston, the oasis to the unemployed in almost every field, the theater dollar would dry up? That audiences, ever a fickle lot, would defect to their Betamaxes? The big breaking open just never happened, and there has been a definite backslide.

Some aspects of theater survive, and prosper. The community theaters are alive and well. No one makes any money, but art and the job of performing prevail.

There are some semi-professional theaters, sort of the off-off-Broadway of Houston, which are doing their much-needed thing. The vanguard of these — Equi-

nox, Stages, and Main Street Theater — offer the true theater audience a feast in the midst of famine.

And while these groups have grown and are beginning to pay, they must, by nature of facility, philosophy and ability to raise funds, remain at pretty much their current level. They fulfill a real need, and do it well, but they aren't enough. A theater like Equinox, which does very new American pieces, or like Main Street, which keeps the *literati* satisfied, should be rounding out a full complement of offerings for both performers and patrons. One goes from the Alley to the Equinox with no stops in between on the professional scale.

There is no place for the actor to go, no progression or growth pattern. One cannot move from experimental theater to the modern musical to a small, solid rep company; from Tennessee Williams and on to Shakespeare; from Ibsen to Albee to Rabe and back to Pinter, all the while earning a living wage and being assured of professional-caliber situations and reasonably steady work.

All of these types of theater are available if you assemble all of the college, community and professional groups, then ask your actors to catch as catch can and please hold on to their day jobs.

Of course, no actor anywhere is ever promised steady employment, but in Houston the possibility doesn't even exist.

Efforts to fill the gap can't seem to get a solid hold. Jeff and Mary Galligan were on target with their Cabaret Theater, Inc., but lost the battle for support.

"Best Little Whorehouse" was a tremendous boost for local talent, giving them the chance of a lifetime by Houston standards. Now they are returning, Equity cards in hand. When the show finally closes here, what are they going

to do? Go give their all for Pasadena Little Theater?

You can't keep 'em down on the farm after they've seen La Grange, much less Reno. We will lose these good people because of lack of opportunity.

The middle ground we all seek just isn't here. So, like so many others, I'm ready to say, "That's show biz," and seek more fertile lands.

Lack of work is operating in tandem with another reason to send me off.

I mentioned earlier that Houston supports its Arts (with a very capital A) but not its artists. I also touched on the practice of importing talent from outside, a policy which angers and insults local performers, especially when the imports are not improvement over what's available here.

Houston rallies to support its major cultural groups, with black-tie openings honoring artists who didn't come from here, but grass roots efforts go begging.

One critic recently referred to Houston performers as "local yokels." With support like that, is it any wonder we leave?

It's a pity, really. Houston has been a good place for me to pay my dues, to make my mistakes and get ready for a stab at the big time. But the time is now, not just for me but for the whole theater community and Houston is still so small.

We've been saying it's going to happen here, and maybe it will, but right now it looks doubtful, and I can't wait. And more importantly, no one would care that I stuck it out here, giving my all and growing along with theater in Houston.

When it finally does happen here, I will need to have come back from someplace else, having earned a "respectable" credit or two from another market. Then I will be deemed worthy.

So that is what I am doing. I am getting my you-know-what together and taking it you-know-where.

I hope the road leads back to Houston someday. Because it's gonna happen here, isn't it? \*

PERFORMANCE ADDED FOR ALLEY'S GERTRUDE STEIN

Award-winning actress Pat Carroll will bring her critically-acclaimed production of Gertrude Stein, *Gertrude Stein, Gertrude Stein* to Alley Theater's large stage for two evening performances on Tuesday and Wednesday, February 24 and 25 at 8 p.m. In addition, a grant to the Alley from Shell Companies Foundation, Inc. has made possible the scheduling of a matinee on Wednesday, February 25 at 1 p.m., with student tickets available for \$4.00

Written by Texas playwright Marty Martin, *Gertrude Stein* stars Carroll as the famed poet and guiding light of modern art and close friend of Hemingway, Dali, Matisse, Picasso and Alice B. Toklas. Her much-admired performance has been hailed as "one of those theatrical experiences of a lifetime," by the *New York Post*. Her characterization won the coveted 1980 Best Actress Drama Desk Award as well as the 1980 Outer Critics' Circle Award.

Set in 1938 on the eve of her eviction from her famous studio apartment at 27 Rue de Fleurus in Paris, the play, under the direction of Milton Moss, has been called "an intelligently drawn, poignant, often hilarious, entertaining, thoughtful, instructive and most of all, exhilarating theatrical experience . . . among the best solo theater pieces offered over the last decade," says *Variety*. Walter Kerr of *The New York Times* called it "one of the best theatrical events of the year. I went expecting a great deal. I got more than I bargained for . . . four-star anywhere." \*

Nina  
Vance  
Alley  
Theatre



# Coastal Region Texas State Arts and Craft Fair A big success in Clear Lake

The Coastal Region Texas State Arts and Crafts Fair highlighted the fall season in the Clear Lake area during the weekend of Friday, October 10, through Sunday, October 12.

Drawing a crowd of about 8,000 from all over the state, the fair was held under colorfully striped tents on a 26 acre site at the corner of Highway 3 and Bay Area Boulevard in Clear Lake City. The fair included 85 juried and 20 invited demonstrating artists and craftspersons, and 85 performing artists in a continuous entertainment schedule throughout the three-day period.

Supervised by the Clear Lake Area Chamber of Commerce, this was the only regional state-chartered fair in Texas for 1980. Operating under the guidelines established by the Texas Arts and Crafts Foundation in Kerrville, the fair was also supported by the Texas Commission on the Arts and Humanities and the National Endowment for the Arts.

**Texas State Artist of the Year Dalhart Windberg** was the honored guest at the fair which opened with a ribbon-cutting ceremony and champagne reception on Friday, October 10. Setting up a special exhibit of his paintings which are famous for his "brushless" technique, Windberg autographed numerous prints for fair-goers and enjoyed two days visiting with peer artists. On Saturday afternoon Windberg along with artists John Tassin and Don Boyer spontaneously painted a butcher paper mural along the fence of the fair. The audience loved Windberg's choice of subject — Bugs Bunny brightly painted in red and blue tempera!

A delight and fascination to fair-goers were the mammoth ice sculptures of Houston artist Bert Long which were commissioned by the Clear Lake Chamber of Commerce.

A Sparkle ice truck delivered 3,000 pounds of colored ice each day of the fair which Long arranged with a fork lift before laying a creative hand to this unusual medium.

The translucent effect of the colors due to the probing of the ice sculpture's core by the sun produced an effervescent 4th dimensional quality.

Chainsaws, wood-cutting saws, chisels and mallets are among the unusual tools that Long uses to express his artistic ideas into temporary reality. This is one medium in which he feels he can communicate directly with the public and have them get directly involved in an "art happening". Long's sculptures each day of the fair were the subject of many a photographer's camera.

Long feels that his newest art form is a revolution. Long states,

"the New Art Renaissance is upon us. Ice sculpture is merely a beginning."

A third demonstrating artist that continually drew a crowd of admiring observers was **Leon Brown**, a native of Friendswood, Texas. Talented and comfortable with a wide variety of artistic techniques such as painting, carving, sculpting, and creating custom jewelry, Brown's latest exciting choice of mediums for artistic expression is *Styrofoam*. Using specialized tools he created, he sculpted figures in styrofoam later to be cast into bronze through the "lost wax" method. At the fair Brown sculpted a life-size mermaid which would be the perfect compliment to grace the patio of any lake-side restaurant in the Clear Lake area.

Other demonstrating artists included sports painter **Don Boyer**, **Larry Pearl** with his beautiful stained glass work, **Bob Navarette** and his creations with traditional metal of the southwest, and **Betty Liebfried** who pulled etchings and prints with her printing press.

A wide selection of international entertainment was enjoyed by all during the fair and was initiated on Friday with the lively music of *Contraband* — a group of musicians who are aerospace engineers at Johnson Space Center. **The Spraggins Sisters** and the **Circle S Band** spotlighted Friday evening entertainment with their country and western music.

On Saturday from San Antonio the **Alsatian Dancers** delighted the crowd with their lively steps and later the popular Austrian band from the **Bavarian Garden Restaurant** added to the festive atmosphere by playing Octoberfest songs. Also contributing to the variety was the big band sound of **Jay Berg's** musicians. Saturday evening there was a special performance by the **Krishen Trio** who entertained with folk and classical Indian dances in their exquisite costumes. Closing the fair on Sunday was a troupe of Mexican children from Galveston who danced in traditional style and costume.

What was for the children during the three-day fair? **Pickwickian Schools** sponsored an arts and crafts tent named "Crafty Corner" which served as an artistic retreat. Owners **Don and Becky Rehmeier** donated all the materials as curriculum co-ordinator **Mary Ann Smith** planned a variety of activities for all ages which included easel painting, ceramics, pipe-cleaner animals, clothes pin dolls, and a paper-maché ghost to inspire a Halloween mood.

In reviewing the success of the fair, **Francy Phelps**, who was fair chairperson and is alumni direc-

# ART ON TRIAL

PRESENTED AT CULTURAL AFFAIRS COUNCIL CLEAR LAKE

**Sharon Lorenzo of Ray and McCreight Law Offices** in Houston addressed the topic "Art on Trial: Famous Cases from Whistler to Rothko" at November's meeting of the Cultural Affairs Council of the Clear Lake Area Chamber of Commerce on Tuesday, November 11. Over forty members along with guests attended the meeting and luncheon at Gabriel's on NASA Rd. 1.

Through a slide presentation, Mrs. Lorenzo discussed cases throughout the western world that have involved artists and their work. She pointed out that the main reason for the construction of the Louvre in Paris was to house the numerous art works confiscated by Napoleon during his war campaigns. Confiscated art works have been a basis of contention among nations that wish to reclaim these for their own countries.

Mrs. Lorenzo related the fa-

mous "word vs. the brush" case in which American artist Whistler sued an art critic for statements made concerning his impressionistic style. Although litigation continued for two years, the complainant was awarded "only a farthing."

The subject of an artist copyrighting his work was reviewed as in the case of artist Robert Indiana's collage with the letters L-O-V-E. This visual image has been used numerous times without the artist's permission. Copyright laws for art works were revised in January 1980, and for \$10 any artist can file for a copyright on his work.

Paying tariff for imported art pieces has also been a case when "art was on trial." Sculptor Brancusi's work of *Bird in Space* resulted in a great trial as to whether or not a tariff should be levied on this piece. Taxing officials did not know if it was a work of art, a piece of equipment or a tool. Be-

cause of this conflict, custom regulations regarding imported art are more clearly defined today.

Completing the lecture on the subject of Mark Rothko's confusing estate, Mrs. Lorenzo warned artists to have in writing any agreement made between them and art dealers in order to avoid misunderstandings as to where art works should be placed after the artist's death.

As president of the board of directors for the Volunteer Lawyers and Accountants for the Arts (VLAA), Mrs. Lorenzo announced that Clear Lake City attorney Bill Leikam has volunteered to assist the Cultural Affairs Council with the Coastal Region Arts and Crafts Fair to be held in the fall of 1981. Any questions concerning this should be directed to Cultural Affairs Council director Francy Phelps at the University of Houston/Clear Lake City (488-9222) or the chamber offices (488-7676). \*

BERT LONG, Red, Yellow, Blue, Green, Clear. Ice sculpture, 3,000 lbs.



"Crafty Craftsman," easel painting for children.



tor for the University of Houston at Clear Lake City, stated "This was the biggest and most exciting arts and crafts fair ever to be held in the Clear Lake area. Thanks to the beautiful weather we had a good attendance and most artists sold very well. I think the nicest compliment was Windberg's statement that this was the best organized fair he had ever seen. With many thanks for all the donations and volunteer help, we hope to have another fair next fall."

# THE SHOCK OF THE NEW

## Explores modern art on PBS

HOUSTON ArtScene

Program I  
**THE MECHANICAL PARADISE**  
Sunday, January 11

Program II  
**THE POWERS THAT BE**  
Sunday, January 18

Program III  
**THE LANDSCAPE OF PLEASURE**  
Sunday, January 25

Program IV  
**TROUBLE IN UTOPIA**  
Sunday, February 1

Program V  
**THE THRESHOLD OF LIBERTY**  
Sunday, February 8

Program VI  
**THE VIEW FROM THE EDGE**  
Sunday, February 15

Program VII  
**CULTURE AS NATURE**  
Sunday, February 22

Program VIII  
**THE FUTURE THAT WAS**  
Sunday, March 1

ROBERT HUGHES



Robert Hughes (right) being interviewed by Tejas Inglesmith for Channel 8 PBS-TV, Houston.

Photo by Frank Martin

**AMERICAN CONTEMPORARY PRINTS**

JOHNS  
STELLA  
MOTHERWELL  
FRANKENTHALER  
RAUSCHENBERG  
LICHTENSTEIN  
WARHOL  
DINE

Exhibition Opens Friday  
February 13th

Motherwell Paulliac #1

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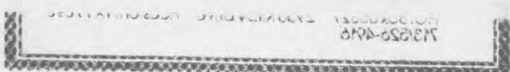
The Shock of the New, an eight-part exploration of modern art written and presented by Time magazine art critic Robert Hughes, premiered on the public broadcasting service Sunday, January 11.

Hughes describes the series as an attempt to "evoke the spirit of modern art by showing how it has acted on society, and vice versa. We will try to look at ourselves and our century through the mind's eye of modern art — painting, sculpture, architecture, photography, to some extent — but not cinema. That's another subject entirely."

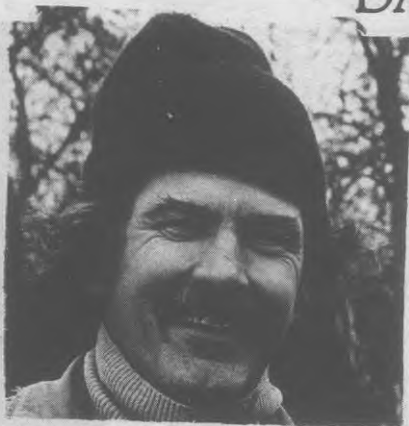
The Shock of the New trains its lens on some of the most significant events in recent history, making use of countless masterpieces, and documentary film never before seen on television.

The series, which is made possible by a grant from Exxon, with additional support from the National Endowment for the Arts, was originally conceived as a sequel to Kenneth Clark's acclaimed *Civilisation*. "From the start," Hughes says, "the producers and I have approached the series, as Clark did, as a 'personal view' of the art of our century. ★

... William E. Kater, Jr. ... who try to think just like every- ... "things" we can buy. Their exist- ... The Human is one else. A tattoo then because a ... separate attempt to state truth ...



# DALLAS / HOUSTON ArtScene



### Mac Whitney work in progress

At his windy ridge studio in Dallas, Mac Whitney hoists into place the first element of his CACH-Houston commission sculpture *Ovilla*. Jutting into the sky, the three-story sheet metal form is braced at the base until all the components are assembled.

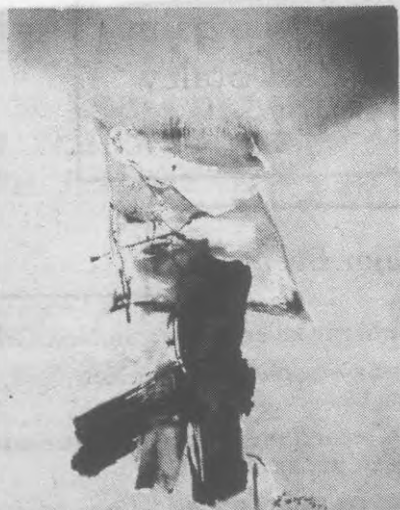
\*



Photo by Frank Martin

recent works by

## Chuang Che



January 15

# DuBose

DuBose Gallery, Inc.  
P.O. Box 66327 2950 Kirby Drive Houston, TX 77098  
713/526-4916



Sutton's  
Black Heritage  
Gallery

### Gallery Congratulations :

## John and Robbie Sutton on your bouncing baby boy

### DAWSON Cont'd. from page 18

into the paper or canvas. No environmental elements exist there to speak for or about the figure. He presents first person singular, so that the viewer can concentrate totally on what is his most important conductor of esthetics: the human being.

By isolating the figure, Dawson brings to the viewers' minds their own individuality. He requests that they divorce themselves momentarily from marriages to politics, job, social functions and family and to inspect their own wants. In essence, to *feel* (pause) as the artist does. To experience freedom, which is individuality!

Interestingly, in the paintings where Dawson does use environmental elements, his figures remain abstract, but the sofa, table, vase, etc. are painted meticulously realistic. All of the tangible acquisitions that man has made are accurately detailed, yet the people remain obscure.

All of these realistically painted "things" we can buy. Their existence is owned. The Human is not.

In his painting titled "Lady in the Art Room," the art depicted in that room is realistically detailed; the lady is not.

In this exhibition there are a number of paintings of people with tattoos, either the traditional nature or of African type. Tattoos are an interesting analogy for an artist to make. In dealing with the subject of people, one is working with egos. Most of us, especially Americans, have strong goals which we work hard to achieve.

Most people very much want to make their mark in society - and have it recognized. Very few people achieve glorious recognition for what they have done and must settle for a minor fulfillment. They wish strongly to be accepted by everyone's club and are willing to pay the dues. This means they give in to desires that other people are so readily willing to put upon them, and they slowly sink into a silent mass of people who try to think just like everyone else. A tattoo then becomes a desperate attempt to state indi-

viduality.

A tattoo is also a mark which, once put on, will never come off. An artist, through genetic inheritance, is tattooed from birth with a creative element that can never be discarded.

It is difficult for people who do not deal directly with the creative aspects of art to understand the feelings of being "trapped" which artists so often speak about. The analogy of freedom plays contrary to individuality here, and it is there that most of the artistic struggle begins.

"My paintings," says Dawson, "are about internal destruction. They are about loneliness and personal isolation. They are about the complexities and contradictions that make up the interior landscape of the mind. And they are about time. Time that changes. Time that destroys. Time that is the mutual enemy of us all."

An artist does not paint for his living. He paints for his life.

— William E. Keith, Jr. ★ ★ ★

# Main Gallery **WOMEN ARTISTS** to host

The Main Gallery will spotlight three Houston-based women artists in three separate one-person shows early in their 1981 exhibition season, according to Larry Toups and Jim Herd, owners of the gallery.

Opening in early February will be Pat St. John Danko, followed in March by Margaret Wallace.

"We have several fine women artists under consideration for the show in April, although we have not yet made a final decision. The extent of the talent in Houston women artists is so vast that selection becomes difficult," Toups said.

"We will open these shows with a slightly different concept than the one we normally have in curating a one-person show," he continued. "We represent both Danko and Wallace exclusively in this area and have been in and out of their studios over the past year as they were working.

"The thing that most stands out in these studios is the quantity of mature, excellent work that lies outside of the series that they are currently working on.

"Both of these artists are young — Danko is under forty and Wallace is under thirty — and both have a highly innovative, experimental approach to their work, as they should at this stage in their careers.

"Both are extremely talented,

and we believe that both of these artists' work will be in high demand in just a few years. That the extent of these innovative talents should not be shown just does not seem right.

"This, of course, does not mean that we will select hodge-podge from their studios. However, it does mean that work from two or perhaps even three different series will be included, with some of the work going as far back as five or six years. The work is still new to Houston, and that it should sit in their studios and not be seen just simply cannot happen."

Danko has exhibited at the Alley Theatre in Houston, the Houston Public Library Downtown, Little Egypt Enterprises, and at the Simon Centre Museum. Her work is included in the permanent collections of the New York Feminist Art Institute, the University of Massachusetts, and Cameron Oil Company. This will be her first one-person show.

Wallace has exhibited at the University of Houston at Clear Lake City, the Kunz-Nelson Art Awards Exhibit, the University of Houston at Lawndale, and has won several awards at the Dimension Houston Exhibition at the Art League. She has had one-person shows at Sam Houston State University and at the Main Gallery. \* \* \*



Photo by Frank Martin

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graphite **John Runnels**

february 7-22

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## Major Events

**MAX HUTCHINSON's** Southern Gallery is now in New Orleans.

**MICHAEL TRACY** had a one-man show in New York at Mary Boone Gallery in December.

**FRANK McGUIRE** had his second one-man show at Construct in Chicago in December.

**GERALD LAING** will have a show in Florida in February.

## 1982 WORLD'S FAIR Inquiries regarding arts participation

Dave Haber  
P. O. Box 1982  
Knoxville, Tenn. 37901 U.S.A.  
(615) 971-1538

Joan Seaman Robinson delivered a lecture-slide presentation, "Format and Figure in the Dance," to the annual luncheon of The Houston Ballet Guild. \*



Photo by Frank Martin



**Congratulations**  
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**FEB. 13, LINDA DELANEY RECENT WORK**

**MAR. 13, DENNIS MOSER PHOTOGRAPHS**

**APR. 1, LYN BARNES RECENT WORK**

**THE GREAT GATORS**



Photograph by Martin Vandiver

DAVID HORNER JERRY SLACK MARVIN WHITE

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 AND A PRODUCTIVE NEW YEAR**

• 1981 SUBPANELISTS •

•• CACH ••

December 1st was the application deadline for the Arts Council's first funding cycle of 1981.

Fifty-six grant applications were received, with the following breakdown into the eight disciplines: Dance-14; Historic Preservation/Architecture/Urban Design-0; Humanities-8; Media-3; Multi-Media-1; Classical Music-6; Jazz and Popular Music-6; Theatre-12; and Visual Arts-6. Each of the disciplines has selected eight persons to serve on the individual subpanels which have begun the grant review process. The subpanelists are listed below.

**Dance**

Hilda Frank, Lupita Gallardo, Gary Hardy, Rathna Kumar, Mary Martha Lappe, Jan Simonds, Fred Strobel, and Marjorie Stuart.

**Humanities**

Florence Gould, Ferne Hyman, Nicolas Kanellos, Beverly Lowry, Max Martinez, Zelda Rick, Cary Wintz, and John Zuckerman.

**Media**

Kenan Branam, Pat Fant, Margie Glaser, Margie Kamine, Barbara Marshall, Megan Roberts, Astrid Schiel and Tom Sims.

**Jazz and Popular Music**

Shelley Berg, Bonnie Brown, Ed Case, Conrad Johnson, Cal Jones, Sylvester LeBlanc, Kit Reid and Lanny Steele.

**Theatre**

George Anderson, Arch Andrus, Ellen Baltz, Paul Dupree, George Hawkins, Elsa Thomas, Rebecca Udden and Leonard Wagner.

**Visual Arts**

Suzanne Bloom, Atanacio Davila, Kenneth Duff, Bert Long, Marty Mayo, Frank McGuire, Charlotte Moser and Bill Robinson.

**Classical Music**

Isabelle Ganz, Nancy Hirtz, Patricia Holt, Manuel Prestamo, Allan Ross, Sharon Sanford, Mary Schoettle, Scott Vokey.

The architecture subpanel has not yet been selected, due to the fact that there were no grant applications in that discipline.



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# DICK WRAY

AT

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Gallo  
 talks about cast paper  
 sculptures  
 at  
 Circle Gallery, L.T.D.

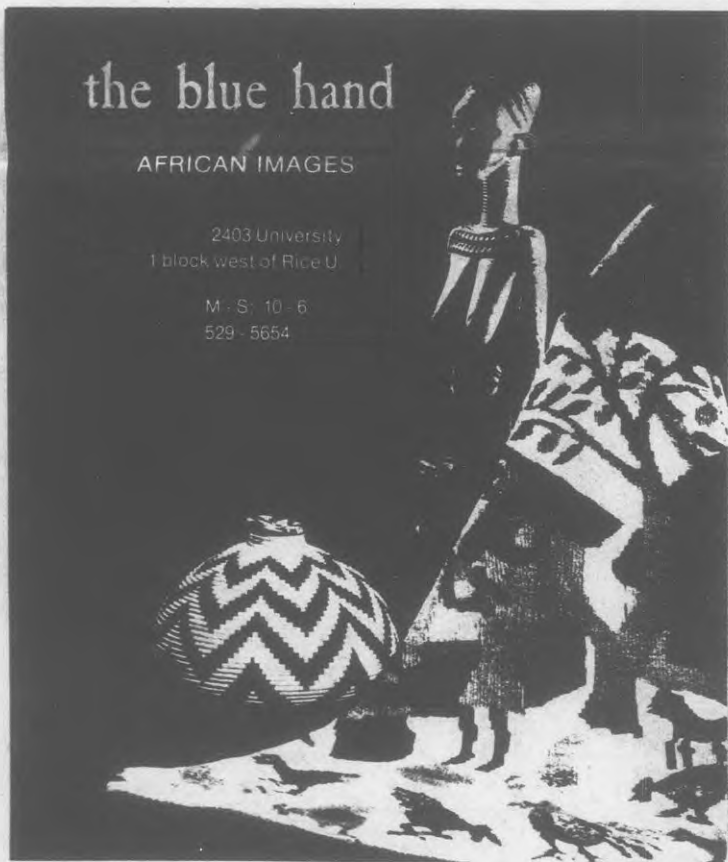


Frank Gallo, award-winning sculptor, will lecture on the techniques he uses for cast-paper sculptures in a slide-lecture demonstration presented by Circle Gallery, the Galleria 2, 5085 Westheimer, Thursday Feb. 5, 7 to 9 p.m.

A reception in the gallery for Gallo, who heads the sculpture department at the University of

Illinois, will follow the presentation.

Gallo has been known for his luminous, porcelain-like epoxy figures and heads. In recent years, he has concentrated on creating three dimensional, large format sculptures, cast in paper which he makes by hand.



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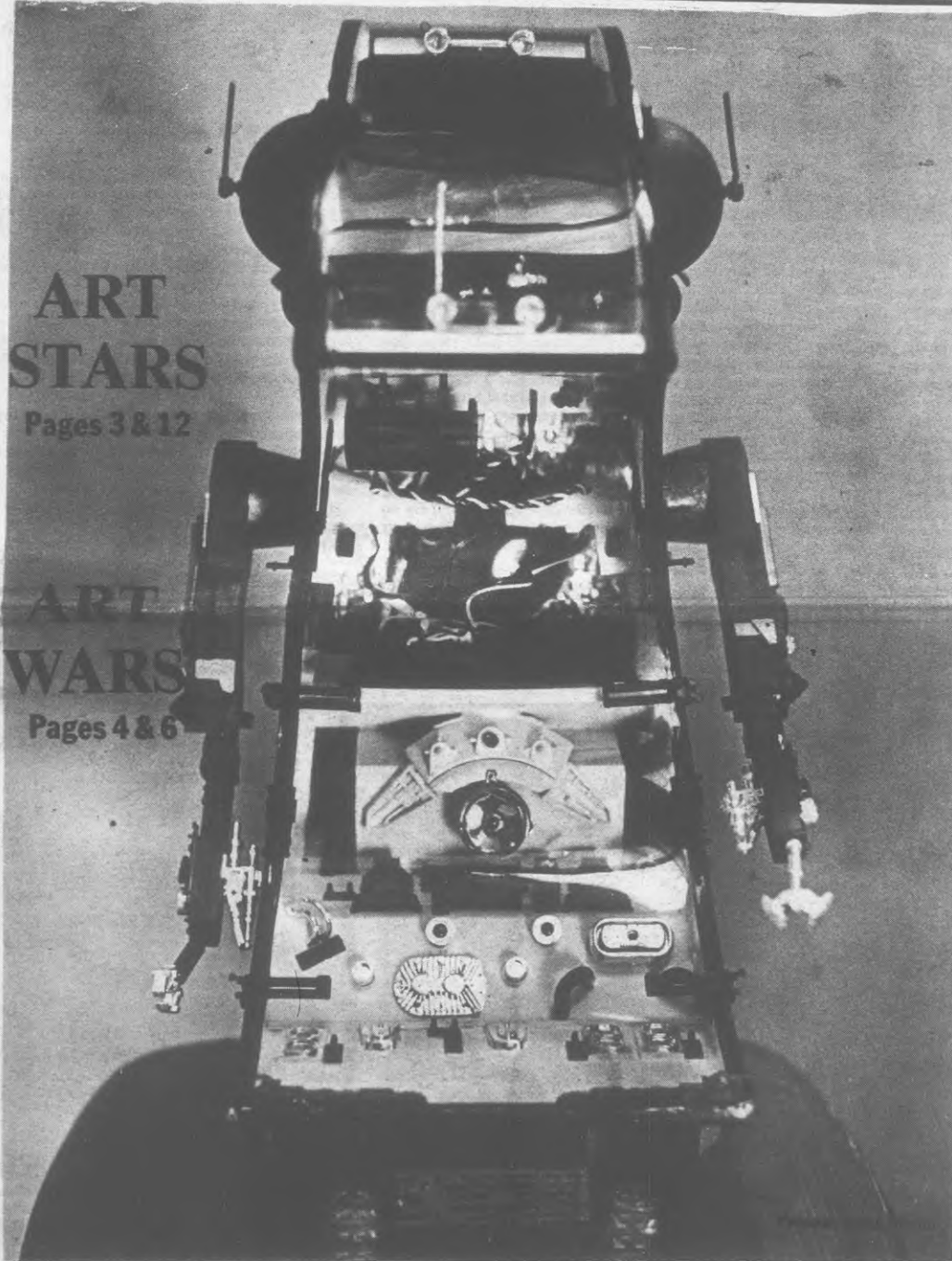
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**ART  
STARS**  
Pages 3 & 12

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**Mini - Drucker**



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# Publisher's Opinion

## The Crab Syndrome in the Art World

**T**he act of being endowed with the creative juices which allow us to endorse ourselves as artists is a revered and respected position, documented and lamented throughout past and present history.

History also mentions all too often the squabbles, fights, and innuendoes bantered about between the principals of the art world. Sure these conditions exist in other segments of society beyond the creative sector, but isn't it a paradox that among the principals who are thought to be so creative in their interpretation, application and documentation of minds' theorizations and events that there should exist the paranoia which would foster a negative force such as jealousy.

It's a fact that artists as a group, when compared to other professions, share the financial rewards on an inequitable basis.

Before the world heaps its rewards upon the artist, it usually requires that artist to make a little more sacrifice, to struggle a little harder, and to claw a little deeper.

Thus there exists a condition which we have come to expect of the corporate world but which is

more destructive, tenacious and prevalent in Our Art Hemisphere. I've labeled it the "Crab Syndrome"!

Open a cage of wild animals, or domesticated animals for that matter, and very soon that cage will surely be empty.

Exception! Any fisherman knows that you can leave a bucket of crabs unwatched, without any door, top or covering, and no crab will escape its fate to be cooked and eaten.

Why? Because every time a crab struggles to the top and tries to escape and live to produce more of its kind, his fellow crabmates will grab his legs and pull him back in.

It's a sad fact, but it seems that our fellow artists seem to enjoy keeping each other in the old stew pot. "Misery loves company?"

Teams of scientists gather together and actually solve problems for themselves and for the world. Automobile manufacturers keep up a healthy competitive atmosphere for they have found it helps them individually, as well helping the world to share their technology.

There are many more examples, some positive and I am sure some negative, but the main prevailing

thought is "United They Stand".

Attack one doctor and you take on the whole system. There exists among them envy, jealousy, greed, but also organization.

One of the biggest problems that face artists, particularly visual artists: A time worn belief is that artists are singular or apart in their creative processes. The truth is that we do not and cannot function efficiently and to our maximum capacities alone or in a vacuum.

Maximum strengths come from unisons of individual causes, beliefs or concepts into "A" cause, belief or concept.

After the many lonely nights of creative solitude necessary to develop Edison's light bulb, Ford's T-Model, Calder's mobiles, etc., it required the input and support of many others to make them realities. For the masses perhaps this support was even a necessity for I am suggesting that it was "the individual creative process."

It was said by one Houston art dealer, about a new project of an artist, to other art dealers, "At least he is trying to do something for the community and, if for no other reason, we should support it."



One stalk of cotton does not make a shirt, it takes many to become one long, continuous thread to be woven and interwoven into a viable product.

Just imagine if crabs and artists would allow one of their fellow members to crawl (not claw) themselves upon their backs, eventually forming a continuous ladder which would finally reach the top of the bucket of freedom and rewards beyond.

No matter how many of us were caught or impoverished, the bucket would never fill up and everyone's time in the barrel would be a little less tremulous.

I look forward to the 80's. Maybe, just maybe, history will not repeat itself. Maybe there will be

another Picasso. Imagine a Picasso who championed an organization for his fellows, or better yet, maybe we as a whole could help the next Picasso climb out of the bucket of misery, rejection and poverty.

I can't wait until it is time that my position in the bucket creates the last rung (back) to be climbed upon by a fellow artist and allows him or her to topple headlong into the world of prosperity, for I am sure that artist will reach back and pull me out.

He's not heavy, he's my brother. Jealousy is our trap. I love you!

*B.L.*

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## Earl Staley Retrospectives

Statement From Catalog  
By Linda Cathart Director CaM

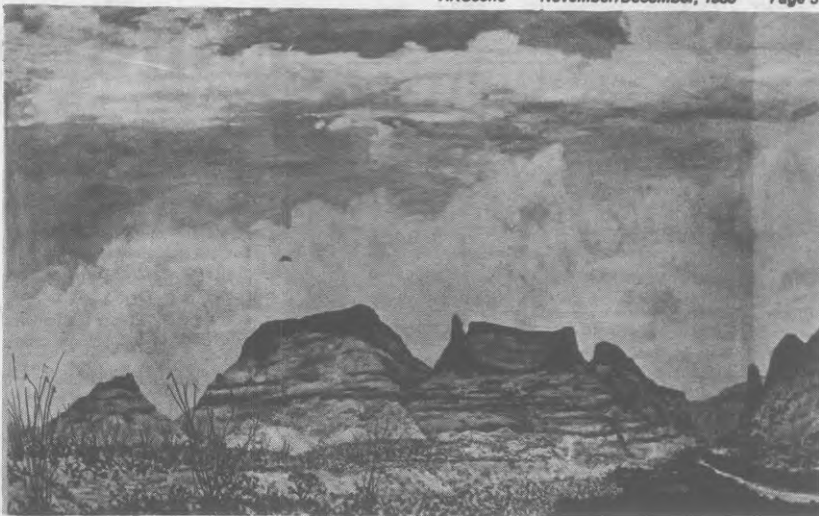
For the past five years the paintings of Earl Staley have been a very special ingredient in the visual world of Houston. His personal expression has never seemed to mingle with current mainstream ideas or styles — either nationally or locally — and his work now seems stronger for its independence. With persistence Staley has kept his painting style to himself — seeing painting as a means of portraying the ordering of nature and of man.

Painting for Staley is a means of portraying the monumental and of symbolizing the eternal. With-

out being pretentious, Staley's painting — with its grand scale, violent brushwork and symbolic content — provides a unique investigation of both the figurative and narrative possibilities for painting today.

His paintings from this group are accessible — bold and frontal, sensuous and exotic—their themes are those from Greek mythology and the Bible. They derive inspiration from romantic, expressionist and symbolist painting traditions as well as literary sources.

The works included in this exhibition are only a segment of his oeuvre. But Staley's paintings do



EARL STALEY *The Rio Grande near Lajitas, Texas*  
Acrylic on canvas, 48" x 72"

not need one another to reveal themselves. They exist singularly and not as works in a chain.

His works are not perceived in a glance or intellectually unraveled. Rather they are more formally and traditionally perceived — through chiaroscuro, perspective and modeling.

Staley insists on drama in his work — drawing back a curtain on the stage of action. In *Leda and the Swan II*, 1978-80, the cupid figure in the lower left and the foliage at the bottom and sides of the canvas frame the action. In the scene nothing is isolated from the whole — all parts are integrated. There is a pervading energy which is apparent in all parts of the canvas.

Staley's figures are idealistic — they attempt to approach their spiritual sources. Exaggerated, they are meant to represent the extraordinarily beautiful or ugly, good or bad, heroic or demonic. Each figure is passionately engaged with every other in the picture and with its setting.

Years ago Staley became fascinated by Mexican culture and land-

scape and perhaps most importantly, with festival and ritual.

Today this interest has taken two forms. He makes obviously Mexican-inspired pictures as well as paintings which use his discoveries about color, broad line, bold abstraction of figures and features which come from his having observed those Mexican scenes.

The mythological paintings of Greek dramas closely parallel the Mexican pictures. In *Perseus Slaying Medusa*, 1977, Perseus is the destroyer and a symbol of death that frees new life. It recalls the Mexican skulls and skeletons used in the Day of the Dead festivals.

Staley is also open in his admiration of the masters — Raphael, Titian, Corot, Bonnard, Picasso and Matisse, who painted thematic compositions.

His *Rape of Europa*, 1980 recalls Bonnard's *Abduction of Europa*, ca. 1925. The scale and force of Staley's *Odysseus on Aeaia*, *Circe's Island*, 1978 and *Centaur and Mermaid*, 1976-78 recall Picasso's and Matisse's grand, eternal compositions.

Staley has moved in the past five years toward an increasingly complicated spatial structure in his compositions — using a zig-zag shift from fore to middle to back ground.

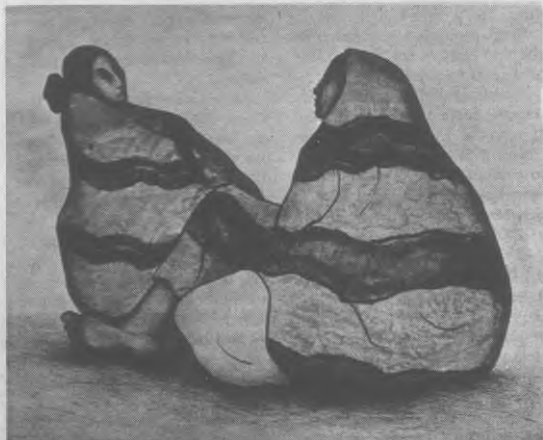
While bold areas of color, heavy brushwork and impasto typify the earlier works, in the more recent work the touch is finer, the paint thinner and Staley often uses a delicate shimmering silvery-white overpainting to bind the scene together. *Suzanna and the Elders III* 1980 is typical of the recent work — lighter, airier, closer to Corot and Bonnard in style.

It is impossible to generalize about Staley's style as he has no single technique. What we see is freedom made perhaps more of circumstance than desire.

While much recent painting is based on formal and intellectual procedures which reveal to the viewer the strength of the work through the harmony of forms and materials, Staley's goal is to recapture both the vitality of human experiences and the rhythms of nature — some lurid, some erotic, some lyrical.

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R. C. Gorman "Navajo Women" Lithograph

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Earl V. Staley "Perseus slaying the Medusa" 1977, acrylic on canvas,  
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# Editorial

## The Passing of the Age of Abstract Expressionism

BY FERNANDO R. CASAS

During the middle part of the Twentieth Century the city of New York emerged as the leading artistic city in the USA and perhaps in the world.

A group of artists living there assimilated the artistic tradition of the Occident and developed it further, creating a very expressive new style that we may call, loosely, Abstract Expressionism.

The names of these artists are quite familiar to most people: Rothko, Pollock, de Kooning, Kline, etc. In the following decades this once-new, vibrant, revolutionary style spread to the schools of art all over the USA where it has been taught for quite some years. In this manner Abstract Expressionism acquired public respectability and economic success.

Within the academic environment the new recruits of Abstract Expressionism extended it, producing new trends such as those of Minimalism and Color-Field. But Abstract Expressionism was to die in the sterile academic environment, as most schools of art do.

As we have them today, these new trends are no longer a genuine form of art because they have a superfluous academic exercise.

The "works of art" that these trends have produced, in the last fifteen years or so, no longer express, or are relevant to, our moral, economic, political, religious, sexual, existential, historical, social or intellectual dramas. That is to say, they have become isolated from, and irrelevant to, the main fabric of our lives.

Unlike games and crafts, great art is a human activity and a creation that has the character of depth. We find something to be profound only when it touches on the ultimate questions of some aspects of our existence.

But contemporary Abstract Expressionism is simply out of touch. It has become a trivial game — a sophisticated game, to be sure, but trivial nonetheless, as cat's-cradle is — for it is no longer able to reflect or to influence the main historical events that are taking place at this moment and that are shaping the future of mankind.

The first abstract expressionists, the real creators, developed the style, feeling the need for a new plastic format within which they could express the soul of their time (mainly despair, anger, solitude, etc.). A new plastic format, a new style, was needed to express what could not be expressed in the old format.

Their creation was not an academic move within an already established academic game. Rather it was an inspired leap to a new artistic dimension.

But when Abstract Expressionism sat comfortably in the art de-

partments of educational institutions it lost its fiber. Ironically, it did not quite explicitly when it consciously and intentionally rid itself of any sentiment, personal emotion and beauty, striving instead for the cold, the de-personalized, and the aesthetically neutral.

And, if this divestment is added to the fact that Abstract Expressionism had already deprived itself of perspective, representation, illusion and content, then it is not surprising that there is little or no substance left in Minimalism and its associates. They are simply boring moves in a game that has truly minimal significance.

An artistic move within one of these trends has as much value as, and it is as amusing as, discovering a new cat's-cradle configuration. And surely we must expect more from art than this!

Depth cannot be furnished by the mere ingenuity of a game

move, regardless of how ingenious a move is made by a new work, it will be a shallow work if it remains indifferent to the human condition.

This academic game is purely a game of form which can easily be traced back to Cezanne — who was not an academician.

By emphasizing less the content of his works (what they represent) and by placing more importance on the handling of the materials used in the representation, Cezanne actually inaugurated a formal aesthetic exploration that has dominated most of the Twentieth Century art.

Many impressive works of art have been produced in the course of this formal aesthetic adventure. But as it often happens, what started as a free and inspired enterprise ends up as a rigid and puerile exercise where intellectual ossification and narrow-mindedness try to perpetuate obsolete formulas.

For the last fifteen years or so the general educated public has been unable to make heads or tails of the works produced by the last trends of Abstract Expressionism.

Unfortunately, despite the public's failure to enjoy the works, failure to be educated, inspired or moved by them, it also shrinks from declaring them a fraud. This is so because these works are normally presented enveloped by the most outstanding examples of pompous charlatanism. This is unfortunate because this charlatanism should be the most clear evidence of their artistic bankruptcy.

As some critics have noted, these "works of art" cannot stand on their own for they depend on a verbal infra-structure that explains their significance within the game.

As years passed and the works got intentionally less and less inspired and substantial, this verbal infra-structure had to camouflage more and more the insignificance of the works. But since there was less and less to talk about and to explain in the work, the talk degenerated more and more into pompous nonsense. The end result was self-fraud.

Today these last trends of Abstract Expressionism still dominate our schools and our museums. In them the teachers and curators self-deceive about, and try to convince others of, the importance of the works precisely by producing that pompous verbal nonsense and by repressing any new significant form of art that might present a threat to their academic and economic domination.

But let us ask ourselves one more time, what do these thousands of spikes, stripes, targets, dots, patterns, splashes, octagonal canvases, blank canvases, etc. tell us about our ethical and economic dilemmas, about our aspirations and longings, about our daily uncertainties, our pains and joys, about our solitude and freedom?

They tell us nothing about these. They are neither inspired by them nor are they meant to have any relevance to them.

The only thing they tell us is that once again in history a group of men, who control the academic world, are holding fast to the artistic principles of an old formula pretending to keep art within the boundaries that they — ironically — inherited from artists whose attitude was exactly the opposite.

### A walk with Mr. Albert



By James Surls

Wouldn't it be incredible if all of us humans had some kind of magical power where, upon command, we could simply make things appear and disappear?

Well, if you think about it a little you'll see that we can do just that.

The magician can do it in an instant, like in the fables of old, where the Merlin type would wave a wand and "Puff," a something or other would suddenly appear, and everybody would marvel.

Now for a fact, that's a pretty tough act, but only the "Puff" part. It's the "Puff" that throws us. We haven't got the "Puff" part together. But we do have the capability of conceiving of a certain thing in our mind's eye, and then transforming this intangible, concept into a tangible "something or other," and "the thing", that tangible object sits before us.

I have often said that we humans have the ability to see the future and everyone laughs and says,

"not so", no one can see the future, but I ask you to consider this: you know of certain events you'll participate in tomorrow. You have plans of things to do, places to go, and certain people to see. One of the things that makes us human is the ability to project into the future, which is called visualization.

We have the power to mentally make pictures, and these pictures do not have to be of images that already exist.

I am saying that these internal pictures do not have to match up with tangible objects or physical reality, they can exist only in the imagination.

Can you imagine living in the space that exists only in your head? If you lived there all the time, people would say you were nuts, and they would be right, assuming you lived in this imaginary space and didn't have the "wherefore" to "come back" into

reality.

Artists are the ones who use all of the capabilities. Artists conceive of a particular image, they can visualize it in the mind's eye, and by using their imaginations they can see an image that has not existed before.

If we can exercise this internal image, in other words, if we can bring it into a physical reality and prove that we actually did create a new thing, then we are called creative. To be a creator is a wonderful thing, and a responsibility.

Mind projection is a powerful gift that gives us control and stability, it is so amazing.

It was in mind that Mr. Albert rode the beam of light, and it was in mind that the new vision of the Universe was fabricated. Constructed of what? What are those mental pictures made of? How is it possible to measure the weight of a "Ureka," of a creative thought?

I smile and ask, how is it possible that we have pictured DNA? Or, that we have measured the rate of expansion of our Universe by measuring the degree of shift in red as it passes through the eye of a prism.

Where do little children go when they drift into daydreams? I suggest that in this "state," this "place" we call daydreams, that these children are looking into forever, literally, their eyes show no sign of having a focal point, instead their eyes shoot a parallel line that is the road through the needle's eye, the prism, the smallest, all the way out to total expansion, the largest. The smallest is the largest.

That sentence can be read as a

poetic statement or as a fact. I believe it is both. There can be no whole without a paradox. I call it a cosmic law of certainty.

Why do we bring our little children back, back from their walk in immensity, a place where subconscious is real, and you hold the key to heaven's door. Why do we deny this ability, when will we be able to see as the child, and be in the place where all things are possible.

Let us as human beings be more aware of the possibilities and exercise more responsibility in bringing these possibilities into physical reality.

At this moment I glide with the winds, fluffing the sycamore and cow oak knowing all the while, that there exists on this planet ten tons of TNT for every man, woman and child on earth. That is a truly horrifying mind picture, but thinking of it as fact should make the whole of humanity puke until their bowels ache.

I question the vision, it is too dark. Let's put it back in the realm of possibility, let's be satisfied with it being there. Let's find a new vision to bring into physical reality.

Creativity is a wonderful thing, but it comes a responsibility.

Hello Moral Majority, how many shot gun shells have you bought lately? And the paradox rolls on.

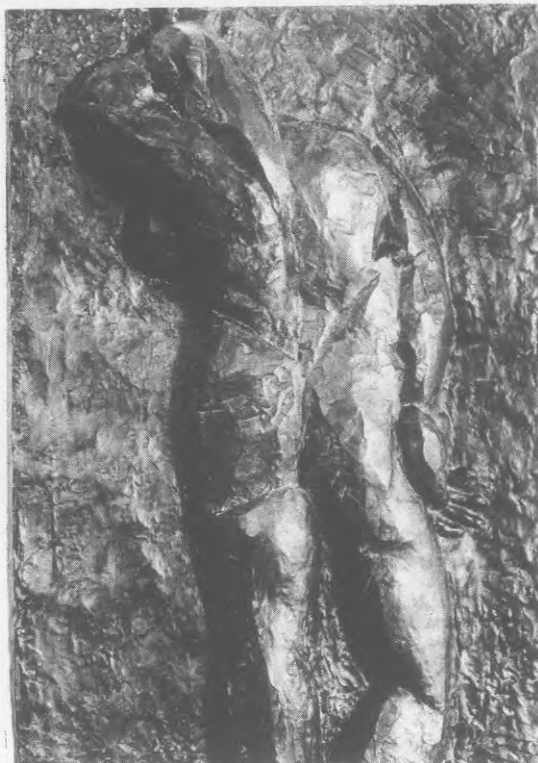
With the power of visualization we have a choice: the failure to exercise this power makes us victims. But to accept it, and use it, allows us to swim like dolphins through time and space.

Hello, Mister Albert, hold my hand and let the rivers flow.

# Henri Matisse Sculptures acquired by The Museum of Fine Arts, Houston



Henri Matisse, French, 1869 - 1954 (187.2 x 115.9 cm)  
*Back (Nu de dos),* Gift of Mr. and Mrs. Theodore N. Law in memory of Mr. and Mrs. Harry C. Weiss  
 first state 9/10, 1909  
 Bronze, 73<sup>1</sup>/<sub>16</sub>" x 45<sup>1</sup>/<sub>16</sub>"



Henri Matisse, French, 1869 - 1954 (187.5 x 121.3 cm)  
*Back (Nu de dos),* Gift of Mr. and Mrs. Gus Wortham  
 second state 9/10, 1913  
 Bronze, 73<sup>1</sup>/<sub>16</sub>" x 47<sup>1</sup>/<sub>16</sub>"

The *Backs I - IV*, four life-size bronze sculptures by Henri Matisse went on view September 18 at the Museum of Fine Arts.

William C. Agee, director of the Museum, noted earlier this year when the sculptures were acquired, "The *Backs* must be included among the great sculptural monuments of the last 600 years."

The generous gift of Mr. and Mrs. Theodore N. Law in memory of Mr. and Mrs. Harry C. Weiss, completed the funding for *The Backs*, to make possible this outstanding addition to the permanent collection. The Cullen Foundation, the Brown Foundation and Mr. and Mrs. Gus Wortham, as earlier announced, generously provided the initial funding for the sculptures. Agee stated, "This Museum — indeed the entire community — is indebted to each of these donors for their extraordinary support."

In *The Backs*, Matisse met the artistic challenge of endowing the human figure with deep expressive power without showing the front or face of the figure.

In *The Backs I* (1909), the body is bending slightly to the left, the muscles are exaggerated and the spine is indicated by a deep furrow. The right arm is extended along the side of the body; the left arm is raised and wrapped around the face of the figure.

In *The Backs II, III and IV* (1913, 1916, and 1931), the figure is progressively straightened, the musculature is less obvious, the axis of the spine is increasingly emphasized and the variation between the depth of the figure and the ground is gradually flattened.

*The Backs* will be on view in the foyer of Brown Pavilion while awaiting completion of the Lillie and Roy Cullen Sculpture Garden where they will be permanently installed on the east wall.



Henri Matisse, French, 1869 - 1954 (186.1 x 114.2 cm)  
*Back (Nu de dos),* Gift of the Cullen Foundation  
 third state 9/10, 1916 - 17  
 Bronze, 73<sup>1</sup>/<sub>16</sub>" x 44<sup>1</sup>/<sub>16</sub>"




Henri Matisse, French, 1869 - 1954 (185.9 x 113.2 cm)  
*Back (Nu de dos),* Gift of the Brown Foundation  
 fourth state 9/10, 1930  
 Bronze, 73<sup>1</sup>/<sub>16</sub>" x 44<sup>1</sup>/<sub>16</sub>"



## Henri Matisse

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# Editorial

## Success/Survival and the artist

BY JANA VANDER LEE

Ben Shahn asks in *The Shape of Content* whether Goya would have produced the "Disasters of War" if he had not lived through them but instead had received a "Guggenheim" and settled into a safe teaching position in some New England town.

Shahn's point was not that artists must suffer to create significant work, but that safe, easy living insulates artists from the raw realities that humanity must confront and in turn, the artists address.

Diego Rivera received early recognition for delightful, if somewhat innocuous, Impressionist landscapes. As evident in Toni Beachamp's well researched "Recapitulations" at Blaffer Gallery, artists who won awards in early competitive shows in the Houston area were those working in previously accepted or current styles.

Robert Rauschenberg of Port Arthur didn't enter, didn't win, or perhaps didn't qualify. Those who did have not achieved Rauschenberg's revolutionary fame or fortune.

Placing in competitive exhibitions doesn't seem to indicate much success beyond the newspaper clipping announcing the fact.

To receive recognition for skillfully executing a current style (bad painting, punk, realism, feminism, color field, whatever) does not, in the final analysis, make a successful career.

Rivera, galvanized by the Depression and apathy of the wealthy, painted the scathing "Frozen Assets" for a Rockefeller Commission that ended such commissions.

Rivera painted a vault of bodies in a morgue, bodies of people left to die by society's indifference

during the first hard winter of the Depression. His outrage forged a unique style necessary to portray the concerns that earned him his place in history.

Yet in the 50's Rivera could still paint a lush series of sunsets over the ocean at Acapulco. Rivera's career encompassed a wide range of significant themes.

An artist cannot survive without financial support for their work. Rivera, due to his early recognition, was able to secure alternatives to Rockefeller money.

The question is: Where in Houston can an artist find serious support? Who in Houston is committed to continual support of an individual artist's career? Houston artists teach, work in museums and galleries, take part-time jobs, do art part-time. Most must reach beyond Houston, make the New York scene, and receive commissions and sales elsewhere.

Michael Murphy claims in one of his songs, "Success is survival and you toughed it out."

The survival isn't merely financial. It also deals with a vision, for the song continues with "you knew where it was at, what life's all about."

Breaking through years of hard work, audience apathy, and the limiting label of "local" reputation, many Houston artists are savoring the rewards of success.

James Surls' sculptural twisters hit the Whitney, GSA, and landed a major commission from Vincent Carozza of Dallas.

Early Staley myth-otically placed work everywhere from Marcia Tucker's New Orleans Triennial to the CAM, Watson/de Nagy, Little Egypt and the Houston Area exhibition at Blaffer Gallery.

Jim Love retrospected at Rice Museum and opened Janie C. Lee's season which up until now rarely featured Houston artists.

Dorothy Hood's career is documented in *Texas Women*.

Jana Vander Lee's work is featured in a book on American Fiber Art being published.

Lucas Johnson did a sell-out show at Moody Gallery.

Philip Renteria's fluid drawings drew acclaim at Janie C. Lee.

Jack Boynton's retrospectum show is touring Texas museums.

And among these "hot" artists, Bert Long cools it with his ice sculptures and poster at the Coastal Region Arts and Crafts Festival.

Such accomplishments certainly certify successful careers. Yet for all of these artists, economic pressures are too real, too recent. No money for gas, living off the garden and the hope some money will come through before the telephone gets cut off, is the common reality.

Before any success, the reality is: there is a period of bloody, gritty survival.

Survival for an artist in Houston is no mean feat. Friends mean transportation and banking services. Schizophrenia is the norm: clock time for job time, open time for the fragments of creative time that must somehow fit into each 24 hour day.

And in no time the tensions mount between the time needed to create, assemble materials and equipment, photograph, pack, ship, do the shows and the time required at the job with the demanding details expanding beyond paid clock time.

A life style changes as priorities are re-established. Dust gathers, weeds fill the garden, and the cleanest dirty clothes are pulled on.

Sacrifices in comfortable living can produce the spark that ignites imagination, burns through financial despair, and fires the production of work, or those sacrifices drain energy, ruin health, and

crush the possibility of creativity.

The ability of an artist to perceive and portray a unique understanding of life within the career pulls of the market is the ultimate battle.

To remain true and open to the visionary expression within one's work in spite of current marketable color schemes and styles, gallery sales pressures, popular/critical responses, and political pulls is the final test.

Almost every significant artist has encountered hostility and ridicule for their innovative and often unsettling view of reality. Yet those like "Jack the Dripper" produced work that participated in the evolution of art and influenced our understanding of paint so that museums find it necessary to have a Jackson Pollock in their collection.

Today, however, many artists aim solely for the history book and avoid humanity. Noting trends,

cultivating influential tips, gallery hype, political pull, allow the artist to manufacture a career on marginal quality work, as long as they can successfully play the game.

Eventually they must either jump with each new wave or crank out "variations-on-a-theme" that first commanded attention and ultimately becomes boring.

Success therefore seems to require a life time before the artist receives the acclaim due, such as Nevelson. Often it requires death to jolt a society into acknowledging an artist's gift, such as Jackson Pollock.

An artist can really only then focus on successful living, a life that will produce vibrant work which will survive the death of the artist. The vision embodied in that work will then continue to enrich the lives of people throughout the ages — even if it is buried and dug up centuries later.

## The Figurative Artist

BY WILLIAM E. KEITH JR.

The presentation of figurative work may vary considerably in representation from artist to artist, but the main intent is to transport

individual thought to the public via the human form.

An artist is a creative source from whence comes only that thought, but the key is his belief in the figure as the best translator of emotions.

Somewhere in the definition of the word "artist" must exist the word "emotion". The want of the individual is to express self. For this existence to be unknown goes against the grain of the man who puts himself on public display and openly asks for attention and recognition.

But of all the subjects that matter to the artist, it seems to me, the figure is the clearest and most accessible vehicle of emotional translations. Nothing is more easily identifiable or emotionally responsive, to a human being, than the image of himself. It is in this effort of portraiture that the artist can express what is most widely understood: Ourselves.

Although the figure is easily recognizable, it is by far the most difficult-to-dissect form we know. The very fact that we are so close to it makes it the most complicated of all our studies.

We think we know ourselves until another expresses a thought that makes us reconsider. We seem to understand the analization of another, until our mirror enlightens us to another facet of existence that compels us to further study. The bounds of capable understanding never end, giving advertisers, psychologists, artists and others a range of expression that cannot be equalled.

The beauty of this obvious unknown is seen through the eyes of the artist delving into the reality of ourselves. No question needs to be answered for us, because none has been asked, but an in-depth look at our presence is a luxury we can afford — and is a necessity for the artist.

The figurative artist studies the human and emotes himself. Ob-

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WILLIAM KEITH

## Earl Staley

Watercolors October 11—November 5

1980

Earl Staley  
**Mythologies**  
October 3-November 10  
Contemporary Arts Museum  
Houston, Texas

Earl Staley  
**Prints—A Retrospective**  
October 3-November 5  
Little Egypt Enterprises  
Houston, Texas

Earl Staley  
**1980 New Orleans Triennial**  
October 4-November 16  
New Orleans Museum of Art  
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# Reviews

## Galveston

### Cindi Morrison:

#### Clay, Foil and Dreams

BY RICHARD CARROLL

There's great cheer and a joyful spirit that pervades the Cindi Morrison exhibition in the Galveston Arts Center gallery. This is mainly due to the presence of a giant paper bag spilling forth candy kisses, M&M's, and assorted sweets.

Morrison works primarily in ceramics, however, and willingly uses various materials and techniques to realize her concepts.

She does not venture far from her immediate surroundings for her subject matter. One gets the feeling once inside the gallery, surrounded by her work, that you are entering her home and looking at reflections of her childhood. Seeing ceramic shoe boxes filled with personal items you begin to know her family. The strength of her show is that she takes the ordinary and, through her personal vision, helps the viewer see beyond the common nature of the subject matter.

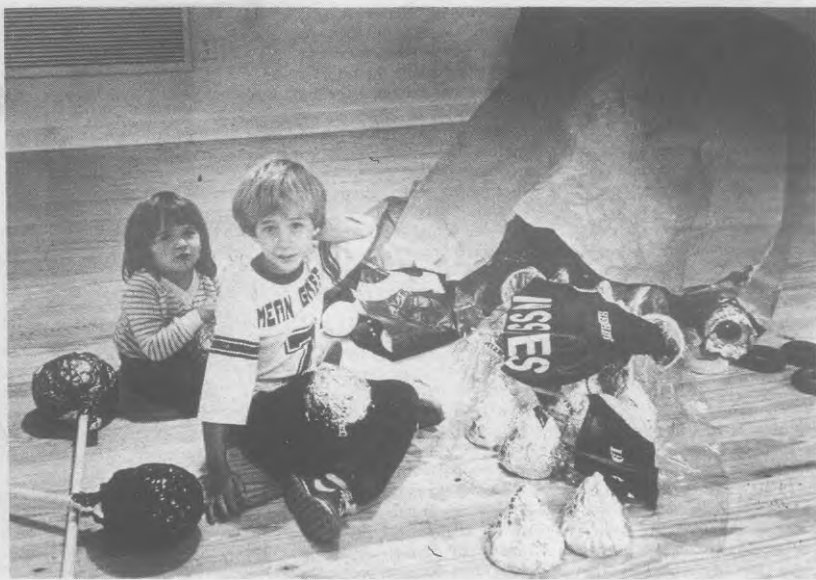
As a direct connection between her present work and past experiences she uses the photographic image. Ironically, the giant bag of

candies uses no photographic imagery but is essentially a photographic enlargement of the original.

Her photographs are not "pre-visualized" or "decisive" moments, but merely family snapshots taken throughout her life. The images have been interwoven into her family album long before she chose them as part of a more serious creative effort. The viewer of the series of ceramic hand mirrors does not see a reflection of himself for there is not mirror; the "reflection" is of the Morrison family.

Cindi Morrison's pieces are a natural expression of her feelings. None of her work suffers from a contrived seriousness. She seems at ease with her constructions and talks freely about the concepts that generated the works. Much fantasy and fun is involved and the viewer is allowed to drift off into his or her own reflections.

Most of Morrison's work is very direct. A pyramid of lollipops is very similar in concept to the candy bag in that it gives us a clear



"Tipped Bag", clay, paper, foil and plastic

view of ordinary objects by increasing their size. This changes their relationship to each other and to us.

Her dream sequence is not as

clear. Twenty ceramic pillows carry a narrative presenting a dream. The narrative is disrupted by an outlined figure of a sleeping person. The words of the narrative are clearly secondary to the figure and the configuration of the pillows. The meaning of dreams is never very clear.

Although there is a central and unifying concept to most of the work, pure formalistic constructions are included and tend to disrupt the viewer. Immediately next

to a glazed ceramic diary are a series of small weavings. These seem to convey no message, concept or literal meaning.

As one makes his way through the exhibition, such formalistic constructions seem out of place. Once accustomed to visiting with Cindi's mother and experiencing sugar-coated childhood fantasies, the leap to "form over concept" is a bit like finding raisins in what

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## Figure

continued from page 16

viously, it is himself that he satisfies the most — "This is my representation". He is the writer and conductor. The painting is the music. The audience is the critic. The effort is done. The results are on exhibition. The artist asks nothing; he does not question. He knows, because he is the creator.

In figurative painting, the audience has the privilege of knowing what the effort was. They have the ease of readily understanding the want. They have the sophistication of speaking knowledgeably about the desire. The communication of art comes into existence.

Communication of art to the mass of people is, by far, the most wanted aspect of the artist. This has been done through the figure — and has been accepted by the public. Not only does the artist express the most important aspect of his life — his existence — but the public is able to respond to the complexities of the visions of the creative mind. Both the artist and the patron make contact with each other, and the effort comes full circle.

The communication is made. Art is a communication of an individual's effort with the general public of understanding. The figurative artist makes his own statement of human being — no one

else's.

In the social context where we meet new people, we meet new responses. Whereas the immediate situation can be a moment to a nuance, the efforts in a figure painting is a belief. A human interest can only be taken as a lifelong study of what surrounds him. We can see more clearly his being than that of any other form of art. We are literally being exposed to his life. We are seeing his sights more clearly than any other form of artistic representation.

It is this dedication and belief from which art stems, the word "decoration" never enters the situation. "Individualism" and "idealism" are the words which fully express our existence, our welfare and our abilities, because it is only the idealistic individual who can appreciate the effort of the creative singularism of his fellow man.

The want of the artist is to acknowledge the people who surround him. The want of the public should be to take note of what the artist has absorbed and to appreciate its translation in the paintings. It should never be a one-sided affair.

Figurative art does not imitate us. It further dimensionalizes our awareness. It speaks directly to us. It broadens the boundaries we have set up. We should never be apart from it, because we are a part of it. It is an aspect of art that we should view closely, because it is us.

Reviews Cont.

Journey Beyond Modernism

by M. HAL SUSSMANN

Back in the mid '70s, a frequent Masters exam question was: "What is the so-called avant-garde movement and is it dead or alive?" The answer, even then, was obvious: the avant-garde was on the skids. Like the proverbial dying ember, the avant-garde had consumed itself and was going out with a whimper . . . there hadn't been anything new for a long time. New, that maniacal pursuit, had become self-denying. It was true enough that Pop, Op, Action, Colorfield, Minimalism evolved out of one another, but the evolution seemed to represent nothing more than an unending chain of increasing poverty.

By the turn of the decade, one thing was certain, if something was going to happen, it was not going to take place in the established East Coast circles who saw fit to perpetuate the inherent lack of vitality characterizing avant-garde movements. People started looking for new blood in the regions, those artistic hinterlands where artists had been operating independent of the demands of the art intelligentsia and the critics and where art forms were fresh.

It should come as no surprise that if something was going to occur in the regions, it would take place in Houston where a recently acquired big city status has prompted both positive and negative jolts. Even in the face of a "conservative" institutional art leadership that still pays homage to East Coast developments, the Houston community continues to be a fertile climate for an optimistic art colony determined to make waves.

And waves were made at a recent showing of works by Fernando Casas and Steve Adams now on view at Toni Jones Gallery. "Journey Beyond Modernism" is an attempt — a successful one — to represent the manifestations of reality. There are intimate still-lives of books and personal objects masterfully composed and executed by Casas; there are windows, walls, doors, floors, trees and earth rendered with careful attention to textures by Adams; there are landscapes and room interiors, faces and places by each artist.

So what's new? The presentation. Casas and Adams have embarked on two fundamentally different, although complementary, approaches to representing that which exists around them. Their paintings and drawings, while exploiting the recent mainstream concern with illusion, are decidedly new and far from impoverished.

For some time now, Adams has manipulated paint to create a variety of textures. His progression has been toward more pronounced forms which mimic their real-life counterparts. Tree bark, brick, shattered plaster are not merely *trompe l'oeil*, they actually extend into the viewer's space much as in relief, enhancing the enigmas of the perplexing subject matter.

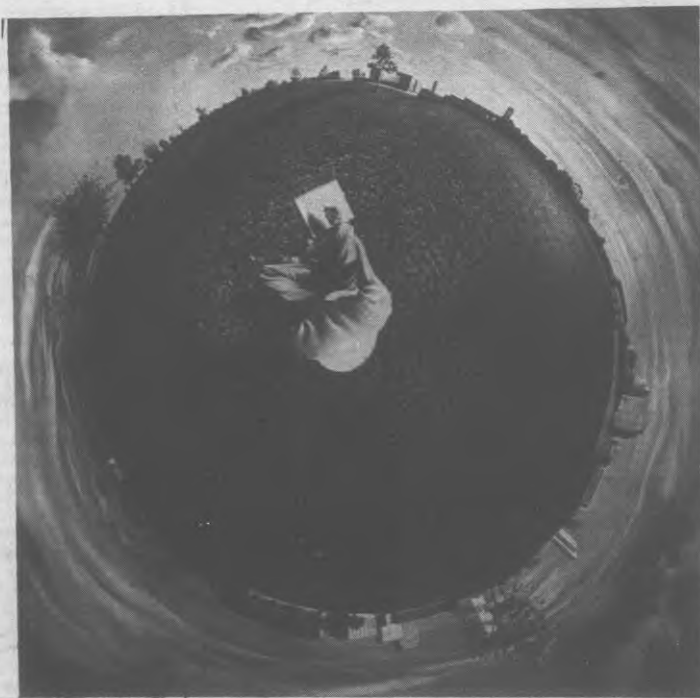
In a series of "Nature, Artifice, and Art," Adams explores the complex relations which exist between nature itself, the transformation of natural resources into objects, useful or aesthetic, and artifice, a word whose root derives from art, but which connotes a contrivance meant to achieve a desired effect. The imagery in these works is haunting; the juxtaposition of forms and colors with their apparent recession and extension, their transformation from inorganic to biotic serve to unsettle the visual explorer.

Adams' works are composed of earth elements and in one particularly striking painting, a tree trunk, palpable with bark, thrusts its way through a door, its roots penetrating the wood floor; its size bowing the wood jam. A plaster facade on the brick building cracks under the cracks under the impact. The tree is a recurring motif in Adams' paintings. It appears, however, in a variety of formats including copious roots, bursts of projecting leafy wholeness, or as wood slats resurrected into precipitous scaffolds.

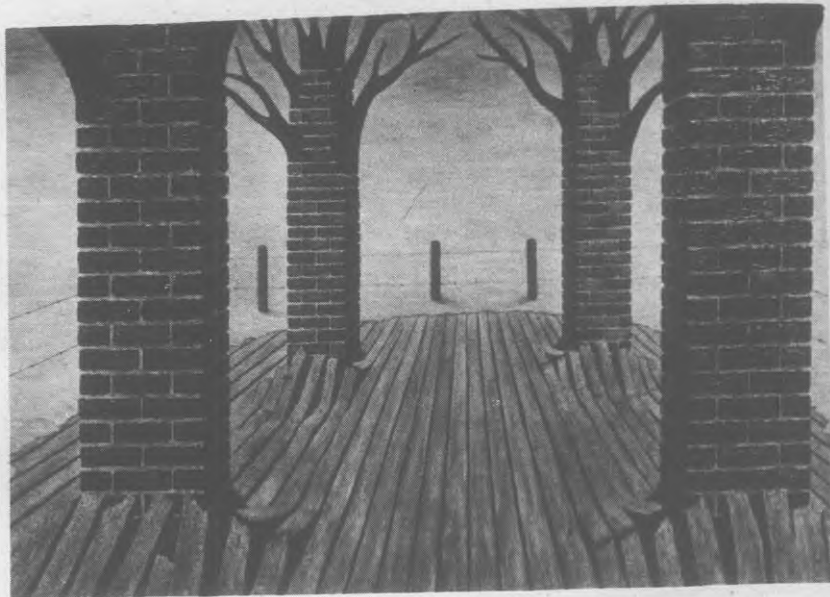
Fernando Casas is represented by large scale paintings and smaller scaled still-life drawings. The concepts expressed in both formats, however, are monumental in their exploration of the artist's interest in representing the inch-by-inch sum of reality on a canvas.

Depicting the optical world on a flat surface has been the fascination of artists since the Renaissance. Casas (who recently received his PhD from Rice University) has been exploring new methods for reproducing the three dimensional visual experience in two dimensions, and in this show he presents a series of works which generate from his notions of "space and time" and "polar imagery."

Fernando R. Casas



Tony Jones Gallery



STEVE ADAMS

The method is complex, although once explained, the logic of the system seems well grounded. More important, the images Casas conceives in this format have a beauty that issues from the geometry, making the apparent distortions engravating. The artist began by training himself to acknowledge everything which exists around him and by exploring the nature of binocular vision. In *On Self-Deception: Duality*, for instance, the independent visions of each eye and the binocular vision are all recorded. From there Casas moved into recording the entire 360 degrees of a room on a flat surface.

He accomplished the feat by first sketching every possible view of

the space depicted and then combining all the different views into one picture. The resulting image has a unique geometry that expands at the margins of the canvas much as a Mercator Map spreads at the North and South Poles.

Room interiors provided Casas with unending inspiration, culminating in a lithograph of the Rothko Chapel, a classic subject for being seen in total. The artist positioned himself directly in front of the first painting as you enter, and it becomes the magnificent blackish-purple border that encircles the work.

The working out of his theories has led Casas to more quizzical representations such as *The French*

*Doors* where the space projected on the canvas is represented over and over again in diminishing representations, but the *coup de grace* is a pair of works that use polar imagery to record the planet earth and the sky.

In *The Sky, Noon*, Casas sat himself in a spot on the Rice University campus and recorded everything in his visual field upwards, 360 degrees around. Expressed in his polar imagery, the sky becomes a round disc in the center of the work; the earth is a ring on the margins of the canvas. Conversely, when the artist looked down in *The Planet, Early Morning*, the sky became a ring on the margins of the canvas, with the earth a bulging orb in the center of the painting. The artist himself, minus his head which would be the only thing he could not see, is set in the center.

Casas maintains that his goal is to capture the actual nature of space. Not merely what we see, but what we know to exist around us. This idea is explored in a more symbolic fashion in his still-life representations which include philosophical tones by contemporary and deceased philosophers, scientists and social art historians along with objects suggestive of their and Casas' pursuits. The drawings focus in upon the myriad of philosophical concepts that have contributed to our understanding of man and his position in the cosmos.

Casas and Adams are not exploring virgin soil; on the contrary, they are examining age-old questions about human existence. What is new and refreshing, however, is their personal, imaginative responses to these questions. Beyond this, Casas and Adams share what is the most critical ingredient in fine art through the ages, namely, *quality*. There can be little doubt that imagination and quality will leave their mark in this world.

# Films by Nancy Graves: Film Review

## EQUILIBRIUM UNBALANCED; DISUNITY UNITED

BY PAT ST. JOHN DANKO

To see the films of Nancy Graves is to spend a sleepless night. To see the films of Nancy Graves is to learn to question the unquestionable. To see the films of Nancy Graves is to be made aware of a primordial dependence on visual interpretations of distance and space so inherent, so axiomatic that equilibrium itself is rooted in them.

To see these films is to be shown that penetration into component parts produces a synthesis that far surpasses any understanding of the whole. To see her films is to be stripped bare, to be shown the unreliability of physical vision, to be shown that what is taken for granted in the physical act of seeing is not foolproof. It is to be shaken to the core by the tenacity of habits of thought and culture again by the simplicity of the deception perpetrated by Graves.

The process of vision becomes lingo to the Othello of comprehension, a "lame and impotent conclusion." To see these films is to emerge from them liberated from the yoke of visual habits, a seeing eye that sees, at last, freely.

Nancy Graves emerged in the late 1960's as a sculptor, drawing her animal forms directly from nature in a painstakingly realistic manner. Soon her forms, although still taken from nature, were approached in a manner that could only be described as paleontological or archaeological, as if she were attempting to approach the known through less familiar roads.

Her further evolution into the use of maps and photographs followed this inclination, and the surfaces of the moon, Mars, and the ocean floor became her landscapes.

In conjunction with the Contemporary Arts Museum exhibition *NANCY GRAVES: A SURVEY 1969/1980*, three films by Graves have been presented by the CAM and the Blaffer Gallery, University of Houston. These three films reveal the evolution, the involvement and the concerns of Nancy Graves and bring the viewer to a fuller understanding of the deceptive simplicity of her sculpture and painting.

*Izy Boukir* was made in 1971. A twenty minute color film with sound, it is a careful study of the camel.

*Aves*, made in 1973, is a twenty-three minute bipartite film with sound dealing with the magnificent frigate bird and the great flamingo. Both birds are shown only in flight, and except for brief glimpses of treetops or foliage in the flamingo sequences, both are shown against a blue sky.

*Reflections on the Moon*, made in 1974, is a thirty-three minute black and white film made by manipulation of the camera over the surface of some two hundred stills of the lunar surface. The soundtrack accompanying the film was made by an oscillator.

The subjects of these films, although slightly eccentric or exotic, are known to the viewer. They are not unfamiliar, not shocking. In an age where high technology, flights to the moon and mass communication have created a somewhat blasé society, Nancy Graves startles and even shocks the viewer

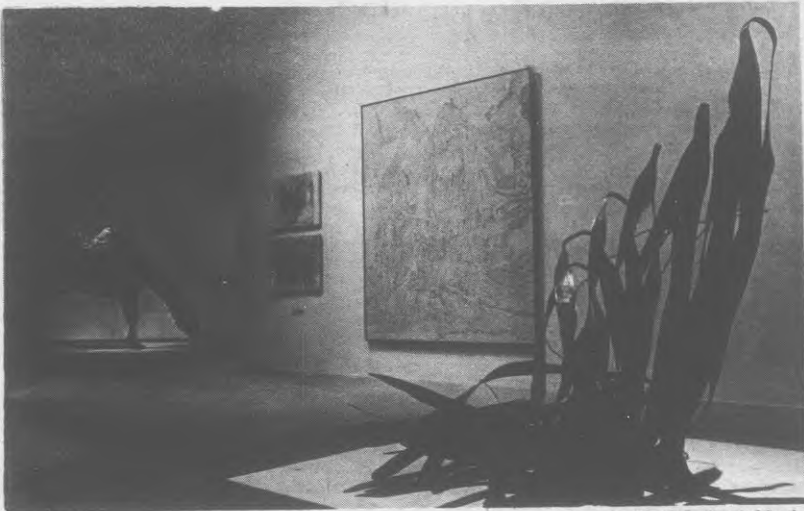


Photo by Frank Martin

## Nancy Graves at the CAM

with scenes of familiar forms by presenting them in such a way that the viewer becomes lost in the image to the point of disorientation.

She takes nothing for granted in her exploration of the most minute detail of her subjects. Perspective and scale shift and change. References to time, place and identity are lost, and then suddenly, powerfully, brought back as the camera regains the composit form of its subject or puts it back in a perspective related to the earth's horizon.

The shock of seeing the form in its more commonly regarded state

after having been subjected to Graves' cerebral dissection of it impresses over and over upon the viewer the frailty of his own visual powers. Although physically her subject matter remains untouched, it bears the marks of having been seen through the eyes of Nancy Graves.

*Izy Boukir* is alternately funny, erotic and disturbing. Like all her films, it forces a relation between her subject and the viewer, this time through an almost painful anthropomorphic association with the camel.

In *Aves*, a familiar pattern, birds in flight, takes new meaning as the birds are viewed from different perspectives. The earth's horizon is eliminated as unimportant to her subject, and finally all orientation of the birds in flight to it.

Graves does this slowly, at first providing a surrogate horizon in the horizontal orientation of the birds, allowing the viewer to be caught up in the beauty of the image. Then the surrogate is suddenly removed and the birds are photographed from underneath. Graves' camera angles on more than one occasion bring a certain queasiness, almost *mal de mer*, as the birds glide and soar.

Distance from the subject is al-

ways crucial. In *Izy Boukir*, extreme closeups are electrifying in the responses that they elicit from the viewer. In *Aves*, use of distance and perspective can create a disturbance in the physical balance maintained by the inner ear of the viewer. In *Reflections on the Moon*, the distance in some shots is impossible to tell; in others, readily apparent; in others, seemingly apparent and then, with the use of a zoom and pull back, it is revealed to be, not a landscape closeup but a moonscape that is hundreds of miles away.

These extraordinary uses of the camera to diffuse the meaning of space and distance are so remarkable that again and again the viewer is subjected to an inner ear shock as well as a visual one.

The ease with which the deception and subsequent revelation is carried out by Graves is unsettling. The viewer's dependence on thought habits and preconceived notions of space and distance is over and over exposed as a single note on a piano while Graves maintains a symphony of visual delights.

Her visual symphony of paintings, drawings, and sculpture continues at the Contemporary Arts Museum through October 26.



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# Theatre

## Groucho Marx "Say the secret word . . ."

BY RICK STOKES

In his forthcoming novel, author Tom Robbins writes, "There are two kinds of people in this world; those who believe there are two kinds of people in this world and those who are smart enough to know better."

A remark like that could easily be attributed to Groucho Marx. However, I contend there are two kinds of people in this world: those who loved the Marx Brothers and those who didn't. "One, who talked in an Italian accent; one who never talked at all, and Groucho, who never stopped talking."

Drawing material from his movies, television show, writings and 1972 Carnegie Hall concert, Lewis J. Stadlen, the thirty-three-year-old New York actor, has put together a funny, musical, nostalgic and touching evening as "... the one and only — Groucho."

His relationship began in 1970 when he portrayed Groucho in the Broadway musical, "Minnie's Boys," and continued until Groucho's death in 1977.

During his week-long run at the Tower Theatre, we discussed the events which had led him away and then back to the source — Groucho.

Talking with Mr. Stadlen is a unique experience. Where his own voice is soft and direct and his thoughts clearly articulated, in a moment emerges the lit of Groucho Marx.

Stadlen skillfully shifts the sound as he ages from movie star of the thirties to stroke victim of the seventies. It is undeniably Groucho as he reminisces:

GROUCHO: I answered an ad in the New York *Morning World*. The job called for a boy singer for a vaudeville act; room and board and four dollars a week. When I saw the ad, I ran all the way from our house on 93rd street to 33rd street. I knew then this was the profession I wanted to get into.

Stadlen's entry into show business was less suspicious. After being thrown out of the Neighborhood Playhouse for disagreeing with an instructor, he studied with Stella Adler. A skepticism he shares with Groucho is evident when he says, "Acting schools are a business. If you have the money, they will take you. The majority of faculty are not functioning professionals." At nineteen, he was cast in the National Company of "Fiddler on the Roof" as Mandel, the Rabbi's son and understudy to Motel, the Tailor.

GROUCHO: My pop was a tailor. But he was no ordinary tailor. He was the only tailor who refused to use a tape measure. The results of his appraisals were about as accurate as Chamberlain's predictions about Hitler.

After a year on tour and ten weeks in Las Vegas, he returned to New York. A year-and-a-half later, with little work and even less money, he returned to his part in

"Fiddler."

While in Philadelphia with the show, he was encouraged by a girlfriend to audition for "Minnie's Boys," the musical about the Marx Brothers, written by Groucho's son, Arthur, and his partner, Bob Fisher. According to Stadlen, "There were thousands of Harpos with silverware falling out of their sleeves; thousands of Chicos, but only one other Groucho. [This] is how you assure success [in the theatre]; minimize the competition."

Stadlen began working on the voice and physical interpretation and prepared an audition including the song, "A Shanty in Old Shanty Town," and additional material he wrote.

GROUCHO: Emily, do you remember the first night we kissed, I asked you to turn around and it was then I realized you were a woman of large assets. And both of them larger than life.

Finding the attitude for the sloping walk was realized when Stadlen discovered, "... the walk is not in the back; it's in the knees, as though he were constantly looking to the heavens saying, 'Why are things so irrational?'" He was offered the role on the spot. Of the experience he thought, "It's this easy? I didn't know there were going to be some empty times ahead."

"Minnie's Boys" opened in March of 1970 and closed after a dismal 76 performances. Stadlen says, "We opened in New York, which was a big mistake. Everyone was dying to love 'Minnie's Boys' but it never happened because it was a lousy show. They had done just about everything wrong in putting it together, except getting the boys. The director and choreographer were fired and from then on it was patchwork."

Later, when Groucho was planning his one-man Carnegie Hall concert in 1972, he was told by Arthur, "You'll be a flop." Groucho replied, "You mean like 'Minnie's Boys?'"

In the role of Minnie, the Marx Brothers' mother, was Shelley Winters. On opening night, Groucho reportedly turned to Winters and said:

GROUCHO: When I saw you twenty years ago with those big knockers, wearing those tight sweaters, I never thought you'd wind up playing my mother.

Stadlen did find it possible, however, to ad lib once he had assumed Groucho's "persona". Sometimes out of necessity, when co-star Winters dropped a line. "I am completely comfortable in that man's skin," he says.

Evidence of Stadlen's ability to invent in the guise of Groucho came during his Houston run. After the audience fails to respond to a particular story, Stadlen ad libbed, "You asked me to tell you another story . . . and then you abandoned me."

"It's typical of Groucho," he

says, "tightrope walking on disaster. Placing the fault on the audience." The best accolade came from Groucho himself, who said:

GROUCHO: He does me better than I do . . . and he's younger.

What favorable reviews there were gave left-handed compliments to Stadlen. "Sure he does a great Groucho, but . . ." Stadlen says, "They didn't consider me an actor." He was passed over for a Tony, but did receive the "Vernon Rice Drama Desk," the "Outer Critic's Circle," and the "Theatre World" awards for his performance. He was known and recognized, but being challenged.

Stadlen recalls, "I was being asked what do I do for an encore? I had to get as far away as possible from Groucho."

What followed was a production of "The Happiness Cage" at the New York Shakespeare Festival, "Twelfth Night" at the Stratford, Ontario and "... a couple of movies, which were just awful."

He turned down a Broadway play in order to tour a production of "The Time of Your Life." The cast included Henry Fonda, Richard Dreyfuss, Jane Alexander and the late Strother Martin. In the role of Harry the Hooper, Groucho



Lewis J. Stadlen, who recently brought his one-man show "Groucho" to Houston, is shown

met him after a performance and told him:

GROUCHO: You dance pretty well . . . for a faggot.

"Time of Your Life" was followed by Neil Simon's "The Sunshine Boys" on Broadway. Again, Groucho remarked:

GROUCHO: You act pretty well . . . for a faggot.

Their relationship was continuing even after the demise of "Minnie's Boys" and Stadlen was given the exclusive right to perform

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# Music

## Jazz by any other name is JABBO

BY PAT DANKO

Jabbo Smith opens the door to his suite at the hotel that is his home in Houston for six weeks. He is a performer on the road, and Houston is one more stop. He has already been on the road for a year, and still has Los Angeles and Chicago to go. He is in a strange city, coping with the isolation and loneliness of an extended tour. But the composite that is Jabbo Smith is immediately recognizable as something extraordinary, and the power emanating from him is both charged and soothing.

He is of slight build, an almost frail looking man. He is black, the wonderful kind of blue-black skin tone that is associated with visiting royalty and dignitaries from Africa. The laugh lines are etched permanently, deeply into his face. The sparkle in his eyes and the impish grin unite with a calmness and serenity that reflect an understanding of life that is enviable. The human dignity emanating from this paradoxical elderly gentleman is of a

mysterious quality. It is the kind of dignity achieved only by those who, in their quest for life and its sensations have lost it all and then regained it, along with a certain aura that instantly commands respect and attention to his words.

Jabbo Smith is an entertainer, an artist, a musician and a singer who, after twenty years of obscurity that followed a legendary career as a jazz musician, is currently receiving, every night, spontaneous applause and standing ovations at the Tower Theatre in Houston where he is a featured guest artist in the new 1920's Vaudeville musical, "One Mo' Time."

Jabbo Smith plays jazz. Jabbo Smith is jazz, the kind of pure jazz that many say is no longer extant, that died with Louie Armstrong and Fats Waller. Jabbo's jazz is as uniquely his own as Louis' and Fats' was their own, for the same reasons: Jabbo was there, making jazz, when jazz was first setting its own perimeters and defining itself. His notes are not born of traditions already set up by others. Next Christmas Eve will celebrate

seventy-two years since he was born in Pembroke, Georgia. He was there from the beginning, and the traditions of jazz are steeped in the legacies of Jabbo Smith. Ask the young musicians where jazz came from. They will name the names: Louie, Fats, Jabbo, Jelly Roll. Ask Jabbo. He knows.

"Dixieland jazz is the original jazz. That's where it all started, anyway." The grin is mischievous. "Different people claim to have been the originators, you know. Jelly Roll Morton said that he started it in New Orleans, 'way back when. He was really a fabulous guy. They have him in the Smithsonian Institute as the guy who started it, so I don't know."

The grin changes to a gentle smile, and his eyes see a time that has passed forever. "I guess that jazz really came from the corn fields, things like that, all over the South, in the fields. People in the fields, singing their blues and things. You know, they had what you could call folk songs, I guess, like when it was time for dinner, and ol' miss had to holler clear across the fields to the cats way back in the back forty acres, you got to reach them so you got to yell. Well, it's easier to sing it than to holler."

Jabbo Smith's music, his voice



Jabbo Smith, whose legacies helped give form to the traditions of jazz, received spontaneous applause and standing ovations at the Tower Theatre in Houston while a special guest artist in the hit Vaudeville musical, "One Mo' Time."

and his trumpet contain all the melancholy of the voice that carried across the back forty acres, calling her family in to dinner. They contain all the rhythm and hand-clapping beat of the field hand after the day's work, who knows that when the music plays, there is nothing that can make a person's soul feel better.

"Jazz has a message, too. The message of jazz is the feeling that it gives the people, it makes you feel good, it makes you feel alive, it soothes you in your head and makes you tap your feet. I couldn't imagine the world without music. It's what keeps us sane and keeps us from killing each other. It keeps us young, too. Did you ever notice how musicians all have that young air around them? I know a bass player in New Orleans, Alcide Davagaen, who is as old as the sun — about eighty-five or so, and he is still going strong and playing at Preservation Hall."

In Jabbo's music, there is all the laughter, the acceptance, the sorrow and the *joie de vivre* that is jazz. He has been there. To hear his songs and his music restores the listener's faith in the adage that things of quality have no fear of time.

Jabbo started playing the trumpet at age ten with the twelve member band formed to help support the Jenkins Orphanage in Charleston, South Carolina, where he had lived since he was six. He remembers with great detail his first day of music class, when the teacher drew a musical staff on the blackboard and started talking about the evaluation of notes. The entire band was taught in the same room at the same time, and he had and took the opportunity to sit in on the lessons given to the trombone player. He would borrow the instrument when it was not in use and practice, along with his own trumpet.

"We learned how to play little hymns and marches. But they taught us all in the same room, you know. And I just liked the trombone, too. And you know if you're interested in something you mess with it, so I would take the trombone when I could and mess with it and listened to what the music

teacher had to say about it when he was teaching the other kid. So I liked the trumpet and trombone, so I learned them both."

He left the orphanage in 1925. "I was always in trouble, but this time I got in real trouble. I used to run away from the orphanage all the time, but they would catch me and bring me back. But this time they put me out for good."

"What happened was, after I finished twelfth grade at the orphanage school, they sent me to State College, South Carolina State. I guess that during that time I was pretty bad, I mean, mischievous, you know? And I just did anything I wanted to. And, really, I didn't want to be in school, period. I had played with several bands during the times I had run away, before they caught me and brought me back, including with Eagle Eye Shields in Jacksonville, Florida. I wanted to play my trumpet. That's really why I ran away all the time. I didn't want to be confined. Anyway, I ran away from State College and since I was only sixteen the orphanage sent the police after me and they caught me again and sent me right back. Then one day I shot myself in the leg. I was messing with the gun in class, I didn't know it had a bullet in it. I had formed a little band out of the big band at the college, and we had been out playing a dance the night before. They expelled me then.

"They sent me back to the orphanage school, so Mr. Jenkins took me up on the veranda and lectured me good, you know, saying he had done the best he could for me, but that I was too bad. So, they put me out. On one of those times I had run away I had played with some fellow named Billips in Philadelphia. Well, I had a sister in Philadelphia so I went there. I forgot the name of the little night club where we were playing, but anyway, this fellow Harry Marsh, he heard me play so he asked me to come on down to the Waltz Dream Ballroom and sit in with them. So the next day I did, and they liked it, so they hired me."

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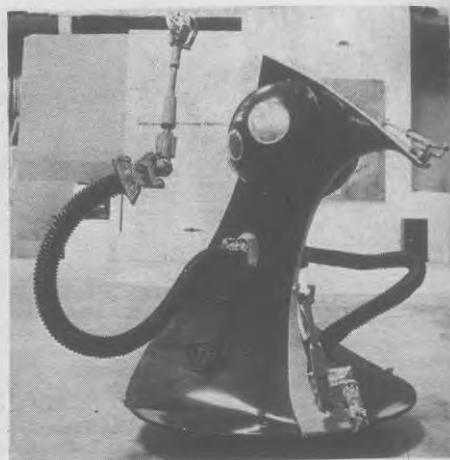
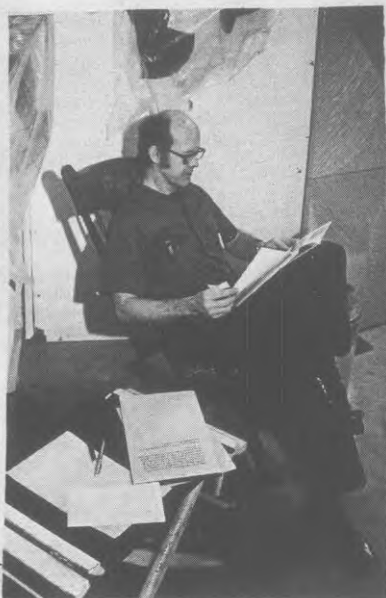
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continued on page 17

# Dee-Oh-Vee-Zee Family of Robottics



Mini - Roma



Mini - Midget - Rebmit



## H. J. BOTT



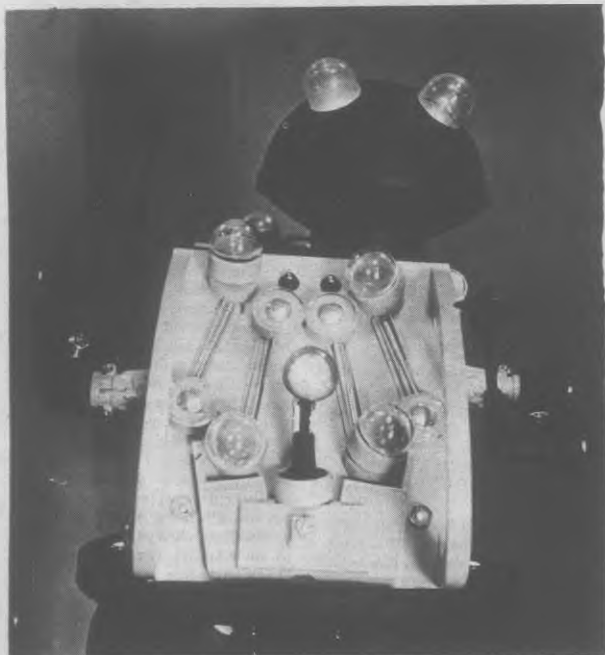
Why I do what I do, with my given acculturation, and the subsequent motivations, I sincerely try to comprehend. Therewith, too, I sincerely try to express this internalized hell in my work, with the restraints of some civility. At least considerable recognized effort is made to cope with my ra-

tionalizing gymnastics about life's contrasting interlocks of incivility.

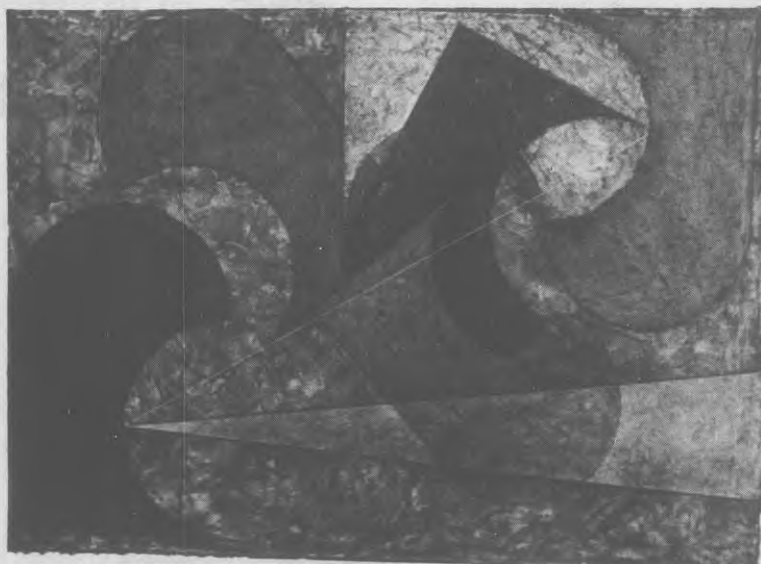
Certainly nearly all artists probe these doubts. We are probably driven to grapple with life's unresolvables as interfaced with the Ying/Yang of power, control, order and force.

Nevertheless, what other artists

do, and what motivates them, I know not. Only the many subjective speculations that I have with myself come forth. But, I do probe their work to help myself to better understand and articulate what I'm doing and maybe even learn why — and why I even am.



Mini - Midget - Solar



untitled (geo-strata series)

# Felix Braquemond and The Etching Process

at Sewall Gallery  
Rice University

Fifty large-scale prints and drawings by the French master printmaker Felix Braquemond (1833-1914), including many of his most important works, will be shown in Sewall Art Gallery on the Rice University campus October 21 through November 8.

This marks the first viewing of these extraordinary prints outside the Great Lakes area and their permanent home at The College of Wooster in Ohio.

An illustrated catalogue by Professor Robert Goetscher of John Carroll University provides in-depth information about the collection.

Three etchings by Braquemond, owned by Houston collectors, have been secured to augment the exhibition. The prints themselves will be accompanied by a display of didactic materials illustrating the technical aspects of printmaking and collecting.

Braquemond played a major role in the "etching revival of the 1860's" which promoted the techniques of etching as a fine arts medium.

He is also called the father of Japonisme for having introduced the appreciation of Japanese art to his circle — the Goncourts, Manet, Baudelaire, Whistler, Gautier — and thus to the Western world. He was one of the great technicians and contributed to both the style and subject matter of the time.

He made his fame as an engraver; he taught himself the technique of etching which had fallen

into disuse by the mid-19th century, and was the etcher for Delacroix, Corot and Courbet.

He produced the finished portraits of leading public and literary figures, landscape studies and genre scenes which earned him many medals and public and critical recognition. He participated in exhibitions of the Impressionists as well as in the Salon.

Stylistic problems (depicting light and atmosphere) which the Impressionists were grappling with, as well as technical problems of the etching medium, were faced and solved by Braquemond. The various states which were shown graphically illustrate how the artist solves these problems.

Braquemond's unique methods show the complexity requiring many manipulations by the artist-etcher. Every so often he stopped his work on the plate to pull a proof, this proof becoming a record of his working states.

These working states are particularly prized as collectors' items because they give us a view of the artist's work before he has effaced the labors and polished his image.

The published states are a record of what changes the work has undergone after the work leaves the artist's hands. The great number of working states shown here are of particular interest for the student as well as the connoisseur of prints.

Through the efforts of professor Esther de Vecsey this exhibition has been brought to Houston and the Sewall Gallery.



Felix Braquemond Etching

Photo by Frank Martin

## Museum of Fine Arts, Houston to undergo renovation

The Museum of Fine Arts, Houston will undergo a partial renovation and reinstallation starting early in October, 1980 and continuing until the spring of 1981. The renovations include extensive repainting and refurbishing of the upper level permanent gallery space; installation of an elevator that will serve every level of the Museum; and relocating several of the collections.

When renovations are complete, museum visitors will

gression of art history as they move from one gallery to the next. Works from the Classical period through the eighteenth century will be on view upstairs, with the exception of the Pre-Columbian and Tribal Arts which will remain in Lower Brown Pavilion. All nineteenth and twentieth century works will be installed on the ground level, with the exception of the Frederick Remington collection which will remain in the Lower Brown Corridor.

Although much of the upstairs

gallery space will be closed during the renovation, many of the finest works from those galleries will be on view in the exhibition *A Permanent Heritage: Major Works from the Museum Collection* in Upper Brown Gallery from October 24 to January 4. The Museum will maintain regular hours — Tuesday through Saturday from 10 a.m. to 5 p.m., Sunday from noon to 6 p.m. and closed Monday.

## Mary Mann Alternative Space

An art exhibit that proves there are alternative ways for Houston artists to show their work was opened October 25. Artist Mary Mann is exhibiting her recent work titled: "Pictures from Houston: the Parker Estate" in her studio at 2412 Helena St. in the Montrose area.

Mann, a native Texas, recently returned to Houston after living/working in New York City and Long Island for eight years.

Concern for inter-city environmental problems inspired her new work when she moved across the street from the Parker Estate, a controversial would-be park in downtown Houston. The artist suggests that visitors to her studio also look at the estate across the street.

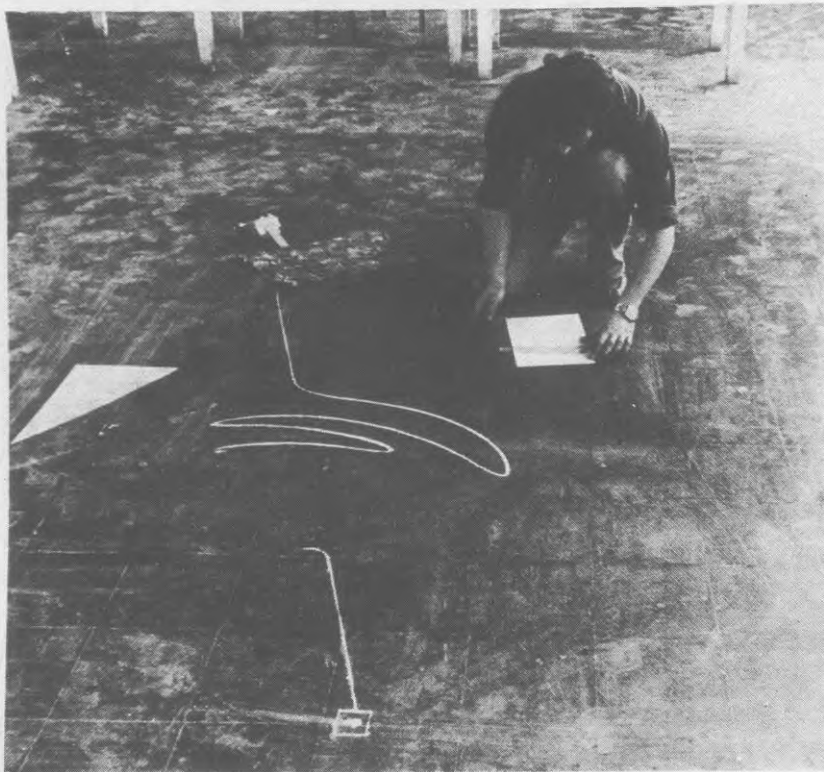
Although she is known for her

sculpture, her new work is drawing and painting in acrylic and oil pastel. The work is whimsical and is rendered with heavy use of texture and line. The strength of her work is its directness and spontaneity. The pictures border on abstraction but still resemble nature.

Mann teaches at Houston Community College and the Contemporary Arts Museum. Although she has never exhibited in Houston, she has soloed at the West-broadway Gallery in New York City and has exhibited at many galleries and museums across the country.

The exhibit will open with a reception on October 24 from 3 to 6 p.m. The dates of the show are October 25 through November 22 and the hours are 11 a.m. to 6 p.m., Monday through Saturday.

# International Scene • LONDON •



## An Experience in Art Games with artist Terry Duffy

Sharon Gerard Hoffman.

Sharon Gerard Hoffman legally became Jourdan Arpelle on May 1, 1980.

It looked as if an installation was in progress upon entering the AIR Gallery on Roseberry Avenue in London. The thirty-foot square room was inhabited by two people watching a video monitor placed behind a generous sheet of white paper, a portion of it torn away to reveal the screen. The white walls were mostly bare except for another length of the same white paper with black writing. On the wooden floor was an array of "stuff" which resembled trash, or at best "found objects". One corner of the gallery space contained some framed writings by the artist, Terry Duffy, stating his concept of art and his definition of line. A conversation which I overheard between the artist and the gallery director offered clues to the meaning of this space and the purpose of the exhibition. Our conversation ensued with a discussion of the artist's intent: to involve and communicate, to expand art to the world whether contained in the gallery or beyond; in a way, to educate and to foster an awareness about art. His constantly changing lifesized collage, though anti-object was not intended to be anti-gallery. He was not responding to the commercialism of the art world as did Vita Acconci or Chris Burden by making art which cannot be purchased. Instead, he was attempting to awaken creative freedom through ACTION.

This exhibition was grueling for the artist. Terry Duffy had to be

present during the entire period, every hour the gallery was open to the public. His task as an artist was to create a communication, a dialogue with the audience. His art cannot be passively observed but involves audience participation. The experience of pure, non-verbal dialogue with only the language of line, space, mass, color, was at once exhilarating and exhausting. With total freedom we agreed on the rules of our "art game". It can be likened to a game of chess except there can be no winners or losers. There are no strategic moves, there is no sense of preciousness or preconception. There are only two people, two minds, two aesthetics, and a myriad of tools and supplies with which to "play". We decided on limiting our "moves" to thirty seconds apiece and set the limitation of time to one hour. Alternately we drew lines on the floor, put paint on the wall, entwined columns with string, stapled tree limbs to posts, swept away and rearranged each others thoughts. The results? Symbolism and imagery were unspoken but read, an awareness of the effect that every movement and each object entered into the greater whole was apparent as was a sense of space and scale as it related to people and objects.

Duffy and I talked of scale. The mention of Robery Smithson and *Spiral Jetty* caused him to proclaim that spirals existed everywhere, whereby he proceeded out

of the gallery and into the street where he pointed to a coiled spring which was protected by a traffic barrier. Monumentality is to him a state of mind. In the environs surrounding the gallery, Terry Duffy had manipulated and rearranged the existing matter to carry his ideas beyond the gallery confines. Evidenced were chalk lines on buildings walls, or painted circles on the street. Following are some thoughts written by the artist, subjects on which he is constantly expounding:

Contemporary Art is a sham, a superficial front that protects the uncreative, the weak and the pseudo-intellectual.

For the man in society it is worthless and does not even contain the elements of craftsmanship and skill that are a simple measure of commitment and credibility. Confronted by this criticism, Contemporary Art has generally developed into a sham.

A new tradition has developed with formulated repetitive images of banality simulated communication, generally protected by the abused "experimental art."

Finally, the game or work is an everchanging artwork when its time is up and successful when it communicates.

**A LINE.** A line drawn on a piece of paper.

It suggests many things with its strength, weight, movement, weakness, energy and so on, in re-

## LONDON: SUSAN BROWN'S IMAGES

BY JOURDAN ARPELLE

To some, the title of one of London's longest-running comedies, "No Sex Please, We're British" sums up a cultural attitude of the English populace in that regard. That's not the case for artist Susan Brown.

Her work, soft sculpture in stuffed satins has imagery as blatant as Judy Chicago's "cunt" images. Brown's work is totally honest in her choice of materials and her image interpretation.

In an interview with Susan Brown in her London flat where she lives and works, she expresses a need, call it therapeutic if you will, to communicate her life experiences which are intuitive, feminine and sexual. Susan does not want to be labeled a "feminist", though she talks of the universal issues and seeks to portray woman's place in a male-oriented society.

Recently Susan has shown her work at the Petonville Gallery in London. This exhibition follows a one-person show the previous year at Center 181 at Hammersmith. Her three-dimensional images, hand stitched in fabrics, caused

quite a stir. Press comments included "revolting, appalling, totally unsuitable for children" to "fantastic, beautifully made, a real turn-on".

Susan Brown's work is autobiographical. It deals with her relationships with men, the birth of her two children, her self-perception as a mother, and her role as a wife.

In a broader sense she deals with society's restrictions on both males and females.

A screaming woman's head encased in a birdcage is concerned with the state of women who are agonizingly trapped in unhappy conditions.

A gauze-skinned wire man in an elaborate coffin-like box echoes his restrictions when society's demands confine him to suburban mortgage payments. Hearts cover his castrated torso and are representative of lost dreams. His wire form (the only work which cannot be classified as soft) represents the hardness he has become out of necessity in order to deal with the circumstances life has dealt him.

Susan Brown was born in 1945, studied at Farnham School of Art, lived in Canada, and currently makes her home in London. Her loft-studio is an attic hide-away which affords her the space and seclusion to realize her visions and to deal with her inner self.



Sue Brown, Soft Sculpture

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We can also consider the way in which the holes and the line could be repositioned to create varying relationships. Again, if the white

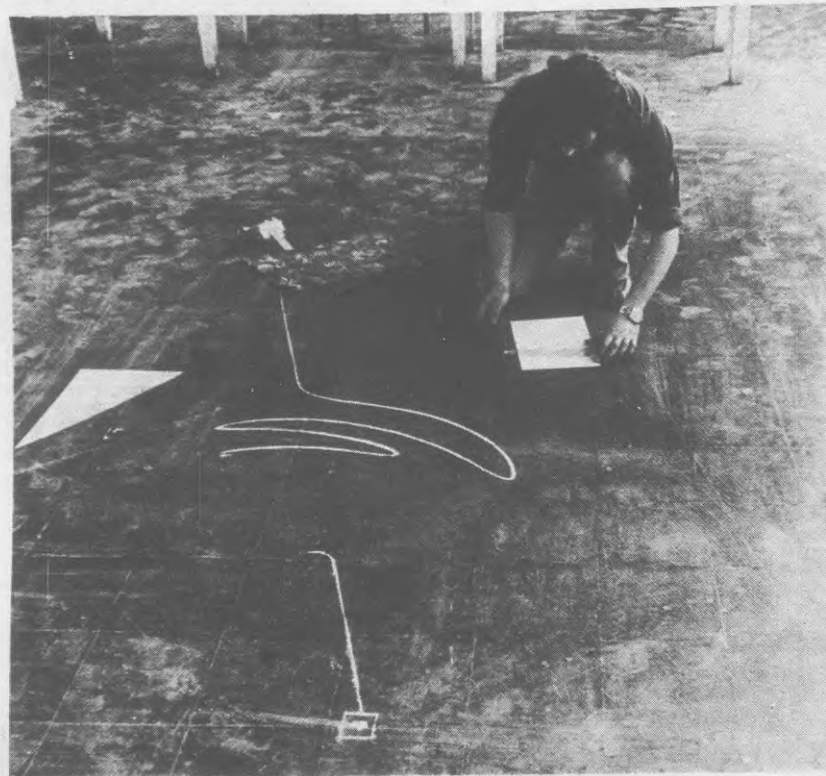
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The line communicates as itself, but has a greater language with its surroundings, a visual conversation is taking place. The meaning of the dialogue can vary according to the physical situation you see the line in, or the conceptual context you place it in as it inspires you to reflect on.

**Financial security as an artist is like molasses in the winter**

— very fine

# International Scene • LONDON •



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**Financial security as an artist  
is like molasses in the wintertime  
— very sweet but slow to pour**

# • BRAZIL •

## Texas artist Glenna Park helps curate 1st showing of female artists in Brazil

Texas Artist Glenna Park has helped to curate the first showing of Female Artists in Brazil which opened in San Antonio October 27.

The show was organized and curated by three artists: Glenna Park of San Antonio, Mary Dritschel and Regina Silverira of Sao Paulo, Brazil.

The show is entitled 1980 American Women Artists and will be showing initially at the Museu de Arte Contemporanea da Universidade de Sao Paulo.

Opening: October 27, 1980

Sponsored by: the Museu de Arte Contemporanea da Universidade de Sao Paulo, Brazil. Dr. Wolfgang Pfeiffer, Director. Also by the International Communication Agency, Office of Cultural Affairs, U.S. Consulate, Sao Paulo, Brazil.

Scope: This exhibition of work created by women artists (and one woman artist in collaboration with

a male artist) will establish that women have participated significantly in the esthetic issues of the contemporary U.S. artists, and that, in many cases, they have added new forms and sensibilities to that visual language.

Content: The exhibition will comprise 45 women artists' works, concentrating on the decade of the 1970's. Some of the artists names will be familiar to the public, having appeared in the national journals during the last 10 years. Others are emerging artists with regional reputations. All are involved in the dialogue of issues known as "the main stream" in the USA.

Catalogue: A fully illustrated and translated catalogue is being produced by the ICA. Each artist made a statement of her own esthetics to be printed with a black and white photo of her work. An introductory statement for the organization and tone of the exhibition was written by Glenna Park.



"Back in a time when dreams came true and the world was perceived in terms of dominoes, there lived a middle class princess in the heartland called Kansas." Eight photos and a fairy tale called "A Feminine Codex" by Glenna Meriel Stearman Park.

### GERALD LAING: SCOTTISH SCULPTOR

by JOURDAN ARPELLE

Gerald Laing's very existence is one of creativity. A sculptor working in cast bronze, his studio/foundry lies in the shadows of Kinkell Castle, Ross-shire, near Inverness, Scotland.

After completing his formal art education at St. Martins in London, he moved to New York, living in SoHo in the 60's. He doesn't miss the pace of New York City and finds solace in the Scottish Highlands with its graceful mountains, heather, lochs, pastoral landscape and cool temperatures.

Gerald Laing and Scotland are undeniably part of one another. Laing has left his mark with monumental sculpture installations within the British Isles including a major work at the University of Glasgow.

Scotland's influence on Laing's life is apparent: his son returns home from boarding school uniform in kilts, he warms himself beside a fire in July, he inhabits a 16th century castle. Gerald and Galina Laing purchased Kinkell Castle in 1969 and spent two years in restoration making it a home for their family of four. An 18th century wing was destroyed to bring the structure back to its original authenticity. The turret houses a stone stairway; it is the romantic castle tower which makes four levels of living space accessible.

Laing is currently working on a fountain commissioned by Standard Life Assurance of Scotland. This fountain personifies the river goddess Sabrina, rising from the River Severn on a seashell supported by three adolescent youths.

It will be placed in a plaza near the Severn in Bristol, a port city in southwest England, two hours by train from London.

When I visited Laing, he was completing the modeling of the third male figure and was dealing with the technicalities of weight and support of the shell and goddess image. His positioning of the youths captures the playfulness of young boys of thirteen as one of them capriciously clings to the shell, laughter and an expression of impudence on his face. A third youth holds a fish in his hand as he gazes at Sabrina. He is frozen in the moment of sexual awakening; his look is one of interest and curiosity as he sees this woman as goddess or this goddess as woman for the first time.

It is interesting to see the evolution of the artist. Laing was initially a painter in the 60's. His imagery involved racecars and drivers, parachutes and skydivers, helmeted figures depicted in a limited palette of red, blue, yellow, black and white.

He was at that time considered to be a "Pop" artist. His paintings then evolved into freeform wall-related shapes, parachute trails that streamed down the wall and around corners in slick, singular colors. These shapes with their connected "shadows" became floor pieces that, through a series of transitions, became his welded steel pyramidal forms, monumental and elegant on the Scottish landscape.

Laing's next major change occurred when he began carving chapeaued portraits in stone, simplifying the head and hat to their basic shapes reminiscent of Brancusi in their finish and brevity of form. Hair became stylized and reflected his earlier interest in man, machine, and helmets.

That period germinated his cur-



Gerald Laing, American Girl, Bronze, 25 1/2" x 25" x 31"

rent style: simplified figures with abstracted contours, the body assuming a futuristic appearance.

I saw *An American Girl* in a museum in Inverness. It is a combination of coyness and seductiveness. A cloche hat masks the hair and eyes while the torso, severed at the thighs, leans forward supported on outstretched arms. Galina, his wife, modeled for this and several other figures including *Conception* and *The Human Condition*. Her masked head and concealed features project an ominous mysticism into powerful imagery. The figures, beautiful in form, are made even more interesting by the application of varying oxidizing agents for color contrast in deep

bronze against gold tones.

Laing considers there to be a wealth of subject matter for the making of art. His return to the figure reflects his adherence to recognizable imagery.

His bas relief adorning a modern office building in Edinburgh is based on the biblical tale of the wise and foolish virgins. He uses the figure as a vehicle of realistic or mythological content.

That doctrine is evidenced in an article authored by Laing which appeared in the May/June issue of *Houston ArtScene* in his statement: "There is plenty to paint and sculpt about today; there are the old subjects, never fully resolved and in any case in need of constant

renewal; and there are the new subjects."

Laing's studio is situated about one hundred feet from his castle, just beyond the walled garden. He works with an assistant in a stone structure which includes a foundry and a separate studio.

The creativity to which I referred earlier concerns his art and his lifestyle. Gerald Laing has managed to create an ambiance of elegance and ease. His isolation and serenity can be interrupted at will, the activity of London is available, though distant, and the telephone links him to the world.

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**The Arts Collaborative**

The Arts Collaborative (TAC) is a non-profit art group which was incorporated in the state of Texas in June, 1980. Its formation arose from Houston's lack of a non-commercial exhibition space where the work of emerging area artists could be shown.

TAC proposes the establishment of an arts center which will provide studio and work areas for visual artists and rehearsal space for music and dance. It will be an exhibition site where the work of new artists can be presented to the Houston community. The center will keep a slide registry of artists working in and around Houston. As a non-profit organization, it will have the capacity to receive and disburse funds donated for the furtherance of the arts.

Serving as the founding board of directors are Bob Graham, sculptor; Susan Smith, painter; and Donald Woodman, photographer. Together they have accumulated considerable experience in art activities and group shows through their work at the Law-

dale Annex of the University of Houston, the University of St. Thomas, the Houston Festival and CACH. They believe that an arts center not affiliated with the university structure, any commercial gallery or any museum is vital if Houston is to foster the arts on a major city scale.

TAC hopes to establish a working board of advisors from the arts and business communities. Your contributions in funding and expertise are invited by TAC as it attempts to create a desperately needed lifeline to the arts in the Houston area.



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**Pat Warner**

**PAPERMAKING AROUND  
THE WORLD**

Pat Warner, Houston artist/papermaker was invited to attend the International Conference of Hand Papermakers in Boston, Massachusetts October 2 through 5. This meeting brought together one hundred hand papermakers from around the world, including China and Japan, with the objectives of exchanging information and conducting seminars on papermaking techniques. The meeting included an exhibition of works by the conference participants.

# Jabbo

continued from page 11

Harry Marsh was not the only big name band that the seventeen year old Jabbo played with. By the time he was nineteen, he had become a legend with the New York jazz establishment, playing with Charlie Johnson, Benny Carter, Benny Waters, Sidney de Paris, and recording with Duke Ellington. He was asked by Duke to join his band, but full of a sense of importance, he turned him down in favor of Charlie Johnson's larger band. Another offer, this time from Mike Grenoble, was also turned down.

"During that time I was high and mighty, you know, very high and mighty, and I had promised

my mother that when I got to be a man I was going to make a hundred dollars a week. I guess I just didn't know any better."

Jabbo's eyes light up with mischief. "Anyway, Mike Grenoble thought that that was obnoxious, and he told me so. I didn't say nothing, but when he came to look for me I was already in Atlantic City. I had a girlfriend there and we just had a ball in Atlantic City for a while."

In 1927, he joined Fats Waller and James P. Johnson in the orchestra pit for the hit Broadway musical, "Keep Shufflin'." and recorded what were to become jazz classics with Waller and Johnson.

"People really started talking then. There were about eighteen girls in the chorus. It was really fabulous. We were on Broadway,

you know . . . really top shelf stuff."

When the show closed in Chicago, the twenty year old Jabbo stayed there, playing at the Sunset Cafe and recording music with his own band. These records caused the brass establishment to proclaim him the only person who might dethrone jazz king Louie Armstrong.

He joined Claude Hopkins in 1936, and in 1939 when Sidney Bechet had to leave his band to go to Paris, Jabbo took it to the World's Fair in New York. Following this, he played at the Alcazar Club in Newark for about five years, again with his own band, and then went to Milwaukee, which he began to call home, playing off and on for about six years at the Wisconsin Roof. By this time he was also raising a family.

He doesn't know how he stopped playing the trumpet.

"It just sat under the bed and first thing you know twenty years had passed. I had been top shelf when I was nineteen years old, I kinda started at the top, which didn't make it any easier, and somehow things slipped away. I guess you kinda stay where you are comfortable."

By the early 1960's, nothing was left in public but the legend of Jabbo Smith.

"Ida Cox, the blues singer, you know, she came up at the same time with Bessie Smith and them, she was making a comeback. So Roy Eldridge and Jo Jones, Milt Hinton and Sammy Price, they were accompanying her at a recording session. So I guess my name came up during a break, they were talking about me and

Sammy Price said, 'He's dead, Jabbo's dead.' And Roy said, no, he just saw me in Milwaukee. And Sammy bet a hundred dollars that I was dead."

"Anyhow, this Mr. Whitney Balliett, a writer, put this story about Ida in the *New Yorker*, and mentioned the bet about me. I guess they read it in Milwaukee, the *Milwaukee Journal*, because they sent a reporter out to find me. They called the musicians' union and sure enough, they found out where I was. So they put a big write-up in the paper."

Jabbo Smith had faded into obscurity, but his name kept popping up here and there in jazz journals and the like. Finally, he accepted an invitation to play at a jazz festival in Holland. This was followed by several trips to Europe, playing at festivals or on tour, where he was heard by clarinetist Orange Kellin.

"Orange Kellin, you know, he and Lars Edgegran did the music for "One Mo' Time," and they are playing with it in Houston at the Tower right now, and anyhow, he heard me over there. He was on his vacation and going home and he kept trying to persuade me to come on down to New Orleans, when I got off the tour. I didn't pay it no mind then, but when I went back home he kept calling all the time, you know, saying, 'Well, come on down, just on a vacation.'

"So I went down on a vacation. It was all right, let me tell you. So I started playing down there, playing at Preservation Hall and on gigs with him. Vernel Bagneris, the fellow who conceived and directs "One Mo' Time," heard me sing and play, and he asked me to

come with the show. "One Mo' Time" was playing in New Orleans, at the Toulouse Theatre, you know that's where it started, and Vernel asked me to open with them in New York, at the Village Gate. So I went with them."

When enthusiastic audiences and critics finally allow "One Mo' Time" to close down, Jabbo intends to publish some of the two hundred or so songs he has written that are as yet unheard by his avid followers and fans. His two show-stopping solo songs in "One Mo' Time" are his own.

"My aspiration is to record some of my songs. I plan to do my own publishing. You know, I guess I still have those ideas I had when I was younger. But I've got to get these things off my chest. I've got a lot of songs inside me and I've got to get them out. Some of the songs would be more appropriate for a woman to sing, so I'm always listening when I hear a good voice. But a lot of them I'm planning to sing myself. I'm pretty excited, I'm all eyes, just looking for the things that are going to happen."

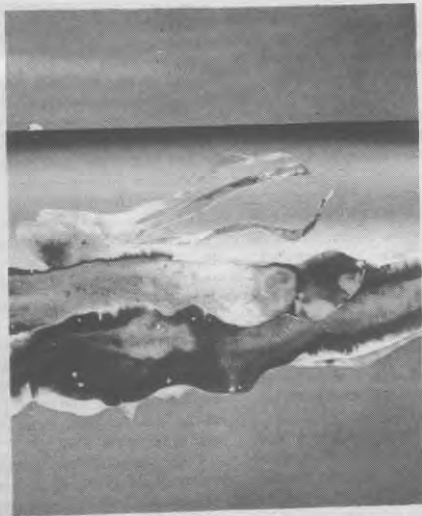
That these things will happen is a foregone conclusion. Jabbo Smith is indomitable. He will never again put his trumpet "under the bed." He is a link of rare purity to a kind of music that stirs the soul of those who have never heard it and keeps those who have bound to it.

How long will Jabbo be around singing and playing? "I intend to stay around until someone discovers the secret of getting as old as you want and still be young."

Jabbo Smith has already found this secret.

recent works by

# Stanley Lea



November 13

# DuBose

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# Groucho

continued from page 10

Groucho.

More success followed when Stadlen was nominated for a Tony for his multiple roles in the revival of "Candide". He didn't win the award, but Stadlen says, "People now thought I was a fifty-year-old character actor. I never felt more viable as an actor."

He was also asked to do a television show based on the lives of the Marx Brothers. "I really had to do other things," he recalls. "I had to uphold the level that I had reached. I didn't want to just do anything."

The "empty times" had arrived and numerous projects tailored to Stadlen's abilities faded when the necessary funding couldn't be raised on his name alone. His aspirations were further frustrated when "Dreyfus In Rehearsal" closed after a few performances. The subject of the play was anti-semitism.

**GROUCHO:** In Hollywood, everyone belongs to a Country Club. I was refused membership because I was Jewish. I asked them, "Since my daughter is only half Jewish, could she go in the water up to her knees?"

"Dreyfus in Rehearsal" was followed by a role in "Semmelweiss" by Howard Sackler, author of "The Great White Hope."

"It was a cathartic experience. The character matched the politics

of my own personality."

"Semmelweiss" opened in Buffalo to outstanding critical acclaim. During a break when the show was being prepared to move to the Kennedy Performing Arts Center, Stadlen learned he was going to be replaced by an English actor. According to Stadlen, "The producer's thinking was that if the people were willing to take an [unknown] show to Buffalo, they must not be the best people. It would be painful enough if I just rolled over [and let them recast], so I fought it."

That particular fight lasted nine months and went through three courts. The producers were allowed to keep the English actor in the role. Shortly after the Washington opening, Stadlen received a call to replace the English actor. "He just isn't cutting it," they said. Before he could assume the role, legal wrangling by the producers closed the show out of town.

"I was nearly broke and crazy over the 'Semmelweiss' experience," he says. Needing a project, he and Denny Martin Flinn, an associate on previous projects, began putting the Groucho material together.

Accused of some "tap dancing" on Groucho's grave, and being insensitive to his memory, Stadlen replies, "All the sensitivity in the world goes flying out the window when somebody's making a good buck on something in this country." The wording would be different, but the sentiment is purely Groucho. "I found it hard to be-

lieve people could take seriously someone who made a career out of not taking himself seriously."

In December, 1978, Stadlen premiered his Groucho under Flinn's direction at the Ballroom; a small club in New York.

Hoping to attract some college bookers for a "few dates," the show was a smash. Producers offered a Broadway production which he rejected, feeling the show was not ready. It then went to Philadelphia, constantly being reshaped, then to the Brooklyn Academy of Music.

Stadlen recalls, "I received disastrous notices. I came on as Captain Spaulding and the audience sat there, daring me to be good."

Changes continued, including starting the evening as the older Groucho; the Groucho of most recent memory, to return as the Groucho of the movies; aging slowly through the second act; both vocally and physically. This provides a progression which had not been achieved in earlier productions.

"I'm trying to make it less episodic," he says. "The thing I like about theatre, is that certain arguments are progressed in the course of an evening. Things that make you think a little more."

It is this approach which reveals a Groucho little known to the general public. A man who possessed a strong political sensitivity and at the foundation of his comedy was . . . an obsessive desire to find a

continued on page 25

# National Scene

## San Antonio

### San Antonio Main Library

### Essay

BY WINA BAETHGE

..The perfect Student Art Show was in town this summer. Vanguard American Sculpture, 1913-1939, recently at the Witte Museum, San Antonio, came and went when few art teachers could drag their groups of learners to see it. This is a shame because scores of art students could have saved months, even years of struggle with "solutions" to assigned "problems." All the problems were solved by 1940. All "the solutions" are in this show. Since we have copiously "reproduced the experiments" and proved that Scientism and its handmaiden, The Scientific Method, cannot replace good teaching and good learning in art. This well-displayed group of objects demonstrated in an hour more than you'll ever want to know about the hot topics of 20th Century Art: Formalism, Articulation of

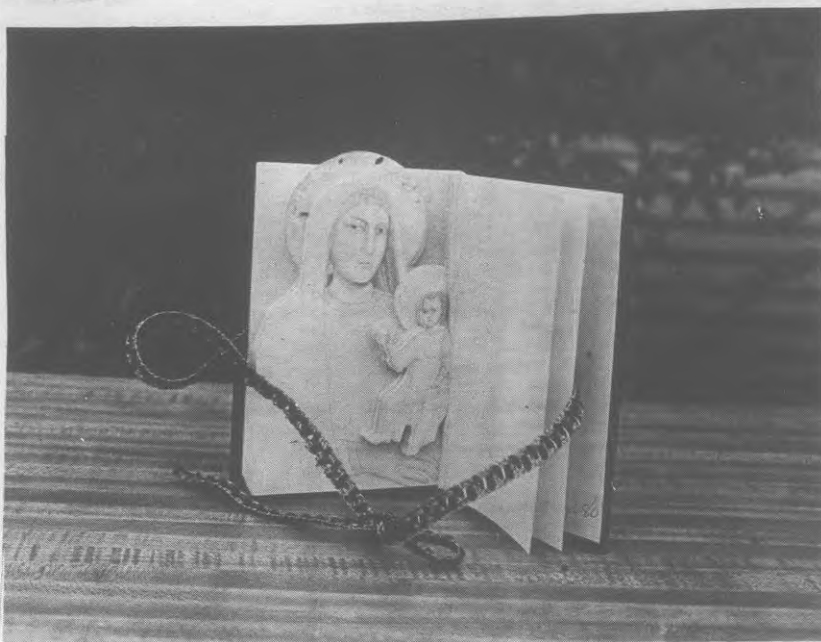
Space.. Definition of Volume & Mass, Light & Dark, Positive & Negative, Respect of Media, Found Art, Expressionism, Primitivism, Texture, Process, Narrative, Humor, Sentiment, Cubism, Surrealism, Monumentality, Scale, all the chapter titles of all your art texts are here.

Only Color — remember Color? remember a'l those fun experiments with Color? — is neglected.

That's OK; nobody understands Color anyway, except psychologists who think they understand anything.

It's a shame that The Academy is dead because budding artists could save themselves from the tortures of Self-Discovery by copying these seminal objects.

I know, we don't do that anymore, unless we use a slide projector. I wonder whether or not we are fated to repeat the history we do not know?



Edwina Baethge "Books", photo by Melissa Miller

## California

### Roberto Matta

Roberto Matta, featured in one man show at Tasende Gallery

Improvised colloquy between J. M. Tasende and Robert Matta excerpt from catalogue

To see, learn, and know about human nature as it has been to see, learn, and know about Matter so that we can create the most lucid sense of justice and creatively free invent the most beautiful laws so that one can say fine laws as one says fine arts.

From November 8 until December 20, 1980, Tasende Gallery will feature an exhibition of seven oils, 10 pastels, and seven pencil drawings by Roberto Matta.

Roberto Matta (1911 - ) was born in Chile of Basque parents and has resided in France since his early childhood. The artist exiled to the U.S. for part of the 1930's and again in the 1940's.

Like other important European artists of this time, Matta greatly influenced American contemporary art. His works have been exhibited in the more important museums throughout Europe and the U.S. and are included in the world's most prestigious collections.

The pieces presented in this exhibition are from the artist's personal collection and Tasende Gallery's.

A catalogue which includes texts by Andre Breton and Peter Selz, along with Matta's autobiographical notes and a recent interview, accompany the exhibition.

Tasende Gallery is located at 820 Prospect Street, La Jolla, and is open Tuesday through Saturday, 10 a.m. to 6 p.m., and by special appointment.



Roberto Matta "Bruhulante" 1980, pastel on paper, 22" x 19½"

One day it will be obvious that we live in a hen house: those on top dirt all over those below, who live hating and being hated, envying and being envied, offending and being offended, instead of living understanding and being understood.

We can change it when we see that we live on the same level, history is round like the earth. We all need each other's work in a complementary way, so we must thank one another, be grateful to each different form of work and must earn other by our own work.

All of this must be seen, understood, made clear and felt through art: it is its business.

We are so near the animal we are or were that we do not like it. We are at the border of rage, hate, envy, rivalry, etc.

We want to work at it, to mask it, to hide it, or to grow out of it using our culture, our fine arts, our fine justice, our fine laws, to look and be our best, to work on ourselves, to grow human. Art's sake for our sake.

Culture like agriculture is a constant laboring of one's self like earth to keep the self growing. Everyone must grow into a real human, to put the HU back in man.

# VLAA

## VOLUNTEER LAWYERS AND ACCOUNTANTS FOR THE ARTS

Have you ever lost a painting when a gallery went out of business? Was your photograph or a photograph of your painting used in a magazine without your permission? Has the organization you belong to lost its state charter or its tax exempt status?

If so, there is now a group of professionals who can help you. The Volunteer Lawyers and Accountants for the Arts (VLAA) was formed to fill the gap in legal and accounting services available to the art community.

In the past, the major art organizations, dealers, collectors and the few established artists had access to these services. The rest of the art community was left to fend for itself.

In 1978, the Houston Young Lawyers Association, spearheaded by Robert A. Rowland, III of Vinson and Elkins, formed the Young Lawyers for the Arts Committee and appointed Sharon Lorenzo and Keith Lain to chair it.

From this committee grew VLAA to provide services to its members. Robert Rowland, Sharon Lorenzo and Jack Carter, along with Jody Blazek, treasurer of the Menil Foundation; Robert E. Sandfield of Pravel, Gambrell, Hewitt, Kirk, Kimball and Dodge; and Charles A. Saunders of Fulbright and Jaworski, compose VLAA's board of directors.

After spending over one year operating VLAA out of the homes, offices and back seats of the cars of Sharon Lorenzo, President, and Karen Leback, former Secretary and a member of the original committee, VLAA will open an office in September in the Montrose area behind the University of St. Thomas.

What services does VLAA offer and to whom? This group of dedicated professionals provides free legal and accounting assistance to non-profit art organizations and artists unable to afford the fees for these services.

Expenses such as filing fees and court costs must be paid by the client. With the going rate for lawyers and accountants ranging from \$75 to \$100 per hour, those fees comprise only a small part of the total cost of the services.

To date, VLAA has helped over 75 artists and art organizations. Individual artists have been assisted with recordkeeping, copyright and contract problems.

One of the volunteers helped an artist regain the value of her artwork which had been stolen from a gallery. Nonprofit art organizations have been helped in obtaining their state charter and tax-exempt status. Volunteers have prepared annual information returns (form 990) and assisted with recordkeeping and budgeting.

But needless to say, there are limits to the services VLAA can offer. Services are available only to nonprofit art organizations and artists unable to afford these services who have art-related problems. VLAA will not help you get a divorce.

The following guidelines were adopted by the board of directors:

1. The client must be an artist or a nonprofit art organization.
2. All nonprofit art organizations will be eligible regardless of budget size.
3. To be eligible for assistance an artist must not have an in excess of \$10,000 per year. Other factors to be considered in determining whether an artist making less than

\$10,000 qualifies are: a) whether the artist can afford to pay a commercially viable fee, b) the anticipated cost to solve the legal or accounting problem, and c) whether the problem involves a contingency fee, in which case an effort will be made to refer the case to private counsel.

4. The client's problem must be closely related to his or her status as an artist or its function as an arts organization.

5. The Board of Directors reserves the right to refuse assistance to applicants whose problems would require a major commitment on the part of a volunteer or involve a substantial amount of time, such as audits or lengthy litigation.

In addition, when tax time rolls around next year, do not ask VLAA to fill out your income tax return. VLAA is not a tax service. However, the organization does offer a free tax seminar for artists. In February of this year, at the University of St. Thomas, with the assistance of its art department, Artists Equity, the Cultural Arts Council and the Houston Young Lawyers Association, VLAA held its first tax seminar. Over 150 artists attended. For three hours, the speakers, Arie Kopelman, general counsel for the Society of Illustrators in New York, and Ira Shepard, tax law professor at the University of Houston College of Law, discussed tax problems of artists and answered questions from the audience. As a follow-up to that seminar VLAA held workshops on record-keeping, contracts and copyright law. The tax seminar will become an annual event so long as the need and interest continues.

Therefore, even though the organization limits individual assistance to artists and art organizations which meet the guidelines, VLAA's seminars and workshops are open to all artists regardless of income.

In addition, VLAA will be offering seminars for our volunteers and other attorneys and accountants to ensure their expertise in a field not widely taught or practiced. In order to provide the best legal and accounting assistance to the Houston art community, VLAA must educate these professionals as to the problems as the problems of artists.

VLAA cannot act as a referral service for those artists who do not meet the guidelines. The Houston Bar Association has a referral service and does list attorneys with experience in copyright and entertainment law. If you do need an attorney or accountant, ask your fellow artists for their suggestions. But be selective! Many attorneys and accountants are inexperienced and even worse are not interested in the problems unique to artists.

VLAA has been so successful in Houston that the chairperson of the Texas Young Lawyers Association's Young Lawyers for the Arts Committee and also Vice President of VLAA, Robert E. Sandfield, plans to use it as a model to form committees in other cities in Texas through their local young lawyers association. If you have friends in other areas who could use these services, tell them to approach their local arts council and young lawyers association. Even if the town has only one lawyer and one accountant interested in helping artists and only one artist who qualifies for free services, the project will be a success if they can be brought together.

The fact that VLAA was able to attract over 150 volunteers to provide free services to artists shows that there is a growing interest in the problems of artists. The term artist includes not only visual artists but also performing artists: musicians, dancers, singers, etc. Also, if you are interested in forming a tax-exempt organization, VLAA can help you.

If you would like further information, call Karen Leback, VLAA Administrator at 526-4876.

*Next issue*  
**Jack Boynton**  
**John Dawson**  
**Jim Love**

June Adler

J. Richardson Gard

Carma Anderson

Ann Lee

Da-Duck Cha

Marleah MacDougal

Daniel Chaing

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**Focus: T. L. Solien  
at the Fort Worth Museum**

T. L. Solien "Minneapolis Collage of Art and Design" 1980, installation shot

The latest exhibition in The Fort Worth Art Museum's FOCUS series, designed to serve as an index of recent developments in contemporary art throughout the country, features an installation by T. L. Solien, an artist currently living and working in Minneapolis.

The installation, titled *The Prodigal Son*, will combine three-dimensional objects with images painted on the gallery walls. The rough-tough quality of the surfaces and his use of bold color, which may appropriately be termed gutsy, serve as an expressive vehicle for his prime consideration: subject matter.

The familiar forms painted in a seemingly primitive manner which Solien draws — bottle shapes, horses' heads, cradles, coffins, waves — are personal symbols revealing, as he says, "pieces of a dream."

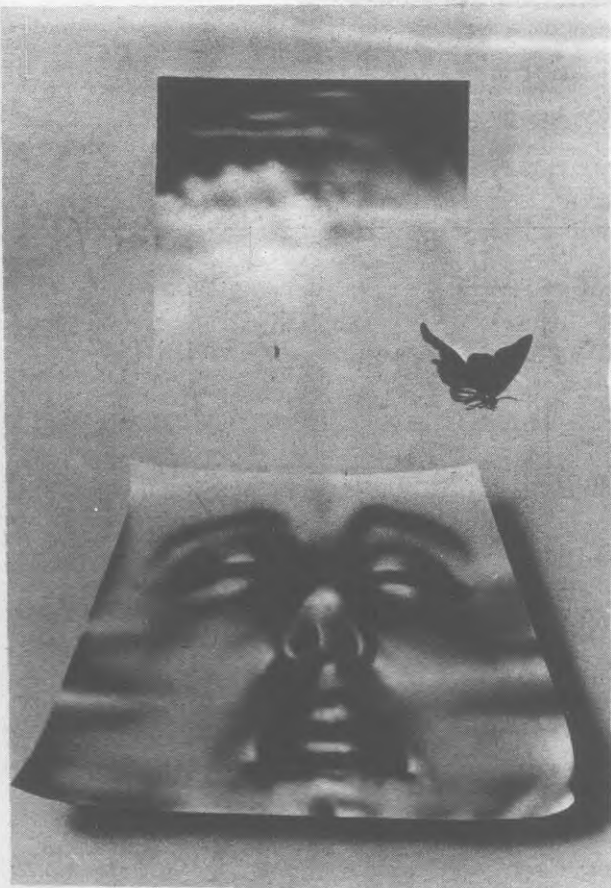
As the title might suggest, the work explores his relationship with his family, his experience of having cast himself out and worked his way back in. The specific shapes work to conjure up a mood; indeed, the effect of the entire installation is to cast a spell.

Solien was born in Fargo, North Dakota in 1949. He received an M.F.A. from the University of Nebraska in Lincoln and thereafter moved to Minneapolis where he has had solo exhibitions at the Glen Hanson Gallery and the Minneapolis College of Art and Design. His work has previously been included in group exhibitions across the country.

This exhibition, which continues through December 14, was organized by Marge Goldwater, curator, and was partially supported by a grant from the National Endowment for the Arts.

**OKANE GALLERY**  
University of Houston Downtown  
recently exhibited  
**DAE - DUCK CHA**

The New World Series



## Talley exhibits Ceramics at Prairie View A & M



Talley with one of his ceramics.

A ceramic exhibit titled "Thy Art The Potter I Am The Clay" will feature Prairie View artist Clarence Talley.

The upcoming exhibit in clay was on display in the W. R. Banks Library, October 20 through November 8. And according to Mr. Talley, it was an interesting exhibit of ceramic art.

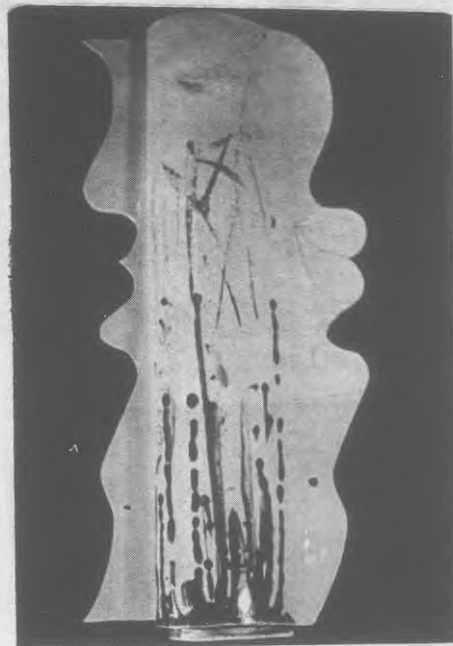
Mr. Talley is an assistant professor in the department of art. He came to Prairie View A&M in 1975, and since has taught and exhibited his art throughout the country and abroad.

In 1978, Mr. Talley exhibited in the W. R. Banks Library. The exhibit focused on the cultural warmth of black people and portrayed humanistic qualities that all could identify with.

In the spring of 1979, he again responded with an exhibition titled "Spiritual Roots", a soul stirring experience which reflected his personal faith in God and God's relationship to man.

As a young emerging artist, Mr. Talley has not confined his artistic talents to the classrooms or exhibition halls of the university.

He has also shown in the Museum of Modern Art in Santa Domingo, Washington.



A ceramic by Talley.

### *The Business End of Being in the Arts*

Is your organization failing to file IRS forms, missing grant application deadlines, not keeping minutes of board meetings and not maintaining adequate financial records? If so, the organization may not have long for this world. For most art organizations, management services are on the bottom of the list of priorities. Unfortunately, this is the major cause of failure of nonprofit organizations. Depending upon a board member who has a full time job to see to the administration and management of an organization could doom the organization to failure.

To succeed, an art organization must be operated as a "business" and have the necessary management, bookkeeping and secretarial personnel. Nonprofits are subject to similar and, at times, more stringent federal and state legal and financial requirements than corporations and other businesses. Therefore, not only are artistic personnel required by art organizations, but also management personnel. Without both, the organization has little chance for survival. There lies the crux of the problem since small art organizations cannot afford to have their own full-time staff.

An organization call Art Staff Center is being formed to meet this need. Based on similar organizations in Los Angeles and Chicago, Art Staff Center will provide

office space and staff on a part-time basis to nonprofit organizations at a low monthly cost. The monthly fee will include a certain number of hours of staff time depending upon the needs of the organization, a permanent address and an answered phone during working hours. The staff consists of a director, bookkeeper and secretary who will maintain your financial records and mailing lists, send out mailings, advise on fund-raising, prepare for board and membership meetings, undertake special projects and other tasks necessary for the efficient operation of a nonprofit organization.

The director, Ms. Karen Leback, since graduating from law school, has been involved with and on the staff of a number of nonprofit organizations. Also, she has lectured on the subject of forming and operating nonprofit art organizations. She is well aware of the problems nonprofit organizations encounter and the community resources available to help them. By providing this service at a cost which will just cover expenses, Ms. Leback hopes she will be able to ensure that at least a few organizations will survive and grow.

If your organization is interested in sharing the costs of a professional staff and an office with other nonprofit art organizations, call Ms. Leback at 783-8168 for further information.



## HAROLD PHENIX

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Renteria at Janie C. Lee Gallery



Sewall Art Gallery



Ashes to Art  
The Beginning  
Dick Wray



Dinah James • Harris Gallery

CAM  
fund  
raising  
ball 1980



Photo by Frank Martin

## David V. Villasenor and Indian Sandpainting at The Adept New American Folk Center

Sandpainting is an ancient, ceremonial, Indian Tribal Art in which the Medicine Man "paints" loosely upon the ground or upon buckskin or cloth, by letting the sands flow with control and skill through sensitized fingers. In conjunction with the sands of natural color, he may also use minerals, corn meal, flower pollen, powdered roots and bark.

The ritual of sandpainting, when performed correctly, and in

association with the disciplines of fasting, meditation and sexual restraint, has miraculous effects . . . which restore to participants a sense of harmony and well being.

The ceremony is sacred among Indians. Visitors are rarely permitted to attend. Normally, each sandpainting is executed and destroyed within a span of twelve hours.

The sandpaintings on exhibition at The Adept New American Folk Center, (address?) were executed

with a new permanent technique which David V. Villasenor has evolved after many years of experimentation. The objective of this permanent adaptation of the age-old ephemeral art is that all people everywhere may know more of the soul and thought of the original American.

Vivian Ayers, founder and director of Adept, says: "An associate value in having this work installed in the same gallery with other American Art is that one

then has the privilege of making subjective comparisons of the aesthetic levels of various achievements.

"One can look and feel and think and see for oneself how vastly superior was the original Indian . . . to the contemporary Indian with all the angry rhetoric, the vexed temperaments . . . however inevitable and interested the latter may be as a reflection of his endemic history . . . We realize that the present-day Indian must go

forward, not backward; but the prospect that he may restore to himself and to this world the intrinsic merits of Indian mysticism is a viable hope, an authentic world reference point, and doubtless, a most meaningful contribution to the unity of Man."

Gallery hours are from noon to 6 p.m., Wednesdays through Saturdays.

# Book Reviews

by DENISE CARREATHERS ARMSTRONG

# Poems

## New Nigger Poems

by LACY CHIMNEY, JR.

Published by Afro-American Book Distributors, Houston, Texas

Lacy Chimney, Jr., who at one time considered himself a "closet poet," has now gone on record as a poet to watch for with the publication of his first book — *New Nigger Poems*. A native Texan and currently Acquisitions Librarian at Texas Southern University, Chimney has already established a reputation for himself throughout the Southwest as a poet of merit. His creative wit and wisdom have captivated such recent audiences as those at ADEPT NEW AMERICAN Folk Center's Bill Pickett Exposition in June, and the Minority Writers Conference on Television Production in July.

Chimney captivates on paper as well, for *New Nigger Poems* is good reading all the way through. The subjects are diverse — ranging from politics, economics and religion, to life, love and family. To all, Chimney brings a special sensitivity and clarity of thought. His is not the hard-hitting Black poetry of the '60s, nor the protest poetry of decades before that, but poetry that is uniquely his own — realistic writing heightened by juxtaposition of the ideal. What Chimney has in common with many Black writers of other decades however, is that he is a pur-

poseful writer, rather than one who writes simply for art's sake. One message that is perceptible throughout the book, for instance, is the importance which Chimney places on individuals taking responsibility for their own lives.

In this, Chimney's first book of poetry, the poems are thoughtful observations and interpretations of African-American life. They reveal the certain promise of a young and gifted writer.

Besides Chimney's own, there is one poem each by three other contributors — Adisa Omar Chimney, Eric Chimney, and Gwen Mitchell in *New Nigger Poems*. Additionally, the drawing by Ken Shareef and Foreword by Willie Criddle, Jr. are fine contributions to a book well worth reading.

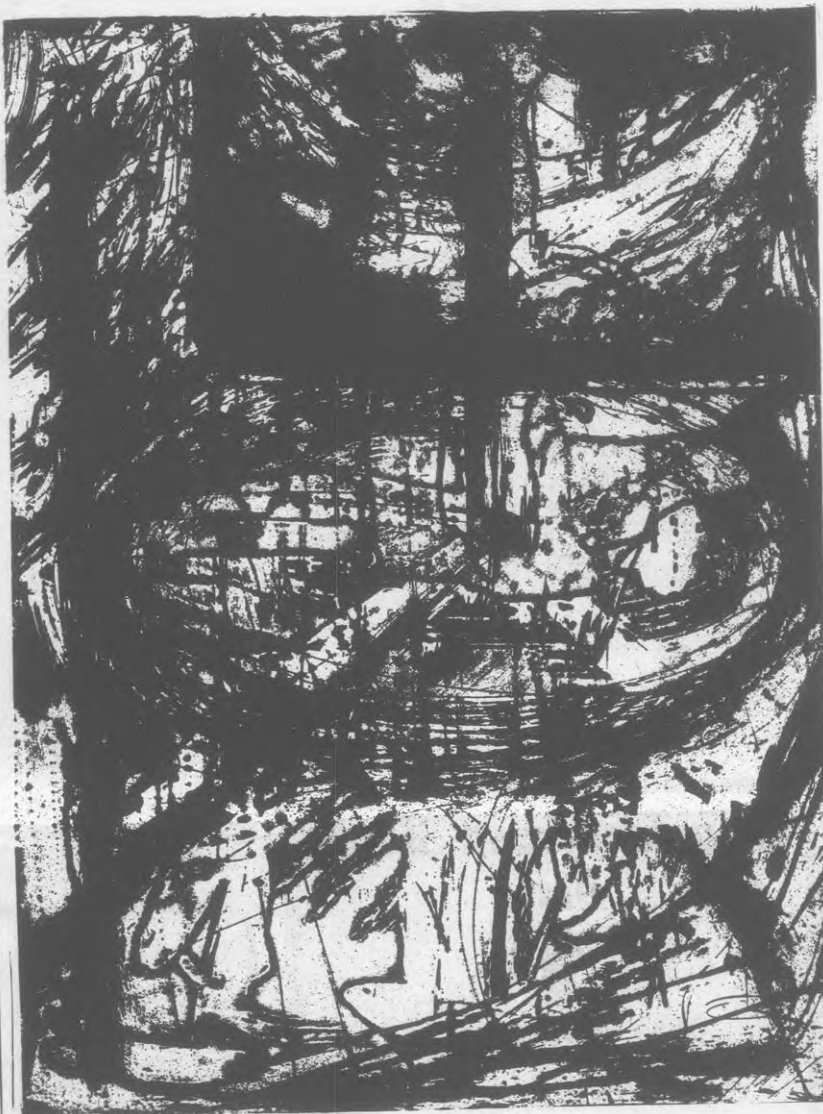
Be assured that we will hear more from Chimney in the future. He is already hard at work on two more books of poetry, one of which is nearly completed. As he says in "Purpose," Chimney considers his creative gift . . .

*a nice, steady, consistent flame  
that burns at a long lasting  
simmer  
and makes sure everything is  
well done  
before it goes out*

## Jesus Jones

U can hardly wait until sunday  
morning  
so U can take another dose  
and get off  
to take flight  
and land in an euphoric  
wonderland  
to strengthen yourself for  
another week  
gettin' off into Jesus  
gettin' off into fulfilling yourself  
gettin' off into trying to find the  
son of God  
'coz U got a jones  
gotta have him  
keep looking  
and rest assured  
that when U find Jesus  
he'll tell U  
to find yourself.

Lacy Chimney, Jr.



Don Redman "Time Spent", etching

## Don Redman

i am sun  
burning round the earth —  
a tree in a pond  
a shadow, leaf-brown light  
turning in an electric wind  
sweeping clean the dancing surface

when you stop, it begins  
the movement of wintry graces —  
understand no difference  
in its many faces

a splash of sparkling suns  
a shadow pulling a tree —  
white winds where Nothing  
changes

kneel now. see me in the pond  
a naked branch growing from my  
head  
i am still sun, green water  
around me life has no end

John Lunistroth 1980



# The Alfred C. Glassell, Jr. School of Art

## The Museum of Fine Arts, Houston

ANNUAL FACULTY EXHIBITION



Arthur Turner

Photo by  
Frank Martin

The Annual Faculty Exhibition is now on view at The Alfred C. Glassell, Jr. School of Art, The Museum of Fine Arts, Houston.

Curated by Ron Gleason, Director of the Tyler Museum, the exhibition features work in a variety of art forms including painting, sculpture, jewelry, photography, prints, drawings, handmade paper and ceramics.

Sandra Parmer Zilker, Bill Den-

nard, Nancy Akers, Lisa Hardaway, Roberta Harris, Ben Woitena, Kay Seriff, Norma R. Ory, Arthur Turner, Charlotte Ford Cosgrove, Yvonne Roper Parker, Robert Weimerskirch, Philip Renteria, Suzanne Manns, Robin Curtis, Dick Wray, Casey Williams, Don Shaw and Ken Jewesson are the faculty members whose work is represented.

Ron Gleason commented, "The

quality of work in this exhibition is extremely high. I am excited that such fine artists also act as teachers in the Houston community."

The exhibition is on view through December 20 in the Glassell School's Houston National Bank Gallery. The gallery is open Monday through Saturday, 9 a.m. to 5 p.m. and Sunday, 1 p.m. to 5 p.m.



### Afro-American Book Dist.



Books On American Art

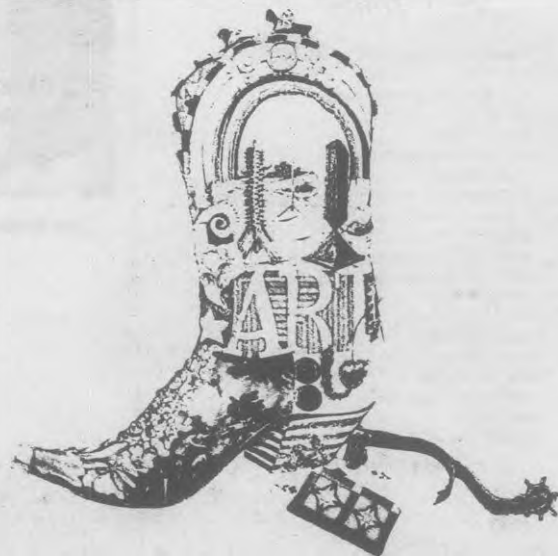
2537 PROSPECT ST.  
HOUSTON, TEXAS 77004

528-8669

### Frank Martin fine art Photography

by appointment only

862-5049



JACK BOYNTON: RETRO/SPECTRUM

AMARILLO ART CENTER

thru Dec. 7, 1980

Tyler Museum of Art  
WACO ART CENTER

Abilene Fine Art  
Beaumont Art Museum

# 3221

**\*a new space for new art\***

- 3221-** 3221 has been conceived as a space where artists can present works of a more experimental nature. The emphasis is on performance with monthly exhibitions of visual art. Houston artists and Out of Towners will be represented.
- dance** Ongoing modern dance classes by Theatre Dance Unlimited. Performances by Houston and out of town modern dance companies. Open and free classes in improvisation.
- music** New music in all its complex and exciting forms will be coordinated by Marge Glaser, new music programmer at KPFT. Live broadcasts from 3221 are in the offing.
- art** Monthly exhibitions, openings and special presentations of new painting, photography, and some sculpture. David Folkman and Little Egypt Printing will supervise installation and hanging.
- film & video** Works by independent video and film producers, avant garde films, video performance works, dance film and video and special video events. Laurie McDonald of Southwestern Alternative Media Project will consult.
- theater/poetry** Intimate and flexible theater productions. Readings by new poets and emerging playwrights.

## THEATRE DANCE UNLIMITED



Theatre Dance Unlimited directed by Farrell Dyde will be the resident dance company at 3221. The company is entering its fifth year of presenting adventurous contemporary, experimental and educational dance programs to the emerging dance audience in Houston. TDU will act for now as an umbrella organization for all 3221 funding.

## HOUSTON ALLIANCE for PERFORMING ARTISTS

The Houston Alliance for Performing Artists is still in its formative stage. It hopes to foster a more professional identity for Houston artists while encouraging them to realize their power to shape the the image of Houston in the 1980's.

THEATRE DANCE UNLIMITED IS A NON-PROFIT ORGANIZATION  
ALL DONATIONS ARE TAX DEDUCTIBLE. FOR INFORMATION CALL 523-2679.

### "Twigs"

A comedy  
by  
George Furth



Theatre Suburbia



Lois Fleck (left) plays a chubbette ex-movie starlet in a segment with Paul M. Hagar, a good ol' boy, in George Furth's comedy, "Twigs", a comedy about three daughters and their mother, opening November 7 at Theatre Suburbia and running thru December 6 on Fridays and Saturdays. Ms. Fleck will play all the female roles.

1410 WEST 43RD AT OAK FOREST/HOUSTON, TEXAS 77018/PHONE: 682-3525  
THE TINY, TINY HOUSE THAT DOES BIG, BIG THINGS

## Groucho

continued from page 17

little equity in the world."

GROUCHO: The best thing this country could do, would be to hit Richard Nixon in the mouth with a banana. But why anyone would want to waste a perfectly good banana . . .

According to Stadlen, Groucho's actual remark was, "Somebody should shoot Richard Nixon . . ." Pretty strong sentiment from a man regarded simply as a comic.

Lewis J. Stadlen has returned to the well. He is seriously devoted to his subject and his continued efforts to make "Groucho" as good as possible deny any criticisms of exploitation.

He says, "The tapestry of the evening keeps getting thicker and richer each time we play it. It is constantly changing and I keep looking for material that gives an insight into why the Marx Brothers were the way they were. The show will be set when I am satisfied with it. I'm in no rush to bring it to Broadway."

Stadlen was recently offered and turned down the Groucho role in the current hit, "Day in Hollywood, Night in the Ukraine." He will not be returning to the "easy money" earned as Taylor, the Governor's Aide, on TV's "Benson."

Instead he will be doing several months touring the country, performing one-night stands as Groucho, shaping and molding the production with each performance. He says he would not mind being to Groucho what Hal Holbrook is to Mark Twain. "I don't object to the comparison; that's pretty good company."

Considering that it was twelve years before Holbrook brought "Mark Twain" to Broadway, Stadlen's "Groucho" may be with us for a while.

Even Groucho himself, noting that kind of dedication, might be inclined to say, "The secret word is Stadlen."



### TRUTHS & INNOCENCE

photographs by

DONALD WOODMAN

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## Karen F. Leback

ATTORNEY AT LAW

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524-3144

Houston, Texas 77006

# CINDI

continued from page 7

your thought were chocolate chip cookies.

Cindi Morrison is a young artist who has recently graduated from Edinboro State University. After a period of private study funded through a fellowship granted by the Pennsylvania Council for the Arts, she became the assistant director of the Erie Arts Center.

There are few people that can successfully take the ordinary and make it extraordinary. Cindi Morrison would be well advised to continue looking to her immediate surroundings and the introspective exploration of her feelings. She will continually evade simple definitions.

"Family Portrait",  
clay and photo emulsion



## boulevard gallery

1526 heights blvd.  
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### 5 x 7

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January 10-25, 1981

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- \* All media on paper and canvas
  - \* Size not to exceed 5" x 7"
  - \* \$2 entry fee per piece - limit 5
  - \* Prizes: gift certificates for framing
    - 1st place - \$50
    - 2nd place - \$35
    - 3rd place - \$25
  - \* Entries will be accepted until Sunday, Dec. 14th
  - \* A preview reception will be held Friday, Jan. 9th, 6-8 pm.
- (Publicity: all local newspapers and magazines,  
1500 invitations to reception)

For further information, please call Patty Walker at 869-8733.



### ARTISTS IN ACTION

2212 Staples St.  
Houston, Texas 77026  
(713) 223-0401

Artists in Action invites participation from all segments of the community.

The services offered by AIA are:

- |  |                                 |
|--|---------------------------------|
| 1. Format for response                   | 5. Collectors Club              |
| 2. Classes (group or individual)         | 6. Special projects             |
| 3. Public exposure                       | 7. Group activities             |
| 4. Development of systems of involvement | 8. Cross reference index system |

Any organization seeking the assistance of AIA can initiate activity by providing the following information:

Name \_\_\_\_\_

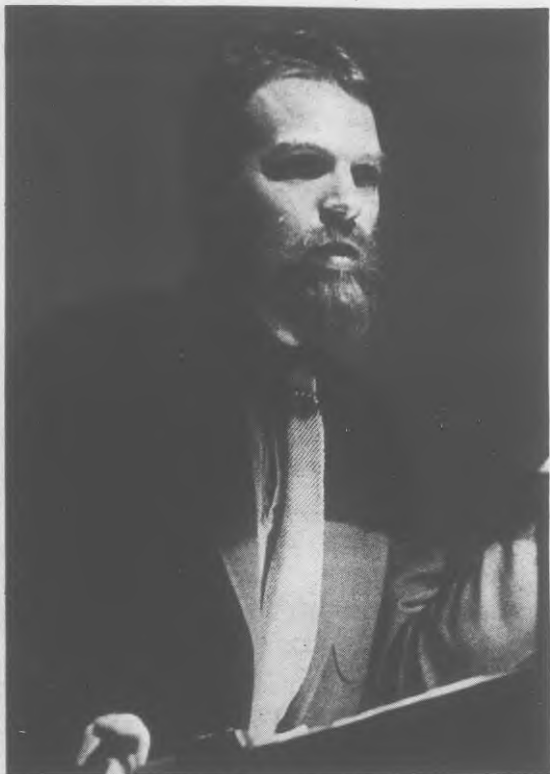
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Date \_\_\_\_\_

Description of activity \_\_\_\_\_

(please enclose additional information as needed)



**Key Note Speaker: Patterson Sims**  
*Brown Auditorium, The Museum of Fine Arts, Houston*  
"From here into the future."

*Fiber  
in the 80's*  
Current and future issues  
in the textile arts.



**Key Speaker: Don Thalacker, Director of Art in Architecture for GSA**

*Brown Auditorium, The Museum of Fine Arts, Houston*  
"Public Places, Dynamic Spaces."  
Corporate collections and commissions are opening opportunities for exciting fiber works.

by Frank Martin

FOURTEEN ARTISTS FROM ACROSS THE NATION HAVE EMPLOYED MANY FIBER TECHNIQUES IN NEW WAYS. FIBERGLASS, VINYL, ROPE, AND HANDMADE FELT HAVE BEEN USED TO REDEFINE FIBER MATERIALS AS A CONTEMPORARY ARTISTIC MEDIUM. THE EXHIBIT, ORGANIZED BY THE SARAH CAMPBELL BLAFFER GALLERY,



**Key Note Speaker: Mildred Constantine**  
*Brown Auditorium, The Museum of Fine Arts, Houston*  
Co-author of *Beyond Craft: the Art Fabric* and curator with Jack Lenor Larsen of another major fiber exhibition which will open at the San Francisco Museum of Art



Louise Allrich, Director of Allrich Gallery San Francisco; Mary Jane Jacobs, ass't. curator of 20th century art at The Detroit Institute of Art; Bill Robinson, director of The Sarah

Campbell Blaffer Gallery UHCC; Ann Rowe, curator at the Textile Museum, Washington, DC moderator: Jana VanderLee



# Every conductor needs an orchestra

To practice. To grow.  
To orchestrate, innovate,  
motivate and achieve a  
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separate components.  
To mold them into a whole  
greater than the sum of  
their parts. To become a  
music director.

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These residencies  
are developed by Affiliate  
Artists Inc. and provide a  
system by which America's  
future music directors  
are trained. Exxon is pleased  
to participate in a program  
which insures the American  
public fine music in the  
years to come.

Here in Houston,  
Exxon is proud of  
*C. William Harwood*, who is  
serving the third year  
of his residency with  
the Houston Symphony  
Orchestra.



**The Exxon/Arts Endowment  
Conductors Program.**  
A program of  
Affiliate Artists Inc.

**EXXON**

HOUSTON'S PERSPECTIVE ON THE ART WORLD — SERVING TEXAS, NEW YORK, CALIFORNIA, WASHINGTON D.C., NEW MEXICO, CHICAGO AND ATLANTA

VOL. 2 NO. 6

MAY/JUNE 1981

\$100

HOUSTON

# ArtScene



CORPORATE  
LEADERS SPEAK

DONALD ROLLER WILSON  
VISUAL AND  
VERBAL PUNS

GAEL STACK  
AT THE GUGGENHEIM  
TEXANS IN  
NATIONAL SHOWS

HOUSTON SCULPTOR  
TOM SAYRE  
PIC REALTY  
COMMISSIONS

SUMFEST 81

**A FISH STINKS FROM ITS HEAD FIRST**

Death of a fish brings on the natural processes of decay. The head will be the first to show signs of deterioration. It appears that the head which contains the brain, sensory and mouth organs is the most susceptible to the bacteria of death which will eventually permeate and consume the entire body.

Many aspects of our everyday life unfortunately reflect this natural pattern of dissolution; one would hope that our Houston Art Community being endowed with the synonymous distinction of being visionaries would not succumb to this decomposition.

We as artists and art patrons, as in all hierarchical societies, accept the leadership/follower syndrome. We expect our leaders to see around the obstacles, sniff out danger and provide the nourishment to keep us alive. The prevailing *modus operandi*, optimism and general outlook of the masses is directly related to the karma and policy of those at the top (heads) (leaders).

With recent negativeness brought about through the questionable acquisition and de-accession program of the Museum of Fine Arts, anyone concerned about the state of health of Houston's Arts should be genuinely concerned.

In Houston several decisions by our so-called leaders, hopefully done through naivety instead of collusion, has placed our art communities life in a precarious position of distrust, a weakened position which allows us to become a prime candidate for what much of the world considers us to be: "Country hicks" with money, and with a mistaken illusion that we can buy culture, a weakened beast to be fed upon by any parasitic carpet-bagger hanging a shingle out as art consultant, art dealer, etc.

**Those decisions**

1. The MFA's private sales and de-accessioning program which has been labeled the biggest garage art sale in Houston's history.
2. The MFA's hiring of New York Art Critic Barbara Rose as curator of collections. Mrs. Rose will basically spend one week out of every month in Houston, the remaining weeks in New York.
3. The MFA's acquisition of paintings owned by Barbara Rose's husband.
4. The MFA's acquisition of a lesser Picasso, *The Rower* for \$2 million dollars.
5. The MFA's lack of support of its own where Museums such as the Boston Museum of Fine Arts and The Modern Museum of New York have exalted their own. The MFA has no visible program for support of Houston Contemporary Artists even though some have established national reputations. With the exception of a recent major show entitled "Manuel" (Ed Hill and Susanne Bloom — Houston artists).
6. The questionable resignations at MFA of two of Houston's most respected art personages (some sources within the institution say they were fired: Ken Jewesson, Director Museum School, and John Minor Wisdom, Curator of painting and sculpture).
7. The public statement, of support of the MFA's policies set forth by director Bill Agee (listed above) by the board of trustees (our top civic leaders).
8. The Contemporary Arts Museum policy of relegating all shows of Houston Artists to the perspectives gallery downstairs. Ms. Cathcart, director of CAM, has stated publicly that she likes to familiarize herself with an artist's career for at least three years before giving him a show. However, she has overlooked this self-imposed criteria to show New York artists.



9. Recent purchases of Mammoth sculpture by Henry Moore and Joan Miro. To a person, everyone I have talked to is really enthusiastic about Houston's acquisition of the two internationally-revered artists' work. What is questioned is the fact that our civic leaders are purchasing copies or duplicates instead of originals. To spend \$600,000.00 or more for a Miro that someone else has, even though it might be a smaller version or a different color, makes you wonder where our Houston Art leaders are getting their advice. The better decision would have been to spend \$600,000 on a Miro original that Houston could call its own.

There are many other crucial decisions to be made concerning art in our fine maverick of a city. The World has focused its spotlight on Houston because of its economic prowess. The decision being made on our behalf, the acquisitions, the de-accession, the support of our own, our integrity, our adherence to the words on the cornerstone of the MFA, "For the people", "By the people" will be a direct reflection of the people at the top making the decisions. The spotlight on Houston is not permanent. It depends on whether the world is turned off or turned on. Right now in the board rooms of decision-making the foul smells which are drifting through the hallowed halls of museums are warning signals which unheeded will result in a gross putrefaction of Houston's Art Community. As a last resort The True Art Community of Houston will have to seriously consider a severing of the decadent head to preserve and prevent its further contamination.

Listen well, our leaders: The Art Community of Houston is upse!!!

As always we are available if you need our help.

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Lucinda Childs  
see Sunfest 81  
page 14 - 15  
photo by Frank Martin



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**CORPORATE LEADERS**

by Anne H. Roberts

On March 5, 1981, at 2 Houston Center, the Assistance League of Houston hosted a panel discussion on corporate art collecting, featuring speakers Ramond Nasher, Raymond D. Nasher Co., Dallas; Steven Gubitz, Senior vice-president, Houston National Bank; and Robert Buford, President, Buford Television, Inc., Tyler. The panel inaugurated the installation of the Assistance League's 1981 show of major work by 28 Texas artists, displayed at the Center through the month of March. "Collection 81, The Road Show," selected by Ron Gleason, Director of the Tyler Museum of Art, focused on the abilities of Texas artists to work in corporate spaces, an endeavor hopefully "on the road."

The panel was a landmark for Houston, with the original ideas and the lively discussion period following indicating interest and local support from an audience which included, among other, corporations such as First City National Bank and Prudential Corp., developers, architects, designers, as well as members of the Assistance League, local art community, and press.

Mr. Gleason, whose Tyler museum supports Texas artists through "Response" shows, introduced the speakers. Mr. Gubitz explained Houston National's sponsorship of the second "Larger Canvas" project, then showed an excellent short film which included statements from some of the artists. He noted that Houston National's billboards, support of high quality TV programming, and other involvement in the arts had inabled them to achieve, they felt, business objectives in advance of projections.

Mr. Buford addressed the problem of how to maintain quality and please the corporate client by commissioning artists Vernon Fisher, Ed Blackburn, Jim Malone and James Surls to create artwork directly for his new headquarters building in Tyler. He explained that he chose artists recommended for their ability — a usual business tactic, agreed on a firm price, requested the work relate to the business in some way, and hoped that if original drawings were not approved by the individual employee, some change could occur. Employees were involved in the project by meeting the artists, observing the installations and became very enthusiastic.

The tremendous success of this commission work will perhaps encourage other companies to return art to the overall plan of new buildings.

Mr. Nasher, a major private collector, as well as urban planner and developer, stressed the educational purpose of frequent rotating exhibitions of works of various periods from his overall collection. He and his wife fell strongly that art is crucial to the environment, as well as their business spaces, ultimately increases business and productivity, and finally is what will remain of importance to society after the buildings are forgotten.

Artists included in this year's "Collection '81 — the Road Show" were John Alexander, Ed Blackburn, Gay Block, Jack Boynton, Bob Camblin, Vernon Fisher, Sally Gall, George Green, Sam Gummelt, Roberta Harris, Debora Hunter, Charmaine Locke, Jim Love, Jim Malone, Ed Hill, Suzanne Bloom, Ed Mayo, Skeet McAuley, Frank McGuire, Nic Nicosia, Philip Renteria, Dan Rizzie, Laura Russell, Earl Staley, James Surls, Bob Wade, Mac Whitney, Ben Woitena, and Duck Wray.

**CORPORATE LEADERS SPEAK ON ART PANEL AT II HOUSTON CENTER**



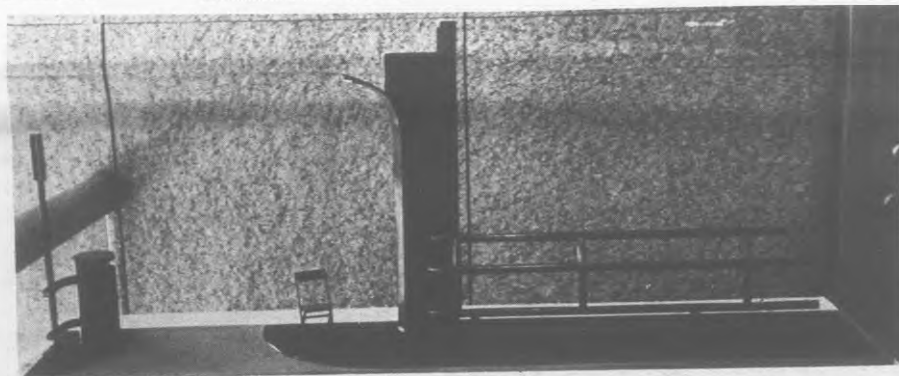
CHARMAINE LOCKE  
*Inner House* 1981

Wood & other materials  
84" x 84" x 84"  
Installation: 2 Houston Center



JAMES SURLS  
*Black Dragon* 1981

Pine, walnut, oak  
90" x 96" x 60"  
Installation: 2 Houston Center



FRANK McQUIRE  
*Streetcar Stop* 1981  
(Virlane Foundation, New Orleans)

Steel (Maquette)  
18" x 16" x 48"  
Installation: 2 Houston Center

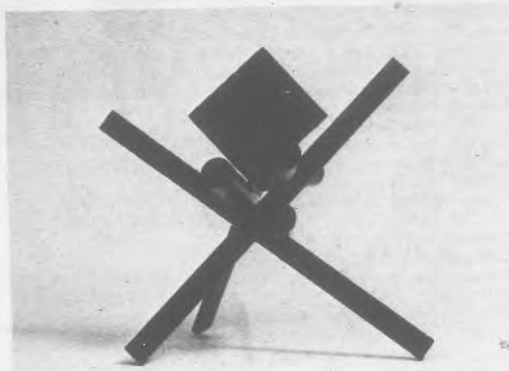
**TOM SAYRE** HOUSTON SCULPTOR RECEIVES COMMISSION FROM PIC REALTY

PIC Realty Corporation, a subsidiary of the Prudential Insurance Company of America, has commissioned Houston artist Tom Sayre to construct a sculpture for its Brookhollow Central II and III development. The painted black steel sculpture entitled "Red Shift" will be approximately 24 feet high, 24 feet wide, and 18 feet deep. It will stand in front of the complex allowing maximum viewing from all approaches of the freeway system. Brookhollow Central is located at the intersection of Loop 610 and the Northwest Freeway.

Recognizing the importance of environmental amenities to the quality of work life, PIC Realty's Chuck Lightner was very open when Leigh Smitherman of Kauffman Galleries approached them with the idea of using fine art in or around the complex.

"We acknowledge our responsibility not only to those who work in the building but also those who live or even drive by" Lightner stated.

continued on page 17



NATIONAL SCENE — EDITORIAL

**Houston/Washington** *SISTER CITIES*

by Charmaine Locke

As for the galleries of Houston and Washington, both cities could list 10 valid contemporary galleries, each handling from one to several artists from their area. Five of these ten in Washington, (Diane Brown, Barbara Fendrick, Ossuna, Middendorf-Lane, and Lunn Gallery), do show and promote primarily area artists and have found a sufficient market to continue doing so. But in Houston, promotion of these artists begins and ends with the traditional periodic show. Coverage of shows in national publications, or regional ones such as Artweek, is miniscule to zero. Advertising, catalogs, and inventive methods to draw attention to the work being produced locally is minimal. This is a critical area of lack that, if corrected, could generate a surge of increased activity.

The same is to be said of the one museum in each city that offers the possibility of a show for a local artist, the C.A.M. in Houston, the Corcoran in Washington. These two entities, galleries and museums, should go beyond mere purveying of information and take a responsible role in the support of their own community.

The other major element of support, collectors both private and corporate, the few that may be found, are totally uninspired in making commitments in the elusive realm of cultural enrichment. This is the most serious blight that must be remedied if the system is to flourish.

One of the major differences in the cities lies in the museums, the reservoirs of the system. Here most cities would suffer in compar-

son because Washington has the advantage of several national collections: The National Collection of Fine Arts (now the National Museum of Fine Arts), the Freer Gallery, the Corcoran, the Hirshorn, the Phillips, and the Renwick, and of course the National Gallery with its new East Wing. Houston has the Museum of Fine Arts, the Rice Museum, and in the future, the de Menil Museum, which will be a vital addition.

Growth in the patron-collector area will alter this situation in time and as this root system gets more dense and richer, it will be mirrored by a fullness above.

Washington's art community exists in the midst of a very staid atmosphere, but its proximity to New York City allows for some of that energy and information to be turned back through their ground. Houston on the other hand is characterized by an openness, a generative sense that offers great hope that the system will come into balance and flourish. Both cities are well on their way to accomplishing this and if we can envision the benefit to ourselves to come from it, it will soon be a reality.

Having visited Washington, D.C. last summer during the International Sculpture Conference then again in December and January, I found that Houston and Washington are virtually sister cities in their status as developing art centers. The similarities are numerous and the difference point to voids which each city must respond to in order to encourage the growth of the cultural com-

munity and to propel it into the national arena.

The cultural climate of a city is an organic system. The artists, the alternative spaces and the journalistic enterprises are the growing tip of the system. The galleries and contemporary museums are the leaves, the intermediary between the art and the viewer. The viewer who is potentially a patron-collector is the juice that flows throughout the system, from the museums to the galleries and the artists, nourishing and supporting them all. The museums are the roots, the filterers and store-houses of nutrients. And what these parts working together build up, layer upon layer, like the trunk of a tree, is a cultural environment whose overall strength depends upon the strength of each part and their smooth interaction.

In examining these segments of the two cities, it appears that the general level of activity in terms of numbers of artists, galleries, alternative situations, museums open to showing local artists, and support from private and corporate entities is quite similar.

The number of artists is growing steadily in each city. The galleries are not keeping pace with this growth, so alternative spaces have been brought into being to sustain the momentum. They are a vital medium from which sprout emerging artists. Houston's alternative space, Lawndale Annex, is comparable to Washington's W.P.A., Washington Project for the Arts. W.P.A. having opened in 1975, has solved some issues which Lawndale still faces, such as a permanent staff (Director Al Nodel,

Olivia Georgia, Joy Silverman, Susan Strauss, Mike McCall), a board of directors, and major financial support which enables them to organize such laudable shows as that of Texas photographers which opened last January, highlighted by a dynamic performance by Terry Allen and his Panhandle Mystery Band, and a chili supper provided by Houston's Chill Lee.

In addition to these centers, other spaces are being created by artists, dancers, performers, often converting their studios into temporary show spaces. Several times during the week and on special occasions, Mike McCall turns his space into a bar and finds great attendance from a broad spectrum of the art community.

The artists of both cities have taken it upon themselves to fill in the gaps and are showing and promoting their own endeavors, and writing about them in publications such as "Artscene" and the "Washington Review", these papers being a critical factor in the energizing process. There is no doubt that there is an energetic expansion in this area. In an article on Washington for *Art in America* in July-August, 1978, David Tannous raised the one issue that must be dealt with by the artistic communities: "...that along with the burgeoning of the art scene has come the necessity to measure up to new standards and higher levels of professionalism." □

**GAEL STACK AT GUGGENHEIM**

by A. H. Roberts

NEW YORK

**TEXANS IN NATIONAL SHOWS**

Houston artist Gael Stack showed 5 recent paintings at the Guggenheim Museum, New York city, this March, as a member of the Museum's "19 Artists, Emergent Americans" show, sponsored by Exxon Corporation and selected by Peter Frank. Mr. Frank spent several days in Houston last summer to become familiar with Houston art.

Ms. Stack's oil and mixed media paintings on paper and canvas were fine, strong, swirling abstracts, with her colorful passages of symbolic image. Houstonians will have an opportunity to see her new work this June in an exhibition at Meredith Long & Company.

Also seen in the Guggenheim's "Emergent" show were Texan Jim Richard, now of New Orleans; an Denton artist Vernon Fisher, recently shown here in the Contemporary Arts Museum's "Prospectives" series. "Dolphins", 1977, was a powerful mixed media piece, one of the strengths of the show.

Mr. Fisher also figured in the simultaneous "Whitney Biennial," 1981, which, following his show at the New Museum, New York City, last October, leads one to suppose he has definitely emerged from Texas, if not arrived.

Former Houston artist Russell Warren, now of North Carolina; and Robert Wilson, now of New York City; were also in the biennial; as well as the Texas video work, "Aransas, Axis of Observation," 1979, by Frank Gillette.

The Biennial was an inspiring show, filling three floors with all media work by both new artists, and some firmly established, such as DeKooning, Keinholtz, and Kelly. The latter, included perhaps because their work continues to show change, in the case of DeKoon-



Photo by A. H. Roberts



Photo by A. H. Roberts

**VERNON FISHER**  
Dolphins 1977  
Emergent Americans  
Guggenheim Museum 1981  
Installation View

**GAEL STACK**  
Emergent Americans  
Installation View  
Guggenheim Museum 1981

ing, led this reporter to question the imitator, until the label enlightened.

Two theaters of video and film performances, and an excellent slide presentation of monumental sculpture in site placement, rounded out the show of traditional and non-tradition-

al painting, sculpture, and photography. Two personal favorites were the room done by installation sculptor Judy Pfaff, a joyful explosion of day-go color; and the soaring, monumental "Omega", 1980 by Owen Morrel. (illustrated catalogues, both shows) □

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RON BOLING, Galveston Art Center Gallery and Studio Director, exhibits his catch of a 46 lb. White Drum on a recent fishing trip.



A guest, Artist Virginia Cobb, and Mrs. Meier at a recent showing of her work at the Jack Meier Gallery.



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# R. C. CLEVINGER *Capturing essences of the past*

by William E. Keith, Jr.

The majority of Texas artists know that there is no Texas style, movement or school of art. In this community the air is open to the individuality that each artist feels. Yet most of these same artists feel compelled at some time or another to dedicate themselves to a project that will reflect the imagery and emotions of the Western state. In Houston these aspects seem to tend more towards the concrete, than the cowboy.

For the sculptor R.C. Clevenger, however, the history of the West is an intimate and lived reality. Having been raised near Cash, Oklahoma, where the buffalo literally roam, R.C. was able to experience what few people on earth have been privy to since the end of the wild west — herds of buffalo.

With knowledge of this almost extinct esthetic quality of Western America, R.C. recently completed work on his sculpture titled, "Cibolo Del Llano" (Bison from Llano). The piece, standing five and a half by four feet tall, is a wood, steel and serpentine sculpture depicting a buffalo rising from a wallow. It is a simple idea with expanded thought. "Bison kept the West alive," says Clevenger. "They are the most important aspect of American development west of the Mississippi."

The sculpture is indeed as impressive as the importance Clevenger puts upon it. It reflects an entity of life that not only preceded the White man's intervention on this land, but also predates the Indians' movement.

It cannot help but recall the past when this land and nature was as free as it was vast. The respect that Clevenger has for this reality of nature allowed the imagery of the bison and



*Cibolo Del Llano (Bison from Llano), wood, steel, serpentine, 5 1/2" x 4".*

its field to flow as easily as the time that surrounds it. It is an impressionistic statement of emotions rather than the traditionally classic representation of Western icons. "The important thing about art," says Clevenger, "is capturing the essence of what you're doing — not being static or literal about what you are doing."

James Skelton realized this truth by purchasing "Cibolo Del Llano" before it was even completed. Mike Ballases also saw the importance of this artistic heritage by arranging for its exhibition during

the month of May at the Texas Commerce Bank in the Greenway Plaza.

Following this, "Cibolo Del Llano" will go on a traveling exhibition of the Southwest along with a series of wood cuts that Clevenger has made from the working drawings and models of the piece.

R.C. Clevenger divides half his working time between Mexico and Houston. In Mexico, south of Puerto Vallarta, R.C. is able to collect and develop the exotic hard woods found there. His studio (kept secret) enables him to work in seclusion while keeping a con-

tinuous rapport with nature.

Back in Texas, R.C. is developing a proposal to carve a History of Texas in wood at historical sights throughout the state. This would be aided by local high school students interested in sculpture. The hoped-for outcome would be a teaching of carving and a product of that ability in a historic chain of knowledge that would spread across Texas.

Some semblance of history will always be taught. It is to the benefit of our future that some fact can be felt. □



## DENNIS MOSER

### ARTISTIC VISION AND TECHNICAL EXPERTISE

by LEIGH SMITHERMAN

Photography as an art form offers the viewer an entirely different vision than any other visual medium. Studies of color, form, texture, and light, not to mention the character portraits of photographers such as Arbus and Avedon, make a different impact because a camera recorded it.

Living with newspapers, television, and film educating everyday, people swallow every image whole. The mind sifts out unnecessary information all the time remembering that the camera never lies. Perhaps that explains the fascination art photography holds for its followers. To manipulate that powerful device demands its share of artistic vision and technical expertise to be sure; to manipulate the mischievous Polaroid an even greater feat.

Dennis Moser, in his one man show at Little Egypt Gallery, demonstrates such a skill. The show is comprised of approximately 80 images, 70% being type 58 Polacolor or type 52 Polaroid prints. These images run the gamut from nudes to still lifes to landscapes... but in each, one detects the sensation of searching, sometimes rewarded (and rewarding), sometimes not.

His eye, the lens seeks more than sketchy

surface information and in two series it is particularly successful. The first, the Glassell series, captures a light rich and warm. The glass blocks begin to melt and ooze transparent gold drops. In the more detailed studies the blocks of glass become blocks of light and abstractions of themselves.

The light works in turn with the texture to complement and further define the surfaces. They are slick, glossy, slippery.

He works well with light and its effect on color but color is not essential. Consider the series Aquacate I - IV, four plant images (cibachrome) using only sienna tonal ranges. Light follows the stem the full height, flows up the leaf then bursts into a tiny explosion at the tip.

Moser allows the light to bring his subject to life. He adds mystery to a common character in Aquacate IV as the plant emerges out of darkness, finally glowing at its top.

Moser should have cut back on the number of images he exhibited. Not all being equally as successful as the two series previously described, the overabundance of images has a tendency to lessen the impact of the real gems of the show.

Overall the exhibit should affect the viewer in his response to light. There will be a new awareness, first of its existence, then of its beauty. □

# SAN ANTONIO MUSEUM OF ART

As the first director of the \$7.2 million Museum of Art, Consey was responsible for the final preparations being made prior to the new museum's opening. He surveyed the Museum Association's art collections to determine the initial works to be displayed. He is involved in the selection and organization of temporary exhibitions scheduled to appear at the Museum of Art, and the purchase of new works for the permanent collection.

The San Antonio Museum of Art is an adaptive reuse project of the San Antonio Museum Association which has converted the former Lone Star Brewing Company industrial complex on West Jones Avenue into the city's largest museum facility. Funding for the Museum of Art has been provided by the Economic Development Administration of the U.S. Department of Commerce, by the City Council of San Antonio, and by a large number of foundations, corporations, and individuals.

Consey, 29, is a native of New York. He resigned in August as director of the Emily Lowe Gallery at Hofstra University in Hempstead, New York, a position he held since September, 1977. He was most recently employed by the Philadelphia College of Art where he was director of exhibitions. His prior experience includes

work as a museum educator at the Toledo Museum of Art, and he has held teaching positions at the University of Virginia, the University of Toledo, and Hofstra University.

He received his bachelor of arts degree in art history and studio art from Hofstra in 1974. He attended graduate schools at the University of Virginia and Columbia University and received his M.A. degree from the University of Michigan in 1977.

Consey has served as vice president of the Long Island Museum Association and is a member of the American Association of Museums, the New York State Museum Association, the College Art Association, the Long Island Art Historian's Association, and the National Trust for Historic Preservation. He also has been active in several community organizations based in New York.

He has won a variety of scholarships and fellowships related to art and art history. As a research fellow at the Solomon R. Guggenheim Museum, in New York, he established photo-archives of the Hilla Rebay collection and researched the museum's permanent collection of twentieth-century painting and sculpture. While a research fellow at the National Gallery of Art, in Washington, his project involved documenting European sculpture. □



Kevin Consey, director of the San Antonio Museum of Art, was formerly with the Emily Lowe Gallery at Hofstra University prior to moving to San Antonio to become the head of the new museum.



Lady Bird Johnson (seated, center) was among the numerous dignitaries attending the \$500-per-person preview benefit the evening of February 27th. The Museum Association staff enlisted "Croon-a-Tune" to sing congratulations to Kevin Consey (right). Carter Brown, director of the National Gallery in Washington, D.C., was also in attendance.

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### TUTS School Forms Children's Talent Registry

Theatre Under the Stars' Humphreys School of Musical Theatre has announced the formation of the National Children's Theatre and Film Video Registry. The new program will serve as a children's talent agency and will package for local and national producers video tape presentations of TUTS' juvenile actors, ages 7 to 18.

TUTS Artistic Director Frank Young will administer the program and personally direct for television the initial 100 children selected for the first round of national audition presentations.

Two-minute video taped presentations of each of the selected children will be offered to national film and network TV producers and

casting directors and the national association of producers to which TUTS belongs, as well as to local performing arts organizations.

In the past two seasons, students of the Humphreys School of Musical Theatre have appeared in three major motion pictures, on Broadway in *A Chorus Line*, *Barnum* and the Richard Rodgers' musical *I Remember Mama* starring Liv Ullmann, as well as in all TUTS' major productions, performances at the University of Houston, University of St. Thomas, Rice University, the Houston Festival and other area theatres.

Young said, "While the Humphreys School has continually provided juvenile talent for local and national productions, there never has been an aggressive campaign by TUTS to market its talented youngsters. We hope this new program will make Houston a major supplier of children for professional entertainment endeavors."

For information call Vivian Flynn, HSMT Director, at 522-0707 □

by Pati Smith

# LOVE JOY

# Medieval Surrealism — What a Tryp!

Controversial for its hint of sacrilege, but outstanding in its masterful management of multi-media, *Jake Lovejoy's* symbolic and modern icons of the Southwest, which repeat and enlarge on many Medieval religious themes and styles, are well worth viewing. Mr. L. hails from Texas Tech at El Paso, where he has incorporated local Indian themes into his fine works, all of which are thought-provoking, and many of them exquisite. The tinge of sacrilege expressed, hinges around the representation of the Trinity as three dogs (God spelled backwards — didn't you do that when you were a kid?), with flounder eyes — in both sides of their heads, as God's eyes should be — and holding Orbs in their mouths; and the Blessed Virgin Mary as a strawberry (more of those than cherries in the Southwest!) But, wait! Don't leave us yet! He includes a hint of realism for the less stout-hearted, in his wax and color cracking Old Masters and Tryptichs; and for the total Southwesterner, he provides split rails, cowboy hats and bullets, and labels the Trinity "Tres Hombres," although unlike most men — or dogs — bullets don't touch them at all, hinting immortality.

Obviously, while some of Mr. Lovejoy's works are dead serious, though everyone may not divine his messages, his other renderings are woven with humor; and still others, for his exhibition contains a large number of works that obviously consumed much planning and painstaking, meticulous, skilled effort, are breathtakingly beautiful to behold.

Among the many media he expertly crafts are acrylics on wood; rustic tinder, patinaed ceramic, sheetmetal, and brilliantly lacquered and brocaded frames; glittering satin and brocaded or delicate lace fabric or sheetmetal borders; embossed or recessed objects of paper, Mosaic tile, hammered and cut metals; Southwest Indian symbols; and polished stone, crystal, metal and wood rosaries.



Outstanding among the effects of Lovejoy's Lenten offerings, which must have taken more than 40 days of sacrifice and endurance to prepare, are his perfect balance and Grecian symmetry, especially notable in his tryptich Orbs #3, 4, & 5. In #3 the Trinity symbol — the triangle — is red Mosaic tile with its ever-watchful dog's eye in the heavenly blue ground that fills the upper half of the horizontal area. The Son symbol, the earth-ball, is in the black ground which comprises the lower half of the horizon. All are framed in a shining ceramic and mirror frame topped on the right hand side with a cross. In #4 the Trinity symbol is blue tile in the center with the cross above it. In #5 the triangle is pastel, is on the left side, the earth (Son) is on the right with the black ground receding, the blue heaven filling-in the area, and the cross is on the left.

Another such symbolic set, this time doubly so, is "Orb of Power." This time a white ceramic frame holds a gold, then red, satin inlay around a blue and black ground, containing a field of stars or rockets and a triangle such as that seen on legal tender, but resting on silver-like cubes. In this we see a possible protest to our flag's space program spending so much money for extraterrestrial investigation.

Contrasting with Lovejoy's symbolic works are his beautifully realistic and tender renderings of San Jose y el Nino Dios, softly done with color and wax, and Nuestra Dama de Guadalupe, in brilliant colors of the Southwest sun and moon, framed with firewood such as that probably gathered to warm the peasant who first beheld her.

God bless Mr. Lovejoy, His breathtaking art has increased my religious experience full measure, filled my human eyes with beauty, my sensitive mind with awe, and my bountiful sense of humor with many a hearty laugh. I hope that all who are interested in such an experience will want to see this current exhibition at the Galveston Arts Center at 202 Kempner in Galveston. Mr. Lovejoy's works will be on view through April. □

# BERT BROUWER

## A FINE KETTLE OF FISH

The Galveston Arts Center on the Strand



### Bert Brouwer

one-man show two- and three-dimensional acrylic and paper pulp work,

Artist Brouwer hails from the Midwest, but his fish tales apparently aren't all spawned out of the Great Lakes. Colorfully relaxing to the eyes, but bizarrely tensing to the mind, Brouwer's streamlined symbolic fish reflect some universally human dilemmas. An international flavor also seeps into his Oriental picture frames, as well as his paintings' sharp accent lines, unseparated planes, and brisk colors, especially in Episode XVII — Lofty Aspirations, where his colors gleam the most. A darkened sky, smoking Mt. Fuji; fruited cherry trees, and fish leaping in a river form the background for his typically headless fish figures, hanging as Japanese lanterns from a bamboo pole.

Other images linking fish to humanity are headless mammalian female fish being nursed by fishheads of obviously different kinds, perhaps representing the diversity among human mammalia, in Episode VII — Nourishing all Comers; another beheaded but neuter fish whose cornucopia-like body is filled with spermlike miniature fishes spilling forth to attempt survival in a world where they are not in their media — for they are fishes out of water. Their ocean floor resembles human floors of pastel tile squares or wooden plank rectangles. This element does not engulf artist Brouwer's fish, which may well be the air-breathing missing link, in Episode XII — Full O' Spawn.

The sense of humor that makes an artwork lighter seems to be overridden by these grim fishheads separated from their bodies, perhaps symbolic of the human dilemma of identity, or the mind in conflict with the body, as in Episode XIV — Masked Images: If it Fits Wear it. The depressed mood is elevated, however, and the fish made more palatable, by the pastel rainbow trout colors, sometimes alternated to almost produce iridescence.

Less bizarrely symbolic and thought provoking, but more humorous, are the three-dimensional cast-paper and wood palm trees crowned with fish instead of fronds, Episode IV — Up a Tree; a life-size wood and rope ladder being climbed up by 3-D fish, coming down face first and diving into a regular-sized fishbowl, Episode II — Fish Ladder; and Episode I — pure form Dolly Varden Trout in V Formation.

As for the artist himself, Mr. Brouwer is pleasantly plainspoken, and states simply that his work depicts some of his personal dilemmas created by life's alternatives such as, "what to do, where to go, how to say it." The confusion of aspirations and expectations that we are caught in, Brouwer says, cause important dilemmas that may result in funny or sad feelings. Bert explains that he expresses these feelings in the form of headless fish waiting and searching to grow, or attempting to discover another that will seem suitable, like looking for answers to important questions.

A special and visibly profitable aspect of the show was the artist's special preparation of a Signed Limited Edition of 55 silk-screened scenes of fish sunning at the beach in Galveston, Texas. □

## Basilios Poulos

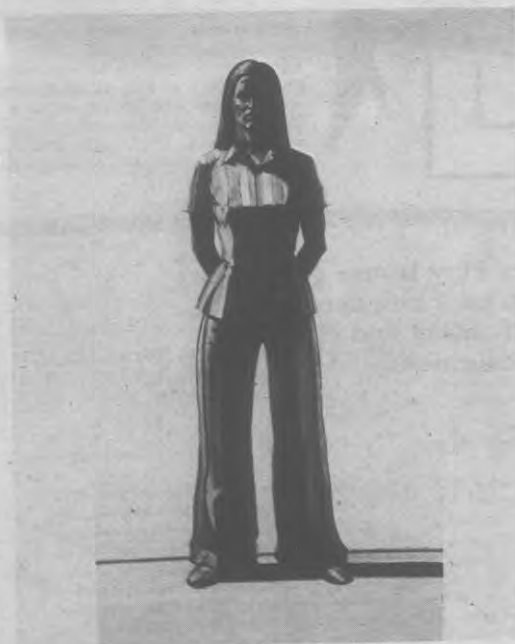
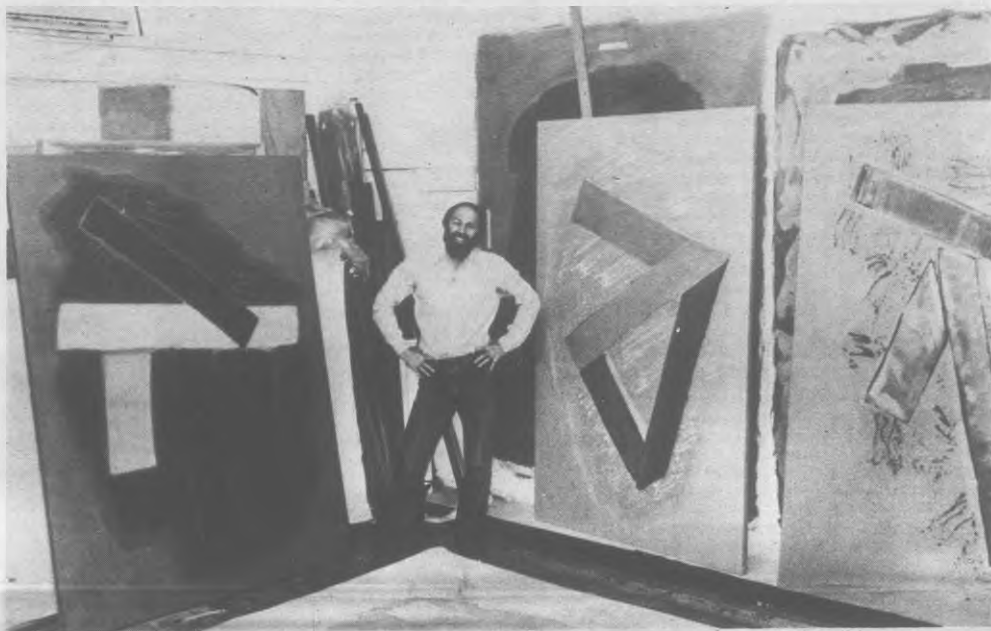
by CHUCK DUGAN

### Investigations of Color

Basilios Poulos recently exhibited a new series of paintings at Watson De-Nagy Gallery at 1106 Berthea in Houston. The works impress on this viewer a sophisticated, determined, and esoteric vantage point of this Houston artist. The paintings are obviously not the effect of regional or fashionable trends. They are in contrast based on more traditional ground of color field painting, minimalism, with some suggestion of formalism.

The paintings, measuring seven feet by eight feet and smaller, are consistently comprised of several soft edges bars, randomly placed on a stained field of soft color and the bars are surrounded by an acrylic medium or white colored splattered halo.

Marassia, Kirki, and Krema, examples of the painting titles, suggest an imaginary language invented by the artist or perhaps the names reflect the artist's Greek heritage. Content is not blatant in these systematically enigmatic works. If conjecture is appropriate and they are not made singly for the sake of art, one might guess they depict an atmospheric or even astronomical phenomenon due to the splattered halo and the floating nature of the colored bars. It is safer to say, however, that these paintings are not astronomical studies but are investigations of formal color relations as is evidenced by the color overlay on the bars. Examination of form is also seen in these paintings. The random repetition and placement of the bar shapes on the several canvases appear to be a search for ideal and nonreferable composition.



WAYNE THIEBAUD  
*Girl in Striped Blouse (Portrait of Nancy)*  
66" x 36"  
Oil on canvas  
Private collection

## WAYNE THIEBAUD

RENOWNED POP ARTIST  
EXHIBITS AT  
FORT WORTH ART MUSEUM

The recent work of California artist Wayne Thiebaud, known primarily for his brightly colored, lavishly painted images of mass-produced food of the 1960s, will be on display at the Fort Worth Art Museum, May 2-June 7.

This exhibition, "Wayne Thiebaud: Recent Work (1970-80)", reveals a change of direction from the artist's earlier works, which were considered in the context of Pop Art. The exhibition will feature more than 60 paintings, drawings, gouaches and pastels, dominated by the theme of the San Francisco landscape. □

## 3221 MILAM RECAP

7777 was an experiment . . . 7777 was an experiment in duality . . . pigment/light . . . outside/inside . . . audience/performer . . . artist/artist . . . physical/metaphysical . . . a lot of questions were answered . . . a lot of people came/a lot of people didn't.

An experiment was held March 6 & 7 in the stratosphere of the Club Mars created at 3221 Milam. Seven artists and seven musicians collaborated with seven colors plus white and seven numbers in relationship to the human system.

This environmental piece was developed and designed using sculpture, lighting effects, and a laser so that the colors were in specific quadrants of the eye that perceives that specific color. The audience was invited to participate by wearing one solid color of clothing and to interact on various different levels. In effect, everyone became a part of the eye color field or created a three-dimensional prism or rainbow complete with the effect of a cloud-like fog to immediately bring the mind to another plateau.

Explored in this experimental environment was the manifestation of spontaneous expression through new sounds by means of electronic devices and improvisational live music with audience participation on bongos, flexotones, xylophones, kalima, and sound boxes. Dance performances and experimental dance to the new sounds added to the spark for all involved.

- Repeated cosmic tones
- Piercing through a dense and cloudy atmosphere of flashing laser beams and moving bodies; a connection with the Universe envelops my senses.
- Flowing, the way to life's energy — all integrated through Movement, Sights and Sounds — CLUB MARS."

CHARLIE SARTWEL

"Confusion, an effort in complete"  
KIRK FARRIS

"I felt better the second night"  
FLETCHER MACKEY

"It is great to see 'SOMETHING' happening in Houston"  
DON SHAW

"Absolutely free. The feeling of freedom I experienced was unique."  
ARTHUR TURNER

"After the performance the next day, I took a couple of naps to help with reentry. The red laser light kept flashing in my dreams."  
SARA SORTIN

"I can give specific revelations about what the different elements meant to me on a personal level, but I'm not sure they are necessary and could be detrimental to another person's perception."  
JON POWELL

"Creativity is a matter of survival; lack of creativity is a national crisis, a desperate situation for military forces, for industrial leadership and for humanitarian living."  
HAROLD H. ANDERSON

"No comment."  
LEE BUKSTEIN/MIKE BONG

"I'm not sure that I understood what all was happening. But IT has made me think and struggle to try to understand."  
WES THORN

"Elevating thoughts shared with many. I felt the creative force personally touch each one of us."  
LINDA ROBINSON DOYLE

AN EXPERIMENT was created by Magie Glaser, Jon Powell, John Kerr Smither, Sarah Irwin, Steven Craven, Lee Bukstein, Linda Robinson Doyle, Jack Massing, Billy Loner, Mike Bong, Mary Cullather, Allison Martin, Robert Powell and Dennis Moser. The event was documented by video and photography and money was raised entirely by the artists with the remaining profits into a fund to produce other projects at 3221 MILAM. For information regarding other events at 3221 MILAM, call 523-2679. □

Fashion. An industry which has been viewed through the sweatshops; low-status jobs of its members; and images of the gay and beautiful people, is finally becoming an industry whose craft has become respected and appreciated by the patrons of the arts. The day of social judgement is over and recognition long overdue. The fashions of today and yesteryear have webbed their way into museums and galleries which once sneered at its acceptance.

Fashion shakers and makers such as Erte and Avedon have reached beyond the Seventh Avenue Gallery, and entered into the homes of patrons and the Met. Ladies Diana Vreeland and Shirley Goodman have made fashion news. Designers Chanel, Norell and Poiret have created fashion history. Contemporaries Calvin Klein and Gloria Vanderbilt have made fashion news through mass marketing techniques.

Years of study at Parsons or Fashion Institute of Technology renders no guarantees. Acceptance on Seventh Avenue requires talent, connections, recognition and timing. The gallery on Seventh Avenue is tough, not to mention the press, merchants, models and most importantly — the consumer. The consumer wants to be assured that the label represents quality and craftsmanship.

Many designers pack their tools and head



for a job at Macy's. The market is competitive and takes nerves of steel for survival. The consumer is like the collector of fine art, he looks for the master's signature. Quality and value are two universal elements sought in the art world.

The master waits for the fibers to be woven into cloth. The cloth is the naked canvas. The canvas is given color and design to enhance its beauty.

The master determines his pattern. The medium is shaped and molded to adhere to its form. Its texture is altered for depth and contrast.

The canvas is complete. A garment has been created.

As Geoffrey Squire cites in *Dress and Society 1569-1970*, "fashion is a product of creative imagination, transmitting the experience of mankind into art which outlives the practical activities of an age, and endures as a permanent revelation of people's aspirations."

Fashion is the universal social regulator which is capable of affecting and transforming not only our bodies, but also our modes of expression. It serves to fulfill emotional needs created by social, political and economic stress. Fashion is a palliative, a weapon, a defense and an art. □

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### Country Play House celebrating its 25th year constructs a new building and opens with local talent

An Impression by BONNIE BIBO

Lanie Robertson's play, *Back Country Crimes*, proves appropriately different and well done for the Country Playhouse's new contemporary space at Town and Country Village.

A change of pace for the busy Houstonian, it breathes of the simple (?) life in a small Southern town. One begins to see perhaps the many-faceted city life isn't so bad after all compared to a tightly-knit, small-town society.

The music is refreshingly light, set against heavy vignettes, successfully highlighting the irony involved. This "push-pull" affect was felt throughout, typifying these "crazy" backwoods people.

There is a complexity in the rural man's play of reason and the blatant ease with which he carries it out. His spontaneity sometimes leads to extremes, only to leave someone — often himself — to bear the consequences.

Each of the actors/actresses displayed a unique versatility in multiple-role acting and accomplished singing. To be consistent in both of these areas and carry the message is rare.

Let's update our cultural priorities and become aware of a variety of available art forms — the theatre being one to experience and contemplate.

Thank you Country Playhouse for your determination in continuing to elevate the Houston community! □

# MARTHA ARMSTRONG

RECENTLY SHOWN AT 3221 ALTERNATIVE SPACE AND

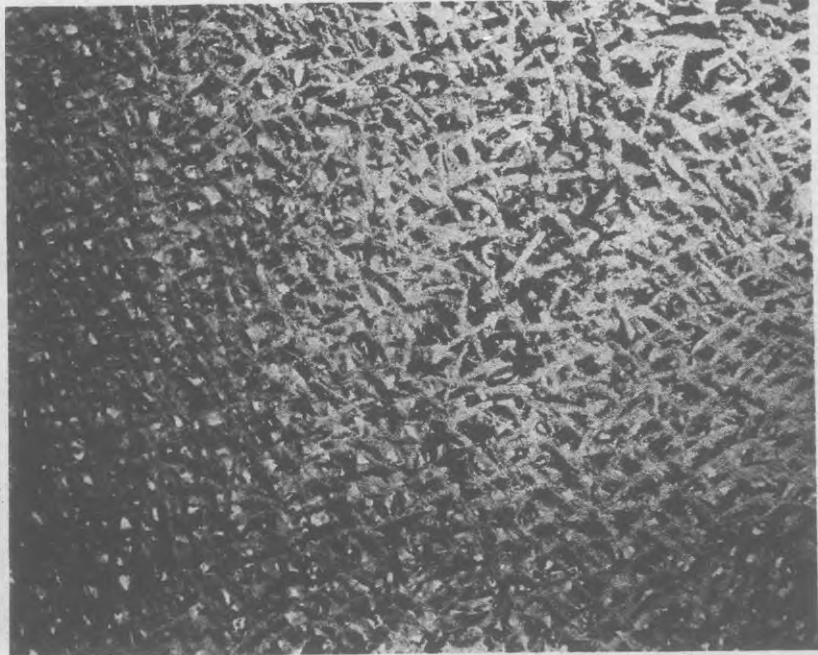
by MARTHA ARMSTRONG

LOUISIANA GALLERY

There are mystical/spiritual philosophical meanings for me in the paintings on canvas and paper and lithographs. "In limine" the paintings on canvas, *At the threshold. In transit* "the paintings on paper" passing over from one point to another." The stripe in the paintings on paper and the lithographs is the path of life, sometimes clear, sometimes not.

The technical challenge and fascination is: How colors interact with each other. The tensions created by using one color with another and I'm always striving to let that light come through. It does in all three mediums. The beauties and mysteries of light and space almost consume me in my craft as well as in my interest in physics.

I used to stand before those exquisite late paintings of J. M. W. Turner at the Tate when I was in school in London and think to myself, "He has conquered the mystery of light and space." I still believe that, and well over 100 years ago, he painted those paintings! □



MARTHA ARMSTRONG  
Acrylic on Fabriano paper 22" x 30"

Photo by Roni McMurtrey



## Dan Rizzie

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Robert Huges, *New York Times Magazine* critic, and Rollie McGinnis, president of the Association for Community Television, presiding at the Channel 8 Tele-Auction preview of Arts and Designer Crafts at Houston National Bank on April 8.

**BOULEVARD GALLERY  
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ANNUAL JURIED  
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The Annual Juried Photography Show presented by the Boulevard Gallery is June 12-28, 1981. Juror Clint Willour is director of Watson/DeNagey.

Entry dates are May 26-29. The opening reception is Friday, June 12, 7-9 p.m. Categories are black & white, and color; there is a \$3 entry fee, with a five-entry limit. Mat and frame are required.

For more information, contact Patty Walker, Boulevard Gallery, 1526 Heights Blvd., call 869-8733. □

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HOUSTON  
**ArtScene**  
**REVIEWS**



Since the early '70s, Donald Roller Wilson has produced visual and verbal puns of striking clarity and complexity. His repertoire of objects — old shoes, dried, cracking leather buggies and suitcases, satin draperies and black 1950s sheers, kitch lamps, bell jars, gherkins, bell peppers, viscous liquids in torture-chamber chemical tubing, and dated men's felt hats — has not changed. Nor has his cast of characters; Judee the chimp, Helen the sister, Larry the bulldog, the smoking Texas cats, men in horrific masks, the house on a Kansas plain, and that thin white beam of "pure light . . . a line from Cain and Abel . . . a cleft between creation and cremation," are all together again in Wilson's most recent show at Moody Gallery.

What has changed, however, is the artist's ability to develop his paintings into comprehensive statements around a theme, encompassing not only the image and the scenario-setting title, but the very frame as well. In the nearly twenty works — some hanging, some free standing — at Moody's, Wilson and his troupe of objects and characters explore the motif of the kitchen match — a symbol, one supposes, of male sexuality, as several of the painting titles suggest:

JUMBO MATCH I SHIRLEY'S CHIMNEY OF THE FIREPLACE OF HER TINY HOME IN THE FIELD (oil on panel, triptych)

Don's mother had warned him of the danger of the jumbo match in Shirley's chimney but she could not see close enough (or clearly enough) to know of the wetness which would keep it from burning but she did know that Don went up in smoke (that night) and she did wonder about what got him so hot.

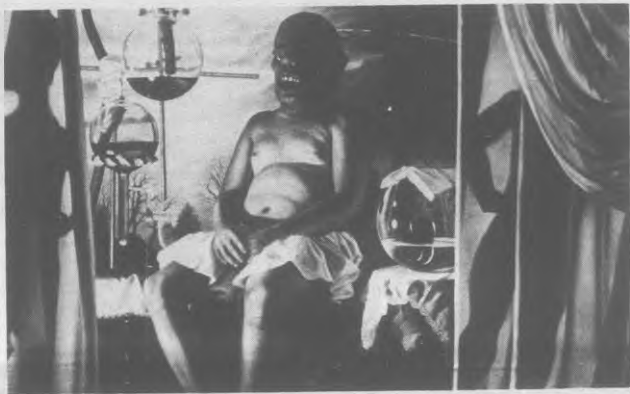
DON'S AND LARRY'S (oil/canvas)  
Don's and Larry's tips were wet and couldn't light the fire; though both were hot and ready (so it seemed).

Don's was left and Larry's right and Larry's was the higher and miles of space existed (in between).

by M. HAL SUSSMANN

**DONALD ROLLER WILSON**

*Visual and Verbal Puns*



THE TRANSFORMATION OF HELEN'S BROTHER LARRY

HERE IS LARRY. (HELEN'S BROTHER)  
CHANGED BACK FROM THE DOG  
HE USED TO BE BEFORE HIS ENEMA OF MINT

FORMER SELVES, SHADOWS (MOTHERS)  
PASSED HIM THROUGH THE FOG  
ON NOAH'S ARC — A WHITE BEAM IN THE FIRMAMENT

1980 oil on canvas 66 x 71 1/2 inches (including frame)

But the kitchen match, sometimes burned out, frequently wet and rarely capable of ignition, shows up not merely as a *trompe l'oeil* representation on an impeccable oil surface. It has also become an actual object, larger than life and fashioned out of wood, residing in niches designed just for it in portions of the frames. Like icons, Wilson's frames have a mixture of gothic and art deco qualities, suggested by rounded upper corners and silver grey paint. They encapsulate the activities on the canvas or panel and provide cameo locations where the kitchen matches appear to summarize or cryptically restate the weird and often threatening juxtapositions found on the canvas. The frames also seem to reinforce the concept that the artist's visual world is something apart from the actual world.

As with the primeval Arkansas landscapes that serve as the backdrop for Wilson's vignettes between parted curtains, the frame has extended the window aspect of the paintings — the sense that you are a voyeur who has accidentally stumbled in on and is somehow participating in an act of perversity. Or

as in the triptychs, the frames enshrine the symbols in miniature-like paradigms of a religion where the laws of reality are subverted by flying pickles, floating shoes, levitating watermelon slices, and impotent matches.

Wilson's imagination seems never ending, and his inventiveness is only matched by his remarkable draftsmanship and his incredible craftsmanship — like a Jan Van Eyck work, the surfaces and frames are flawless, brilliantly colored and demanding of close scrutiny. But quite unlike Van Eyck, Wilson dwells on the twisted and somehow subversive aspects of a gruesome Boschian world. The successful combination of the beguiling and the repulsive is what has distinguished Wilson's work, and perhaps it should come as no surprise that his next series of paintings will be presented in frames upholstered in the style and fabrics he so ingeniously recreates in oil!

**Texas gold coin competition**

National Smelting and Refining Corporation is going to mint the first gold coins ever minted in Texas! What will they look like? What will they be called?

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Using the winning entry as National's official design, we will mint one ounce, half ounce and fourth ounce gold coins.

All entries should be on 8"x10" white paper, only a sketch of your idea, finished art work is not necessary. National only wants

the ideas of the nation's public and we will "finish" the required art work.

All entries will be reviewed and the judges will select the best idea for character, originality and appeal. Judges are listed below.

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"J.R." Dallas T.V. Series

**James Drury**  
"The Virginian" T.V. Series

**Demitri Vail**  
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The person(s) submitting the winning sketch will receive the first proof set minted. National will pay all expenses for winners to be flown into Dallas to receive the proof set.

The promotion for the "idea sketch" will run through June 1, 1981. The winner will be announced on June 15th, 1981

minting will start in July. Proof sets will be shipped in August and September, 1981. Orders are being accepted now.

We urge you to tell a friend and send your entries as early as possible.

**Entries should be mailed to:**

**National Smelting & Refining**  
9770 Skillman  
Dallas, Texas 75243

# SUMFEST

## ... UNIVERSITY OF HOUSTON

by JANA VANDER LEE

**SUMFEST '81 was a rare event for Houston, a truly fine arts festival.** For a city hooked on fairy tale ballet which fairly well degenerates into "what will the costumes/set be this year" or the other side of the cultural experience coin, country rock with its cheatin' hearts, breaking up and makin' up heartaches, SUMFEST '81 challenged its audience with performances far beyond mere entertainment.

Organized by composer/president of SUM Concerts, **Lanny Steele**, SUMFEST "was conceived as a presentation in which artists from all disciplines of the fine arts — at regional, national, and international levels — can come together in one time and place for the purpose of giving the Houston audience a broad overview of 20th century creative thought." The ten day festival was a blitz of the best.

### MUSIC

Starting with a ruckus **Beaux Arts Ball, Milt Larkin and His All Stars** eased everyone into a warm blooded jazz pulsated by **Arnett Cobb**. **Dr. Rockit and the Sisters of Mercy** had dancers begging for mercy as one good dance number followed another. Then **Zydeco King Clifton Chenier** and **His Red Hot Louisiana Band** got the place cooking.

The program, **Recent Classical Compositions**, featured work by **Druckman, Nobre, and Milburn**. The works probed new musical structures of pure sound. "Spiritus Mundi" by **Ellsworth Milburn** also contained poems by **C. E. Cooper** which together created a mood piece. **Marlos Nobre's** "Ukrin-maktinkrin" was a medley in the sense that various instruments would blend on one sound, separate into unique sounds and then all merge into another note. "Animus II" by Pulitzer Prize-winning **Jacob Druckman** pitted percussion and voice into a dramatic dialogue. The nuance of sound and pause created a sense of anticipation between the three musicians. Performing in each piece, soprano **Lynn Griebeling** displayed an incredible range of talent. Her performance provided an additional unity to the well selected program.

Added in due to a cancellation, **Lanny Steele's composition** nonetheless belonged in the festival. "Cancrizans" is a mellow piece, built on cycles of phrases and reversal of score. Avoiding performance theatrics, weird sounds and esoteric instruments, the piece was pure music.

**Sun Ra and His Intergalactic Arkestra** landed in Houston, rose to the occasion and put **Lawndale Annex** into orbit. Generated out of the Age of Aquarius and Woodstock generation, **Sun Ra** rejects the **Arlo Guthrie** number "We got to get ourselves back to the garden". Instead, he steers his music forward into outer space. The journey includes good-natured mocking of some stars — the stand-up, sit down **Lawrence Welk** routine and other band styles.

Blast off began with a wild run down between two saxophones. The free-for-all jamming was controlled by a wiggle of **Sun Ra's** little finger. The space cadets had it together. The final number conveyed the haunting beauty/need for space travel and the sadness to leave earth behind. It was far more eloquent than **Space Odyssey's** mesmerizing rendition of the **Blue Danube**.

Houston musicians, finished with their own gigs, caught the end of the performance. **Sun Ra** held court until 5 a.m.

### DANCE/MIME

With modern dance becoming more natural in movement and costume, two dance traditions still remain: formal movement and interpretative movement. SUMFEST '81 gave a sampling of both.

Acclaimed **New York** dancer and choreographer **Lucinda Childs** performed two sparse solo pieces. Rejecting the formal steps, poses, gestures of traditional ballet, **Childs** moved across the stage in a continuous concentrated flow of motion. The movement was, however, a dichotomy. The walk and turns were natural, but the arm movements remained dance gestures.

The fluid movement of "Particular Reel" held the audience spellbound as **Childs** progressed across the stage in silence. The intensity broke when the viewers realized **Childs**, at the extreme stage corner, was now going to simply move back to the starting point. "Relative Calm", a more electric piece, again consisted of natural movements in a diagonal cut across the stage. Tempo and center turns built into a crescendo, a subtle progression beyond the perceptual threshold of the audience until suddenly one perceives the density of movement.

**James Clouser** choreographed two group numbers, "Monday's Chair" and "Guise". The first, performed by a female corp, had a brief, brilliant opening as dancers moved among a grid of eclectic chairs to find their place. Sharp turns, finger-snap crispness degenerated into sloppy group jumps and obscure movements.

"Guise" proved the hit of the dance program. Punning on "disguise" and "guys", the dance opened with a male stereotype line up. One dancer ventured into the stage, enacting the constrictions of role and defeat of individuality. As the group of dancers moved onto the stage, broke free, stripped facade, and attempted to reclaim natural, primitive movement, the limitations of that form also became apparent. Slowly each dancer resumed his role and retreated into his stereotyped social position. Visually stimulating, the dance lacked the discipline in execution that **Childs** could command.

"Darkness", a mime by **Claude Caux**, was performed by the **University of Houston New Music Ensemble**. Using the trite format "I had a dream . . .", the piece ran through the usual beastly, aggression sequences but then rose to provide an incredible interpretation of a boat. The polished performers could have handled a more creative vehicle, a true mime, not needing narration.

### LECTURES

**Martha Wilson** reviewed five years of performance pieces at **Franklin Furnace Archive** New York. The progression of slides gave a good thumbnail sketch of the media and a brief analysis was made of European vs. American and men vs. women work. Ranging from "there" repeated 300 times, a walk through barbed wire, and traumatic recounting of rapes, most of the other work seemed to range between **Dada** and **Girl Scout** campfire skits.

**Paolo Soleri** presented slides of **Arcosanti**, the community that epitomizes his career in urban design. Based on a Spiritual evolution of human consciousness, **Soleri** sees consolidation of resources as the basis for architectural design. Recounting the development of his thought, **Soleri** showed how his models evolved into the current mode.

**Greenhouse**, **apse**, and **chimney** effect utilize solar energy with minimum construction. Simple form from earth materials create a harmony as the structures integrate with the earth contours.

**Soleri** offers workshops at **Arcosanti** and is planning a **Teilhard Chardin** and **Metamorphosis** celebration September '81. For further information contact **Arcosanti Events**, **Cosanti Foundation**, **Doubletree Road**, **Scottsdale, Arizona** 85253.

### PERFORMANCE

SUMFEST '81 featured two performance pieces: "Dark Continnence" by **Wm. Steen** and **Culturcide** coming from a visual arts/music tradition and "Dance of the Rookie Survivor" by **Farrell Dyde**, **Meagan Roberts**, and **Raymond Ghirardo** which evolves from a theatre/mime tradition. Both pieces explored the role of the individual within the demonic forces of society.

By far, his most sophisticated piece, **Steen** produced layers of electronic images. These overwhelmed viewers with a complex of sensory perception triggering off philosophical associations which defied simplistic thought progression. Taped sound, electric live music, and playback form the undercurrent for a punk narration of man's dilemma over nuclear waste. The visual assemblage of microscopic film slides of nuclear reactors, news film clips, ballistic missile site transparencies, and stills are projected onto a "scientist", superimposing his mental state over his calm appearance.

Performed on the anniversary of the **Three Mile Island** incident, **Steen** visualizes the doubts of the person operating the last nuclear waste dump. "Everybody has a secret weapon . . ." The piece traces the evolution into indifference, the acquiescence to the potential of destruction.

The complexity of the electronic shorted the circuits, abruptly terminating the piece. Destruction comes from within. As we build our destructive systems, the incredible complexity generates a system beyond our control, destroying the humanity of the individuals within it. The system then ultimately destroys itself, rather than the enemy at which it is aimed.

"Dance of the Rookie Survivor" was a stark confrontation with terrorism. Set in black, **Farrell Dyde** portrayed the agonizing mental deterioration of a subversive against the driving beat of desperation.

**Dyde** enacted the moral dilemma inherent in destructive weapons — fear, fascination, power. Against the socio-economic structure (represented by three actors assembling and stacking black **Big Deal** Production boxes) the individual can resist or surrender to the forces operative in society, in oneself.

Choosing subversion, the protagonist became engulfed by the weapons, assembling a total existence of terror until selfhood itself became a dangerous weapon. The final climb up the ladder, loaded down with weapons, became a descent into the demonic. Or did this rookie manage to survive the dehumanizing force in society — escape the **Big Deal** Production?

"Dance of the Rookie Survivor" was a flawless, terse drama. In the tradition of **Dietrich Bonhoeffer**, the theologian who joined the plot to assassinate **Hitler**, and the movie "Taxi Driver", we again confront individual responsibility to change society and examine the means.

SUMFEST '81 was even more than a collection of the finest of the arts. It was an event where people could gather to enjoy the arts, breaking down the barriers between audience and performer.

It was an engineer staying up all night to help build a stage — "Boy, my job couldn't pay me to do this. If **Diane** wasn't such a good friend . . ." It was **Lanny Steele** and his staff having the vision and courage, sacrificing time from their own careers, to present Houston the best arts event. □

Major financial assistance has come from the **Cultural Arts Council** of **Houston**, **Tenneco**, **Gulf Oil**, **Cooper Industries**, **Houston National Bank**, **Cameron Iron Works**, **Cosaco** and **Exxon U.S.A. Foundation**.

# EST 81/

## LAWNDALE ANNEX ...



David and Dazzle  
at the Beaux Arts Ball.



The University of Houston Mime Troupe



Paolo Soleri



MICHAEL DILLION, *Environment*



Guise by James Clouser



Sun Ra piano player



Beau Arts Ball



Merrymakers at the Beaux Arts Ball.



Bob Duncan

and David Folkman at the Beaux Arts Ball.



Lyn Randolph, *Waves*, oil, 52" x 66"



William Steen performance of *Dark Continece Culturcide*.



Sun Ra



Director Lawnale Annex  
University of Houston

JAMES SURLS

## 500 EXPOSITION GALLERIE'S PROJECT ROOMS

by ALAN GOVENAR

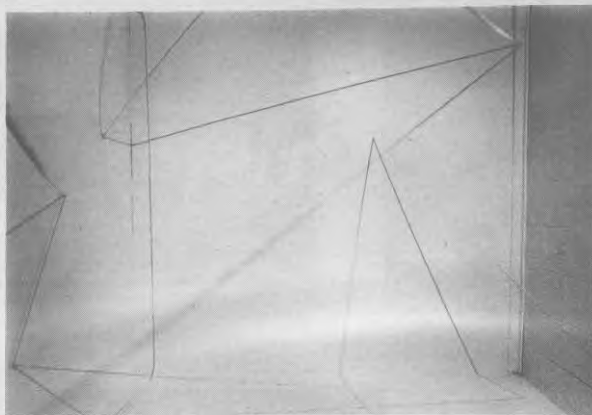
Manuel Maurico's sculpture in Project Room 2 is offensive. When one looks into the space one is repelled . . . the ragged edges of the fragments of glass, stuck around the inside perimeter of a wood frame, a rectangle cutting the space into two unequal parts. It's as if one is experiencing the aftermath of a horrid accident, a nightmare, an adults-only piece, dangerous for children.

In fact, when I brought my two-and-one-half year old daughter, Breea, to the gallery, she instinctively steered away from Maurico's sculpture. But she was excited when she saw Christi Pate's "Peer Boxes" outside the installation in Project Room 1. She wanted me to hold her, to let her look. I was taking too long . . . From a distance the "Peer Boxes" resembled the tops of beehives, but up close they reminded me of the shadow boxes that I built when I was a child. Of the five, the most evocative interior was lined with different colors and textures of foil and tinted plastic gels, black string cutting diagonals through the space. But in total affect, the "Peer Boxes" in general hardly compare with the installation in the project room. Then again, they weren't intended to. They were constructed as models for the installation.

Pate's installation is enticing. One is immediately drawn to the hole in the gallery wall. And when one peeps into "Room with a View," it is almost hypnotic . . . Heavy rope cutting diagonals in the space, casting shadows in soft blue light, emanating from a six inch Fresnel lamp holding a four hundred watt bulb, covered with a dark blue gel, which continues to melt, creating a subtly changing, alive environment, splotchy and atmospheric.

Overall, the two project rooms at 500 Exposition in March have a kind of reciprocal affect, a polar juxtaposition, the nightmare and the dream.

Beginning in September 1980, 500 Exposition Gallery initiated a continuing series of exhibits called the Project Rooms. **The Project Room exhibits serve as a showcase for experimental artworks.** Project Room #1 and Project Room #2 provide small enclosed exhibition space that will lend itself to a controlled environment suitable for video, installation and other nontraditional forms. This past season the Project Rooms have spotlighted the rich and diverse range of contemporary Texas Art. March 7 through April 4, 1981, 500 Exposition Gallery presented Christi Pate's **Room with a View**, an installation dealing with line and a sense of endless space with-in confined space in Project Room #2, and Manuel Maurico's, **Axis Bold as Love**, site specific sculpture that explored the issue of approach/ avoidance. We asked Alan Govenar, a Dallas based writer to share his impressions on these Project Room exhibits.



MANUEL MAURICIO  
Axis Bold As Love

ALLAN GRAHAM  
MARGARET NEWMAN  
RICHARD HOGAN

CONSTANCE DE JONG  
GLORIA GRAHAM  
DAVID ANDERSON

PRESENTED IN COORDINATION WITH  
LINDA DURHAM GALLERY, SANTA FE

EXHIBITION  
APRIL 11 - MAY 9, 1981

**MOODY GALLERY**  
2015-J WEST GRAY HOUSTON, TEXAS 77019

HOUSTON

# ART CENSORED

The naked torso of the female form: a work of art created out of steel and painted in flesh tones, was ordered removed from its exhibition site in Sam Houston Park when the sculpture was declared as being in bad taste by some city officials and the Harris County Heritage Society.

The removal of the sculpture was initiated by a letter from the County Heritage society to city officials stating that in their opinion the sculpture was "crude and tasteless and degrading to the human form."

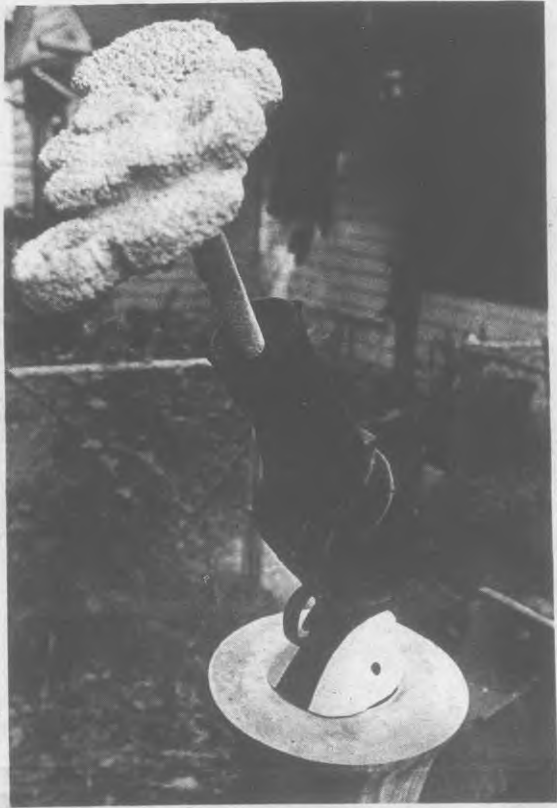
The torso was one of 10 sculptures depicting various items representing Houston and Texas presented at the Houston Festival.

The artists Meredith Jack and Phil Fitzpatrick offered to change the presentation, but were not allowed to do so. □



Photo by Frank Martin

The censored element of the sculpture.



"Gun" — one of the approved images in the sculpture.

## PIC Realty Commissions Houston Sculptor

continued from page 3

"Houston has been lagging behind in its commitment to large scale sculptural art forms and we feel the commercial developer has the power to change that."

Supporting the Houston art community was another concern so they purposely limited their search to regional sculptors.

Sayre's work was chosen because of the way in which the forms subtly complement yet do not overpower the architecture of the two buildings, designed by 3D/International.

His works have been shown in Houston for several years now and recently the University of Houston purchased a piece for their collection. Over the past twelve years he has shown in numerous regional exhibits including the Philbrook Art Center in Tulsa, the International Sculpture Symposium, and the Ft. Worth Art Museum and in national shows at the University of Minnesota, the Cedar Rapids Art Center, and the Contemporary Art Foundation in Oklahoma City.

"Red Shift" will be installed in November in conjunction with the opening of Brookhollow III. □



Opening at Bill Steen Studio - BILL STEEN, Performance, and FLETCHER MACKEY, Paintings

## CHAIM GOLDBERG

### SCULPTURE "SPRING" GIFT TO HOUSTON PUBLIC LIBRARY

*Spring* is the spectacular sculpture by **Chaim Goldberg** which has recently been given by an anonymous donor to Houston Public Library. It is on permanent display at the Central Library. On Sunday, Nov. 2, the work was unveiled by the Friends of Chaim Goldberg in a presentation reception at the Library.

The public attended the free event which featured live entertainment by the artist's friends: violin music by Katherine Brooks, Shepherd Graduate School of Music at Rice University; solos by Arturo Sergi and Leonora Sergi with Dr. Thomas Crow on piano; ballet by Jean Karff's New Dance Group and poetry readings by May Cassard.

*Spring* is a 5½ foot oak sculpture created from a tree saved several years ago when a forest was cleared for a shopping center on Kirby Drive.

Chaim Goldberg is an internationally known artist whose work is included in over 40 museums worldwide. These include: Metropolitan Museum of Art, N.Y.; Museum of Modern Art, N.Y.; Smithsonian Institution, Washington, D.C.; Museum of Fine Art, Boston; Museum Petit Palais, Geneva; Los Angeles Public Library; Spertus Museum, Chicago; Yad Vashem, Jerusalem; as well as in private collections throughout the world.

Born in Kazimierz, Poland — a vacation spot renowned for its beautiful landscapes and inspiration to artists — Chaim began to sculpt at age five and to paint when he was six. At age 14 he was discovered and taken under the patronship of several wealthy sponsors and admitted to the Academy of Fine Arts, Warsaw at 17.

In recent years in his Houston home studio, he has been creating large format sculpture, paintings and graphics in various



*Spring* by CHAIM GOLDBERG donated to Houston Public Library, November 2, 1980 and installed in Central Library's Fine Arts Department.

media. Since moving to Houston in 1974, Chaim Goldberg has had several exhibitions including the Texas Society of Sculptors Show

in 1977 at the Houston Public Library. He is listed in *Who's Who in American Art* and the *Dictionary of International Biography*. □

## TEXTURES

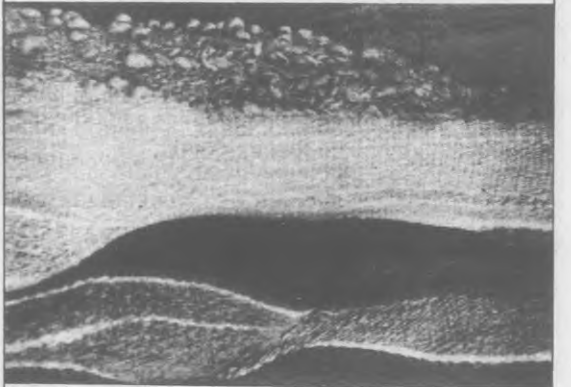
Helen Orman - collages



Elizabeth Hedley - paintings, soft sculpture



Tina Escudero - weavings



also Gary Huntoon - clay

# MAY 1-31

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# The North Harris County College Faculty Art Exhibition



Iguana Factory

Acrylic/Enamel  
46" x 82"

JIM ROBERTSON



Ceramic Sculpture

by DEBORAH ELLINGTON

by JIM ROBERTSON

The North Harris County College Art Faculty Exhibition featured the work of six artists, James Clarke, Deborah Ellington, Stephan Hoover, Jim Robertson, Anita Rogers and Ed Taylor. The exhibit was up from February 16 through March 6 and was hung in the permanent gallery of the Fine Arts Building of North Harris County College. Each artist is an instructor at North Harris County College and teaches in his or her area of specialization.

James Clarke's work consisted of oil paintings and drawings of an autobiographical nature. The drawings, in particular, are montages of personal, visual recollections, using graphite, paint and other media.

Deborah Ellington exhibited both paintings and ceramic sculpture. The paintings are produced by suspending various consistencies of acrylic paint within layers of clear plastic. The resulting images suggest celestial scenes with large spheres floating within the square format of the canvas. The interior of the spheres is very active with a great deal of swirling paint and textural contrasts. The sphere is surrounded by a neutral area of paint, into which, occasionally, some of the paint from within the sphere erupts. The color is monochromatic, ranging from a deep brown to a light neutral cream.

The handbuilt ceramic pieces by Deborah Ellington are also based on the sphere, only much more organic and with a hollow interior. The pieces are done in Raku, porcelain and reduction with an iron stain. The bud shapes are textured while the shell shapes are very smooth, with accentuated lips.

Stephan Hoover exhibited free standing sculptural forms as well as functional sculpture. His work consists of organic forms, all of which suggest motion or growth. The pieces are carved from native Texas woods, bois'd arc and mimosa. The furniture results from a combination of Hoover's background as a cabinet maker and his educational experience in sculpture. One of the more unique pieces is a mask constructed from the pelvic bone structure of a cow and enhanced by the addition of wood and leather. The use of the natural materials and the image suggested give the work a strong relationship to primitive art.

The paintings by Jim Robertson were produced by combining acrylic paint and enamel spray paint. He uses ordinary, sometimes crude, devices to create an image suggestive of both landscape and surrealistic objects. The glossy black lines within the paintings are produced by using a can of spray paint. Refinement of the drawing is achieved by scratching through the surface layer of black paint, revealing the underlying color. Acrylic paint is applied in a conventional manner after the sgraffito drawing is completed. The images are of surrealistic objects either breaking loose from restraints, or having done so, floating within an atmosphere surrounded by smaller, wriggling shapes.

Anita Rogers exhibited silk screen prints and embossed prints. She deals with both figurative subjects and abstract designs within her prints. The abstract pieces consist of curvilinear shapes that create a strong fluid movement throughout the entire image. Color is used in subtle variations in all of the prints.

Ed Taylor displayed functional ceramic pieces that have an elegance not often seen in ceramic work. The simplest lines in the forms indicate a great deal of intuitive control of clay. Among the pieces on display were several teapots, urns, vases and bowls. Warm colored glazes and decorative incised motifs were used on most of the forms. □

## NEW LOCATION

"In summer of 1981 the Houston YWCA will be opening its new downtown branch building. To celebrate this event the YWCA is planning a series of exhibitions and performances to highlight the visual and performing arts in Houston.

Visual and performing arts groups or organizations who may be interested in participating in this event should contact Michael Chandler at the YWCA, 3515 Allen Parkway, 77019. The telephone number is 523-6881."

April / May  
NEW DRAWINGS  
by  
**JANET HASSINGER**  
Mon-Fri 10-4 or by appointment  
664-4130  
Rachel W. Davis Gallery  
2402 Addison St. / Houston, Tx. 77030

Clauzelle... 522 1924  
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French Braiding & Calligraphy services by  
Caroline... 4500 Montrose Blvd.

**Gayle Sellers** will answer questions in print from people who will send the question, birth information (day, month, year and hour) and birth location to Gayle Sellers, c/o ArtScene Magazine, 3306 Morrison, Houston 77009. Sellers advises readers to check both their own sign and that of their ascendant (rising sign) to get more information about themselves.

Dear Gayle,  
What do you see for the future of ArtScene and will it be around 10 years from now?

Sincerely,  
Bert

Dear Bert,  
ArtScene has a strong business chart. However, like everything in life it will require some changes for continued forward movement. At this point the emphasis is on restructuring the business end and making your foundation solid. Business procedures should be worked out before October-November 82. At this time ArtScene will face challenges related to future growth that last through July 1983.

#### **Taurus, 22 April - 21 May**

Bring unfinished projects to completion during this period. Vitality is up. Do not overcommit or overextend yourself or future progress could be hindered. Gracefully release old relationships and life situations now. Exciting new people enter your life and help you create a stimulating future. Constant steady progress can be yours. Your magnetism is constant all month. After the 11th you receive moderate financial boosts. Strong emotional charges are felt 3-5th, especially those born 25-29 April. Many are experiencing delays in the work area. Financial matters begin to move along after the 29th. Life changing events occur for 19-20th birthdays. More personal freedom could be the bottom line.

#### **Gemini, 22 May - 21 June**

The month begins slowly for you but by the 12th you begin to look and feel better. Those born 22 May-15 June get an extra lift. Communications of all kinds are emphasized. Ideas are creative and continual. Various methods of meditation can open mental doors. Early birthdays 22-25 May receive a wide variety of opportunities that can revitalize your way of life. This is a particularly good period. Make the most of it. Those involved with the creative arts are receiving a slow but steady pull toward greater self-expression. All Gemini's are being given added insight into their abilities this whole year. Do not waste your opportunities. 20-21 June birthdays could become romantically involved 28-29th May or meet with some other creative release.

#### **Cancer, 22 June - 22 July**

Many make arrangements to move, relocate or have something different in the home environment. Socializing for fun and profit is accentuated 1-11 May. Problems could arise where friendships are concerned. Reevaluate. During this period everything moves slower. There is a reason. You need time to assimilate what has been happening and set goals for future accomplishment. Early birthdays 22-25 June feel both pushed forward and held in check. Not much relief until mid-summer. All year home and family pressures keep you stepping around. Do what you can for others but know where to draw the line. Those born 13-15th could experience dreamy love the 28-29th. Be sure it is real.

#### **Leo, 23 July - 23 August**

The spotlight is on career and business matters. You receive challenges this month that test material you are made from, especially those born 27 July-20 August. Most of you have been learning (and still are) how to communicate what you really mean and how you really feel. This continues all year. Temperamental outbursts (from you or someone else) are likely all month. Strained relationships could develop with those you work with or for. Beginning the 12th a more congenial period opens. Friendly encounters help soothe and stabilize you. Social gatherings can be financially beneficial. Late month creative juices flow and romance gets a lift.

#### **Virgo, 24 August - 23 September**

An excellent time for travel, mental pursuits and education of all types, writing, publishing or legal matters that need attention. After the 8th more emphasis is placed upon your career. Your mind moves toward career goals. The 12th gives an added boost as you realize the importance of the impression you make on the job. The impression you make improves. Believe in your feelings. Responsibilities that have been left unattended must be taken care of now. Do not neglect them. The whole month has a thread of argumentativeness running through it. Be aware of your motivations and try to harness your tongue.

#### **Libra, 24 September - 23 October**

Early birthdays are feeling both expansion and contraction. Being more responsible for your actions is suggested. Prompt payment in all money matters is important. Let others help you through unfamiliar areas. You have only to ask and assistance is given. Joint financial matters are in a state of change. Buying and selling property, stocks and improvement to holdings are emphasized. Signing contracts, the legal aspects to business matters, etc. will come up for your attention after the 8th. The need for travel, both business and pleasure becomes stronger from the 12th on. As the month moves on, more emphasis is put into this area plus educational pursuits, writing, publishing, the communication of ideas is strong. New and different religious and spiritual concepts are also spotlighted.

#### **Scorpio, 24 October - 22 November**

The spotlight is on your mate and/or partner. This month most of the power belongs to the other fellow. There will be plenty stirring in this area of your life. Air out combative feeling and the genuine love you share can be rekindled. This is definitely a period to get a relationship straightened up, intensified, or begun. A very intense sharing of unrevealed experiences appear likely, especially the 7th. Someone could be shocked. Go easy. After the 12th joint resources improve.

Loving relationships that are sexual become more so and those that are not sexual become so. A distortion of the facts about valuables is likely. Be careful with your money.

#### **Sagittarius, 23 November - 21 December**

Friends and social situations are pleasant and stimulating all month. Some are experiencing the realization of a dream come true. Others are working to make this happen. Your job future improves and working conditions should be the best ever at present. Now is an excellent time for a thorough physical check-up. Your physical body will nag you this month to make it as healthy as possible. New health regime should be worked out to suit your individuality. Energies at work on the 17-18th could have a startling but insightful piece of truth for many of you. Love can be blissful but do not take any wooden nickels on 30-31st.

## ASTRO-CHARTS

### FOR MAY

#### **Capricorn, 22 December - 20 January**

Romance fills the air with its heady perfume. If you are up to it, Cappy, your cup can run over all month and then some. Speculative ventures look good and something matures much faster than you anticipate. Projects and desired objectives that experienced delays begin to move toward completion. This month you juggle several projects all at once. After the 12th you can begin a long-planned work project. The beginning and the completion of these projects herald a turning point in your life. After this period is over many of you start out on a new life venture. Strong creative urges surface. Those involved in the arts (writing, painting, dance, etc.) are especially favored.

#### **Aquarius, 21 January - 19 February**

Many of your sign are affected by major changes within the home. Remodeling, literally moving, more over-night guests or a more permanent living arrangement is another. Work projects that depend upon your creative ability get sparked up after the 8th. Romantic moments come more frequently after the 12th. Those involved in the arts become more creative and have more opportunities to expand in this area. You are more imaginative now. 16-19th birthdays take extra precaution in yourself to 20-21st May. Erratic energies are working overtime. Those born 25 January - 16 February face irritating situations that produce definite challenges for some. 30-31st a friend or loved one could deceive you about an important matter. Be watchful.

#### **Pisces, 20 February - 20 March**

News, messages, communications of all types come to you. Dealing with the lower courts, short trips, vehicles for transportation, any of the above could present obstacles. Difficulties with siblings and other close kin could have a very separative and alienating effect upon the whole family. After the 12th it becomes more important that you improve your immediate environment. Home improvements, the removal of clutter, etc. should become a priority. Those that have taken the right action have things work out to their advantage. An emotional relationship that has been on the wane begins to come back and intensify.

#### **Aries, 21 March - 21 April**

Strong emphasis is placed upon your financial resources and personal values. New job opportunities unfold for many of you after the 12th and/or you find you must still attend to old unresolved business. A necessary review of jointly-held finances and the proper placement of these funds will be on this month's agenda for many. Money is on your mind, how to make more and what to do with what you have. Changes in how you make it and/or how you see yourself in relationship to your resources. Sharp differences of opinion about what is expected of you in a relationship could really surprise. Work it out if possible. Someone really wants to love you. A definite commitment will be required. Second best is not good enough. □

POETRY

**"All in the Moment"**

This day suspended upon eternity  
Sparkle of light on endless sea  
Grace of clarity  
to the human eye

Our body in space  
who can trace  
the steps of our soul  
or quantify our suffering  
toward freedom  
surviving even death

Faceless continuity  
point to vastness  
omni-radiant everywhere  
cell wall dissolving  
our essence becoming  
all that's seen  
by God . . .



Richard Arthur, *Ephesians V: 4*, 36" x 36", oils, copyright 1981.

**(What Blinded Us?)**

Spirit wave  
Black to white as one  
Clear soul touching  
transparent dream  
Dreams yet unfolded . . .  
Beckoning future wisdom  
from the reaches of a timeless  
Eye  
You smile  
and eternity dances in the mist  
indifferent n bright

©'81 RICHARD ARTHUR



**Congratulations!**  
**Dr. David Charles Perry**  
**&**  
**Catherine Lee Willner**  
**on your marriage**



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is good business**

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# Herbet Ferber at MFA Houston

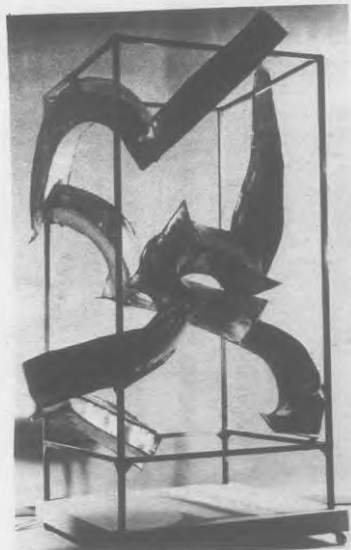
Herbert Ferber has had a long, rich and varied career as a sculptor. This exhibition, drawn from public and private collections, will focus on sixty of the artist's sculptures and over 50 drawings and paintings. Ferber began sculpting seriously in 1932 using exaggerations of the human form as his subject.

His work became increasingly abstract by the mid-1940s when he was assimilating many of the concepts of Surrealism. During the 1950s, Ferber's work took on a more formal style, in which he was creating sculptures within a defined space.

In the sixties, Ferber forged new ground with his environmental sculptures, about which he said, "space is not displaced, but rather pierced and held in tension." This is the concept Ferber considers to be the essence of contemporary sculpture.

During the last ten years his work has taken on a new dimension: the sculpture is more horizontal and has a lyrical, graceful and weightless quality. The exhibition will travel to Des Moines Art Center November 23, 1981 through January 3, 1982. □

HERBERT FERBER, American  
*Homage to Pivanesi Ve*, 1965 and 1966  
Copper and brass, 96 1/2 x 57 3/8 x 67 1/8 in.  
Collection National Gallery of Art, Washington, D.C.  
Gift of William S. Rubin, 1977



## TRUDEE GUINEE HANDCAST PAPER

by TRUDEE S. GUINEE

The new surge of interest in making handmade paper followed the realization that today's commercially made, chemically treated papers have a life span of less than fifty years. In contrast, some handmade rag papers, needing no chemical additives, have lasted for centuries. In this country, a handful of craftspeople have generated enthusiasm for making fine art and book papers.

Paper can be made from almost any cellulose fiber. (I use primarily cotton and linen, although I also use jute, hemp, banana leaves and stalks, and even artichoke and asparagus fibers.)

Cellulose material and water are put into the beater which separates, macerates and suspends individual fibers. From a vat of the resultant slurry, sheets of paper are pulled with a mould and deckle, couched into wet felts, pressed and dried.

Only since the revival of the craft of making fine paper by hand have visual artists begun to work with paper as medium rather than as substrate.

My own particular involvement was a natural outgrowth of lifelong interests in paper-based media, in books and in photography.

A close affinity for the world of nature had set the direction of my artistic concerns. Observing and touching surfaces of the plant world have strongly influenced both medium and content of my work. Curiosity about the structure of plants and the layers and patterns of tree bark, combined with an interest in the strength of seemingly fragile elements have reinforced both my choices of images and the handmade paper I work with.

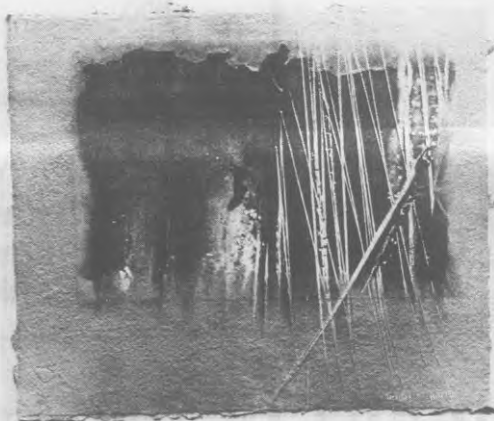
In my own work, each sheet contains several layers of pulp (multiple couching) as well as either xeroxes of my close-up

photographs or other natural materials.

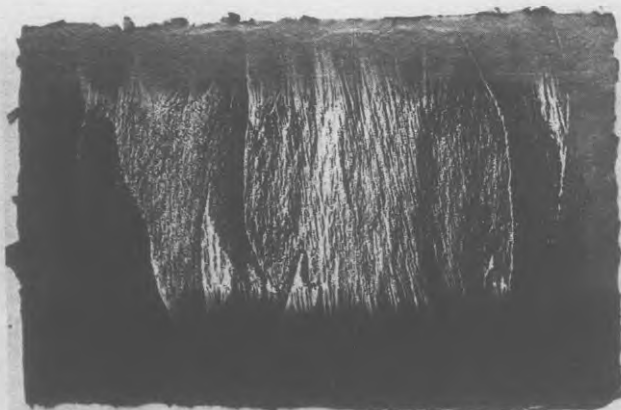
I work directly into and with the wet sheets of waterleaf, inte-

grating the images into the body of the work. From selecting images from our everyday world, through the physical forming of

the paper in my work space, to the final finishing drawing, my involvement with each step of the process is total.



TRUDY S. GUINEE, *Bark Series: V (Banana plant, Ecuador)*.  
Handmade paper piece: cotton fiber; color xerox copy from the artist's photograph; string; prismacolor, 10 1/2 x 12 1/2 in.



TRUDY S. GUINEE, *Bark Series: XX (California Eucalyptus)*.  
Handmade paper piece: cotton fiber; color xerox copy from the artist's photograph; prismacolor, 11 x 17 in.

### Handcast paper

Embedding color xerox pictures of tree bark into hand dyed, cast paper, Trudy Guinee worked in a new direction for collage. Rather than assemble on the surface or peel into the paper, Guinee combined into the structure of the paper.

Whereas the bark xerox pieces were simply color coordinated to the pre-dyed paper, the triptychs containing banana bark and leaves formed more dynamic compositions and further probed the possibilities of form emerging from within ground plane.

The first extensive Houston showing of the handmade paper works of Trudy Guinee opened November 15th at Roberto Molina Gallery.

A native of Tennessee, Guinee graduated from Duke University with majors in art history and English literature. She moved to Houston four years ago from Chicago where her watercolor paintings were widely exhibited. She has been working with handmade paper since 1977. An ardent nature lover, she has also pursued an interest in close-up nature photography, finding subjects of particular interest in her travels in the Canadian wilderness canoe country and in the rain forests of Ecuador. □

HOUSTON

**TOM ALLEN/ Sand Boxes**

recently shown at Toni Jones Gallery

**SAND BOXES**

**THE REALITY OF THE BOX**

We  
are born in them  
live in them  
take our food from them  
travel in them  
are entertained by them  
make love in them  
are imprisoned in them  
die and are buried in them

**BOXES** — Children at Christmas take their expensive toys from boxes and play with the box.

We  
keep our treasures in them  
find joy in them  
find sadness in them  
keep our memories in them  
place our hopes in them

Grandmother takes them from under the bed and leafs through her memories all torn and yellowing.

**THE REALITY OF SAND**

We  
play in it  
build castles in it  
write love letters in it

had it in our sandwiches  
measured time with it  
stacked it  
grasped it  
pushed it  
sacked it  
transformed it

**SAND** — Our dreams, which number as many as the grains of sand, are often built on weak and shifting sand.

Man has  
possessed it  
desired it  
fought it  
fought for it

fought it and has been buried in it

It is my pleasure these objects and my hope is that you will find in them.  
expanded concepts

pleasure  
fear  
joy  
humor  
sadness  
love

and a reality of you own

Tom Allen  
artist



**SAND BOX 51 / COMING AND GOING**

In each ending is a beginning,  
and in each beginning is an ending

**FOREIGN STUDY  
PROGRAM**

**PHOTOGRAPHY  
IN MEXICO**

**JUNE 8TH-26TH  
JUNE 29TH-JULY 17TH**

**RICE UNIVERSITY  
SUMMER PROGRAM '81**

P. O. BOX 1892  
HOUSTON, TEXAS 77001  
713-527-4894

In cooperation with the Instituto de Allende in San Miguel de Allende, Mexico, Rice University will offer photography courses for both beginners and advanced students during the summer of 1981. Two consecutive three week sessions will be offered, each carrying 3 semester hours of credit. Students may enroll in either or both sessions. Beginning students will be enrolled in Arts 205c, an introductory course stressing the fundamentals of black and white camera work, developing, and printing. Parallel studies in history of photography and contemporary trends will supplement the learning of technical skills. More advanced students will be enrolled in Arts 449c, a special problems course emphasizing the particular challenge of photographing a foreign culture. Parallel studies in the



history of photography will emphasize projects and bodies of work that have particular ethnographic value, such as the work of Strand, Sander, Bravo, Carter-Bresson and Walker Evans.

Both courses will meet for fifteen class hours per week. In addition to photographing the environment, culture, and activity of San Miguel de Allende, students will travel to photograph adjacent rural areas and cities, especially Guanajuato. Excellent darkroom facilities will be available to students at the Instituto de Allende, including fifteen enlargers and a darkroom assistant who will wash and dry prints. All necessary equipment will be supplied, including view cameras, 120 cameras, and 35 mm cameras. □

Smithsonian Institution adds painting by Andreas Nottebohm to NASA Museum collection. Nottebohm recently had a one man show at Toni Jones Gallery in Houston.



**ANDREA NOTTEBOHM, Gold Cloud Galaxy, 1980.**  
Acrylic on canvas, 110 x 100 cm.

by A. H. ROBERTS

**EXHIBITIONS  
MAY/JUNE**

Color your life with the appreciation of art featuring the "Galleries" at the Galleria, June 13 thru the 20th. The Galleries of the Galleria invite you to this special week of previews.

Each gallery will feature art exhibits and will be available for private tours.

The following is a list of galleries and their specialties:

- Axel Thorpe**, Level 3: 20th Century European Artists
- Circle Gallery, Ltd.**, Level 2: Lithographs
- Frank Wood Gallery**, Level 3: Contemporary American paintings and sculpture
- Gallery H**, Level 1: Original paintings, featuring oils
- Gerhard Wurzer**, Level 3: 19th Century original French Prints
- Jamari Galleries**, Level 2: Sculpture and Paintings, Graphics
- Marjorie Kauffman Graphics**, Level 3: Original Graphics in Limited Editions, International Artists
- Poster Concern**, Level 3: Posters, Nationally famous artists
- Pritchard Galleries**, Level 3: Landscape and still lifes, paintings and sculpture in Western Art
- Rocky Mountain Galleries**, Level 2, Level 3: Crafts by American Indian artists
- Gallery H**, 1380 the Galleria I, 5015 Westheimer, announces a showing of Gino Hollander - paintings, works on paper, Lithographs, hand blown Kim Newcomb glass lamps

**Gallery Hours:** Monday-Friday 10am-9pm  
Saturday 10am-6pm  
Sunday, closed

For more information on individual galleries, please contact them.

**Alternative Spaces**

- Lawndale Annex:** U of H, 5600 Lawndale, Hillman entrance, 749-4953, "Collaborations", performance and mixed media by group Texas artists to May 3.
- O'Kane Gallery:** U of H downtown, 1 Main St., 749-1950, **Alice Cohana** large commemorative Holocaust show, readings from poetry of children of holocaust at 8 p.m. April 29-May 13; **Diana Parker**, Lydia Bodnar-Balahutrak, May 18-June 5; **Steven Besselman**, June 8-26.
- 3221:** 3221 Milan, 523-2679, "Pictures of Jerry" by David Crossly to April 22. Call for further information about shows and original dance performances.
- Studio One:** 1511 Congress 224-0155, new multi-media art space, John Peters, Arron-Cole to May 9.
- Little Egypt:** 1301 Waugh, print workshop and gallery.
- University of St. Thomas Art Dept.:** 3900 Yoakum, 522-7911, student show, opens April 10-May.
- Senior Art Majors** at Universities.
- Blaffer Gallery:** U of H, opens April 21.
- Sewell Hall, Rice:** opens April 21.
- Glassell School: MFA,** junior students opens April 26; senior students, opens May 9 June 7.

**Commercial Art Galleries**

- Archway:** 2517 University Blvd., 522-0409, Dal Duck Cha, May 4-30; gallery artists, June.
- Boulevard:** 1526 Heights Blvd., 868-8733, "Textures," mixed media group show with Helen Orman, Elizabeth Hedley, Tina Escudero, Gary Huntoon, May 1-31; Annual Juried Photography Show, juror: Clint Willow, May 26 deadline, call for information, June 12-28.
- Danny Clayton:** 2439 Bissonnet, 524-9991, Stephen Mueller to May 30, John Sebert, "SX-70 Polaroids", June.
- Cronin:** 2008 Peden, 526-2548, Richard Avedon, May 1-30, closed June.
- Rachael W. Davis:** 2402 Addison St., 664-4130, Janet Hassinger, April 9-May; gallery artists, June.
- Dubose:** 2950 Kirby, 526-4916, Ronaldo de Juan, May 21-June 3; gallery artists, June.
- Forty Walls:** 1200 Southmore at San Jacinto, 520-1766, Barbara Sturgill, Austin, Jim Robertson, Houston, May 9-30; "Eight", all media show, June 6-30.
- Graham:** 2411 Bartlett, 528-4957, Alain Clement, photographs, April 21-May 23; group show, June.
- Hadler-Rodriguez:** 20 Pinedale, 520-6329, works on paper, gallery artists, thru June.
- Harris:** 1100 Bissonnet, 522-9116, Larry Samuels, May 12-June 14; Chris Burkholder, "Texas Landscapes", opens June 15.
- Hooks-Epstein:** 1200 Bissonnet, 522-0718, Hib Sabin, "Streams & Mountains", to May 21; "Collector's Choice", exhibition and sale of important work, all media, private collections, May 23 - June.
- Toni Jones:** 1200 1/2 Bissonnet, 528-7998, Marilyn Biles thru May; Mark Toad, June.
- Kaufman:** 2702 W. Alabama, 528-4229, artists from Sweden, all media, April 24-May 25; paintings from Peoples Republic of China, May 29-June 30.
- Janie C. Lee:** 2304 Bissonnet, 523-7306, Frankenthaler, Johns, Stella, prints, May-June.
- Meredith Long:** 2323 San Felipe, 523-6671, Richard Stout, opens May 5; Byron Browne, opens May 19; Peter Farmer, opens June 2; Gael Stack, opens June 23.
- Jack Meier:** 2310 Bissonnet, 526-2983, Ann Hunt, May 22-June 5; gallery artists, June.
- Betty Moody:** 2015 W. Gray, 526-9911, six artists from Linda Durham Gallery, Sante Fe, thru May 9; drawings by gallery artists, May-June.
- Roberto Molina:** 2437 1/2 University Blvd., 522-2358, Gertrude Barnstone, Joanne London, May 19-June 6; David Conn, Fr. Worth, prints, Brenda Katz, wall sculpture, June 10-July 3.
- Robinson:** 1200 Bissonnet, 521-9221, David Vogel, paintings, drawings, May 23 - June.
- Sutton Block Heritage:** 4720 Griggs, 528-3925, Ernie Barnes, May; Tom McKinney, June.
- Texas:** 2012 Peden, 524-1593, "Houses for Sale", architect's designs, April 25 - May 16, Bruce Nauman, special installation piece for gallery, May 23-June 20.
- Watson de Nagy:** 1105 Berthea, 526-9883, David Boulduc, May 7-June 7; Don Solomon, June 11-July 7.

July 11: Houston Art Dealers' Assoc. "Introductions '81", third year.

**MURAL SITE**

by DELORES LAMB

The Open Space Committee met on February 3, 1981, to consider suggestions of several sites for the mural "Humanity in Harmony with Nature" by Leo Tanguma.

Tanguma's mural is a free-standing work, supported by Cultural Arts Commission funds awarded to Hispanic International University. His work is being conducted at Bering Memorial Church for installation at a permanent site when completed.

The artist presented a report on progress to date at the January 27 Neartown Association meeting. Members were able to see firsthand the work in progress. Tanguma estimated that completion will take approximately one year.

The Open Space Committee was charged with helping to select a permanent site for the mural. It will recommend that Neartown Association send a letter to the Municipal Arts Commission (which has jurisdiction over placement on city/park property) stating that the membership voted to endorse permanent display of the mural. The committee will recommend display at one of the following sites:

1. Along Allen Parkway or Memorial Drive between Shepherd and the Fonde Center.
2. Along the McAshan Parkway, across from Hermann Park.
3. In Memorial Park, along Memorial Drive.
4. In MacGregor Park, along Wayside or Martin Luther King Boulevard.

The committee welcomes suggestions for other sites, bearing in mind that the mural's two wings each total 110 feet in length, with the center panel 35 feet in height. Therefore, suggested sites should be of ample size to avoid covering a total scenic view, and should not be a coverup of an unsightly view. □

NEARTOWN NO NAME NEWS

**TENTH ANNIVERSARY  
OF  
SIDEWALK SYMPHONY**

For the tenth year, Houston National Bank is sponsoring a series of six Sidewalk Symphonies. Free of charge, the concerts are from noon until 1 p.m. on the sidewalk outside Houston National Bank at Milam and Lamar. The 1981 roster includes:

- April 23: Mickey Gilley and the Urban Cowboy Band
- April 30: Texas Southern University Jazz Ensemble
- May 7: Beto and the Fairlans
- May 14: Houston Pops
- May 21: Houston Symphony
- May 28: Herbie Mann's Flute and Percussion Theater

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## HOUSTON WOMEN'S CAUCUS FOR ART

A review of the past year of Houston's Women's Caucus for Art properly begins early in 1980 when the then two-year-old WCA held a gathering for women interested in "a charitable, educational organization which is dedicated to research, distribution of information, presentation of exhibitions and resolution of issues confronting artists and designers, art historians, and museum and university professionals."

It must have been the vitality of the members and the possibility of a community of women artists which drew the enthusiastic response that increased the previously fit-in-a-living-room sized group to over 160 members — it certainly wasn't that bone dry excerpt from the by-laws!

This year's review of Caucus, therefore, acknowledges that rapid growth as well as an increase in public activity and the resulting visibility of the Houston Chapter. In a circular pattern, the more visible the group became, the more women were able to find them — that increased womanpower enabled the group to do more which, in turn, increased the visibility.

The highlights of the year — the events that the Houston art community were aware of — began with the March 1980 (BIG) Open Membership Show at the University of Houston at Clear Lake concurrently with the Judy Chicago Dinner Party.

In that same month several WCA members had been involved in various levels of the production of the Houston Festival '80, and because the group had been privy to so much "inside" information, HCWCA felt strongly about evaluating that effort.

The concern resulted on May 14 in a public discussion sponsored by WCA and Houston Artists' Equity which was held at the Glassell School — the purpose of which was to examine the effectiveness of the festival and to make suggestions for its future.

Also that May, a Caucus exhibit was installed at Sam Houston State University at the invitation of the Texas Chapter of the National Organization of Women in conjunction with their state convention. The Mid-America Conference of the College Art Association held here in the latter part of October was hosted by HCWCA and the University of Houston.

As part of the Caucus' participation, Muriel Magenta of Arizona State University juried members' work which appeared as the Heartland Exhibit at the Jung Center; and twelve WCA women installed environmental art pieces on a vacant lot in the museum area.

In addition to visual contributions and efforts, for the conference, Caucus members arranged and moderated several panels on issues of women and art that involved nationally-known women in art as panelists. At the CACH annual election of Board members in October, WCA activity resulted in the names of two Caucus members appearing on the slate of nominees.

Later in 1980, CACH funds were sought and granted, enabling the arrangement of an Exchange Show with the Austin-based "Women and Their Work" which took place in January and February in Houston and Austin. The Houston portion of the Exchange was juried by Marti Mayo of the CAM.

The growth of the past year was apparent on many levels. Sheer numbers of women brought an increased amount of talent as well as increased variety of talent: painters, sculptors, printers, photographers, graphics-designers, environmentalists, filmmakers, video artists and remodeling contractors — even artists' accountants, writers, and art consultants.

This impressive pool of talent not only exists uniquely, but is available cooperatively for Caucus as well. Such diversity provides caucus members with continuous opportunity for artistic expansion and growth of awareness,

while the size encourages the formation of small interest groups. On a nuts and bolts basis, HCWCA has the womanpower necessary for installations, printings, mailings, etc.

Degrees of artistic involvement vary from professional artists earning their livelihood and supporting their families to women for whom art is a compelling avocation. Growth in one's own art has been the norm for members, but especially exciting is the fact that the support of the women who are mature in their art gives encouragement to those who are at beginning points enabling them to begin to show their work publicly.

The Houston Chapter of Women's Caucus for Art now counts 125 members — women at

all levels of feminist/artistic consciousness — for whom this past year has been one of growth and increased visibility in the community. The group will be electing new leadership in May, and it may be a time for reflection, self-examination, and (perhaps) new direction.

As the retiring officers prepare to give way to the new, the current project is the development of a "statement of purpose". Tentative plans include exhibits and events involving community-wide participation as well as opportunities for the members to sharpen their individual directions through professional critique.

In any respect (and in many respects), the growth of HCWCA is bound to continue. □



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## FOREIGN STUDY PROGRAM BRITISH ISLES

**Dear Fellow Artists:**

Wouldn't you like to visit Sir Henry Moore's country studio and see his work from concept to completion? Our LSU-S group was fortunate enough to do just that last year and we have been invited back this year. The visit was an exciting experience for us; the creative energy was inescapable.

We are once again in the process of planning this year's LSU-S Foreign Study program in the British Isles, and we wanted to let you in on our plans in time for you to consider whether you're interested in joining us in what we believe is one of the most rewarding experiences any artist can have.

Last summer we attended the Salvador Dali retrospective at the Tate Gallery, a David Hockney exhibition, an Andrew Wyeth retrospective at the Royal Academy, a Viking exhibition at the British Museum, free Dada films, and Oceanic Art collected by Capt. Cook at the Museum of Mankind. These are samplings of many experiences; the variety of art in London alone seems infinite.

First, the price. We expect the total cost, including round-trip airfare from Shreveport, a chartered bus for two weeks of touring, all lodging, three meals a day in the country and two a day in London, excursions (but not entrance fees), and lectures, to come to approximately \$2,400, based on current airfares, exchange rates, and inflation.

We will spend from June 10-24 touring the countryside and June 25-July 22 in London at the University of London. You may make arrangements to stay two-and-one-half weeks if you can't possibly be gone six weeks. Join us for the two-week trip and as many weeks as possible in London.

Undergraduates can earn six hours credit in Fine Arts 105 or 495 (special problems), English 295 or 395, History 295 or 495, or Education 295. Educators desiring graduate education credit can earn six hours in Comparative Education 502 and Special Problems in Education 590. Adults who do not wish to enroll for credit should enroll with Conferences and Institutes at LSU-S.

The artists with us last year in FA 495 included a photographer who compiled an individual view of his experiences, a 73-year-old naive painter, a jeweler researching Art Nouveau, a needlework artist seeking old traditional quilt patterns, a ceramist studying Bernard Leach and British artists co-ops, and an art historian researching William Blake.

Where else can you get two weeks in the English countryside, then three days or one month in London, college credit, and tax-deductible good time, all at a cost geared to the financial realities of artists?

We believe that what we have to offer to the first 40 people who sign up is unique and will provide you with memories you will cherish for the rest of your life.

If you're interested, or if you want more information, fill in the form below and send back to us as soon as possible. We look forward to hearing from you and, we hope, travelling with you next summer.

Join my wife, Jerry Slack, and me for this marvelous experience.

Sincerely,  
David Horner  
Assistant Professor of  
Fine Arts, LSU-S

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\_\_\_\_ Yes, I'm definitely interested in your 1981 Program.  
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### NEW PUBLISHING CO.

The Pariah Publishing Company has recently been established in Houston, Texas for the production of fine printing. The company will publish works of literary and visual merit, but it will also expand its operation to include printing in association with other organizations and individuals.

Patrick O. Davis of the Pariah Press will be in charge of printing operations. Joining him will be various artists who over the years have produced numerous works noted for their artistic excellence.

Publications of the Pariah Press will at first emphasize poetry, the arts of the book, and portfolios of visual interest. In addition, those with similar ideas and tastes are invited to inquire about our program of co-publication. We present this opportunity to all of you who are interested in the activities of the Pariah Press to drop in or write to us at 5610 Milart in Houston, Texas.

**STANLEY McDONALD****FRIEND OF THE ARTS /**

Three issues of ArtScene ago I approached several people about the possibility of a contribution of monies toward extension of the life of ArtScene, either through civic minded patriotism of the arts or through, the sound business practice of advertising. Several no's, come back later's, or I am not interested's, I received a resounding yes to my first advertising contract for a multiple succession of Ad's, six of them.

Stanley McDonald owner of the nationally known Dubose Gallery was the benefactor of that yes. Unfortunately this same civic minded art patron Stanley McDonald was the recent victim of a tragic accident, electrocuted while trying to fix an air conditioner in his home.

As an artist, I had the pleasure of having my art rejected as a commercial commodity in Dubose Gallery. I say pleasure of being rejected because even though we didn't agree aesthetically on my paintings, I left Dubose knowing I had a friend, in Stanley McDonald. This feeling wasn't singular in nature, many fellow artists have reiterated this chismatic aura surrounding Stanley McDonald.

Stanley McDonald was a dealer that always had a warm smile and a genuine "How can I help you" attitude. Some people might consider it strange upon observing a 280 lb. black man hunched over with his eyes brimfull of tears muttering "why Stanley, why Stanley McDonald, but those who ever had the pleasure of knowing Stanley McDonald will understand. We'll miss you.

Love

Bert L. Long, Jr. □



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# ROLE MODEL FOR /80 TIES

## LYONS AT JENSEN CENTER

Artists In Action a coalition of artists based in Houston has finalized leasing arrangements with Hope Development Foundation for use of a building at the corner of Lyons at Jensen. The building will be utilized as a activity center for the Arts.



**ARTISTS IN ACTION**

### CHARTER

Artists In Action is a coalition formed upon the recognition of art as the principal means of transmitting culture.

Artists In Action provides a vehicle through which community organizations and civic minded persons can utilize the talents of member artists in the production of art objects, events, and activities which will generate social, historical, and economic value.



Photo by Frank Martin

Inquiries:  
Artists In Action  
c/o Bert L. Long, Chairman

2210 Staples St.  
Houston, Texas 77026  
713/223-0401

AIA Art Activity Center

Recently shown at Forty Walls Gallery

## ARTISTS/STATEMENT

### GERTRUDE BARNSTONE TOBY TOPEK

#### "From a Silent Garden"

by Toby Topek

One felt the act of wrapping become the state of being wrapped, it's as if you become the objects whose energy you are containing

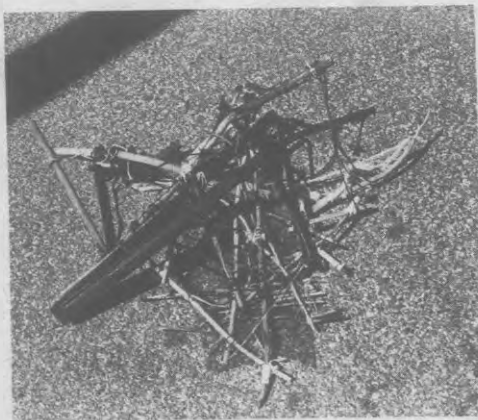
Skin is the medium between a live thing's insides and the world. Skin conserves energy, preserves it, directs it to a state of serenity. The energy instead of dispersing itself into its surroundings, becomes centered, available to us only through sympathy.

#### "Skin House: Listening to myself"

Meditation chamber, a place for me to go, renewal, survival, roots in childhood memories

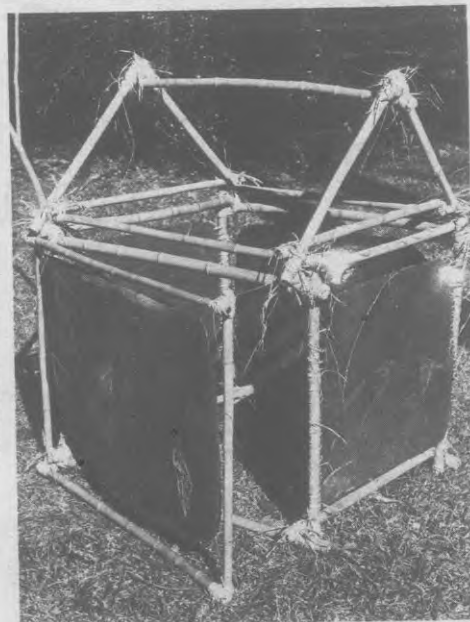
17th Century Japanese priest Gensai wrote:  
Bamboo leaves hang in front of my house;  
at the back, they divide it from the world;  
They cover it above and give shelter.  
I, the bamboo lover, find home within their shade.

On his death he asked that bamboo should be planted instead of a tombstone. To this day, three bamboos are tended at the place where he is buried. □



by Gertrude Barnstorm

From reality to another reality I make my own trees using the rhythm of branches and the color, the light, the mood of plexiglass which sometimes acts like a gel on a theatrical light, changing the scene. □



TOBY TOPEK

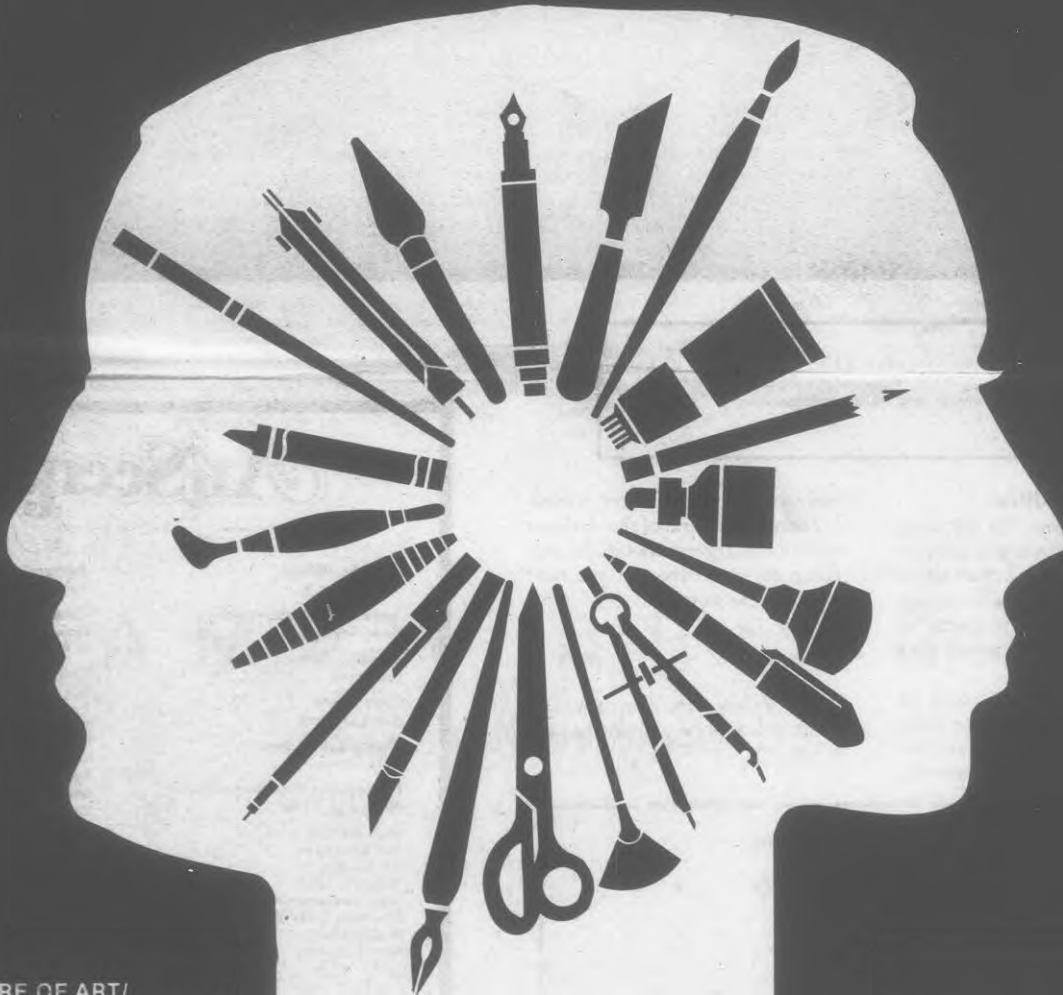
HOUSTON'S PERSPECTIVE ON THE ART WORLD — SERVING TEXAS, NEW YORK, CALIFORNIA, WASHINGTON D.C., NEW MEXICO, CHICAGO AND ATLANTA

VOL. 3 NO. 7

HOUSTON

\$100

# ArtScene



FUTURE OF ART/  
MANIFESTO OF MURDER

COMMUNICATION  
NOT ISOLATION

NEW WAVE/  
PUNK SCENE IN HOUSTON

**Tools of  
Freedom**

PUBLISHER'S OPINION

TOOLS OF FREEDOM

*ArtScene* is a tool of truth. It is the precedented reality and principal of what the words "free press" expounds...

... it is unalloyed and unvarnished. We must be faithful to our readers, fellow Americans, who exist within a nation founded upon freedom. Otherwise we could not be about truth: we could not be about art. That some dealers refuse to advertise in *ArtScene*, citing objections to articles such as "A Fish Stinks from the Head First" (*ArtScene*, Vol. II, No. 6) among other editorials and reporting, could be likened to a mother refusing to suckle her child because the child bites her breast.

An art dealer who refuses to support Houston's only current publication focusing on visual arts for reporting facts is setting the stage for anarchy and the subsequent destruction of the little credibility which Houston has mustered in the arts.

American people, be they upper, lower, or middle class, are not accus-

tomed to the muzzle. The attempt to muzzle an artist is jeopardy compounded, for the artist is the only maker of new truths.

The same facts reported in "A Fish Stinks..." were reported also in the *Houston Chronicle*, *Houston Post*, *Houston City Magazine* and *Art News*.

As a result of this editorial reporting by *ArtScene* we have received many congratulations and many brickbats. But to exist in a state of censorship strikes at the very heart of what Houston *ArtScene* is all about. *ArtScene* is about truth. The editors and the people involved with *ArtScene* exist on the premise that art will set you free. To imagine that the truth would not be reported in *ArtScene* because of real or threatened lack of advertising support is dispelled with the latest issue.

This issue exists in spite of those who sought to muzzle its spirit, and

thanks to the support of those who believed strongly enough in truth, apple pie, and the American Way.

Our support comes from many: those who enthusiastically embrace it in its totality, who believe that as a publication whose pages are open for dialogue (among those who agree or disagree, care or don't care), it deserves existence, and those who, no matter what their personal feelings, love art and find *ArtScene* the only liaison between them and the grassroots of art in Houston.

So be it. Know they friend or know they enemy, they do believe in the need for *ArtScene*.

There are rumors and indications that some art authorities in Houston will not be interested in the work of artists who first questioned recent events that unsettled them. How much could a situation like this affect



preconceived answers with new questions. —Bert

Crashly

their careers?

Which does Houston need: to have an art publication that attempts what *ArtScene* attempts and does what *ArtScene* does, or not to have it?

... NEXT ISSUE

*Bert*

*ArtScene* invites writers to submit critical reviews of exhibitions. Please contact the editor for assignments and salary consideration.

Letters to the Editor

Thanks, *ArtScene*, for allowing me to try to do something about a cause which I support. I don't know of any other person who agrees with my position in the matter to which I now address myself and you.

I think that *ArtScene* should be allowed to drop out of sight right now. Publication, compilation, inspiration, all should stop immedi-

ately. Nobody (and I have privately counicled several of the *ArtScene* staff in this regard) should do anything about getting out the next issue. Please stop it.

Thank you,  
Andy Mann

P.S. — If they print it anyway, I do think it would be all right to read it. □

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# Communication and Education — Not Isolation

By TERRY DUFFEY

The visual language that was an essential part of the social and cultural changes of this century, that championed self-expression, creative freedom, and social awareness has generally but for a few individuals reduced to an escapist, facile and even more important, an alienated pastime. I could discuss at length the plight of Contemporary Art in all its forms, and be specific about the situation in galleries, schools and art literature. However, I believe it must be obvious to many and noticeable wherever you go and at whatever level, that artists and teachers (the two being inseparable) have become disenchanting and less self-critical.

If the reducing financial support for art and education affected by world recession, or the superficial demands of the "art market" has caused a decline in artistic energy, then it is time to rethink requirements. Creative thinking, self-expression, alternative art, etc. exists in spite of money, not because of it. Any system requires funding, but not to the detriment of its concept. Time and time again it is proven that Fine Art is fooled by money, not fed.

Art cannot exist purely for its own aesthetics, it requires, as it was always done, the desires and support of a patron, or even more essential the commitment, devotion and perceptive awareness of the artist to produce it. Modern Art grew out of the belief that art should be an impression and expression of life. It has become a pointless self-indulgence, ignoring the realities of the troubled world

"It is time to communicate, educate, not isolate."

What is now needed is an international dialogue between artists and teachers to encourage individual expression, creative freedom and social awareness, and its potential already exists. It exists within these artists and teachers and journalists who understand its visual language and philosophy, believe in its potential, and who wish to do something about it.

It is not necessary to create a new system, as is often being suggested, but realise the potential within the present one and develop that further. This "movement for communication, education and not isolation" will exist because there are many individuals and groups who are already attempting to re-awaken the system, but would gain confidence from realising their ideas and feelings are not isolated. The "movement" is also possible because so many of us are committed artists and may also work in teaching, galleries, art funding, art literature, etc. All this potential for communication and confidence needs harnessing under one movement, instead of separate factions.

This movement has already begun by artists in Europe and America agreeing that it was possible. This proposal will be printed in many countries, in different languages, and the outcome will be a response. A response at first only by post, but nevertheless relating ideas and opinions to establish some mutual understanding. Following this, an exchange

outside, frightened to step out of its re-established academic pursuits into an environment of worldwide violence, suppression, inequality, racialism, and growing mistrust for everything.

Critics, art galleries and art schools are generally waiting for a new Messiah, a leader who will open up new dimensions in art, and lead them to greater gimmickry and elusion. This will not happen. Contemporary Art is an evolved visual language, which will have few new developments, as with all developed languages. It is a language of creative expression, personal insight, intuition, perception and response. A language that in appearance may not be always understood, or have any of the obvious values of craft and skill. Nevertheless, for those who understand and appreciate it, has the potential to express and communicate insights, beliefs and ideas that were impossible to express before.

There has been strong criticism and opinion made over recent years, and continued attempts by small groups to begin a dialogue that may achieve some answers. But artists, like everyone else, have become apathetic, ignoring what is happening in the world outside. However, the violence, economic recession, and political inadequacies either on a local or international level are forcing us out of the closet.



TERRY DUFFEY  
"Movement for Communication, Education,  
not Isolation"  
84 Vaughan Road, Wallasey  
Merseyside, England.

of ideas, projects, teaching roles, visiting lectureships, exhibitions, etc., should be possible. Finally, in the long term through art and education we can hope to affect our troubled society not by violence, but by individual freedom, personal and social awareness, and creative expression.

The movement will be constructed by those artists who communicate. Its strength will be debate, mutual understanding, and honest criticism which will gain momentum as the rejuvenation of creative expression turns into actual artworks: artworks that will go less unnoticed than they are at present.

The first stage is for you to write to me with your own interpretation and criticism of what I have written, as well as how it relates to your own situation and philosophy. In return I will reply with some guidelines for further dialogue, a list of those artists who have replied, plus their comments. I also hope to publish the letters received to show solidarity, and the depth and breadth of the movement. □

# L A M A R B R I G G S

## Recent Monotypes

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# INTRODUCTIONS NECESSARY FOR PROGRESS



MALCOLM BUCKNALL

By LEIGH SMITHERMAN

Thank heavens and the Houston Art Dealers Association for Introductions '81. This collection of exhibits at member galleries keeps art enthusiasts from stagnating in Houston's miasmic atmosphere. Each July, member galleries feature several artists whose works have previously been given little or no exposure in the Houston area. They are not necessarily from Houston or even Texas but are primarily young and undiscovered.

Twelve galleries featured new artists this year including Archway, DuBose, Editions Inc., Hooks-Epstein, Kauffman, Meredith Long, Jack Meier, Roberto Molina, Moody, Robinson, Watson/deNagy, and Frank Wood. Saturday, July 11, the public could participate in what amounts to the Azalea Trail of the Houston art community. People traveled short distances from gallery to gallery seeing a whole range of contemporary works including jewelry, ceramics, paintings, and assemblages.

Highlights from the joint event included

works at Moody Gallery, Watson/de Nagy, and Hadler Rodriguez Galleries.

Depend on Betty Moody to consistently show innovative and entertaining works. Young Suzanne Bocanegra intrigues her audience with images of dresses, dress patterns and mannequins. The colors are bright but tend to be harsh, reminiscent of the hues one associates with the Caribbean. Greens, golds, and yellows explode across themes of red personifying the image as it floats in space. Each work has a dynamism to it. They are whimsical and yet, they appear almost forbidding when the deeper reds are juxtaposed to blacks.

Bruce Houston's assemblages require a second look and a little thought. At first glance one sees small collages of found objects such as dice, models, marbles, lighters, plastic flowers, and the sorts of things one would expect to find as a prize in Cracker Jacks. One small

assemblage is plastic children in all sorts of bright colors and, walking amongst them, gray soldiers. Simple and to the point. Another particularly amusing piece shows a bride and groom with dice for heads. Appropriate in the face of today's divorce statistics.

The third artist featured is an Englishman, Malcolm Bucknall, now working in Austin whose paintings reflect his origins. Quite tightly painted, these portraits of individuals are almost photographic. Others harken back to the stiff, flat portrait styles of the 1700s. Switch subjects, switch styles. "Bloody Mary, quite contrary", an example of the early, very wooden styles, is dressed like a man and in the midst of dropping fork, spoon, and knife. The viewer perceives chaos and contradiction. Rather amusing is "Big Fish Eat Little Fish" picturing a mother and her four boys each a little bigger than the other next to him. All around them bigger animals are eating

their smaller kin.

Michael Richardson's work at Watson/deNagy are studies in texture and color. The exhibit is particularly well designed and laid out such that each piece complements the others in the space. A definite feeling of movement is created, especially among the arched shapes. Each is like a color island, a commanding entity in itself. They demand study and questioning. Truly, these are works of distinction.

Though not a member of HADA, Hadler Rodriguez Gallery introduced a new artist also. Jean Dibble's paintings and drawings are delightful images of stylized dogs usually in rooms with windows showing storms and other atmospheric activity. Her works are lively and one half expects the images to begin dancing in their respective spaces. Bright reds, clear blues, cool greens, and the unpredictable pink characterize this artist's color palette, probably due to her New Mexican origins. It will be a pleasure to see further developments in this artist.

Houston is maturing as a major art community with a comforting degree of rapidity. Events like Introductions '81 furthers that growth by encouraging new artists and especially the galleries that show them to be experimental with the new and different. Without these more daring, progressive attitudes it may be a rich town but stifled and dry. The public must be refreshed, their creativity inspired, for any community to flourish.

## Major competition coming

Plans are currently underway for a major juried art exhibit entitled "The Lawndale Competition" to be held this upcoming season at the Lawndale Annex of the University of Houston. Additional details will follow in the next edition of ArtScene. □

music by Sam Saddler, the jazz band, *Nightwatch* and the *Inanimate Objects*.

What 20/20 achieved was an outdoor environment that became living art on a monumental scale. Nature and art in such living alliance must be experienced to be understood. One Houston artist recently reminisced, "It felt so good being there. You could tell it was art, and something very special." □

## 20/20



Design Al Smith

By Pat Danko

A multi-media Art Event sponsored jointly by Little Egypt Enterprises, *Waterworkshop*, and *Artists in Action* was held on September 20, 1981 as a celebration of the new 1981-82 art season. The overgrown and weeded area located at 1420 Peden was cleared, moved, and made the setting of the celebrations, which centered around a show of outdoor sculpture while including film, dance, and music.

The sculpture show, curated by Don Redman, included nine monumental pieces as well as the opening to the public of Michael Moore's blacksmith shop and sculpture studio, also located on the premises.

"Many people are making sculpture quietly, constantly, but are not playing the theatrical games they need to play to be exhibited. I chose from these people because it is work that deserves to be seen by the public, but rarely is," said Redman. "Some of the people who exhibited are almost folk artists, working

intuitively and from inside themselves. Others exhibited much more formal work. It was all work that needed to be seen."

Installations included works by Barry Atkins, Vicki Barnett, Andrew Lawson, Jessie Lott, Mike Miano, Don Redman, Heidi Stanfield, Joe Vogel, and Frank Williams, as well as a 7,000 pound ice sculpture by Bert Long.

Performance was equally varied in ideology and approach with five pieces performed by two separate groups.

*Clarence*, choreographed by Edie Scott and Brenda Fuller, featured a 90 ft. orange, black and yellow dragon designed and constructed by Fuller.

*Camp 20/20*, described by Scott as a "collaborative no-name generic space specified outdoor performance," was created for 20/20 by Scott and Sarah Irwin. Nature as sculpture and sculpture in performance were explored as they wrapped three giant tree trunks and used the enclosure in their performance.

"Several Dancers," a group including Kelly Bates, Melanie Montgomery, Caryn Nolting, Kathy Russell, Sue Schroeder and Aurora Sosa, performed *Arrows*, choreographed by Cheryl Factor, and *Locked In* and *Discreet Beat*, both choreographed by Schroeder.

While the performances of Scott, Fuller and Irwin became a total environment, Schroeder's choreography concentrates more on the actual movement of dance.

"If you are using your body as an instrument," says Schroeder, "you must know it. Some people concentrate more on the attitude in each piece I do; my main concentration is the energy and rhythm of the actual movement, using the floor, the air, gravity to find out all I can about the body's possible

thrusts and directions in the space."

Films presented include "Invasion of the Aluminum People" by David Boone and *Deluxe Movie* by Daniel Jircik. Jircik was formerly curator of films at the Contemporary Arts Museum, Houston. Both presentations were Houston premieres.

Approach to art was again explored by 20/20 in the musical entertainment provided: jazz piano by Bonnie Brown, acoustic folk

MICHAEL RICHARDSON

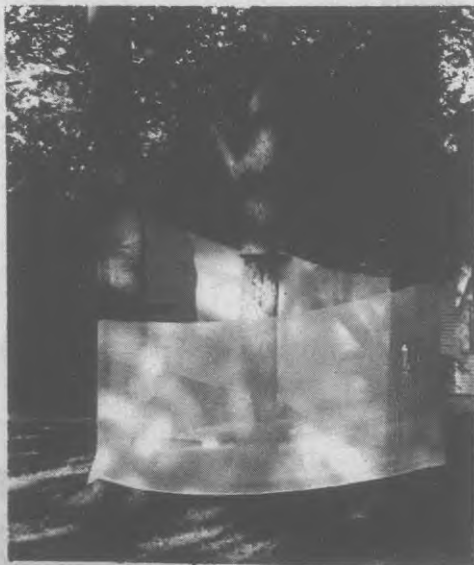
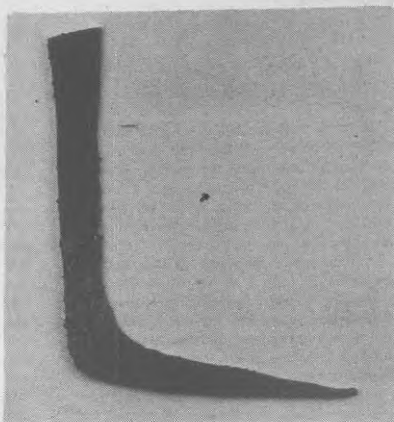


Photo by David Folkman

Irwin and Scott at 20/20

EUROPE  
**MY VASCULAR VOYAGE**  
Summer, 1981

By Josefa Vaughn

I would like to acknowledge all of you who supported me in my latest project. My idea was to create an experience in Europe that I don't believe I'd have attempted this if it weren't for the generous gifts of money, lists of addresses, and words of encouragement from very special people.

Three months of travel resulted in a star-shaped Eurail trail covering 14 countries, 25 cities and over 50 major museums. Sleeping on trains and following instinct rather than itinerary, I took this opportunity to get a taste of Europe in one bite.

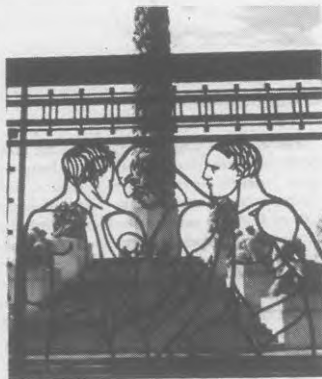
The lines I traced on maps of countries recalled the curious qualms I had felt years earlier uncovering blood vessels on cadaver dissections. Through squinting eyes, I view the adventure wondering if it's possible to recreate it, and if so, which artery of experience should I choose to share.

Cities were unique living organisms thriving off the circulatory system of tourists looking for museums. I remember the Mona Lisa in the Louvre; I struggled with Goya in the Prado, and bathed in Botticelli at the Uffizi. Museums, cathedrals and palaces were my sanctuaries. Train station tensions escaped in the tears that trickled to the corners of my gaping mouth, as I gazed up at the sistine ceiling. Every national gallery had its own story to tell. The continuity of my trip, as reflected in each experience, put art in its geographical and historical context. I was amazed at the aesthetic genius in the icons of Perugia and amused at the erotic paintings of Pompeii. The archeological imagery in Greece and excavations of Rome provoked wonder.

The Peggy Guggenheim Museum in Venice sent me out of Italy into Austria, fascinated with the legacy that empowers art. As I moved north toward Scandinavia, my encounters with contemporary art grew as did my affinity for it. I fell in love with Albi, France, birthplace of Toulouse Latrec and home of his museum in a castle by the river. The Van Gogh Museum in Amsterdam is vivid in my memory, along with the Munch Museum in Oslo, home of the monumental Vigeland sculptures. Near Oslo is the Henies Onstad Contemporary Arts Center which appeared somewhat high-brow as compared with the outrageous Pompidou in Paris.

A special treat for me was Meervart in Amsterdam. It housed a cooperative exhibit called Kitsch uit de Kunst. The structure of the hugh event involved audience participation and audio-visual effects. Moving through compositions, I bumped into a living-space project and found myself dining with the authors of the work under the inquisitive stares of passers-by. I felt almost as kitch then as when I fondled the rosary hidden in my purse riding the bus from St. Peters Square after the Pope was shot.

I slept under the midnight sun in Narvik, and ran at the stadium of Olympia. From the beach of Portugal to the opera in Vienna, I wonder how much of Europe I really know. Perhaps the value lies in knowing who I was in Europe: just another blind man stroking the elephant?



"Viyeland Sculptures" in Frogner Park, Oslo, Norway.

POLAND  
**Starving Artists (People)**

By DEREK BOSHIER

I recently stayed a week in Poland installing a travelling exhibition at its first venue — the Museum at Lodz.

While I had a most enjoyable stay, seeing many places in Poland and all arrangements for the exhibition were excellent, I could not avoid seeing the terrible situation concerning the shortage of food.

The present political crisis in Poland means that food is rationed and even then is often not available. Other than essential food, cigarettes (if obtainable) are rationed to 12 packets a month and alcohol to one bottle of wine or one-half bottle of spirits per month.

People (mainly older people) stand in line from 8 p.m. until the opening of certain shops at 9 a.m. the next morning for meat. One Polish friend said "We (our family) are lucky we have grandparents". Meaning that they had someone to stand in line for them, thus enabling them to go to work.

Gregory, the curator of photography at the Museum at Lodz, is 28 years old, married and has a one-year-old child. In order to get sufficient food to feed the family he has to leave work at 4 p.m. three days a week to travel by bus to the countryside to obtain food. These trips mean he usually returns to the city at midnight. On the following morning, he was

looking very tired and I asked about the previous days trip. He said he had managed to get three eggs.

Under these conditions I suggest a project called "Houston to Lodz", a direct link with the art community here — with there. I ask each friend of mine in Houston to send a small package of one or two items of food to the following address:

**Houston to Lodz**  
c/o Stanislawski  
Muzem Sztuki W Lodzi  
90-734 Lodz, ul.  
Wieckowskiego 36  
Poland

Obviously do not send perishable goods or anything in a glass container. But — everything is short, most of all meat. I would suggest: canned meat of any kind, canned fish, instant or real coffee, tea, candy, raisins and nuts, cookies. **DO NOT Send Cigarettes.**

Mailing costs are approximately \$1 per pound. Mailing takes between two and three months.

I would ask that each person take the responsibility of buying, packaging and mailing them. And then, one last responsibility: convince a friend to do likewise.

Tickets: \$4-\$15. Ticketron outlets, Joske's,  
Jones Hall. Phone orders: 227-2787  
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HOUSTON ART REVIEW

**CONTEMPORARY ARTS MUSEUM**  
**Melissa Miller: Recent Paintings**



By LEIGH SMITHERMAN

The work of a bright, promising young Texan is the sixteenth exhibition in the Perspectives Series in the Perspectives Gallery at the Contemporary Arts Museum. The show consists of 14 oil on canvases and approximately ten works on paper all done since 1979. The work challenges the viewer to look again, for with one single angle, one gesture she has captured in her flowing painterly style an image rather real in life (as opposed to real to life) despite its otherwise abstract quality.

In the "Studies for the Ark" the manner in which she depicts the animals is not stiff or frozen but fluid in just the way they run, sniff the air, they stand. It is as if Miller has painted from a single frame of a motion picture and given the viewer the ability to complete the begun movement due to her dynamic treatment of the subject. This series is particularly stirring as one feels the winds and rains swirling around the frightened creatures. The rushed, frenzied movement of the animals is echoed in the movement of the landscape so that the whole image is a whirling mass of intense color.

Her brushstrokes are heavy with color. Strong purples juxtaposed with bright greens and deep reds, oranges, and yellows are even brighter due to the thickness of the paint and stroke. The paintings, however, are not overdone for she is economical in her depiction. A few strokes well placed clearly indicate the fur, the feathers, the scales, and there is the main subject of that painting.

The works have in them a somewhat primitive quality, perhaps described more as a naive due to the subject matter and her treatment of such. The angle she works from is unusual. She is at eye level with her animals, or in a picnic scene, standing over the scene in a possessive sort of way.

The show bodes well for the resurgence of realism. There is a new awareness as if seeing it for the first time. This new vision, translated to canvas, becomes part of the viewer's experience as he can go out and see his own world in a new way. □

HOUSTON ART REVIEW

**ROSIE MACKIEWICZ AT MANCINI GALLERY**  
**Bodyscapes**

By WILLIAM E. KEITH, JR.

Most artists have at one time or another been on the receiving end of the statement, "My three-year-old child could paint as well as that!" Artists, not wanting to converse with fanatics, politely say, "That is not the point," and quickly move on.

Recently on exhibition at Mancini Gallery in Houston was the work of **Rosie Mackiewicz**. Not only could the "young child" comment never be made in connection with her work, but the exact opposite becomes almost an involuntary question — "How did she do that?"

Mackiewicz's hand-painted photographs go far beyond what is usually presented by this kind of work. So far in fact, that it is almost difficult to tell that they began as photographs. Mackiewicz photographed her model with large sheets of white paper draped over and around the figure. The paper was either drawn on before the picture was taken or painted on afterwards, or both. Finally the whole photograph was blended together with Marshall Photo Oils to create the image, but — that is not the point.

*Images become art because they are believed in and dedicated to by the artist, nevertheless it is rare when all the elements of image building are used and presented at their best. Color, composition, depth of field, light and dark and all the other facets that become pleasing to the eye are used expertly in this work. They would be pointless in art, however, without a gut-level statement of individuality.*

Mackiewicz uses both factual and fantasy images layed side by side with each other. For example, part of a woman's body has been photographed and directly next to it is painted an idealisation of the rest of the figure. As a result, her works could be used by art schools in "How to Interpret", but also by psychology professors using the same course title. This speaks to the far-reaching effects of her ideas.

Mackiewicz's work speaks with great poignancy about women and the female form, but at the same time interjects humor to her seriousness. Once again creating the push/pull elements of emotions that establish response in us.

Very few artists can speak towards a self concern with such sincerity without over dramatising the issue. Her work transcends mere observation and commands the high personal involvement that unfortunately is seen in so few contemporary artists.

Rosie Mackiewicz is not at all afraid to present herself forcefully and powerfully in her work and she does it with such skillful grace that it will soon become of the utmost importance for the world's artistic concern to understand her being. □



The Houston community welcomes  
**Walter Hopps**  
new director of the  
**Menil Museum**

# Yves Klein (1928-1962): A Retrospective Rice Museum

A major exhibition of the work of the late French artist **Yves Klein** is at the Rice Museum through May 2. Initiated and organized by the Institute for the Arts, Rice University, the exhibition *Yves Klein (1928-1962): A Retrospective* is a comprehensive survey of the life and art of this important French artist. In the planning for four years, the exhibition includes 100 works of art gathered from over 50 American and European collections, both public and private. A major monograph with new and important essays on Klein's life and work will accompany the exhibition.

Yves Klein is widely regarded as one of the most important European artists since World War II. His work from the 1950's until his death at age 34 in 1962 prefigured various directions which art would take in the sixties and seventies. A forerunner and early practitioner of minimal painting and sculpture, he also pioneered environmental art, performance art, conceptual art, space-light art, and body art. □



"The Leap" (the painter of space throws himself into the void) by YVES KLEIN, 1960, at the Rice Museum, February 4 - May 2, 1982.  
Photo by Shunk & Kender

## RECORD REVIEW

### Pirates — Rickie Lee Jones

By TOM SOLOMON

It's been two and a half years since **Rickie Lee Jones** first came finger-snappin' into the pop music scene with her debut album and her tease of a hit song, *Chuck E.'s In Love*. After tantalizing listeners with her endearing combination of streetwise punk and childish innocence in tunes like *Danny's All-Star Joint* and *Chuck E.*, she dropped out of sight.

Rickie Lee Jones is back now with her second album, called *Pirates*, and it is an impressive, if somewhat different, followup record.

While the spotlight songs of the first album were the ones where the beat bumps and grinds along while Jones offhandedly delivers her streetslang-filled lyrics, simultaneously literate and hep, the main thrust of *Pirates* is instead the slower, more contemplative, jazz-influenced tunes.

While the 1979 album opened with the playfully upbeat *Chuck E.*, *Pirates* opens with a quiet, piano-based, subtle love song, *We Belong Together*. The mood-setting change from the opener of the previous LP is awesome. At the beginning of *We Belong Together* Jones sings an achingly pretty melody accompanied only by a piano, communicating beautifully the naked emotion of the song. She has been composing more for the piano now than for the guitar, and the change of instruments is perfect for the newer tunes that are more melodic than percussive.

*Living It Up*, the next song, is thematically a followup to the first album's *Coolsville*, except this time Jones acknowledges that maybe the "cool" persona her teenage characters keep up is "more trouble than it's worth." The verses are light, painting vivid, happy portraits of the characters she creates, but then the "more trouble than it's worth" chorus sneaks up with its minor chords and heavier vocal inflection, making the hip characters become tragic.

*Skeletons*, another simple, achingly pretty piano tune, is even more tragic. Jones sings in an anguished alto about the freeway death of a young father-to-be. He is pulled over by the police while he is taking his pregnant girlfriend to the hospital, and as he reached for his wallet, a cop shoots him, thinking that the young man is reaching for a gun. The story is simple, especially when paraphrased here into prose, but Jones captures beautifully its tragic essence in just a few song verses.

Rickie Lee Jones sang this kind of song on her first album, too. *Night Train* told the story of a young mother running away with her little girl so the welfare couldn't take the child away from her. And Jones' haunting

ballads *The Last Chance Texaco* and *Company* gave her first album another dimension. But the spotlight was stolen from these thoughtful tunes by the gleeful upbeat of songs like *Youngblood* and the sashaying *Easy Money*.

In contrast, there is only one pure beat tune on *Pirates*. *Woody and Dutch* is a jazz-tinged homage to the old "race music" that gave birth to white rhythm 'n' blues in the form of the rockabilly music of the 1950's that first appeared on the old *Stac* and *Sun* records.

The bridge song between the bebop-oriented Rickie Lee and the more mature, intense Jones is *Pirates (So Long Lonely Avenue)*. The tune begins upbeat with a horn arrangement reminiscent of the first album, but then moves to a quiet middle section with a more melancholy view of the happy life of the first two verses.

Just now much Jones will continue to grow is hard to tell. She appears to be moving in an even more musically ambitious direction in the new song *Traces of The Western Slopes*, a lengthy, sophisticated piece where she immerses herself completely into jazz. Co-written by Jones with jazz musician and live-in boyfriend Sal Bernardi, the song may be just a result of Bernardi's temporary influence or it may be an indication of Jones' own independent growth.

For Rickie Lee Jones, *Pirates* is an important record. Jones has matured beyond the innocent teaser of her first album. *Pirates* may not sell as well as her first record, but it deserves just as much attention. Proving that her first record was no fluke, Rickie Lee Jones has already started maturing as a real musical artist. □

### Fort Worth Art Museum acquires new sculpture

An elaborate and delicate sculpture, *First Gate Ritual Series 10/78* by artist **Michael Singer**, has been acquired by the Fort Worth Art Museum through a National Endowment for the Arts Museum Purchase Plan Grant, with matching funds contributed by trustees Mrs. Nancy O'Boyle and Mr. and Mrs. Lewis Kornfeld.

## Houston Ballet

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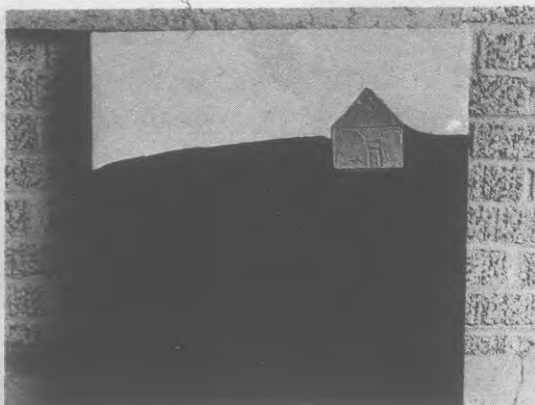
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**VALERIE BELL**  
Structures and Facades

By JIM ROBERTSON

Valerie Bell: *Structures and Facades*, at the North Harris County College Art Gallery through September 25, was an attempt by the artist to explore the responses of the human mind as it deals with its need for security in a series of disturbing landscapes.

In the drawings and paintings of the exhibit the viewer is presented with a variety of visual situations involving one of mankind's most basic needs — shelter. A symbol for structure is provided in each painting, but surrounding it, in most cases, is a bleak environment. The landscape is ominous because of its austerity; there are no trees, no objects, no landmarks of any sort. The only thing for the viewer to identify with is the house-like structure, providing not only visual, but emotional, balance. The house is a refuge from the invisible tensions that exist in the surrealist landscape. Inside, one would assume, is a comfortable, welcoming interior; a cozy, architectural womb.

*Structure . . . Dream Home* not only presents the artist's psycho-surrealist landscape, it also offers additional visual elements as well. Blurred paint passages in the lower portion of the painting suggest a ghost image of either past or future activity. Floating in the upper right corner is a leaf-like shape surrounded by a lightly-indicated square. The image echoes the vertical peak of the house and in this capacity functions as a formal design element. But it has another, much more significant, role. It acts as a clue to the interior of the structure.

A similar visual drama takes place in *Structure . . . a Plan for Shelter*. The barren stretch of earth acts as a formidable barrier to the promised security of the house-like structure. The slow curve of the horizon line is repelled by the house on one side but on the other side the horizon line tilts up just enough to merge with the roof line, creating an impression of the house being engulfed by the very ground it stands on.

As if to reassure the viewer, a diagrammatic interpretation of the structure is presented in the lower foreground. The diagram is at the surface of the picture plane, as near to the viewer as possible in terms of two-dimensional space. The artist has provided a visual/psychological link to the distant shelter. Again, a clue, or key, has been offered to the alert viewer as to the interior of the shelter.

Color usage contributes even more to the psychological tensions established by the subtle visual relationships of the work. The lighter areas consist of a multitude of pinks contrasting with dark areas of blackish green. The color areas are not flat but are built up of layers of staccato brush strokes.

Valerie Bell has successfully isolated one of man's inherent needs, that of shelter in a hostile world. In our society today, civilized man is provided with shelter in varying degrees of comfort, and tends to accept it as a given factor in his daily life. The artist, in her piercing images, conveys the raw emotionalism associated with shelter and especially the fear that lack of shelter will produce in the unprotected individual surrounded by an impersonal, unforgiving environment. □



"Metamorphosis #25" by MARY BENEDICK, 21 x 18 in., graphite pencil and paper.

**METAMORPHOSIS**  
A Series of Drawings by Mary Benedick

By LYDIA BODNAR BALAHUTRAK

Since the 1940's breakthrough of the American abstract expressionists, the demand for an "avant-garde" remains insatiable. So often fly-by-night artistic stances are enthusiastically taken and, after a time of media blitz and rhetoric, just as vigorously abandoned. At times, unfortunately, individual artistic visions are aborted in the midst of a movement.

Young artists get caught up in iconoclasm as the answer to their search for self-expression. Given this constantly shifting cultural atmosphere of the twentieth century, one can still find art that is both a celebration of time-worn qualities of fine craftsmanship and skill and a personal interpretation or vision.

Mary Benedick, in her sensitively-wrought graphite pencil drawings, re-invents the organic forms of our elemental world. In a singular way, she is able to combine her exquisite technical skill and visual language.

Benedick's newest series of drawings, entitled *Metamorphosis*, was exhibited at O'Kane Gallery, University of Houston, during November 1980, and was shown as part of the "Introductions 1981" exhibit at Toni Jones Gallery in Houston, July through August, 1981.

In each of the drawings, the forms are organic — seemingly unfolding, growing, and rooting. Through intricate linear detail and subtle value gradations — resulting from layers of

soft pencil strokes — Benedick creates an undulating spatial rhythm.

In *Metamorphosis #21* countless lines weave into and around pod-like forms. Birth/re-birth is visually enacted through a seemingly unbroken network of linear pathways. A small, delicate stalk form flows from its larger counterpart in *Metamorphosis #9*, evoking the regenerative process at work. The content of the drawings always reaches beyond simply line and form.

Fruit, vegetation, and other organic forms are often metaphors in Mary Benedick's visual language. The artist, in fact, invents her forms from close study and integration of plantlife. Even the drawings with bolder value contrast and larger, more menacing forms, such as *Metamorphosis #25*, possess a sensitivity to the workings of all things living, growing, and dying. Through her visual vocabulary, Benedick speaks of the cycle of life.

Benedick's organic imagery, in its more quietly sensitive and non-aggressive "yin"-oriented nature, may be interpreted as being drawn from the female experience. The artist, however, maintains the forms and their inter-relationships are universal, reflecting and striving for a balance between yin and yang. The drawings are created at a deeper consciousness level, borne of a universal awareness and reflecting universal purpose and continuity. □



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HOUSTON

Literary —

TALKING PENS - Part I

First of a three-part series

By CHRISTOPHER DOW

A cave man and his wife were sitting in front of their cave one night, watching the stars. The man would look at the stars for a time, then turn to his wife and watch her. Then he would turn back to the sky. After a while he said to her, "Your eyes sparkle like the stars." She thought this was pretty romantic, and the next day told her friend what her husband has said. Her friend repeated the phrase until everyone in the village had heard it, and the oral tradition in literature was born. Literature began as the spoken word. Bards, minstrels, and troubadours helped keep the oral tradition alive until most of us could read well enough for them to write their words down and quietly disappear from the scene. Since then literature has fallen in the province of the written page. While this had some advantages — wider dissemination and diversity of forms — certain aspects were relegated to subordinate positions. The prime one of these is the immediacy of literature, or the sense that literature is a living, vital force. In today's world of electronic media and mass magazine publication, it is easy to forget that literature has always been the prime begetter and broadcaster of ideas as well as language. It is even easier to forget that the roots of litera-

ture do not lie in a murky past, but in the mouths of people. In truth, literature, even in its written form, is still speech. More than telling a story, it is one human being talking to another human about those thoughts which concern his humanity.

Sometimes this view is lost in the welter of facts our information age throws in our paths. When mathematical symbols become the new language of Babel, computer games the new canon, it is easy to lose sight of what we say and the language we use to say it. But when the time comes to speak of the human, of emotions and ideas, we do not turn to Fortran or SPSS. We seek our own homegrown variety of language. More specifically, we listen to those who work with language at its most basic level. These people are writers, but they are more than that. They are our prime speakers, finding new ways to say the old, universal themes, and more importantly, creating new ways to say that which no one has ever had to say before. It is important that they take the time and care to write their words down for us, but of greater significance is what the word patterns express. It is the meanings of the speech that is significant, not the symbols used to record the speech.

Because of this, the oral tradition in literature is still with us. Best know in the form of

drama, the oral tradition is still alive in the form of the literary reading. This usually consists of an author of a work of prose or poetry reading some of his work to an audience. The audience can vary in size from a small, intimate gathering to a larger, auditorium-sized group, and there may be one or more readers. There are several benefits to be had from attending readings.

First, is that literature once again takes on its true, oral character. Speech, transmuted into squiggles of ink, changes back into speech in the mouth of the reader. This leads to the second benefits of readings. As speech, the writing regains the character and inflection originally intended by the writer, often adding new insights into the work. The third benefit is that once spoken, the writing ceases to exist in the realm of vicariness, and begins to live and react in the present. Immediacy, or the sense of present vitality is often enhanced by the writer actually speaking the words to us. The fourth benefit is that the immediacy of the words often gives the listener greater insights into the creative process of the writer. And it is the creative process that is more important than either the speech or the symbols of that speech, for creativity is our common expression of life and growth. □

Lecture Series

HWCA is planning a lecture series at the Lawndale Annex, the University of Houston, this spring which will feature:

**James Harithas**

March 12

Former Director,  
Contemporary Arts  
Museum, Houston

**Suzi Gablik**

April 9

Art Critic, *London Times*

**Walter Hopps**

sometime in May

Director, Menil Museum,  
Houston

The purpose of the series is to bring to the community some of the critical issues facing artists at the end of this century. The lectures will discuss the artist's function and responsibility in society, the function of the art object, the question of spiritual content in a world where art is treated like a commodity, and, finally, society's responsibility to maintain the artistic voice.

Staley wins Rome Prize Fellowship in Painting



Houston artist **Earl Staley** is one of two recipients of the prestigious **Rome Prize Fellowship** in painting awarded by the American Academy in Rome for the 1981-1982 year. Also receiving the award is painter James R. Muehleman of New York City.

A privately-endowed institution, the American Academy in Rome each year awards seven fellowships through their School of Fine Arts, including, besides painting, architecture, landscape architecture, photography, sculpture, musical composition and writing. Also awarded through the School of Classical Studies are fellowships in classical art and archaeology, post-classical humanistic studies,

Italian studies, art history, and Byzantine and Medieval Studies.

Besides the long-term fellowships lasting one year, the Academy also offers residencies in each of these fields. Among artists who have done or are scheduled to reside at the Academy are Phillip Pearlstein, Luis Jimenez, and Houston photographer George Krause.

Built in 1902 as a seven-acre villa, the Academy was designed by American architect William McKim, and at the time was heavily endowed by Eastern art patrons.

"I have been told you probably couldn't make it over there on the endowment alone now," says recipient Staley. "It just doesn't reach that far anymore. But the award in-

cludes a materials budget for art supplies, two travel budgets, one for the trip there and back and one for travel within Europe, a budget for living expenses and room and board at the Academy with two meals every day.

There is an Academy exhibition in May in which those residing at the Academy are encouraged to participate, but there are really no strings attached. Just live there and do your work."

Staley also points out that the Academy has room and board for scholars and artists, provided on a hotel basis for those who wish to work there for a month.

"The application called for a group of slides and a 'quick statement' of why I wanted to

go," he continued. "I said, 'I wish to go to Rome to study the Old Masters and paint from the Antique.' Only 250 people applied for the Fellowship in painting, and the judges told me that they didn't like my work, but it was the best available."

Judges were Al Held, Roy Lichtenstein, and Walter Darby Bannard.

"I'd like to say again that not enough people apply for this award," Staley said. "And they pay your way to New York for an interview if you are one of the four finalists in each category. It's really worth a try."

For information on residencies and fellowships, contact the American Academy in Rome, 41 East 65th Street, New York 10021.



REVEREND JOHNNIE SWEARINGEN of Brenham, Texas.

## REVEREND JOHNNIE SWEARINGEN: Texas Folk Painter



"Noah"

by REVEREND  
JOHNNIE SWEARINGEN,  
oil on panel, 4 x 8 ft.

By GAYLE HALL

Folk art is alive and well in the Lone Star State, and no one brings that idea home more clearly than Reverend Johnnie Swearingen of Brenham.

Born 73 years ago near Chappel Hill, Johnnie has spent most of his life in Texas, though he traveled out west as a young man. He chopped cotton, played baseball, worked on the railroad and picked grapes, moving on to wherever his sense of adventure and the availability of work took him.

"I met every kind of person there is. Dock workers, hobos, business people, farmers . . . and women. I likes 'em all, and they all seems to get along with me, too." In the 40's he got word from home that his Daddy had passed on, so he returned to Washington County to work in the fields again, to raise cotton and corn and chickens, to sell eggs, and to paint when there was time and money enough to buy supplies.

When there was no money for paints, he used shoe polish and whatever else he could find that would stick to cardboard.

Soon he dedicated himself to preaching the Gospel, and he kept on painting, too: painting from memories of his rural experiences,

paintings about dreams he had, allegorical paintings of saints and sinners — his religious fervor coming through as strongly in his work as in his active ministry. His preaching today, whether verbal or visual, is still vitally imbued with a special wisdom about this life and visions of the next.

Using oil on masonite with a vibrancy of color and a sense of space that unencumbered by perspective, he paints with joyful energy and limitless imagination to please himself and his viewer in an expressionistic style that makes his work startlingly primitive. "I always put people in my pictures . . . and animals, too. If you put a dog or a child in a painting, it'll go every time."

"I paint about life in old times, so my pictures will make people happy. I show cotton days and baseball, farm families, swimmin holes, church picnics. People ask me how I paint. Well, I always could draw. It was a gift from God. Now you take Creation . . . when God looked around at what He had done, He was lonely. So He made a man . . . and then, a woman . . . well, you know what happened

then. LIFE! Which is God's love running through all creation. It's in the little bitty bugs and the grass and the trees . . . it's in everything there is . . .

and that's why I always say,  
you got to have life in a  
picture or it ain't no good."

Although Reverend Swearingen has been painting all his life he has only recently been recognized as "a Texas folk painter of the finest vision." (Mimi Crossley, *Houston Post Art Review*, "Houston Area Exhibition," June 14, 1980.) His work inspired the organization by this writer and UH Prof. David Hickman of an exhibition of living Texas folk artists called *Eyes of Texas* (Lawndale Annex, October 1980).

His paintings are now owned by numerous collectors including Dominique de Menil, Faith Bybee, Fredrika Hunter, Wilson Industries, Joe Nicholson and others. Swearingen has been featured on state-wide television, as well as in several Houston publications, and

has lectured at the University of Houston's Art Department. His paintings are currently shown at The Gypsy Savage, 2011 Waugh Drive, Houston.

As for exhibiting his work — "It's a great joy," he said. "Maybe my luck's beginnin' to run. Now I don't have to sit on the road in the hot sun no more. When they comes to me, I just tells 'em, 'I'm in Houston now.' It's a thrillin' feelin' to know that people thinks enough of my work to try to see me through. I'm thankin' everybody from the depth of my heart. And God, too. I always say He's Number One."

From selling his paintings by a dusty roadside for five and ten dollars, to earning hard-won recognition, Reverend Johnnie Swearingen brings to Houston, and to Texas, a visual energy that is uniquely spiritual and unforgettably fresh. □



"In Honor of Houston Artists" was held at Moody Gallery (L-R) Anna Riddel, Gay and Ron Pogue, Charles Schorre and Ron Jarvis browse through catalogs featuring Houston artists

Photo by Frank Martin

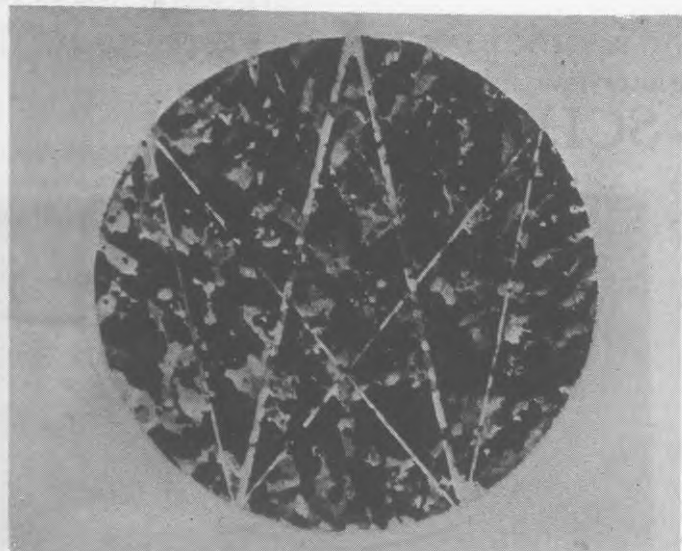


Photo by Jack Livingston

"Series 777" by DAVE LAUDERDALE,  
14 in. diameter, acrylic on canvas.

## INTERVIEW David Lauderdale

By JACK LIVINGSTON

David Lauderdale's *Tondos* paintings were exhibited at the University of St. Thomas gallery space in Houston, Texas from March 13th to April 7th 1981. At that time I taped a long interview with Lauderdale at his Houston studio. The following is a much edited and condensed version of that interview. The *Tondos* paintings are a continuing series by Lauderdale. Each painting presenting a single circular motif on canvas. Within this framework the artist applies the paint in various ways such as handprints or dripped blotchs, building up a surface with differing density and reflection. The effect on the viewer is one of elusive spiritualism. A rare and valued commodity these days.

If it is time, as I believe it is, to return to the artist with a passion for quality as well as concept then David Lauderdale fits the bill.

Interview conducted at Lauderdale's studio in Houston, Texas March 19th, 1981.

Your artwork seems to have a purist quality. As you work on this *Tondos* series of paintings how much do you have the view in mind?

I go for the viewer who is willing to devote some time, and not interested in being told a story. I hope that my images came across on a visual level beyond words.

When did you start the *Tondos* series? I have been working with the circle image since '75. Originally I did a series of single circles. Next I did a series of double circles. All unstretched. I did the double circle for two years, then I went back to the single circle. Ivan Karp was the first to refer to them as *Tondos*. I thought it was a pretty neat name and started to refer to them as *Tondos*.

The word *Tondos* can stand for a hex sign, or some kind of circular symbol. A ritualistic thing. You can apply ritual to the way I paint.

Who were early influences?

People like Kandinsky, some of the early Abstract Expressionists, Morris Lewis.

Would you consider yourself an Abstract Expressionist?

Oh no. I think I have rejected that. I do contemporary non-objective paintings that are very calculated and very formally worked out. I think that is what they were rebelling

against, beyond just representationalism. Against that kind of calculation.

I think I have ties that go back to the Bauhaus, then to colorfield painting. Poisette Dart is one of the few people I can relate to. Also, Tobey.

Do you think the primary aim of your finished work would be color?

No. Color is important. It doesn't dominate.

Do you care about a painting when it's finished?

Some of them I begin to, yeah.

Is the act of painting more important to you than the painting itself?

Yeah, I would defend that more. When there is a painting to be done, when you are working, it's just pure aggravation. But when there isn't a painting to be done it's terrible.

Many contemporary artists feel the desire to live and work in New York City. You were teaching in Syracuse, had connections in N.Y. City and had even begun to show there. Why did you leave, and why to Houston?

I firmly believe that in New York as well as other places having good painting, good Art, isn't going to get you there. It's the minimum requirement. It's more who you know and how you get along with certain branches of people.

I like New York because of the culture and the museums. Obviously its got the best of what there is to offer as far as the visual arts in the country. I don't like the problems with the style of living there. The cost of living was atrocious. The sense of being street-wise every time you go out. I don't know anyone in N.Y. who hasn't been victimized. Most of the artists I knew in N. Y. lived in lofts. Lofts that have no heat on week-ends. I spent a lot of Sundays in bars in N.Y. Somehow its just as important to me to be able to get out, to sit by a waterfall as it is to sit in front of the Monets. My estimation, it may be off, is that there will be very few artists living in Manhattan in ten years.

So, why Houston?

The west and east coasts are saturated. A few new people move in as others die off. But Houston, Atlanta, Dallas, New Orleans, Denver, they all have growth possibilities as far as

artists and new open spaces. It was easy to come down here and talk to people. In N.Y. nobody wants to talk to you, they have heard it all twice before, therefore they don't hear the new things. I am also interested in the space program. I have a feeling there will be a new 'ism' in art history when going into outer space becomes a common thing.

Do you find the art scene in Houston regionalistic?

Partly. I consider John Alexander and James Surls regional artists. After I got here I found other artists less regional. I find that one of the worst problems Houston has is that the critics for the newspapers don't know much about art. They are not that fine of writers, either. But I don't want to start throwing criticism their way to any degree. I mean, I am not ready to step into their place.

How do you feel about the art scene in general? In lieu of your interest in the progressiveness of the space program, do you think painting is dead? (Laughter)

Painting isn't dead, the art scene is dead. The things that happened during and after W. W. II closed things down in Europe. When the artists came to this country it started to happen again. There was a big push toward an 'Americanish' image. The Abstract Expressionist image. It was a political thing backed by Rockefeller and alot of other. It has taken us a little bit of time to diversify. Not very long in historical time. I think that now there will not be a particular sense of direction that

will be more acceptable than another. There will be good work and not so good work. Different levels.

As I said, one of the things that will change painting is if we go into space. It will change the properties we work with. You will have a different kind of painting in zero gravity. Until any new breakthroughs come people will concern themselves with higher levels of quality in abstraction. Figurative work also.

When you are out looking for the 'new cutting edge' it depends on what you are looking for. Robert Pinkus Whitten, one of the N.Y. critics who supports certain Minimalist, Conceptualist, and Body Artists, is interested in the new, in being innovative. The initial innovative punch. How its finished off doesn't have anything to do with if it is called good or not.

I was at a discussion with Whitten. He was very much concerned with the new. He said painting would be dead if you always did redundant to Pollock or whatever else. The quality didn't exist. Quality was another thing.

The funny thing was when he was asked what he liked best after art he said, "Sex." My immediate thought there was that there certainly isn't anything new in sex, and you are not going to invent anything new. The variant you have is quality.

So, you are hopeful?

Yeah, I am definitely hopeful. Sure. I think it would be hard to continue making these non-utilitarian things if I weren't. □



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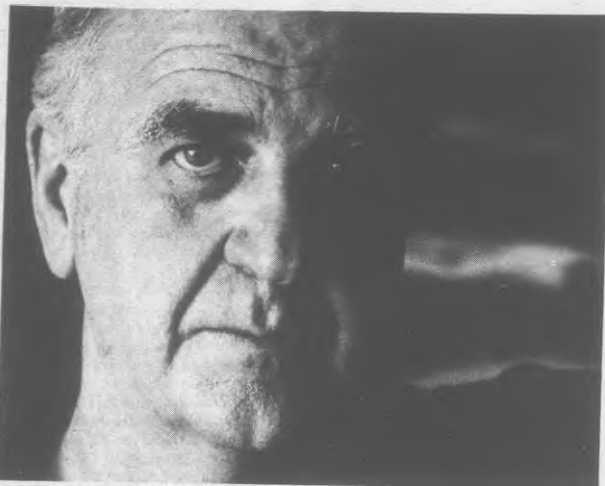
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HOUSTON

ArtScene Interview  
**CHARLES SCHORRE**



By WILLIAM KEITH

The following is an interview of Charles Schorre by William Keith. The interview took place after Mr. Schorre's recent exhibition at the Contemporary Arts Museum in Houston. Part of that conversation is reproduced now, minus the questions.

My art is just evidence of my seeing. I'm not trying to tell the public anything other than what I've seen, and I'm really not even trying to tell (them) that. I'm just having a good time looking at what I've done from what I've seen, and that's the end of it. If the public goes with it, then that's fine too — it's an extra.

If I were trying to (make a definite statement) I wouldn't do it the way I'm painting now. I'd be a political cartoonist or movie maker, or an illustrator.

What I'm doing right now is very personal and private, because I'm really anti a lot of that. I was paid on a professional basis to do that, with a deadline, and I became very good at it and won awards for it, here and abroad. I didn't want to work for other people anymore. I wanted to work for myself.

Throughout that period I stayed in Houston, because I wanted to live here and raise a family. I don't think Houston is all that good for art, but it happens to be where I like to live and work. Really it's just a big country town and you can still maintain a lot of freedom here.

If you lived in New York, you'd have to specialize. I can do whatever I want to do here.

Let's say I lived in New York and had an agent. I would be producing for that agent. He'd be asking for (specific) things everyday, and that's commercial art. Not just for illustrations, but for fine artists as well. I'm not saying that all fine artists are that way, but there are a lot of artists who duplicate their work, which is fine — for their grandchildren I guess.

Another thing is that if you become a super star in New York, it's hard to change. If you are making a lot of money doing triangles, you aren't going to do squares. There aren't too many people who have the guts to make the abrupt change, because they might lose that income. But here, it's not that big a deal. I mean you aren't making that much — you're living.

I'm just a born experimenter. I get my kicks from doing things that I have never done before. That's why a lot of so-called art critics have a hard time putting a handle on (my work) or putting it in a box, because they don't know what the hell I'm going to do.

CHARLES SCHORRE.

The art critic is a victim of the newspaper — the daily deadline. They don't really have the time to go out and see all the art that's available. The art criticism thing has been pushed aside, "If there is space, we'll run it, and if an ad doesn't take it's place." That's what's so good about ArtScene magazine. Anytime a publication sustains itself, it's good, because it's a voice. We need that voice. It takes a lot of guts to do something like that, it also takes a lot of money, but it's a very, very important thing.

The system asks for differences. Everytime you have a show, they want to see something new and exciting. But the system is still built on the expectation of "don't rock the boat", keep doing what you're doing. But it's the artist's fault, because the artist is doing it. No matter what the critics say or no matter what the buyer does, the artist produces the stuff, so he's at fault.

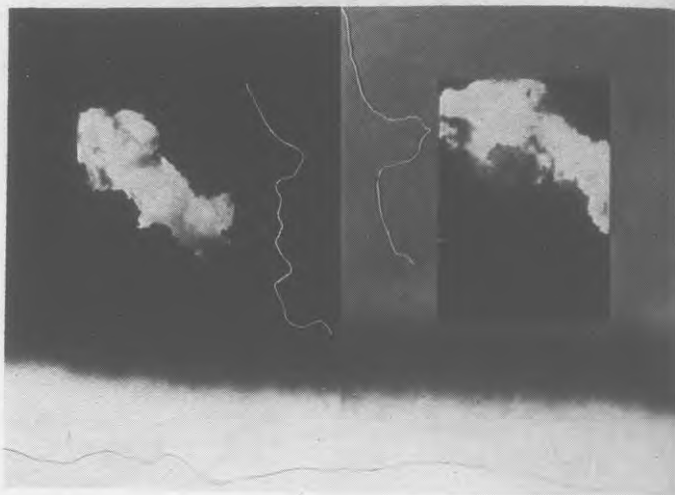
The museums in the first place are really victims of a committee. I mean it's not just one man's fault that such and such happens, or any goodness or badness or what ever it is. It's still, however, the fault of a museum if they don't go out and really see for themselves what is locally happening. Not be afraid of going out and looking at it.

I think the people running the museum now are more accessible than they ever were. I'm also glad that women are running the Contemporary Arts Museum. I think it's very good.

A good thing that the C.A.M. is doing with their Perspectives show and some of their larger shows, is to have a lecture by the artist. Whether the artist is articulate or not doesn't really make any difference. You've got an opportunity to ask the Artist some questions. The point is that he's available — he's accessible, and that's an education. You can actually see the man or woman who did the stuff and be there (with them). Art is an exclusive thing, unfortunately, but this makes it a little bit less exclusive.

The public can get as much out of art as the artist, if they can open themselves up to the freedom of enjoying the emotion. The true emotion that they feel. Not, and this is what frightens them, not be afraid that someone is going to say they are stupid or object to their individual taste.

William E. Keith □



**Victorian Surprise**



paintings by  
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**JACK MEIER GALLERY**

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 713/526-2983

## HOUSTON

## Exhibitions

### NON-PROFIT

**Blaffer Gallery**, University of Houston Central Campus: Alfred Stieglitz, March 6 thru April 4; Student Exhibition, a show of juried works by upper level studio majors from the UH Art Dept., April 17 thru May 2.

**Contemporary Arts Museum**, 5216 Montrose: John Baldessari: *Work 1966-1980*, March 6 thru April 18, Perspectives Gallery: *Texas on Paper*, including works by Susan Boscagna, Jim Pogue, and William Steen, thru March 14; Tony Berlant: *Recent Work*, March 27 thru May 2; Gallery III: *Pollock Painting*, photographs and video tapes by Hans Namuth, Feb. 22 thru April 4; *Lunar Landscapes*, photographs on loan from NASA, April 6 thru May 16.

**Farish Gallery**, in the School of Architecture Building of Rice University: *Le Corbusier: The Church at Firminy*, an exhibition of drawings, photographs and models of the Church of St. Pierre originating from the Institute for Architecture and Urban Studies in New York, March 10 thru April 4.

**Galveston Arts Center**, 202 Kemmer, Galveston: Faculty Show from Galveston County opening March 5-7 p.m. to 9 p.m.

**Glassell School of Art**, 5101 Montrose: Scholastic Art Awards, thru March 4.

**Lawndale Annex**, University of Houston, 5600 Hillman at Dismuke: *A Sense of Spirit*, the art of Dorothy Hood, Dee Wolff, Jana Vander Lee, Bert Long, Jesse Lott, Earl Staley, Clyde Connell, and James Surls, with video by Anny Mann and photography by Frank Martin, February 20 thru March 29.

**Little Egypt Enterprises**, 1401 West Gray: John Lee: *Current Images*, works on paper, March 5 thru March 30; Penny Cerling: *Ink*, recent drawings and etchings, April 1 thru April 30.

**The Museum of Fine Arts**, 1001 Bissonnet: *Leonardo da Vinci: Nature Studies from the Royal Library at Windsor Castle*; *Arthur Dove and Duncan Phillips: Artist and Patron*; *New California Views*, three photographic portfolios; *Photographs by Karl Blossfeldt and Ernst Fehrman*.

**North Harris County College**, 2700 W. W. Thorne Drive; NHCC Faculty Show, Jan. 25 thru Feb. 21; GCIC Show (Gulf Coast Intercollegiate Conference), Feb. 22 thru Mar. 5; Student Show, Mar. 8 thru April 1.

**O'Kane Gallery**, University of Houston Downtown College Campus, 1 Main Street: Cynthia Morgan Batmanis, mixed media and drawings, March 1 thru 19; Student Show, April 12 thru 30.

**Rice Museum**, Rice University, entrance on Stockton at University: *Yves Klein (1928-1962): A Retrospective*, thru May 2.

**Sewell Gallery**, Sewell Hall, Rice University, entrance Main at Sunset: *Cubism and the Origins of Abstraction*, a show of paintings and prints on loan from the de Menil teaching collection by Picasso, Leger, Laurens, and Braque; Student Show, April 20 thru May 8.

**Studio One**, 1511 Congress: Audio Performance with Ralph Melindes, Arnold Goldberg, Mary Cullather, and the Joseph Stalin Bank, Saturday, March 13.

**University of Houston at Clear Lake City**, 2700 Bay Area Blvd., in the Bayou Building, Atrium I, second level: *Suzanne Manns: Architectural Prints*, thru March 3.

**University of St. Thomas Art Dept.**, 3900 Yoakum, from Feb. 22 thru March 14, five artists will be presented in an exhibit called, *Watercolor Variations*: George Beville, Judi Coffey, Pat Conroy, Mary Rustay and Judy Youens; from March 15 thru April 3, WASH Past President Margaret Bock and Margaret milz will exhibit paintings with the theme, *Faces/Places*.

### COMMERCIAL

**Archway Gallery**, 2717 University Blvd., *Houston Post Certificate of Merit Award Show*, March 1 thru Marh 7; gallery artists, March 8 thru March 31; *Annual Spring Exhibition of Gallery Artists*, April 1 thru 30, featuring painting, sculpture, pottery, fiber, wood relief and eskimo carvings.

**Arena Gallery**, Arena Towers I, 7322 S.W. Freeway: Works by David Hickman depicting the evolution of his "Night Garden" series and recent works by wildlife artist B. Newell, March 27 thru April 30.

**Boulevard Gallery**, 1526 Heights Blvd., new paintings by Jack Livingston and Gordor Phillips, thru March 27; Invitation Print Show featuring works by eight Houston printmakers, March 28 thru April 25.

**Brush Gallery**, third level, Galleria: *Monumental Bronze Sculpture* by Larry Young, thru March 31.

**Circle Gallery**, 5085 Westheimer: *Yaacov Agam: New Works*, Exhibition of Kinetic Art, April 38 thru May 28. New prints and jewelry by Erte.

**Cronin Gallery**, 2008 Peden: Ron Cooper: "Torso" and "Rosin" series, Feb. 26 thru March 21.

**Rachel W. Davis Gallery**, 2402 Addison Street: Gallery artists including Janet Hasinger and Jefferson Smith, in February. New work by Bernard Chaet and Joseph Elbot, in March.

**Gallery H, First Level**, Galleria I. March: Erte, Carlos Barzan, and Boti. April: Kenneth Kaye.

**Gerhard Wurzer Gallery**, 3707 Galleria III: Elizabeth Franzheim: "Return to Houston," March 19 thru April 15.

**Dubose Gallery**, 2950 Kirby Drive: Ronaldo de Juan, Feb. 11 thru 25; Kermit Oliver, March 11 thru 25.

**Graham Gallery**, 2411 Bartlett: Gertrude Barnstone and Toby Topek, sculptures and drawings; Perry Houser and Charles Rutznowski, new works, March 12 thru April 7.

**Hadler-Rodriguez Gallery**, 20 Pinedale: *Denise Chapman, Works on Paper*, March 19 thru April 10; *John Hilton: Houses*, works on paper, April 23 thru May 15.

**Hooks-Epstein**, 1200 Bissonnet: *Jacques Lipchitz: Sculptures and Drawings*, Feb. 13 thru Feb. 25; *Jay Lefkowitz: Sculpture*, March 13 thru April 9; Miro, a multi-media exhibition of the works of Miro.

**Toni Jones Gallery**, 1200n Bissonnet: *Arnold Goldberg, paintings and serigraphs*, Feb 1 thru 24; *Rick Roederer: Spirit of Texas*, paintings and prints, Feb. 6 thru April 6.

**Kauffman Galleries**, 2702 West Alabama: Igor Galanin, paintings, March 5 thru April 6; Carol Summers, woodblock prints, April 9 thru May 4.

**Janie C. Lee Gallery**, 2304 Bissonnet: *Sam Gummelt: Recent Works*, Feb. 12 thru March 13; *Fifteen Years in Texas: Leo Castelli Gallery*, March 20 thru May 19.

**Meredith Long Gallery**, 2323 San Felipe: *Jules Olitski*, March 9 thru March 15; *Jack Mitchell: Photographs*, work by the photographer for the Houston Ballet, March 16 thru April 5, *Man Ray*, April 6 thru April 30.

**Jack Meier Gallery**, 2310 Bissonnet: Gallery artists thru March 20; *Bill Preston: Watercolors*, March 23 thru May 5.

**Moody Gallery**, 2015 West Gray: Work by gallery artist, Feb. 16 thru March 6; New monotypes by Lamar Briggs, March 13 thru April 30.

**Perception Galleries**, 1200 Bissonnet: *Textural Variations in Glass*, Feb. 27 thru April 5.

**Pritchard Gallery**, 5015 Westheimer: Paintings by William A. Slaughter, March 19 thru April 5.

**Roberto Molina Gallery**, 2437½ University Blvd.: Gallery Group Show, Works for the Corporate Collection, Jan. 28 thru March 1.

**Robinson Galleries**, 1200 Bissonnet: Bronze sculpture by Paul Sutton, thru Feb. and March; *Reginald Rowe*, paintings, April 10 thru May 14.

**Sutton Black Heritage Gallery**, 5003 San Jacinto: Black History Month special celebrations: Group exhibition with work by many of Houston's black artists, in March; lecture, "Black Artists," and film, "Elizabeth Catlett," March; lecture, "Looking at Art," and film, "Bearden on Bearden," April. Call gallery for details at 528-3925.

**Taft Street Gallery**, 2012 Taft: Alison Nieves and Walker Wellborn, paintings and drawings, thru April 10.

**Texas Gallery**, 2012 Peden: Cindy Sherman and Robert Longo, new works, thru March 6.

**Watson de Nagy**, 1105 Berthea: Monotypes and collages by six artists, including Sandria Hu, Robert Goodnough, and Forrest Moses, Feb. 12 thru March 6; Paintings on paper by Walter Darby Bannard, Bob Levers, and Carl Umlauf, March 13 thru April 1.

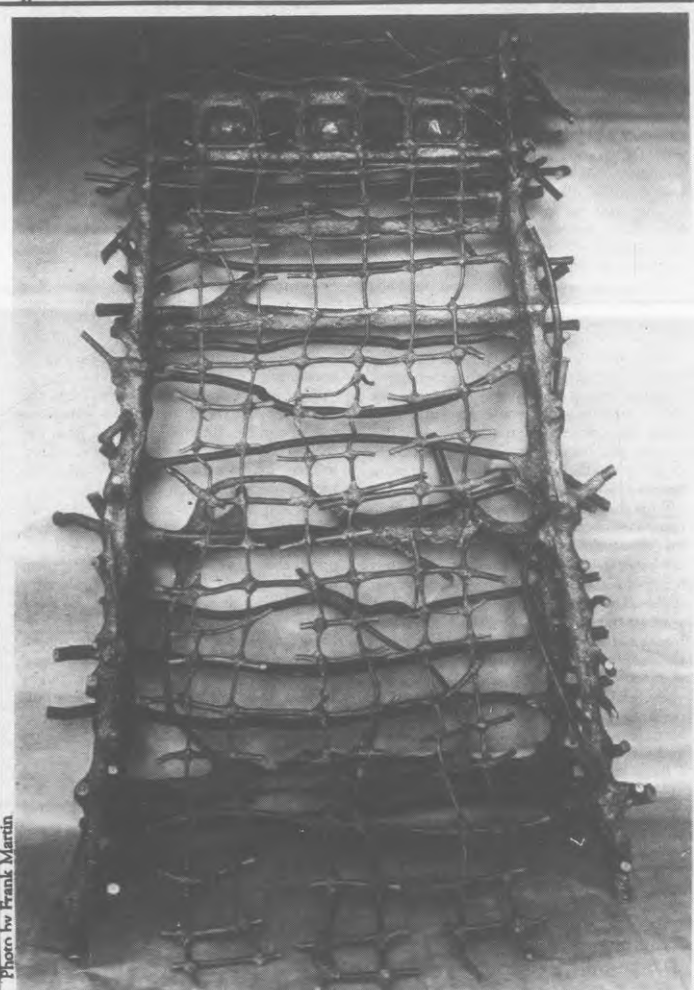


Photo by Frank Martin

*Rain Place* by Clyde Connell, first viewed in her solo exhibition at Lawndale Annex in 1979 and then at her first New York show at the Clocktower in 1981, is now on view at the Alexandria Museum of Art in Louisiana.

"Clyde Connell represents the new breed of Southern artist, one who commands national attention for work carving a unique niche in the realm of contemporary art, yet remaining rooted in the region from which the work

arises. Such artists cannot be termed regional. Instead, they bring a Southern sensibility to the major American art movements in which they participate . . . The sculptures and drawings of Clyde Connell are a dialogue of line and form conducted in twilight at the edge of the swamp where the Spirit sings."

— excerpted from the catalogue essay by Jana Vander Lee reprinted by permission of the Alexandria Museum of Art □

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A Special Thanks  
to Pat Danko and  
Annie H. Roberts for  
their assist on layout

## WASHINGTON PULLMAN ARTISTS

By RON GLOWEN

The Cascade mountain range splits the state of Washington from north to south, from wet to dry, from rain forest to semi-desert and farmland. Inasmuch as there are two sides to the state, so too are there two sides to the art scene. The mountains seem to restrict contact between the major art center of Seattle and the home-grown art scene in Pullman and Spokane.

The Northwest's contribution to American modern art has always been in the mention of Mark Tobey and Morris Graves, those peripatetic but Seattle-based Zen mystic painters of the 40s (upon whose successes the "Northern School" style was established). Little mention is made of Clyfford Still, who was raided in Spokane and taught at Washington State University at the time Tobey and Graves were "making it" in New York (hence the reason Seattle has always looked past its regional community for nourishment from that esthetic fountain in the east).

Like elsewhere, both Seattle and eastern Washington experienced the "art boom" of the 70s. Seattle's early contact with the "mainstream" proved to be problematic, as the spectre of Tobey and Graves still hovers over the Seattle scene (only recently have younger artists been able to smash through this preconception of what "Seattle art" is). Pullman may be isolated and small, but at least the artists there don't have to feel as if standing in the shadows.

Pullman progressed as artists began arriving on the scene. Gaylen Hansen, who had been teaching at WSU in Pullman since 1956, was joined by others — Francis Ho and Arthur Okazaki in 1937, Jim and Jo Hockenhull in 1972, W. Patrick Siler in 1973, Robert Helm (a Pullman product, as was Siler), Ross Coates, Suzanne Lamon and more — forming the core of an increasingly active, vital and influential art community that's been steadily gaining national respect. Everywhere, that is, except in establishment Seattle only a couple hundred miles away.

What does it mean to live and work in Pullman, a small college town nestled in the rolling wheatfields of the Palouse Hills, or in Spokane, the major city of eastern Washington (pop. 200,000)? In the absence of an art-commodity based scene, it means making your art out of the life you live. Hansen and his colleagues enjoy the hunting and fishing; the campfire tales, the natural bounty and the openness become metaphors for one's existence. Self-sufficiency and self-reliance lead to personal whimsy, fantasy and increased awareness of one's relationship with others and the world. Hansen's paintings exemplify

this feeling. Helm finds his relaxed pace amenable to the many hours of patient work necessary to produce his elegant, mysterious and impeccably-crafted boxes. Ross Coates finds his scholarly interest in ethnic art sustained by the history and presence of the native American cultures of the region. The two communities of artists maintain close contact. The lifestyle and shared commitment to a personal, iconic and naturalistic approach to art and life is evident in the Spokane artists as well — Toim Askman, Carolyn Stephens, Ruben Trejo, Judy McMillan, Hugh Webb and others.

The most beautiful thing about the Pullman artists is that they never begrudge the successes of one of their group. Bob Helm still speaks with great respect of Hansen's influence as a teacher and importance as a friend, even though Helm is the "superstar" with major shows in Los Angeles and Europe. Hansen received his due when Marcia Tucker included his work in her *Sustained Visions* exhibit at the New Museum in New York. Pat Siler has shown there, also. Subsequently, Hansen has exhibited in a major New York gallery (Knowlton), in Florida, Tennessee, Seattle and as the subject of a major survey show in Calgary. Marilyn Lysohir's ceramic figurative sculptures have been shown in Baltimore, Portland and Seattle. Jim Hockenhull has been playing his computer-programmed video tapes to audiences in San Francisco, Chicago, Calgary and elsewhere. The Hockenhulls and two graduate students, Ray Troll and Charles Nathan, formed the "new-wave" rock group *ZuZu and the Robot Slave Boys* and were the star attraction of a wild and crazy evening of music and performance in Spokane.

What are the drawbacks? The isolation, the feeling the "art world" out there is sometimes not responsive. Informed feedback from the general community in which they live is hard to come by. Fortunately, the Pullman artists have a conduit through Edward Kienholz, a native son who has returned to live half the year in northern Idaho (the other half in West Berlin). Kienholz maintains close ties and supports their work, sometimes exhibiting them in his Faith and Charity in Hope Gallery (in Hope, Idaho). *In a major art center, too many artists "go with the flow." In Pullman, there is no "flow" so the artists have to make things happen for themselves. They want to be an integral part of the overall Northwest art scene, but as long as they are noticed and received in California, Texas, New York and elsewhere, who cares about Seattle?* □



"Pastoral" by PATRICK SILER, ceramic wall, 7½ ft. x 14 ft. x 1 ft., 1980, fired clay, slips and stencils.



"Island" by JO HOCKENHULL, 1979, aluminum and painted wood, 25 x 41 x 10 in.



Untitled by ROBERT HELM, Pullman, Washington, 1977, wood.

Recent Works By  
**Walter Darby Bannard**  
**Karl Umlauf**  
**Bob Levers**

March 13—31

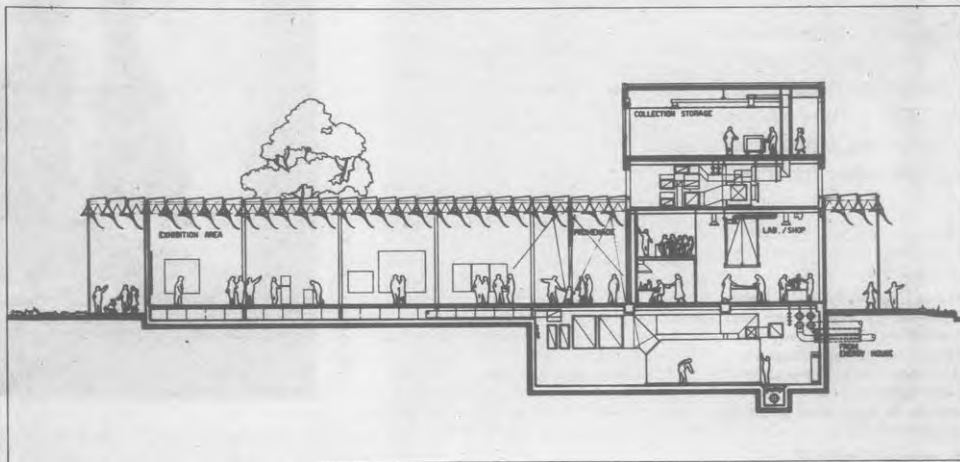
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## New Houston museum to house Menil Collection

Dominique de Menil and the Menil Foundation have announced plans to establish a permanent home in Houston for the Menil Collection, the important collection of art that has been assembled by Mrs. de Menil and her late husband, John de Menil, over the past thirty years. The Menil Foundation is joined in this venture by benefactors and concerned members of the Houston community.

A site in Houston's Montrose area, adjacent to a small park in which the Rothko Chapel is located, has been selected for the new building to house the collection. It is defined by Sul Ross, Mulberry, Branard and Mandell Streets. All properties required for the project have been acquired.

Mr. Renzo Piano has been engaged as chief architect for the project. The Houston firm of Richard Fitzgerald and Partners has been selected as local architects working in collaboration with Mr. Piano, who has offices in Genoa and Paris. Schematic plans for the facility have been prepared and design development drawings will be presented in late October. It is anticipated that construction will commence in the fall of 1982. □



Cross section of the new museum to house the Menil Collection in Houston.

WALTER HOPPS    PAUL WINKLER    DOMENIQUE DE MENIL



### STATEMENT

The Menil Collection reflects the ideas and interests of those who have gathered it together, Dominique and the late John de Menil.

Assembled over the past thirty years, the collection numbers approximately 10,000 items and ranges from Paleolithic to Contemporary art. It represents many phases of Near Eastern, Mediterranean and European cultures, and those of Africa, Oceania and the Americas. An emphasis has always been placed on the individual work of art and the ideas it embodies. Thus, art has been collected for its value to human understanding, as well as for beauty and delight.

It is a diverse collection with strengths developed in certain areas. Among these are antiquities from the Mediterranean world, artifacts of the Migratory peoples of Eurasia and Europe, and a broad body of African art. The collection of modern art is of great significance and includes an outstanding group of works by the Cubist painters, an extraordinary selection of Surrealist art, with particu-

lar depth in the work of Max Ernst and Rene Magritte, and a fine collection of American and European paintings and sculpture from the last four decades. A collection of drawings, prints and rare books has also been developed.

The new building to house the collection will embody ideas regarding the exhibition of art developed by Dominique de Menil over the past twenty years. The facility will be sympathetic to the presentation of art; this will be on an intimate human scale, in harmony with the environment. Interplay between exterior and interior spaces will be created, and natural light will be used as a source of illumination in many areas.

The public galleries of the facility will present selections from the permanent collection in changing installations. An innovative temporary exhibition program continuing in the tradition of Mrs. de Menil will draw from the Menil Collection and other sources in order to examine art and culture from varied points of view. Storage areas will be arranged in a unique way to allow easy access to all items for purposes of research and study. □

LINDA ROBINSON

## Another Way of Seeing

By A. BARNES

"Another Way of Seeing" artistically displays the imagination of Linda Robinson, a new artist, who recently had an exhibition at Ripley House that should have been seen by those weary of color field painting. Plexiglass boxes filled with found and lent objects not normally thought of as "art". Art made from all aspects of life from ordinary things, to not so ordinary, to a box filled with silk multi-colored flowers with colored postcard type drawings — "Messages from Linda". □

### Exhibition space available

A new alternative space and "Sunday Art Show/Park" is being created for the spring behind Marlane Graphics at 925 Hyde Park, according to Laurie Beck. The park will be open to all artists working in visual, craft, performing, musical, or culinary mediums, interested in exhibiting their work and receiving an opportunity to create their own environment within a collective, outdoor concept. Spaces will measure 10 ft. x 10 ft, be rented on a monthly basis (\$40), and will contribute five percent of sales. Advertising to be provided and discounted; framing supplies available. Call 523-1717. □

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DALLAS

ArtScene Interview

## ARTHELLO BECK 'I paint because I have to'

Arthello Beck, Jr., Dallas artist, is owner of Arthello's Gallery, 1922 S. Beckley in Oak Cliff. The gallery shows Beck's own works along with that of several other local artists.

*This ArtScene interview was conducted by Martha Sebastian, Dallas free-lance writer. Photography courtesy of Arthello's Gallery.*

"I paint because I have to. I'm not a dancer, I'm not a singer and I'm not even very good with words most of the time, so I paint to express my feelings — not just how things are — but how in my being I know things can be."

That was the quiet self-reflective answer given by Arthello Beck, Jr. when asked by ArtScene why he was a painter.

### How long have you painted?

I always like to draw and when I was at Lincoln High School I started using charcoal but I didn't get into oils until later. I use oils mostly but want to do more watercolors.

From comparing your present paintings to earlier works, it seems that your subjects now have an essence of happiness that was lacking then. You paint a lot of children now, too. Why?

Well, twenty years ago when I started I was nineteen, eager and gung-ho over a lot of causes, both real and imagined. I nurt a lot then, too. I didn't have a black artist for a role model so I went to the libraries and studied. I liked the Mexican painters like Orozco and Siqueiros. I liked the vivid colors they used and I could relate to the pain of their people.

I'm older now and I've mellowed a lot. I've learned a lot about life and truth and I've learned to respect little kids. They are life and truth.

### What happened to your causes?

Well, as I've said, I've mellowed a lot. I still care, but in a way I got tired of picking up other people's trash. I know ghettos are still there, I know misery and poverty are still there — but I truly believe that things can be better if people want it to be — if they can just see that. By no longer resisting the negative I have become positive. I paint how things can be — if I can make people see that through my work, then I have helped some.

Maybe I'm a dreamer but — perhaps that is an artist's job — to keep dreams alive for those who can't see as we do.

### Do you feel that you are known as a black-artist?

More than I like. I suppose it is partly because I mostly paint blacks, but that is because they are the people accessible to me. First, I would like to be respected as a good artist; second, a good man and last, a good black man.

I have at times felt that I received TV and media coverage because of the black-artist thing. Don't misunderstand me, I appreciate every acknowledgement given me, but I want the spirit of my work to transcend color.

### What do you plan to do with your gallery?

Keep it, if I can. Right now my wife is supporting us with a day care center. I am going to a printing school. I will be able to make prints from my own paintings, as well as prints for other artists. That will supplement the gallery's income until it becomes self-supporting.

I really feel like Oak Cliff has a future for a good gallery. It may be a few years from now



ARTHELLO BECK.



but I'm still young. I'll try to hold out — I guess you might say, I'm going for broke.

### What do you think of the Dallas art scene?

Dallas has been pretty conservative, in fact so much so that creativity is sometimes squashed. But things are changing, I can feel the change even though it is slow in happening. I would like to see more feedback into the art community from the business and political leaders of Dallas. I hope the new museum downtown will help start new trends and interest in Oak Cliff.

### How do you really want to come across to our readers?

I want to be respected for what I am trying to make people see and feel through my work. Man has the ability to be happy if he will see through the barriers he has built around his own mind. To me, art is like love, it is an intangible gift that only through sharing can it become a reality.

When asked why he did the things he did, Albert Einstein answered, "For the most part I do the things which my nature drives me to do."

When asked to define art, Andre Gide answered, "Art begins with resistance — at the point resistance is overcome."

Arthello Beck, Jr. seems to be in good company. □

## StillLife To Landscape

Works By

*Bernard Chaet*

Yale University

*Joseph Ablow*

Boston University

MARCH 13-APRIL 15

664-4130

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DALLAS

# MAGIC

## C. KENNETH HAVIS

**INTERVIEW** By RON LOWE, 1981

Ron Lowe is a Dallas-based writer who has contributed to *Texas Arts Review* and *Artweek*.

By RON LOWE

Beside the front entrance to C. Kenneth Havis' hilltop home in Denton, Texas is a crudely rendered sign — No Museum. From the cluttered yard to each alcove and corner of the woodframe there is a sense of an ongoing environmental piece. The artist's collection of castoff fabrics, memorabilia, fetish pieces, and artworks crowd the field of vision at each turn. The old Dodge out front has had numerous objects of wonder stitched into the interior. Havis who has erased a great many boundaries between artmaking and everyday life is likely to show up for a party wearing more art than the host can muster for the walls. The artist who at forty has spawned a school of imitators remains funky, tough, and very much the real thing.

**In addition to the decorative element in your art it almost seems it is a magical exercise like following a magical formula.**

I think if you go back to the root of the art object it was the product of a religious ceremony. It was the product of magic not vice-versa. If you've studied primitive cultures most of the pieces were done for a particular purpose and then discarded. It's only the western people who collected and saw value in antiques or saw art as an investment.

**Originally art was not an investment it was a physical manifestation of spiritual information for the uninitiated.**

It still had a very particular purpose and it became alive. Whether you're talking about dance or sound or the visual image. I'm going back to where it started rather than working it up to the point where it's an object to be bought and sold.

**How would you sum up where your art is now.**

I'm working on a space in order to develop my talents in the area of magic. There probably will be by-products of that that I'll have to stick under the bed or build an extra space upstairs to stack it up in and wait for old age. That bullrope in there was manufactured for the artmarket in order to have a good ride regardless of how long you stayed on the markets back. I had that locked under my arm. The ride might not last very long but they'd know I had been there with those thorns and beads.

I've also been doing some reading about Brazilian spiritual religion and it's almost like there's something under the ground in Brazil. I think there's things down under the ground here in Texas that cause us to react the way we do. I just haven't retreated to paint and canvas. I'm trying to get something out of it. You just look at the people who've made it. They had to wait a long time to get it. A lot of them died first. *It seems kind of foolish to say you're going to do all these things so that you'll be in a history book later. I would think you're going to do all these things because you want to change things around you.*

**I'm amazed when you talk about how your pieces age and they grow and they have a life cycle. It seems to be the an-**

**tithesis of the conservation of art and a precious feeling about art.**

I'm not sure what brought all that on other than the idea that it is a continuing process of things due to decay, and there is no such thing as perfection.

I don't care if it is made out of diamonds. That diamond will deteriorate over a period of time. Under the right conditions it can be consumed immediately. The idea of permanence deals primarily with materials. It has to be permanent so that it will last three hundred years and be valuable. It has nothing to do with artists. So it was just an idea of doing something for the artists. I got into trouble when I tried to exhibit them in the areas that were built I thought for art but I find out later were built for investments. That was just kind of a naive thing, you know. I just make something for an artist. For it to fall apart and deteriorate would be the highest sense, the highest expression that you could give your art. That it wasn't made for a material reason.

**Was it transformed by you working back into it or is it transformed by an aging process.**

It's actually both. If I let it take its natural course for a period of time it means I'm allowing fate to do a lot of the deciding of what happens to it. As a person who has studied organization and composition all my life I know that there are times that I would like to stop some of it. But I'm still very interested in putting something outside and seeing what will happen to it because of the effects of water, earth, air, and fire on it. It'll begin to look like its burned although its a little tiny organism feeding on it. Little spots and little spirals. Another thing is that it doesn't make any difference on how it was put together. That wasn't one of the big deciding factors of why it was saved. The things that I'm using walk in and out of every museum today. Every museum around is filled with it, air, earth, fire, and water. You can't get past it so if your facility is not any good then nothing is going to survive and if your facility is good then everything is going to survive. So it doesn't matter what materials the artist uses.

**Why are you in Texas?**

I'm here because I can have a yard. I can own a house. I can walk to work. I would like the other people around me when I talk. I like hot weather. I hope the summers are real hot. Why else am I in Texas? Well because I was born here. Not that my Mother and Father were born here. But I was born here. There's room here. There's room in Texas. □



Photo by Don Schol

"Picture of artist working in studio" by C. KENNETH HAVIS.



"Ritual Object, Bull Rope" by C. KENNETH HAVIS, 1979, 72 x 6 x 6 in., mixed media.

Photo by Dan Netzer

DALLAS

## Ron Gleason is appointed director of ARCO Center for Visual Art in Dallas



Arco Tower



Ron Gleason of the Tyler Museum of Art, has been named by Atlantic Richfield Company as director of the ARCO Center for Visual Art in Dallas beginning July 1.

The center will be part of the ARCO Tower now under construction in downtown Dallas. The center is being established for exhibiting all forms of contemporary art, including paintings, film and video and will emphasize works by Southwestern artists.

Gleason, 37, has been director of the Tyler, Texas Museum of Art since November 1974. Before this he was director of the Wichita Falls Museum and Art Center for three years.

Gleason's appointment is effective immediately. The ARCO Tower and ARCO Center for the Visual Art at Dallas are due to open in late 1982 or early 1983.

Gleason's current professional affiliations include membership on the board of trustees of WAAM, the Art Museum Association, and the board of the Texas Arts Alliance.

A native of Denver, Colo., Gleason attended Midwestern University, the University of New Mexico and the Institute in Arts Administration at Harvard University. □

### Richard Roederer

#### Landscapes Full of Symbols

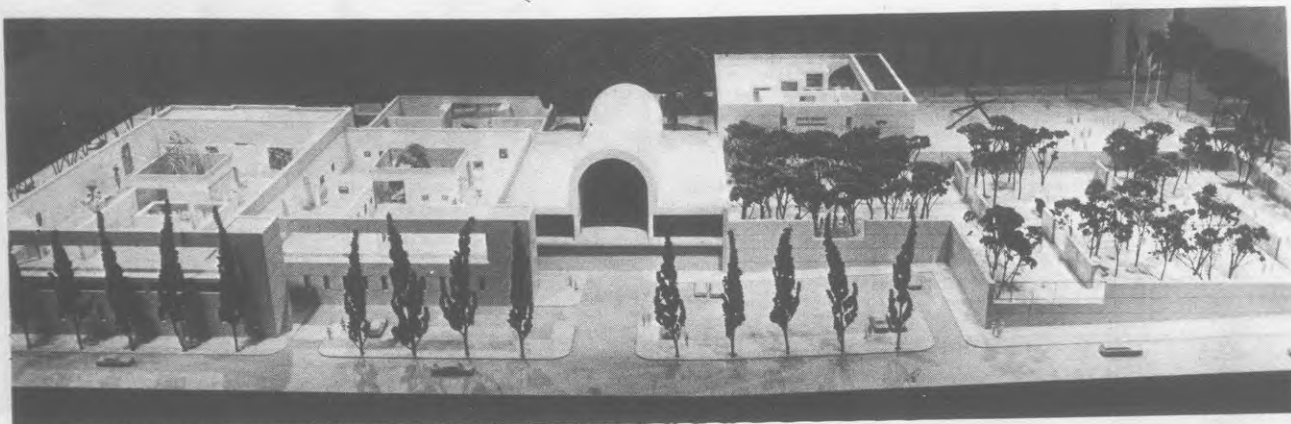
On February 26 Richard Roederer will open his latest one-man show at the Toni Jones Gallery, with a formal opening slated for Saturday, February 27, from 6 to 10 p.m.

Roederer's cow skulls and boulders, turbid waters, withering trees and billowing Lone Star flags openly ask for attention and recognition. His style and technique are unparalleled, despite the fact that many artists have approached the same subjects. Stone mountains or grottoes become humanoid masks, while cow skulls stand in the solitude of the desolate west, sharing messages of the past and future. □

By Audrey Taylor



DALLAS

ArtScene Interview  
**HARRY PARKER**

By MARTHA SEBASTIAN

**Harry Parker is director of the Dallas Museum of Fine Arts, located on the State Fair grounds in east Dallas.**

A new 195,000 sq. ft. museum designed by Edward Larrabee Barnes is under construction on the north edge of the Dallas downtown business district.

ArtScene interview conducted by Martha Sebastian, Dallas freelance writer. Photography courtesy of DMFA.

**Mr. Parker, since you have been director of the Dallas Museum of Fine Arts local artists have been well supported. Will this trend continue when the new museum is completed?**

More so. One of our problems here has been space. We will have greater potential than as we will have over 9,000 sq. ft. for temporary exhibits in the new museum which should open in November, 1983. One wing of over 12,000 sq. ft. with 40-foot vaulted ceilings will be devoted to contemporary art alone. Two other wings arranged around a central atrium will house traditional European and American art and non-western art.

**How large will the grounds be?**

The museum will be surrounded by 8.9 acres of landscaped gardens of flowers, plants, trees and waterfalls. There will also be a sculpture garden, a restaurant and free parking space. Just visiting the grounds will be an experience in itself.

**Since the new facility will be downtown, do you think it will affect the visual beauty of future architectural design in Dallas?**

Oh, definitely! We have few really good buildings downtown now but the new museum is of such excellent design that it will have to influence the future design of other buildings.

**Will it have facilities to accommodate the handicapped?**

Yes. We are fortunate in that respect. Some of the older museums are having problems in that area. We saw that care was taken in this special area from the beginning designs. We have always encouraged tours for the blind and various other participations for the handicapped. We hope to double our attendance on all levels.

Our goal is for the museum to be accessible and belong to all the people. After all, people take pride in that which is theirs.

**Do you think the larger Texas museums should cooperate in ways to promote Texas regional art?**

If you mean promote Texas art as regional, no. In the last four or five years, along with the emergence of other cultural and industrial growth, I have seen a few Texas artists outgrow regional labels. This is good. I would like to see strong artists known as American artists who choose to live and work in Texas. Personally, I do not get any strong sense of similarity among our artists' work.

**You are aware of the controversial flap with Bill Agee and Barbara Rose over trading some art works at the Houston Museum. How can this sort of thing be avoided?**

Yes, I am aware there has been a problem and I am truly sorry it happened. It is too bad — yet I can't disagree with the end results — but the way it was handled could be questionable. Of course hindsight is always better in anything. I think it always wise for any museum to sell off middle-range works to buy great pieces. The Picasso they acquired is a terrific work of art. I really think they are fortunate to have it.

We have an accepted policy here. When we need to sell, we announce it well in advance and sell at public auction. Everything we do here at DMFA is conducted in a very open way. □



I wonder now what it all means  
a canvass  
a sheet of paper  
a used brush with dangerously taunt bristles  
the pencil's point  
applying thoughts to a medium  
a buffer  
taking on human proportion  
for the artist inclined

untried criminals  
that's what we are  
this life and death struggle if  
without reason  
would surely have us respond  
to another human in a distorted way  
think about it  
does art emulate the exact  
human condition

did gary gilmore as the artist  
execute the human condition  
where is that fine line us  
in rage or fear creating that difference

sometimes not

By Gilbert R. Olivarez

forever  
and ever again

## NEW WAVE/PUNK SCENE IN HOUSTON

### Really Red: The Edge-of-the-Blade Rock 'n Roll

BY PAT ST. JOHN DANKO

Really Red is a Houston-based Punk Rock band that has already cut two records and has an extended-play album coming out in September. John Paul Yuma is their bass and backup vocals. Although Yuma would like to be quoted that he, U Ron Bondage (vocals), and Cole Younger (guitar and vocals) are simply friends that used to walk the streets together at night who decided to form a band, the musical ideas emanating from Really Red are jaw-droppers of the first order, and the unpretentious social comment of their lyrics is at once raw and refreshing.

A band on the local and sometimes national circuit for two years, their present drummer, N.M.W. Weber, has been with the band since their inception. The intensive and exhaustive interviews and auditions held by the other three members to find a drummer that would fit the group belie their casual, flung-together attitude.

We decided to come together as a band because we were really tired of over-produced music, the 'Rock God' image in commercial music, Yuma said in a recent interview with ArtScene. We would really rather play the small clubs. Our band is here for the fun of it. We don't have any super-heavy cause that we're after, our aim is to get people dancing and to have fun while we are there."

**How does Yuma explain the sharp-edged, socially revolutionary lyrics?**

It's more fun to think about the things that need to be thought about, that need to be questioned. It's too easy and too boring just to do what everyone else is doing. We look for things that are stimulating to us, we want to use our brains a little bit. That's part of life, and it's more fun.

Our experiences come from the street, not a pre-fabricated point of view, not a media-induced point of view. We are a situational band, we like to express things no matter how other people feel. Everybody has to be subjected to criticism at one time or another, and everybody needs to be able to take a joke.

"In most of our music, we shoot for the spontaneous. We go into the rehearsal studio and just start playing. If you do this enough, you eventually get a song that's good enough to then work on. We usually get the music first. Then U Ron will get inspired if the music is really good and come up with some lyrics.

I guess our main theme is disgust. We all mostly agree in outlook on life, the problems with the masses, the people. Basically it's like the plight of the world — how everybody is affected by what goes on but how a lot of people have a hard time doing or saying something about it. So we do. We all work together toward this end. No one in our band is expendable, we all need each other to come up with our songs. We are sticking together as a solid group, and we know how to work with each other. In fact, I wouldn't mind saying that we know how to work and how to fight with each other.

**What about all the rumors and rifts floating around about the potential hazards of the Punks in general?**

We have had rifts with the so-called Old Guard of music, the booking agencies, and so on. I like to call them the 'Hippie Mafia.' But these are the same as the cliques that are in any town. This doesn't bother us, because we really haven't been interested in being anything or doing anything except what we want to do ourselves. Our music has been put

down pretty heavy, because we won't do the cutsey rock 'n roll stuff, the top forty that always packs them in so the club can have their wet T-shirt night.

We've had our knocks, including performing and then the club didn't want to pay us what we agreed on, and we've been banned from a few places. Once we were accused of writing graffiti on the wall of the Old Plantation. Another time, at the Agora Ballroom, these kids were giving us a really hard time, and three of the four band members ended up in the audience. We didn't ask the management to throw them out, and everybody cooled down and the kids stayed and danced the set.

They were suburbanite poseurs who didn't know the role they were trying to play at a New Wave club on the weekend. It takes a lot of real effort and energy to do 45 minutes of hard music, and they pushed a little too far. But these things get blown out of proportion, you know how it is, and our reputation was gleefully tarnished again.

As far as our association with the clubs that deal with the big booking agencies in town, like American Bands Management, well, they've been a real problem to deal with, because if you are an individual band and you play your own original music, you don't play for them. I don't want to pick on American Bands, because they are just a typical capitalistic organization, and of course the amount of money on the books is everything. But there are a lot of people, booking agencies and music critics and so on, that are just so submerged in established sounds that they are either too chicken or too lazy to come and check out the new sounds. I guess that this has always been the story with anybody with something new, especially in the arts.

We have tried and tried to get the music writers from the Post and Chronicle to at least come down and check out the Punk Scene in Houston. We've asked them, and The Island has repeatedly asked them, but they won't even come. A lot of people might want to check the scene out, but with no media coverage they don't know where it's at. We had a benefit concert, it was dubbed 'Punks for Anderson,' and all the major media was invited to come. News is news, and whether they like the music or like John Anderson isn't relevant, it was real news. But none of them showed up.

**So how does a person know where to go to check out the Punk/New Wave scene in Houston?**

There are two people in Houston who have really stuck it out with the bands. One is Phil Hix, the proprietor of The Island, which is a New Wave club that is becoming, or I guess already is, the showcase for independent bands in Houston. The other is Butler Hancock, a booking agent that books Punk bands. All of the Avant-Garde New Wave music that comes into the Agora is booked by Butler.

If someone wants to check out the music and the scene, all they have to do is call The Island, or call the Agora and ask when the next show produced by Butler Hancock will be, or else go by Real Records on South Shepherd, they also know everything that's going on. Anytime you see a show booked by Butler it's going to be a top notch New Wave show. He will go out and check out a group for no other reason than that he has never heard



Really Red: "We are the edge-of-the-blade rock 'n roll." From left to right, JOHN PAUL YUMA, COLE YOUNGER, U RON BONDAGE, and N.M.N. WEBER.

them before. The result is that he is really in touch with what's happening.

Real Records is also in constant contact with all of the independent labels, distributors, and bands nationally and internationally. They carry publications from all over the world where there is a Punk scene — England, Japan, France and so on. They will also fill in anyone who asks what concerts and shows are going on, what's new, and what's happening. They have Punk, Reggae, Ska, electronic, and other new sounds.

**Will the Punk scene survive in Houston despite being ignored and outrightly blackballed?**

Yes. That's no different from the reception always given to anything new. Of course I should say that the whole thing will lie in whether people will do their own thing. As long as there are plenty of people who will be really independent in their attitudes and not cop out for the sake of money or commercialism, the scene will happen.

**And what about Really Red and their new album?**

The album will probably be released as soon as we finish a West Coast tour scheduled for September. We feel really positive about the

album. It's called "Teaching You the Fear." It's about Joe Campos Torres, who they tried to teach the fear to, and the gay leader who was shot, and all of these people. This is also the title track.

We are thinking about putting a hypodermic needle on the cover with the international "NO" sign over it, too, to try to teach the fear in another way. We do not advocate the needle, either personally or in our music. I've seen too many people and too many bands destroyed by taking all their money and injecting it into their arm. It is just too good, it becomes the prime motivating factor, instead of trying to make good music. It distorts perception, all that matters is getting enough money to do it again, instead of getting a new guitar or keeping your old one in good shape.

I don't hold it against anyone who does; I really don't want to carry too much of a banner on this, but it is pure destruction. Anyway, all of the money earned by Really Red goes right back into the bank, not to any of us as individuals. We have our act together, and we are constantly working to make it better. We'll be around for a long time.

Seems like they will. □

## Four at home

By JANA VANDER LEE

Cathy Conn, Terrell James, Pam Johnson, and Charlie Sartwelle joined to exhibit recent work in an atmosphere blending posh gallery and intimacy of home. Their week-end showing provided opportunity to study the work and proved an innovative means for mounting the exhibit.

Conn's boxes of etched glass, raw fiber, and fabrics create a sensitivity to the fragile memories and strands of life we carry inside.

Terrell James blends plaster, paint, chalk to probe basic dwelling. The Carribean colors

and box house formats construct studies of interior and exterior space.

Pam Johnson's work is also an exotic blend of media. "Dr. Dowdy's Operation or Heart beating Heart" creates a silver sheen, expanding the space wherein rosebuds are drawn and subtle etched line cuts into the paper surface.

Charlie Sartwelle carries her plywood constructions a step further, incorporating painted form as a further articulation of plane in the sculptural form. Diverse media provided new facets to the themes in this composite show. □

You Win by Losing  
Hold on by Letting Go  
Increase by Diminishing  
Multiply by Dividing

SAN ANTONIO

**San Antonio Museum's 'Off the Wall' Show**

by Anne H. Roberts

"Off the Wall" a multi-media show of installations and room environments by 12 Texas artists was presented at the San Antonio Museum of Art from September 12 to November 1, 1981. Organized by Sally Boothe-Meredith, assistant curator of the Museum, the participating artists were **David Beason, Ed Blackburn, George Cisneros, Steven Derrickson, David Didear, Don Foster, Gerry Frost, Laurie McDonald, Gilda Pervin, Herb Rogalla, Patricia Tillman** and **Michael Tracy**, artists whose work moves "off the wall" or object category into total concepts of environment.

Transforming his room into a chapel in commemoration of the brothers in El Salvador with dedication to "pain, persecution and survival," **Michael Tracy's** work was experienced in full intensity and spirituality. The restructured space, painted a deep rust-red color, displayed 2 large cross pieces, *Cruz*; *To Bishop Oscar Rovero, Martyr of El Salvador* and *Cruz de la Paz Sagrada*, dominately dark; and one large skin piece, *Icon to the Latin American Martyrs*, light and dark, in recessed and stepped up combinations, contrasting with the bright lights of many candles and flowers. Lining the two side walls were dimensional icons, completing the chapel.

In contrast, **David Didear's** 96 feet full of spectrum neon tubing expanded the architectural elements of the Museum's sky walk, adding the additional dimensions of color and form, visible from both inside the enclosed space and outside at street level.

Another variation to existing space was done by **Herb Rogalla's** *Room, Space Piece*, utilizing variously neutral-colored lengths of contrasting sized PVC pipe suspended to create a fully spacial room sculpture with shifting perspective points.

Using PVC pipe as a sound reflector was the technological piece of San Antonio's **George Cisneros**. *Cloud Flex-7* began with a sculpture of tuned pipe and amplification devices constructed on the roof of the building, which transported the random music of outside sound to the auditorium for the sonic performance.

Houston's **Laurie McDonald** presented her 1981 video piece *Prime Time*, dealing with violence on commercial TV, and placed it within a department store, Christmas styled installation, complete with colored lights and "on sale" tags to make a powerful overall statement about the nature of merchandising in America.

Also seen in the installation photo is **Don**

**Foster's** *The Greeting*, seen earlier this year in his show at Tom Robinson's gallery, which elevates a simple white kitchen chair, through use of neon and it's contrasting dark, rough wood room structure, to an errie, glowing form — celebration of the ordinary.

Suffering a bit from placement, as were all the artists placed together in one large room, **Gilda Pervin** created a mini-environment of a bedroom, complete with a bed, bedside rug, and a wall piece *Christopher Robin Went Down with Alice*, (not shown in photo) making an attempt at separation from the other work in the room. Ms. Pervin's support pieces are covered with sparkling concrete, embedded with random objects, both ordinary and fantastic,

making a glowing statement about trivia, beauty and ugliness, in suburban objects and elements.

Notwithstanding the problem of too little space given some artists, the SAMA is to be commended for its commitment to regional art. As is hopefully obvious, practically the entire museum was given over to this show, with the exception of the permanent exhibition areas. Such innovation is appreciated, and will be perhaps imitated as has been the case with the previous "Paper Works" show of several years back, a concept of presentation of Texas artists which has moved slowly recently to other Texas museums.

Keep up the good work San Antonio! □



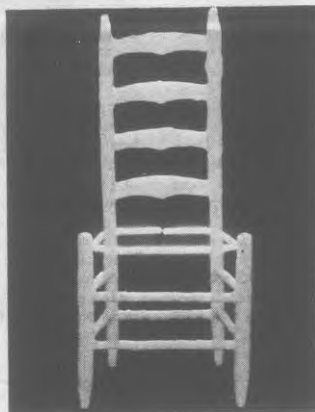
MICHAEL TRACY, "Cruz de la Paz Sagrada, 1980, wood, rayon cloth, acrylic, hair, nine swords, crown of thorns (cactus, string), tin and bronze milagros, and oil paint.



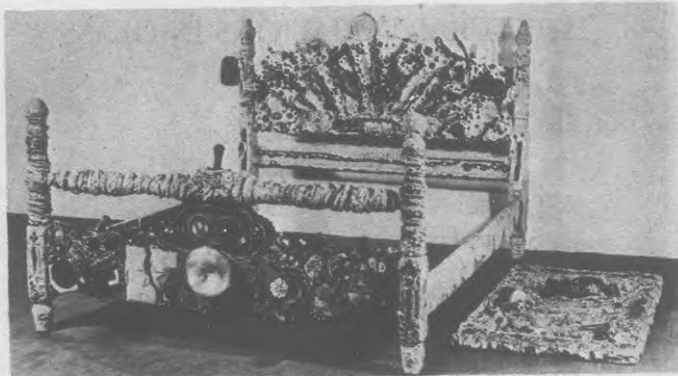
DAVID A. DIDEAR, "Luz del Puente", 1981, red, orange, yellow, green, blue & violet neon tubes, 96 x 74 in. area.



LAURIE McDONALD, "Prime Time", 1981, 8 TV receivers, 1/2 in. color videotape, playback deck, Christmas decorations, plywood.



DON FOSTER, "The Greeting", 1977-80 mixed media with neon.

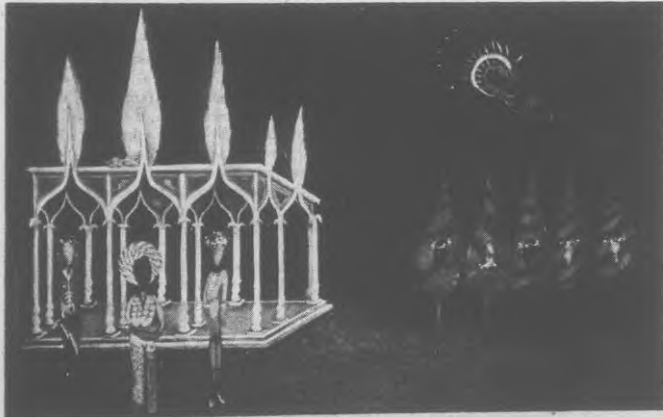


GILDA PERVIN, "Knight-Time (Bed)" and "Knight-Time Rug", 1981, on wooden bed frame: cement, pigment, metallflake, glass, mirror, feathers, buttons, marbles, tiles, screws, bolts, reflectors, beads, light bulbs, pins, metal, etc.

Photo by Jim Hicks

Photo by Anne H. Roberts

HOUSTON



LIN SWANNER

**LIN SWANNER**  
Multi-media Prints Collage, handcolored  
Little Egypt Enterprises

By LINDA ROBINSON

What a match I thought . . . the powerful impact of the black archs handmade paper with the fantasy images of Houston artist Lin Swanner exhibited in the small intimate gallery rooms of Little Egypt Enterprises, a printmaking workshop for lithography and etching. What Lin really created in the space was a delightful total environment fantasy world. Did you see it? The Little Egypt Enterprises space was chosen for the conduciveness to the expressions of Lin's art and recent life in Strasburg. The wonderful old house which is the home for Lee does very well indeed resemble a European abode and inside those walls Lin Swanner took those of us who say the exhibit to her Strasburg. "The images are of Strasburg, before, during and after," says Lin, "I've worked on them for over a year and a half, since my return to the States. I'm trying to think how they evolved." They evolved from the historical events that took

place as Lin saw it as and as Lin characterizes her own history in the making.

Technically, Lin's work can best be described as multi-media prints, collage, hand colored . . . and experimental dimension to printmaking, which is stimulating to see coming into the art scene in Houston. Prints are an intimate expression, traditionally small in size. Lin's efforts have been to create a blend of traditional and contemporary methods of printing, an explorative path which has only begun. However, along the way Lin has developed another creative endeavor . . . her art is like story pages in a book. The story she is creating along the way could well be one of the greatest novels of the future for the "lady in the etchings" has an exciting and curious imagination which is just opening for our pleasure.

Lin's work was recently exhibited in the Introductions 1981 exhibit at Tom Robinson Gallery. □



Photo by Al Smith

22 in. x 30 in. Moon Viewing

**Waterworkshop at Little Egypt Enterprises**

By LINDA ROBINSON

*Waterworkshop* is now visible on our horizons . . . and uniquely so. It can be found tucked in the shadows of a dead end section of Peden. If you can find it, you will have a jewel of art form to explore. Houston Artist Al Smith exposed his *Waterworkshop* with a showing of his gallery artists within the alternative space of Little Egypt Enterprises. And, if you can find Little Egypt Enterprises amongst the new art look of the West Gray Area, you will have a true visit into a world of printmaking revived from an almost lost art into the art world, 1981, by David Folkman, artist, Master Printer, and Art Director of Little Egypt Enterprises and sometimes Pharaoh.

After seeing the *Waterworkshop* exhibit at Lee, my thoughts turned to Al Smith and the art form he has been developing. Each work in the exhibit which Al has curated for this exhibition, represents only a mere glimpse of what has been going on behind the scenes at *Waterworkshop*. Five years ago, Al Smith was working in an upstairs one-room studio pioneering and exploring his developing art form

when the art public was being introduced to the World of Art by Betty Moody of Moody Gallery through the Museum of Fine Arts, Houston. Downstairs in this old love filled studio building was David Folkman pioneering the beginnings of Houston's Lee. With many years of endurance and wonderful creative energy, the two, David Folkman and Al Smith, opened their doors together in an exhibit which represents a force of dedication and true creativity to the big picture that Al and David have contributed by their art, as artist of objects and artists with their energy. *Waterworkshop* . . . water and energy . . . perhaps, David and Al are giving us one of the most important contributions to our sociological growth than what we realize. My congratulations to all of us who have participated in this creative endeavor.

Exhibiting artists were Ron Arena, Joe Almyda, Bob Camblin, Gael Stack, Lucas Johnson, Charlotte Klebanoff, Arnold Goldberg, Charles Schorre, Dave Folkman, Earl Staley, Ken Luce, Robert Rector, John Pavlicek, Dan Siebertson, and Al Smith. □

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HOUSTON

**THEATRE REVIEW**

**NO EXIT**

by PAT ST. JOHN DANKO

Thomas Merton said that Hell is a place where no one has anything in common with anyone else. Shaw's Don Juan said that Hell is just another city much like Seville. French Existentialist Jean-Paul Sartre's interpretation of Hell is currently being presented at Stages, 709 Franklin at Louisiana. "No Exit" is a fine play and the Stages company does a fine job of it.

It is a very sad fact that since the 1950's, it has become fashionable in the United States to criticize Sartre as a café writer, a Communist, and unacademic. Those who will not forgive him for these things fail to remember that Sartre fought in the war, was captured by Hitler, and upon his return to France fought in the Resistance.

French resistance fighters did not have heated rooms in which to live. The cafes were heated. His decision to embrace the Communist Party was utterly quixotic. He himself many times repudiated the doctrines of the Communist Party as unacceptable, and admitted that his head would be the first to roll should the Party come into power. However, from a philosophical point of view, he was forced to make a common front with the

Communists as only they, as a political party, shared his impassioned desire to overthrow the stifling *status quo*. While it might be successfully argued that diplomacy and politics probably should stem from moderation and patience, radicalism is the only womb of new ways of thinking.

His lack of academic structure, his independence from traditional bonds of philosophy, and his reduction of philosophy from the realm of the abstract are what make Sartre in general and "No Exit" in particular stimulating and disturbing on a personal level which is relevant to modern society today. His writing always seems to spring from personal experience. In the capable hands of the Stages cast and crew, "No Exit" becomes a private emotional experience for each audience member.

Sartre wrote "No Exit" to be performed by four people — three occupants of a room in Hell and a valet who "attends" them. The Stages production, under the fine direction of Ted Swindley, adds an extremely effective second room, also with three occupants, which

at times appears to be a mirror image of the first and its occupants and at other times a reflection of inner torments which the occupants of the first room are feeling but do not act out. The three "shadows" in the second room combine mime and acting to reflect and expand on the main action and are well performed by Whitney Hiatt, Casey Coale, and Nancy Lee Rogers.

The production also adds a "Preparation" scene in which the Valet, played by Richard Merson, enters the main room to ritualistically prepare for the arrival of the three new "guests." During this preparation, the "shadows" recite excerpts from Dante's *Inferno*, Shaw's *Don Juan in Hell*, Eliot's *The Hollow Men*, and other relevant works. However, the tremendous stage presence of Mr. Merson overwhelms the recitations of the "shadows" as he slowly and deliberately removes slipcovers from the furniture and inspects the room. So powerful is his presence that in effect he upstages anything else going on, making it impossible to concentrate on anything except his rituals.

The three occupants of the main room are amply played by James Kelly, Colleen Kelly, and Kayce Glasse, with particular verve, timing, and just plain fine acting displayed by Ms. Glasse as Inez, the lesbian who died when her lover turned on the gas in the middle of the night, killing them both.

The set, designed by Ted Swindley with the "shadow" room in mind, uses a seemingly infinite amount of monofilament strung out to make transparent "walls" between the two rooms.

What Stages lacks in equipment, space (the ceiling is far too low to allow good lighting design), and, obviously, money, the company more than compensates for in imagination and energy put into this production.

With the death of Jean-Paul Sartre last year, and with such exciting productions of his work as this one, the literati of the United States will be forced to take another look at this unfairly maligned author and playwright. This production is a fine endeavor which raises the caliber of available live theatre in Houston. □



On stage in the Stages production of Jean-Paul Sartre's *No Exit* are, left to right JIM KELLY, COLLEEN KELLY and KAYCE GLASSE.

Photo by Frank Martin



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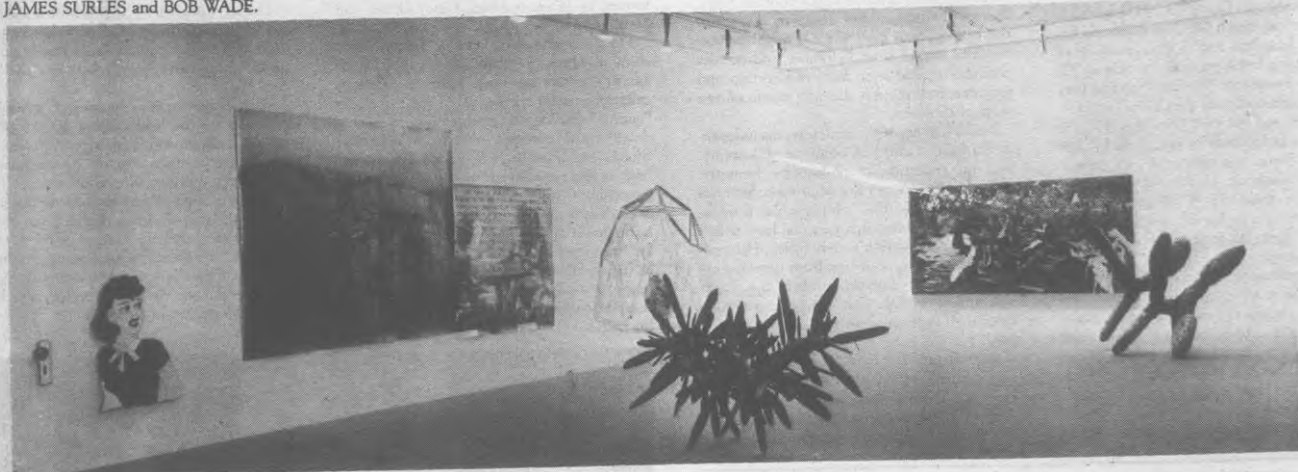
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A SENSE OF SPIRIT, soars at Lawndale Annex and continues through SUMFEST March 20-29. Dorothy Hood, Dee Wolff, Jana Vander Lee, Bert Long, Early Staley, Jesse Lott, James Surls and Clyde Connell are featured in the catalogue with introductory essay by John Perreault.

NYC

## Texas Show At Charles Cowles Gallery

On June 6 - 27, 1981, Charles Cowles Gallery in Soho, NYC, held a "Texas Group Show", with work by VERNON FISHER, SAM GUMMELT, SUZANNE PAUL, EARL STALEY, JAMES SURLS and BOB WADE.



Photo, ALAN ZINDMAN

Installation, Charles Cowles Gallery. left wall, VERNON FISHER; right wall, EARL STALEY; and center, sculpture by JAMES SURLS.

HOUSTON

## Alternative Space UPDATE

by Anne H. Roberts

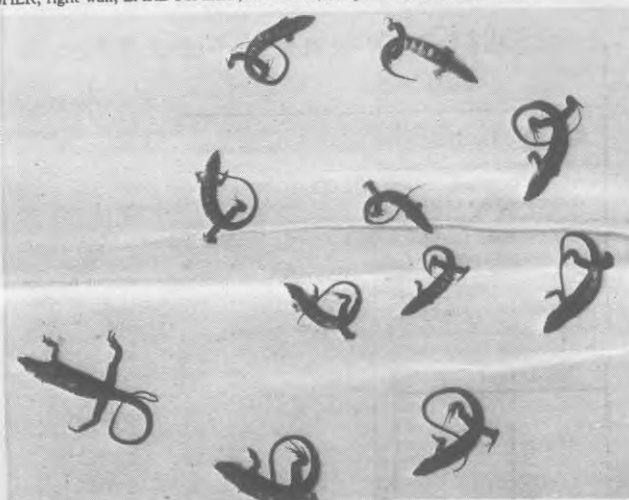
On December 18, 1981, Studio I, 1511 Congress, curated by artist **William Steen**, opened its 6th show of 1981 with the etchings of **Enrique Leal**, accompanied by a literary performance by **Eduardo Robles**. Robles read informally from two current fiction pieces and focused with a simple slide show backdrop. Robles is a writer and conceptual artist of Chilean decent who has recently moved here from California. There he published books describing and illustrating theories of perspective reality enacted by performance.

The surrounding studio walls displayed the ethereal etchings of Enrique Leal, a young Houston printmaker.

Then scheduled in March there will be an audio performance of avant garde music by local musicians, staged as a benefit for KPFT, curated by **Scott Summers**.

On January 8 and 9, KPFT/Pacifica and the Houston Alliance for Performing Artists presented Choreographer/dancer **Stephanie Woodward** from Oberion University and Composer/trombonist **Peter Zummo** from New York City in a dual performance at 3221 Milam. This performance, made possible by additional funds from the Cultural Arts Council, marked the first in a new presenter status of KPFT, according to Margie Glaser, who recently visited Berkeley and Los Angeles where presentation of new work in music, performance and video is regularly sponsored by public radio. A spring series of similar events by artists from Texas and New Mexico is planned.

As for the visual art space area, John Powell informs us that a new Board of Directors has been selected and shows are being planned. Artists are invited to send slides and proposals (with return postage, please) to 3221 Milam for consideration. □



Photo, ALAN ZINDMAN

Installation, Charles Cowles Gallery.  
BOB WADE "Emerging Iguanas" (Homage to Robert Smithson)  
1981, 11 Iguanas.

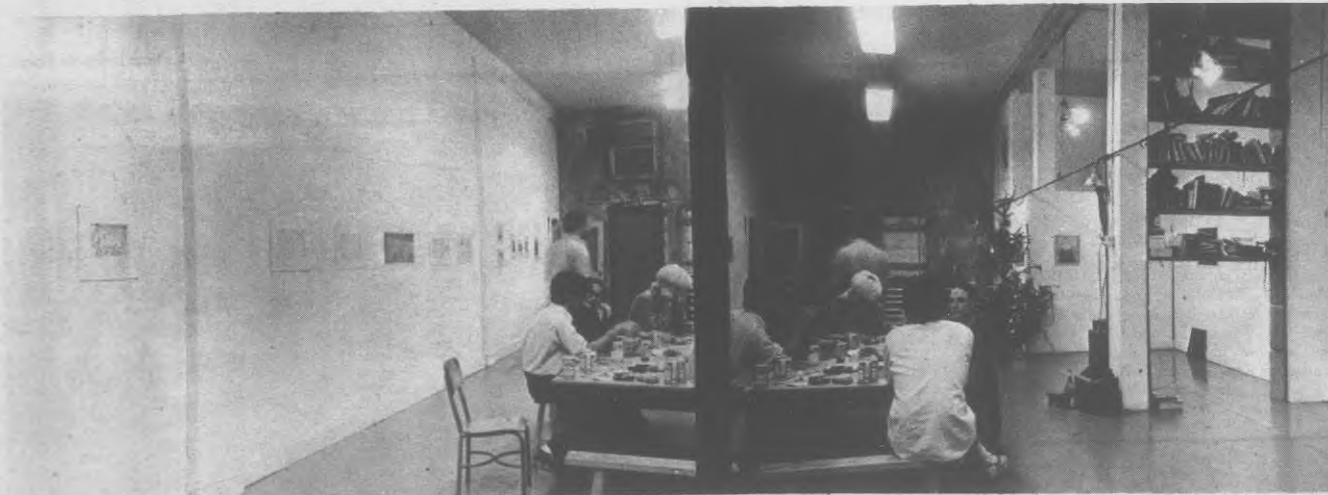


Photo by Alex

Installation: ENRIQUE LEAL, etchings; EDUARDO ROBLES, Literary Performance, at Studio I.

HOUSTON

# Leonardo's Return to Vinci

## Sewall Gallery, Rice University

By M. HAL SUSSMANN

Four small studies and a painting of still inconclusive attribution form the focus of Sewall Gallery's most recent exhibit. It would seem cause for little concern or interest, even though the studies and the painting, despite five centuries of existence, are remarkably well preserved and entrancingly beautiful. The key, of course, is the man behind the works and their rarity, not to mention the fact that they have been seldom seen by scholars and general public alike.

The Sewall show, originated by the University of California Art Museum at Berkeley, is in fact a triumph in cooperation between an astute collector, a devoted scholar, and two committed American corporations.

The artist is Leonardo da Vinci. The studies are four (of eleven known to exist) monochromatic paintings of drapery that da Vinci executed in the 1480's. The painting is the *Salvator Mundi*, one of thirteen paintings depicting the same subject, this one most recently affirmed by art historian Dr. Joanne Snow-Smith, as the precursor of the twelve copies. The collector is Parisian Martine Marie Pol Behague (1870-1939) and her heir the Marquis de Ganay. The da Vinci scholar responsible for organizing the exhibit is Professor Carlo Pedretti for the City of Vinci's initial presentation. And the corporations taking credit for sponsorship and bringing the exhibit to Houston are Getty Oil and Bechtel Engineers and Constructors, respectively.

Leonardo da Vinci was born just outside of Vinci, Italy in 1452. His career as an artist and engineer brought him in contact with many of the great families and rulers of his time, both Italian and French. An insatiable inquisitor and researcher, da Vinci explored not only civil and military engineering, but human anatomy, biology, natural history and physics with an intensity matched by few people in world history.

The results of his efforts were numerous discoveries and inventions and a small but impressive oeuvre of drawings, studies, and paintings.

The five da Vinci works comprise only half of the exhibit, for the Marquis de Ganay has also allowed 75 pages from two rare manuscripts to be unbound and individually displayed. The manuscripts are by Nicholas Poussin (1594-1665) and Peter Paul Rubens (1577-1640) and both were influenced by da Vinci's treatise on painting.

During his lifetime, Leonardo kept voluminous notes on painting, but at the time of his death, he had published none of them. The artist willed his notebooks to a friend who compiled them into a treatise, adding his own interpretations of da Vinci's small sketches. Later, the manuscript was brought to the attention of Cassiano dal Pozzo who commissioned Poussin to provide the text with illustrations to be reproduced by engraver Pierfrancesco Alberti. Three transcriptions of Poussin's original efforts were made, and the one on view is thought to be the transcription sent to Paris to serve as the basis for the first printed edition.

The second manuscript is a 17th century transcription of Rubens's now lost "Pocketbook," a personal notebook in which the artist recorded observations and quotes, noted events, and sketched. Created during Rubens's travels as a young student, the "Pocketbook" found its way to the Louvre at the artist's death where, in 1720, it was almost completely destroyed by fire. The de Ganay transcription is one of two incomplete transcriptions made before the fire.

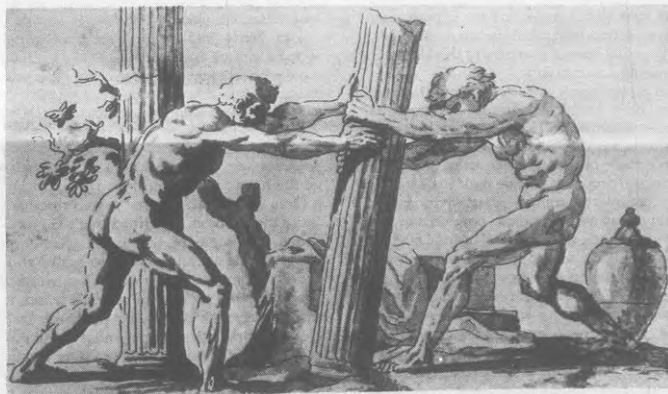
The empiricism of da Vinci, the classicism of Poussin, and the robust flamboyance of Rubens surely represent three high points in Western art history. To see all three artists represented by intimate, personal works in the same exhibit reminds the viewer of the strength of tradition behind the development of very differing views of reality.

The human form viewed as a support for drapery (da Vinci), as a foil for landscape (Poussin), or as a landscape in itself (Rubens), suggest that diversity is yet the substance of conformity.

The Sewall show is made all the more exciting, however, by a simultaneous show at the Museum of Fine Arts. "Nature Studies from the Royal Library at Windsor Castle" opens February 7 and consists of fifty nature studies that were part of da Vinci's notebooks. Also sponsored by the Getty Corporation, this exhibit gives insight into another important aspect of the artist's many pursuits and offers Houstonians a rare opportunity to see great works of art that only many trips to Europe and a number of connections could make possible. □



From *Theory of the Human Figure*: drawing after a lost notebook of Peter Paul Rubens (1577-1640).



From Leonardo da Vinci's *Treatise on Painting*: drawing after Nicolas Poussin (1593-1665).

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**Derek Gordon** — on your promotion to assistant director, Cultural Arts Council . . .

**Linda Graetz** — on your appointment as executive director of Arts for Everyone . . .

HOUSTON

## Lawndale Annex, Sculpture Show

By M. HAL SUSSMANN

Note: All dimensions are the writer's approximations.

Like a tomb somewhere in the desert, the doors of the Lawndale Annex were specially pried open so that I could take a look at the treasures held hostage within: ten different artists, each represented by a single large-scale sculpture. It seemed a shame that the Annex didn't better publicize the show and that it is not more readily available to the general public. This was an exciting exhibit, on par with much of the work assembled and displayed by our city museums.

If I had to pick a favorite, it was El Paso artist **James Drake's** *Night Flight*, a bolted steel paneled room (approximately 9' x 12') with 8' high walls. A doorway gave access to a fantasy bedroom (or so it seemed) with a child-scaled Americana chair and desk and 'model' prop airplanes, helicopters and jets suspended with cables at crucial points; a few had already "landed" on the floor and desk. Everything was made of quarter-inch thick welded steel, with rough-cut edges. The burnished, textured surfaces and the incongruity of seeming light weight paper or balsa cutouts made of ponderous steel jolted the senses and added a lingering note of nostalgia to this subtle yet powerful construction.

A second piece attracted almost thorough repulsion. **Frank Williams** (Arkansas, recently relocated to Houston, Texas) was represented by *The Weight*, a 10' high figurative piece made of resins, bones, steel, and found objects. A roughly 3/4-scale nude male formed of clay-colored resin is situated in an anguished, all veins exposed, pose on top of a heap of bones, antlers, and a horrific face, apparently being sucked into the nether world. Straining up to save from going under, the figure is pulling on a lace cloth attached to an oriental rug, the upward movement jarring the pebble-strewn ground. Couched within the masses of sand-covered resin, all atop a primevil steel table, is an idyllic scene composed of rocks and a little stream traversed by a bridge. It's an organic world conceived like a stanza from Dante's *Inferno*. The materials are beautifully integrated and the tension between upward and downward movement masterfully conveyed.

Both *Night Flight* and *The Weight* appear to be autobiographical. A third piece, *Inside Out* and the *Edge* by **Mark Coughlin** would seem

decidedly so. A dog fashioned of wire and memorabilia — like a photo of its owner (artist?) in fishing gear, car keys, a strip of Super-8 film, crushed beer can, tin foil — with a harmonica and fishing lure in its mouth, gazes at an aquarium-like 7' x 9' world fronted with three sash windows and backed with a painting suggesting green lawn and dogs playfully tumbling about. Like a kid wistfully imagining that the rain has stopped and he can play outside, this work represents many opposite worlds — past and present, boyhood and manhood, innocence and maturity, pain and pleasure.

Two of the more abstract pieces are lyrically beautiful. If **Don Redman's** *Sailing* wasn't inspired by Chris Croft's music, it could easily move to it nonetheless. An 8' steel fulcrum supports a mobile of canvas painted brick red and stretched into square and polygonal shapes. Even with the small amount of wind passing through the building, it wafted about. Outside in the bright sun and stronger winds, one suspects it would easily convey its title.

**Jim Surl's** had a particularly delightful wood sculpture entitled *Walk Through*. Quite unlike his massive, more aggressive creations, this one was graceful and somewhat Miroesque, with its eye forms supported on tendrill columns alighting at three points on the ground. The dark, burned areas he frequently includes were here treated as spots suggestive of the hairs on a snider's leg.

Only a child could have "walked through" Surl's piece, and it, like **Jim Poag's** *Carnival Wheel* and some of the works mentioned above, allude to childhood. Poag has taken a cable disk and set it vertically on a whittled stump. Painted red and cut with star points, it makes you think of a child's pinwheel. Like Drake's work, it is an incongruous use of materials/subject, but unfortunately its kinetic appeal does not measure up to the mysterious static presence of Drake's room. Nor does it compare with **Joseph Vogel's** *Balance*, a 10'-long steel beam balancing two large boulders. In motion, its ponderous swing is a miracle of physics and modern-day materials.

Two other pieces, somewhat uninspired in themselves, are interesting in comparison to one another. **Gary Roth's** *LA-33* is a twisted, 5' free-form construction of asphalt,



DON REDMAN

aluminum, plastic, fabric, staples and foam colored with pigment and exposed under the plastic. It looks like the wreckage of a crashed plane. Some hieroglyphic marks on the aluminum appear to be complete afterthoughts and the convulsions in the materials merely perfunctory.

On the opposite end of the scale from Roth's work is **Jack Massings's** untitled composition of three, 3' cubes stacked on top of one another. The bottom is slate, the middle plywood and the top glass. The slate and the wood are etched or marked with the same pattern of wire reinforcement in the glass. It is a sterile, intellectually unredeeming piece that reminds you of bad architecture — it's just there and no one could care.

The lone environmental piece is New Orleans' artist **Steve Rucker's** *Time Square*, a 10' square pile of hay surmounted by four rows of four ceramic "bone-joints" securing

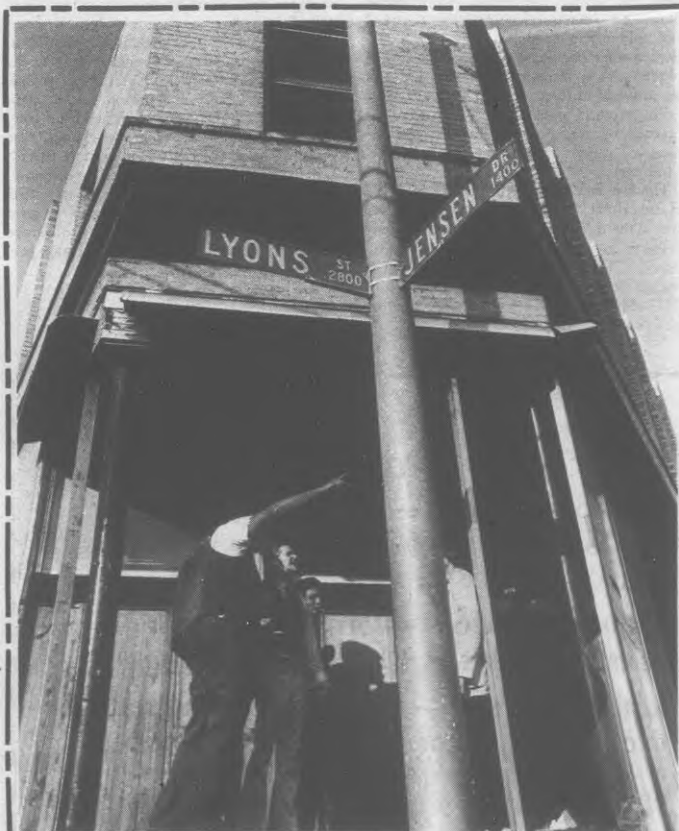
two willow branches crossing one another and painted with black stripes. The bone extensions for all sixteen units angle in the same direction and height, and the willow branches are remarkably similar. Like Redman's piece, you might better imagine this one outside, with the sun shining, creating shadows like a sun-dial might. The chaos of the hay is an interesting comparison to the regular organic forms methodically measured on top of it.

The dilemma of contemporary sculpture is what do you do with it. If it isn't made to self-destruct (environmental), it is too large or too fragile to exhibit except in the massive halls of a museum. If its materials can withstand the elements, you have to worry about some unsuspecting fool hurting him or herself on it.

The Annex was a great place for viewing these works, but if the Annex isn't open, you can see them, and what is their fate?



James Drake



Artists in Action Activity Center

HOUSTON

Future of Art/  
Manifesto of Murder

Performance presented:  
The Contemporary Arts Museum:  
Perspective Series in Houston: Feb. 7, 1982,  
as part of Artists' Gallery Tours. In conjunction  
with the exhibition "Texans on Paper."  
Read by WILLIAM STEEN

In 1981, most of these works were in an exhibition in Galveston, Texas entitled *The Last Exhibition* — so called because as an artist, I have decided to end my involvement in the process of painting and exhibiting in the commercial context. I not only question the act of painting, but the need for the act of manipulating paint on a surface.

In a time where Modernist Art has become TRADITIONAL ART—ACADEMIC ART, I feel that this exhibition is a perfect example of modernist art at an end — a stagnation, a period of repetitive mutation. The artists have let themselves and their art be manipulated into the avenues of economics. THE CANVAS: THE PAGE, A PORTABLE IMAGE, produced and assimilated as commodities of capitalism.

Museums and galleries have placed themselves as a wedge between art and life. William Rubin's "museums are essentially compromise institutions invented by bourgeois democracies to reconcile the large public with art conceived within the compass of elite private patronage."

If language is a virus from outer space (Burrough's). Then paintings are the cancerous tumors from the Medicis through the Rockefellers to the Browns.

One would think the artists would tire of being servants of an elite audience craving for the restoration of the visual codes of some golden age where the landmarks of culture and artistic production conspire as historical authenticity.

"The artist becomes a slave to his own landmarks." — Duchamp

"Now is time to check out the real situation, it looks like the only solution is total distraction." — Marley

The problem is who is to blame for the obsolete context of the relationships of these phenomena. It runs the gamut, on one end the artists, who must surely in the end take the blame of failure in clarifying the actual systems of interactions between the critics, art historians, and the elite bourgeois class, that must except the other half of the blame. Because the end of modernism can in no other way but reflect the imminent collapse of capitalism and western culture.

Before the new emerges the old must be annihilated. Break the windows of vulnerability, the idea that art and life are the same must equal an artistic production that can't be bought. In our culture where every new style of art is assimilated into capitalism, as new art and style equate. Their newness consists precisely in their current historical availability, not in any actual innovation of artistic practice.

So how can art remove the safety net of social securities?

How does one turn the tables?

**Violate Taboos** — return to a mythic primal horror erasing tradition — thru fear. The artist becomes the collector, the object, the connoisseur. In the period before the new art emerges to fulfill as it once did, the artist must combine through subversion of historical contrivances, to help facilitate the final collapse.

Instead of artist painting portraits of important collectors, the artist becomes the collector thru documentation, by use of video, film,



and photographs, of the maiming and shooting of those same people who have exploited art and the artists for their own ends.

**Taking History by the Throat** terrorism is a poetic justice of reality

**Psychological Warfare** — What actions justify our means. Should we, in the dead of darkness, steal into the homes of the elitist class and lecture them, as they are bound and gagged in their own luxurious living rooms, on non-interference in events they not only know nothing about but don't really give a s\_\_\_\_\_ about anyway — telling them to keep their asses out of art and museums.

This ain't no party, no museum ball, this ain't no fooling around. Sure it's chic and a good investment, but keep f\_\_\_\_\_ with us and we'll shoot your asses off.

This is the wild west, we shoot first and ask questions later.

**Future of Art/Manifesto of Murder** — Anarchistic art documentation of assassinations. Now as Rimbaud said is truly the time of assassins. Media documentation — objects of murder of those who manipulate art of passivity. The canvas replaced by the naturalism of camouflage. We don't want to kill you, we just want to shoot you up a little bit. Social rationality-creative acts reduced to a point of no politic/no moral. Tamed and locked into social acceptance as if every act has its place in life.

(Taking Israeli Uzi SMG out of bag, holding machine gun aloft.) Putting on ones shoes is a political act. The gun is art-life's only voice. Forget logic and listen.

**(Film Scenerio)** — Film of art historian talking of art in front of audience. CUT — Hooded figure approaches from off stage. CUT — Full frame of man lecturing as hooded figure slips his arm around man's throat. CUT — Close up of knife sliding out of sleeve,

glint of light reflects off blade. CUT — To side view as hooded figure holds lecturer we see tip of blade in man's back. CUT — To hooded figure full face as he begins to ask a question. "What is the distance between art and life?" CUT — To close up of art historian's face, sweating profusely. CUT — To hooded figure's answer. "There is no distance". CUT — Side shot of two figures, as knife is flashed in an in an arc behind lecturer's back, as figure jerks forward, we know that knife is plunged into the lecturer's back, and that he is being held up by the strength of the hooded figure, as if the art historian were a hooked fish. CUT — To hooded figure as he continues to question the audience. "What has greater importance, collecting and storing works of art or feeding the hungry? CUT — To full shot of audience as it answers in Unison; dubbed in over the sound track is the sound of machine gun fire, as the audience's answer. □

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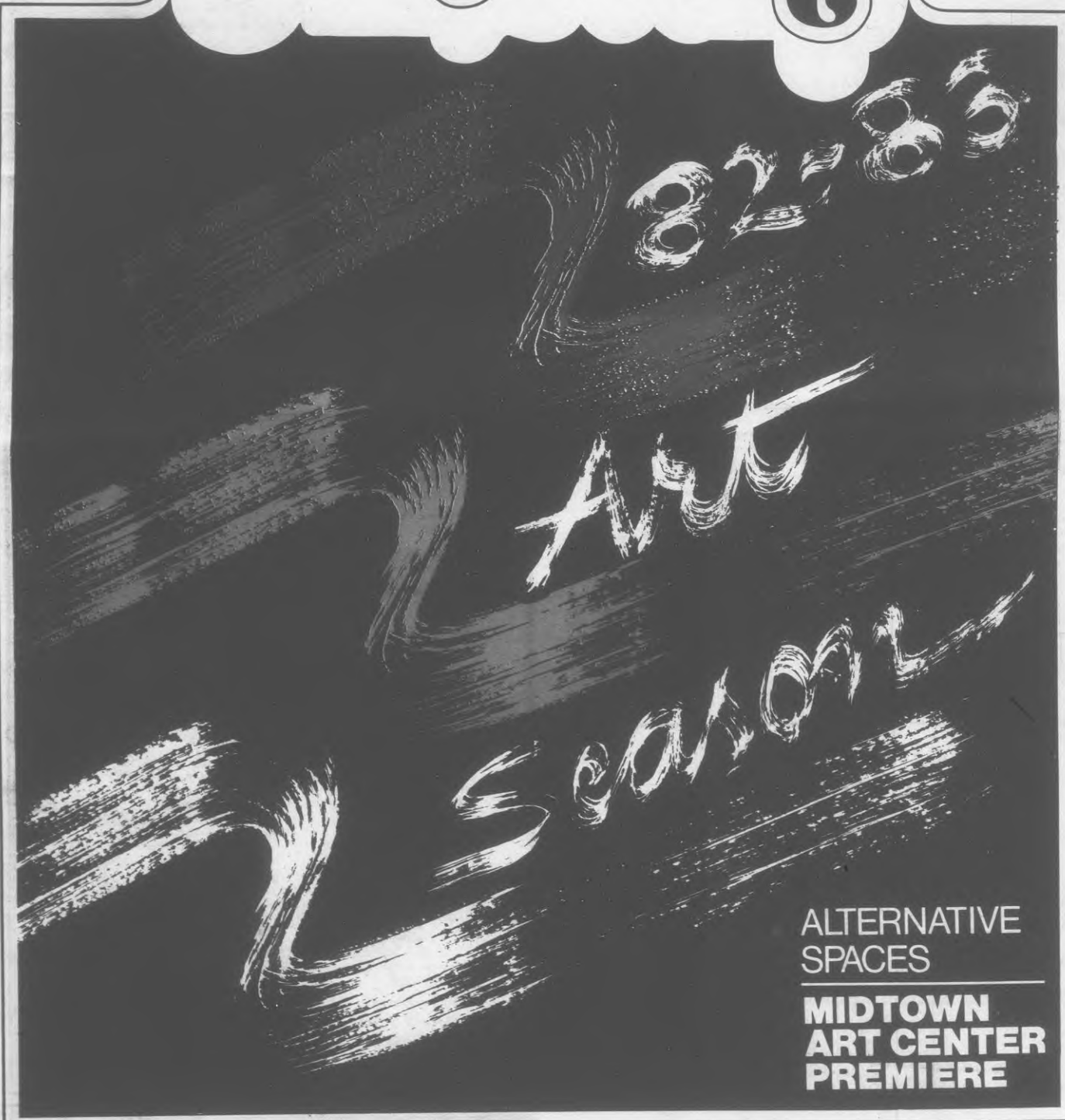
HOUSTON'S PERSPECTIVE ON THE ART WORLD — SERVING TEXAS, NEW YORK, CALIFORNIA, WASHINGTON D.C., NEW MEXICO, CHICAGO AND ATLANTA

VOL. 3 NO. 8 DEC. '82

HOUSTON

\$100

# ArtScene



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PUBLISHER'S OPINION

*There is a special place in Hell for those who remain neutral in times of moral crisis. "DANTE"*

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Bert Long, Jr.

The *Houston ArtScene* for the past several years has been the focus of much attention; this attention has materialized in the euphoria of concern for the betterment of the arts.

Too often it has been for greed, egotism, power, or simply a matter of stupidity. However, out of this orifice of vanity, the *Houston ArtScene* is surviving, swathed in a glimmering futurism, even due to the persistence, the vision, or caring, earnest involvement of those that really understand that Art Culture is a universal language which speaks of beauty and of truthfulness.

In my opinion the artists, art patrons, art institutions, corporations, small businesses and persons which are existing in a state of complacency are our biggest threat to the future of our art community, an art community which I know could become one of the greatest art experiences in the history of art patronage, art universalism and art visionism, and the ultimate goal of the *populization* of art, the unquestionable, pre-ordained reason for art existence.

It is in this spirit of art patriotism that *Houston ArtScene* became a reality, a publication which has received a lukewarm critical reception locally but is enthusiastically endorsed on a national level and has been able to put out the word in spite of a dire lack of funds, controversy, and lack of support in certain segments of the Houston art community.

*ArtScene* has decided to collaborate and endorse what I consider to be one of the most significant occurrences ever in the Houston art community — the appearance of Midtown, the projected complete alternative, contemporary art space. (Details in this issue's supplement.)

I am enthusiastic about this venture because to undertake a venture of this magnitude requires the ultimate in visionary patronage, and certain people in our art community have placed their hearts and souls, credibility and pocketbooks on the creative dividing line.

"The doers vs. the onlookers." Patronage throughout history has proven to be one of the purest methods of promoting the "life giving", "healing" power of the arts.

The printed word has been used to endorse many things for many causes. It is my pleasure to endorse the betterment of the future of the adventure of art.

This collaboration will enable *ArtScene* to become a stable, viable entity which will be a beacon of light portraying the greatness of the Arts, and Houston's role in this greatness.

*ArtScene*, as any publication must be, will be uncompromised in its endeavor to provide the news in a truthful, unbiased manner.

With Houston finally coming into the greatest art era to ever be experienced, my hope is that Midtown, and other alternative spaces, will enable the public to become better acquainted with the working processes and development of art objects — in all of the contexts the word art has come to be used.

Each of these faces of the arts — the artist, the institutions, the alternative spaces, the gallery, the community support, the information communication complex, and other variables — are like spokes in a wheel which will not operate properly if any are not rolling, sup-

porting, pushing, existing in unison.

The arts, the community, the United States, yes indeed the entire world is reentering in a most precarious way — endangering human existence as we know it.

The arts need your help so the arts can help us, to help them, to help you. If the arts do not fulfill their reason for existence in the most delicate ballet of populism, then surely we, the doers and the complacent, will exist in a most hellish time of moral crisis.

Letters to the Editor

Concerned Artist

*What is happening here? Are we the neighborhood street dogs that get kicked just for going through the garbage? . . . that get the door slammed in our face — at best? Will we become like alcoholics and other addicts who can only turn to more elixir due to lack of care and proper treatment in an oppressed world?*

*In this case, the elixir is the masochistic behavior we perpetuate by not pursuing our creativity in a free spirit.*

*Artistic gifts cannot be sacrificed for political horse races. Art is not produced under this aura of competitive dementia. When the Houston art scene realizes that truth comes from within —*

*not something to be read like a Who's Who in Town and Country magazine — I'll probably be dead.*

*Where is the respect and professional approach all artists deserve? I have heard of it — but not in the midst of Houston's Kangaroo Courts.*

*Fortunately, there are other places to go that make anyone who puts up with this vile stench of a dictatorial bureaucracy a masochist and lacking insight into art.* □

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## Literary and Visual Arts Networking "A POSITIVE FORCE"

# W

by MELVIN A. KENNE

hen, some time back, I began considering subjects that I felt deserved to be opened for discussion in a publication such as *Houston ArtScene*, the first that came to my mind was the subject of artistic community. That was about one and a half years ago when I'd just lived in Austin a few months after moving from Houston where I'd lived for three years. I had, at that time, only begun to experience the art scene in Austin and hadn't yet developed perceptions concerning the attitudes towards the arts in the two cities.

Since then, having observed and experienced some other goings-on in Austin art circles, I have discovered certain similarities and differences in attitude between the two cities as pertaining to the arts. I would like to relate here some of the observations I've made and try to bring these observations to bear upon the subject of artistic community: the communities of artists that now exist in major centers in Texas, how those communities interrelate, and how ties might be strengthened among the various artists of different media to serve the interests of the Texas community of artists as a whole.

That artistic communities do exist in what has often in the past been considered a cultural wasteland is a matter of some significance in itself. That Houston hosts the MFAH and CAM, as well as various galleries and wonderful centers for the performing arts, and associations of artists plus a publication such as *ArtScene*, promotes a sense of community among working artists. That Austin has local reading series around town as well as the various resources of UT and that there is a certain pervasive spirit of intercultural exchange is, of course, to the good.

In population centers where a significant number of artists dwell, and where there is a segment of the population that is responsive to the arts, a sense of artistic community will naturally arise.

During the years I lived in Houston, I found that there seemed to be a fairly well developed community of visual artists, due, I'm sure, to the wealth of resources for the visual arts in the city as well as the patronage of certain individuals who were working to promote Houston's reputation as a cultural center.

Houston's growth also stimulated the visual arts community by creating a larger market for art work. The resources were available for Houston artists to at least present their work, even if the boom town atmosphere was not conducive to an appreciation of sophisticated works of art. But, of course, the general level of artistic appreciation in Texas society is another story altogether. At least in Houston an atmosphere of possibility had been created whereby the visual arts might, with proper care and nourishment, begin to thrive.

This did not seem to be the case with the literary community. Though there were laudable efforts to develop a literary community in Houston (Wings Press, the readings at the Hard Thymes Soup Kitchen, SUM Concerts events), there did not seem to be a coherent community of poets and authors.

For there to be only one open reading per month in a city the size of Houston did not say much for the literary community. All in all, I felt rather isolated from other writers and did not find the established organization of writers and community support of writers that I became aware of in Austin after living there for several months.

Just as the visual arts are the dominant scene in Houston, so the literary scene is predominant in Austin. Perhaps because Austin is more

centralized, making readings easier to attend, and because Austin doesn't have the wealth or resources of Houston or Dallas, it has a concentration of writers, an artistic community whose only real necessities are community support and a number of people willing to devote their time to organizing reading series, finding bars willing to devote certain nights to readings, and scraping together enough money to pay featured readers enough to keep price intact and to pay for flyers to be printed up.

Because the university is almost exactly in the center of the city, an audience is almost assured as long as the readings are held in central locations. For these and whatever other reasons, a fairly long-standing literary tradition exists now in Austin. I was surprised, having lived there for a while, to discover several reading series going strong in the city, readings which took place on a regular basis (usually weekly) and which were often quite well publicized.

I later became aware of The Texas Circuit, a writer's organization, which is involved in distributing small press publications statewide, and which serves as a sort of central meeting ground for local writers by sponsoring readings and organizing book fairs in Austin and elsewhere throughout the state. It seems that the literary community in Austin is striving to make up for the weaknesses in other areas of the city's artistic community.

The question I would like to raise now is this: Why is it not possible, given the fact that communities of artists exist in the state, that the artists make some effort to support each other? That the weaker communities of artists make use of the stronger? Why isn't there more communication amongst the artists of the various media?

In Houston, for example, why doesn't the literary community draw upon the power and organization of the visual arts community to gain a momentum of its own?

Why can't the literary community in Austin be supportive of the other arts? Why can't there be developed a supportive network in the arts statewide?

During these times, when federal subsidies for the arts are being cut to the bone and deeper, it would seem that artists have the choice of either fending each on his or her own, or of looking for support within the artistic community as a whole. Why can't artists working in the different media look outside their particular "field" for ideas and support from fellow artists?

It's not that artists of diverse media don't mix. This theory is disproved by history. Artists of the various media have always fed on each other's ideas. Think of the great cultural movements: classical, neo-classical, baroque, romantic, modern. The terms used to describe them are often the same for their various forms: pictorial, poetic, musical, etc. The interchange of ideas among the artists was often direct.

Listen to Moussorgsky's "Pictures at an Exhibition." Read Gertrude Stein's "Portrait of Picasso." One man, William Blake, brought the visual and verbal together, in one case using his visionary poetry and arduously-crafted prints to focus upon the work of a great figure of another age, Milton.

More recently, Eliot's "The Wasteland" was first printed about the time that Duchamp's dadaist works were on display.

During the Twenties in Paris, that artistic heyday, writers and painters influenced each other's work greatly. Artists of all fields attended shows, readings, performances of their sisters and brothers in the arts. They met in cafes, studios, and at parties to discuss what was going on, to meet each other and introduce their friends. By most accounts, it was a highly exciting time.

There has been such rapport in the 50's and 60's in New York City. Frank O'Hara was for years an influential art critic before becoming known as a poet. He was a member of a group of artists and writers who were at the forefront of the artistic movements of their generation.

Whatever feeling one may have concerning the New York School, one cannot deny that there was a strong tie of communication and the stimulation of shared ideas among the artists. And such must be the case with any "school" or "movement."

Solitude may be beneficial to the individual hard at work communicating his personal vision, however a link must be maintained with the world outside as a means of stimulation and of remaining open to change and new ideas. Isolation of the individual or of the specific communities of artists denotes only a closing of doors. This closing off promotes the formation of cliques, an unfortunate phenomenon but one that often occurs among those who carefully carve out their niche in the community and then guard it jealously.

This "closing off" can occur between a university and the community at large also, the university community insulated within and that other isolated without, a schizoid situation to be avoided it would seem. As a means of avoiding isolation amongst artists and communities of artists doors must be kept open. I would like to speak of some of the ideas I've had which I believe might help to develop a rapport among artists of different media and open channels for the sharing of ideas.

One means of bringing together artists working in different media might be through the creation of multimedia events. Combination readings/art shows is a possibility. Or art shows coupled with any of the performance arts — music, dance, or whatever. The gallery space not occupied by the work being shown could be used to great advantage in drawing those who might not ordinarily attend a gallery showing but who would be enticed by the prospect of a performance of some kind.

By drawing to such events these people who might otherwise not be exposed to local art work is a way of developing a community interest in the arts, a way of educating the public in a way that an "art appreciation" class could never do. Through the creation of multimedia events all the artists involved would benefit as would the artistic community in general. In addition, such events would bring the artists themselves together and effect a communication among the different groups of artists within the community, and promote discussion and the sharing of ideas among them.

The possibility of a lecture series organized by local artists might also be considered. In a regular series of lectures at public locations local artists involved in the various media could speak upon topics relating to their own work and their own ideas. Such a series would be important in establishing a public forum for artists in order to educate the public in the vital nature of the arts to the community and to bring artists together to discuss topics of interest to the entire community of the arts.

With the recent advances in techniques for reproduction of drawings and paintings as well as for words, the utilization of these techniques could be one way of drawing together those involved in the visual and verbal arts. Quality limited edition books can be produced with a maximum of quality at a fairly reasonable cost.

This is a wonderful opportunity for artists and writers to bring their ideas together within a format wherein fairly broad exposure would be possible. This is also an area which is now wide open for experimentation. What could Blake have done given today's possibilities? A writer today can quite easily have poems printed using longhand instead of the printed word.

# ALLEN HACKLIN

*Appointed Director of the Alfred C. Glassell, Jr. School of Art*

On February 1st Allan Hacklin, artist/educator, was appointed to the position of Director, The Alfred C. Glassell, Jr. School of Art. A search committee made up of members of the School Committee and faculty members of the Glassell School and MFA-Houston trustees received more than one hundred applications and interviewed several applicants over six months before finally selecting Hacklin.

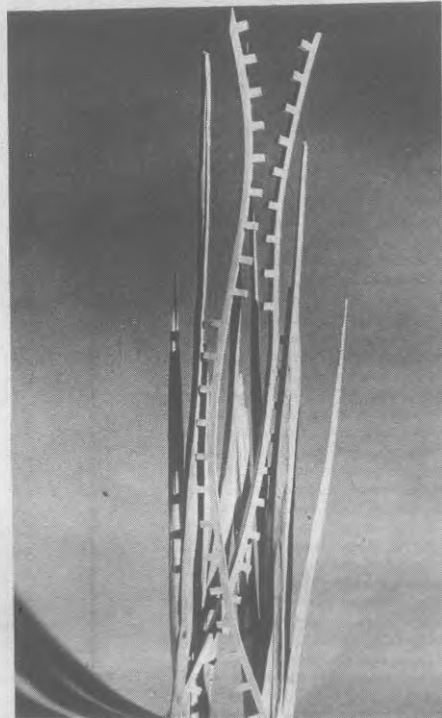
"Hacklin's qualifications," said former Museum director William Agee, "will bring a wealth of professional and artistic experience to the School and, in so doing, will greatly stimulate the School's artistic goals while adding yet another artist to Houston's growing arts community."

Hacklin's last position was a teaching position at the Rhode Island School of Design and where he was appointed head of the Painting Department in 1980.

His previous teaching experience includes: Hunter College, New York; Cooper Union, New York, where he was a Distinguished Visiting Professor for three years; School of the Art Institute of Chicago; and the California Institute of Arts as an associate dean.

Hacklin received his Bachelor of Fine Arts degree from Pratt Institute, Brooklyn, New York. Professional awards include National Endowment for the Arts, 1980, National Endowment for the Arts Fellowship, 1976 and Yaddo Foundation, 1969.

Hacklin, a sculptor, has shown in many one-man and group exhibitions in this country and abroad. His works are in many private, corporate and museum collections including the Whitney Museum, New York; Allen Museum, Oberlin College, Ohio; North Carolina Museum of Fine Arts; Dallas Museum of Fine Arts, and the Currier Museum, New Hampshire. □



ALLAN HACKLIN, "Figures Meet to Discuss Whether".

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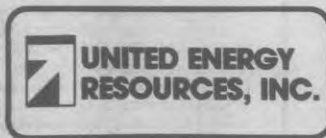


photo by Frank Martin

Janie C. Lee  
owner

Gene Binder  
Director

John Alexander  
Artist

Plenty of smiles at the exciting, successful Janie C. Lee Gallery's Houston exhibition of artist JOHN ALEXANDER. Alexander is a former Houstonian who now resides in New York. The Houston community turned out in mass to welcome John home. He, in turn, threw a smashing party after the exhibition at a popular Chinese restaurant. The party was attended by over 100 patrons, dealers, museum personnel and artists.

SAN ANTONIO

# ART OF CHIVALRY

The major traveling exhibition, "Art of Chivalry: European Arms and Armor from the Metropolitan Museum of Art," will make its only stop in the South and Southwest when it comes to San Antonio's Witte Museum November 16 - February 27, 1982.

Taken from the Metropolitan's 14,000 piece collection — one of the most comprehensive and encyclopaedic in the world — the 127 items of arms and armor, ranging from full regalia for a horse to jewel-encrusted daggers, will showcase the intricate art of the armorer.

Supplementing the exhibition will be a Witte-produced "A Knight Ther Was . . .", an educational exhibition consisting of tapes

try, paintings, manuscripts, books, illustrations and etchings which will trace the origins and history of knighthood and chivalry as well as their influence on the 19th and 20th centuries.

The exhibition from the Metropolitan, and the Witte's supplemental one, are significant primarily because not only are finely decorated arms and armor rare, but also most existing pieces are preserved in European collections, not American ones. Until this traveling exhibition began its national tour, few Americans, especially those of us living in this region, were exposed to this kind of artifact except through romantic novels and the movies. □



"Armor" (a); "Armor for Horse" (b), Italian, ca. 1575 (a and b); steel, partly gilt, leather, velvet (a); steel, leather, velvet (b).



"Halberd of the Bodyguard of Archduke Ernst of Austria", South German, dated 1593, steel, brass, wood and silk, weight: 6 lbs. 10 oz.

FORT WORTH



CINDY SHERMAN's color photograph, "Untitled," No. 70, 1980, 20 x 24 in., was included in the exhibition, *Fwam's Body Language: Recent Aspects of Figurative Art*.

## Figurative Art/A Survey

The Fort Worth Art Museum presented *Body Language: Figurative Aspects of Recent Art*, a survey of two and three-dimensional work, Sept. 12 - Oct. 24.

The exhibition, organized by the Massachusetts Institute of Technology and New York art critic **Roberta Smith**, provided Texas' introduction to several leading contemporary artists.

The exhibition's purpose was twofold: first, to document the range of contemporary representational art and second, to emphasize the recent shift in art from abstraction to representation.

Ms. Smith described the selected works as "art which sends of signals, which is legible," and nearly every piece has a point to make, a message to get across. Although the works are linked by implied or explicit figurative references, they reveal great diversity of intent, appearance, execution, theory and message. For the most part, these are not works that explore the figure's potential for purely visual impact, but use it in a sociologically illustrative sense to comment on aspects of our culture or even to refer ironically to the history of painting itself.

Two dimensional works range from **Ms. Sherman's** photographic "film stills," which place women in typical movie situations that reflect Hollywood's sexual stereotypes; to the canvases of **Schnabel**, who paints thick, simple images on fields of broken crockery, thereby creating two surfaces that may blend or blur, trompe l'oeil fashion.

A clear transition point between the Sherman-Schnabel extremes is shown in the work of **Brauntuch**, who uses white pencil and black paper to draw from photographs, creating refined and mysterious depictions of groups of sculpture. **David Salle** is another artist mid-

point on the photograph-to-painting spectrum: He paints from photographs, making colored line drawings over fainter, monochromatic figures.

In contrast to much of the work exhibited, Sullivan's lyrical pastel drawings are modern in their level of abstraction and subjective use of color, but make no ironic or historical commentary. They are imbued with a modern sensibility but build on, rather than refer to, the past.

The sculptural segment of *Body Language* includes artists from across the nation: **Siah Armajani, Jonathan Borofsky, Scott Burton, R. M. Fischer, Barry Ledoux, Robert Longo, Judy Pfaff** and **Joel Shapiro**.

Works explicitly derived from the human figure include Longo's five cast-aluminum wall reliefs with blocky relief figures caught in motion; semifigural, solid-geometric forms by Shapiro; three witty, anthropomorphic lamps by Fischer; and works by Borofsky.

Sculptures that suggest rather than derive from the human figure are Ms. Pfaff's installation, in which the viewer becomes part of the work; Armajani's fragments of architectural features such as window sashes and doors, which refer to human use of the objects; Ledoux's free-standing metal sculptures, so thin shelled and hollow they might enclose a human figure; and the furniturelike sculpture of Burton.

Exhibition curator Roberta Smith has written extensively for *Art in American*, the *Village Voice* and *Artforum*; *Body Language* is the first major exhibition she has organized.

A comprehensive exhibition catalogue, including an essay by Ms. Smith, will accompany *Body Language*. □

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# Several Dancers: Committed to Dance

by DIXIE GRIFFIN

**commit** — 1. To do, perform, or perpetrate.

**commitment** — 1.a. The act of committing; a giving in charge or entrusting. b. The state of being committed.

For every modern dance group that is or was, there are at least as many definitions of modern dance. Beyond the linear definition, though, lies different fundamental philosophies of dance and art. How that comes across on the stage and before the audience is a function of a myriad of variables. Dance presented by **Several Dancers** is the result of a process whereby the variables are manipulated to present a complete product/form/vision.

Principal choreographer **Sue Schroeder** believes the dimensions or variables of dance are limitless. Utilization of space, timing, dynamics, gravity, energy, visual design, and the instrument (the human body) all interact to convey no more or less than is being said. The approach can vary from silence to reggae, from an inner rhythm, (breath) to a sure beat, from flying energy to subtle control.

So modern dance, as **Several Dancers** seek to portray it, explores the extremes of movement, least to greatest, in full discovery of all possibilities. This range of movement is exhibited in each dance, but is most evident by viewing several dances. For instance, in "Dilemma" the movement is tense and broken, there is no music, and the pattern appears as a precise, compact image. By contrast, in "Untitled", music by **Dixie Dreggs**, the dancers race along invisible grids, pushing the brink of control and abandon, resulting in smears of energy across the space.

Just as the artist uses special paints to convey images, the main tool in the art of dance is something we all have: a body. To dance, says Schroeder, is to physically learn concentration, to approach the body with the mind.

Dance can be frightening because in working the body you are most vulnerable, most yourself. You must confront your image and you must address each imperfection in order to correct it. You must first come to terms with your own body, make peace with whatever muscle that offends the line, and then enforce the correction.

Although bodies are the medium through which the dance is parlayed, the dance is not the dancers. The duty of the dancer is not to interpret the movement, but to deliver it to the audience — cleanly, clearly, and true to the choreography. The audience is entrusted with the dance. From there, the audience may perceive the dance however they wish, which may be different from the choreography. It is a highly individual thing.

For several individuals, who call themselves **Several Dancers**, dance is a way of life. It is work and play, discipline and freedom, solitude and friends. They are committed to dance. They know the paradox: that you feel most alive when you surrender to the movement, lose your self in the dance. **Several Dancers** want to make the dance come alive for others. □



continued from page 27

The dance group, "**Forecast**" performed a graceful piece on the pine needle park floor like native creatures of the forest. **Sue Schroeder** danced a solo piece, "To Awake" and joining the group, "**Several Dancers**" backed by musician **Garrett Schroeder**, performed a tightly choreographed piece called "Intercept".

**Laura Hunter**, who recently moved to Houston and won the Houston Symphony's Music Competition, played some beautiful and exciting classical saxophone pieces. Another Houston newcomer, **Gabrielle Gleich**, who

had only been in Houston from New York for a few weeks, sang some fine old blues songs accompanied by **Keith Ellison** on guitar and harmonica.

The performance celebration was climaxed by a lively circle and snake dance led by the Dancemakers and accompanied by their drummer, **Tom Skelly** and other musicians who had performed earlier.

Not only was the entire day-long festival exciting to those who participated, but the example provided by this festival is exciting in itself. It was produced cooperatively by a group

of people who began simply as friends or became friends during the process of organization.

It was not sponsored by any organization, and did not receive any organizational funding (although shoestring-budget impresario **Vander Lee** did have to "absorb" a loss of about \$150.

Still, the whole project was amazingly well organized and smoothly running right down to **Lydia Bodnar-Balahutruk's** picnic and food coordination and **Anastasia Sam's** design of the project's logo. We should be happy to live in a city where such magic can flourish. □

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Pauline Howard, *figurative pastels*

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Peter Brown, *photographs*

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## Orchestra Texas to Perform at Midtown Art Center

Orchestra Texas will have an open chorus and orchestra rehearsal of choruses from Handel's *Messiah* at the November 27 opening celebrations at Midtown Art Center.

A Houston-based symphony orchestra founded three years ago by Mark Janas, Orchestra Texas is dedicated to innovative and unusual programming with attention to historical and cultural significance as a high priority. The performers are free-lance professionals now playing for such groups as the Houston Ballet, Society for the Performing Arts and Texas Opera Theater.

The Orchestra when fully assembled consists of 70 pieces and a 50 voice choir. Soloists include **Lynne Griebing**, soprano; **Stella Zambalis**, mezzo-soprano; **Mark Thomsen**, tenor; and **Herbert Perry**, bass.

Janas, who is also musical director and conductor, recently worked with Leonard Bernstein at the Los Angeles Philharmonic Institute in conducting master-classes. Twice in the past he has been Mr. Bernstein's assistant, with the Boston Symphony and the New York Philharmonic, and has conducted international tours presenting work by Bernstein at festivals in Israel, Austria, and Yugoslavia under the composer-conductor's auspices. Janas has a Master of Music degree from Rice University where he studied on fellowship with Dr. Samuel Jones.

Orchestra Texas also will perform Handel's *Messiah* at the Galveston Opera House on December 5 at 2:30 p.m. in conjunction with the Dickens Evening on the Strand. For information or tickets call 522-9621. □



MARK JANAS will conduct the Houston-based Orchestra Texas in choruses from Handel's *Messiah* at the housewarming and Art Event at Midtown Art Center on Nov. 27.

## Pic Corp. Acquires New Sculpture for CityWest



"Five Degrees Two" by Constance de Jong, steel, 5 x 9 ft.

PIC Realty Corporation adds still another major artwork to its already notable collection of contemporary fine art. "Five Degrees Two," a steel wall sculpture by **Constance de Jong**, now hangs in the CityWest Presentation Facility.

The 5' x 9' indoor sculpture incorporates a series of drawn, scored, folded, and painted steel plates that fan across the wall with a swift circular motion. This is the first major work in Houston for the young New Mexico artist.

The sculpture, commissioned through Kauffman Galleries, complements the elegant black glass and painted steel Presentation Facility, itself an innovation in the real estate development field. Instead of the usual leasing office within an already existing office building, PIC has built a special separate presentation facility. As the CityWest project expands and

changes, the facility will echo that change in the models and films presented.

De Jong sees the work as expressions of nature's progressiveness. There is a constant change due to constant growth. Therein lies the link with CityWest for as nature changes, grows, and evolves so the development will evolve. There is a dynamism to the piece representative of the energy of the corporation master minding the complex.

PIC, the real estate development arm of the Prudential Insurance Corporation, has already asserted itself as a leader in its commitment to fine art in public spaces. Last year, working with Kauffman Galleries, they commissioned Houston sculptor **Tom Sayre** to design and execute "Red Shift," a 24-foot tall black painted steel work, for their Brookhollow Central development. □

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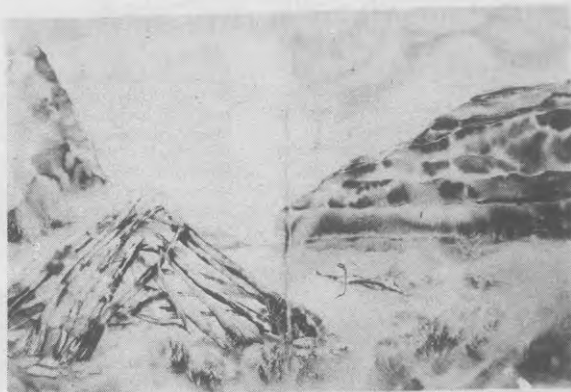
## HOUSTON ART REVIEW

# PAULINE BOCH and MARILYN WOOD REALITIES OF THE WESTERN INDIAN

by WILLIAM E. KEITH, JR.



Marilyn Wood



Pauline Boch

Pauline Boch is a landscape painter who last year went out to Monument Valley on the Arizona/Utah border to paint. At about the same time, Marilyn Wood began working on a series of watercolors based on Indian lore.

Working separately and unknown to each other, the two painters built a strong body of work that exemplifies the realities of the Western Indian. Toni Jones was familiar with both painters and decided to put them together in an exhibition that is currently showing at Toni Jones Gallery on Bissonnet. The work by both painters complement each other very well.

Marilyn Wood's work embodies all of the symbols, designs and patterns that make up the Western Indian heritage. Through her work the spirit and romance of a sacrificed culture is emotionalized. Each of her pieces takes on a single train of thought, stemming either from a quote, a song, a poem, or a philosophy. Her work montages that idea until the magic is visualized.

The magic of the Western Indian is based strongly on the earth and sky that surrounds him. It is this land that Pauline Boch explores in her paintings. She deliberately leaves out all remnants of Human life, wanting instead to illustrate the panorama of sight that the Indian beheld.

The long distances of flat, yellow ochre land that stretches out for miles ahead of you, then suddenly coming to a mountain that juts straight up into the air. To stand atop this mountain and you, yourself become the sky exhilarates the mind. It strengthens your creative soul and possesses you with the spirit that encompasses the universe.

What is seen and what is felt is portrayed in Pauline Boch's Monument Valley series. The results of those experiences and the way they were applied by the Western Indian constitutes the visions that Marilyn Wood has painted.

## ALTERNATIVE SPACES

The Fire Station, the Fire House, we have not even decided on the name yet. Every Saturday hammering, sawing, and clanging can be heard coming from 1413 Westheimer, old Fire Station Number 27.

The Neartown Association, The Citizen's Environmental Coalition Inc., Bayou Preservation Association, the Park People, and the Houston Women's Caucus for Art are busy creating a new space in Montrose. The building will function as a home for the five organizations involved, providing all office space and communal meeting areas and will function as a vital resource center for the community.

A year ago last September, representatives from the five groups congregated in various meeting places around the city to try to collect thoughts and ideas on how to utilize an old fire station on Westheimer. The building had graciously been leased to Neartown by the Burkitt Foundation for a community project.

After much discussion and debate, philosophies were formed and construction began. The labor is strictly volunteer but the effort is truly professional. Each Saturday volunteers from all the organizations work at tasks with skills that they did not even know they possessed.

Plumbing has been moved, wires have been changed, walls have been torn down, and floors have been built. To the people that come every week, progress has seemed slow but those who drop by occasionally assure the others that significant strides have been made.

The bay that once was the home for the fire engine will now become a new space for art in Houston. The HWCA sees the fire station as another step in the manner in which the Caucus will continue to grow in its response to the community.

The responsibility that comes with the management of the space will be a new challenge for the HWCA. One of the most important considerations will be the development of a multidimensional exhibition policy.

A special committee or perhaps the advisory board will make thoughtful and considered decisions concerning each show. It is assumed that a high quality of work will be the unifying factor in an otherwise diverse range of exhibitions.

Because the HWCA is a charitable organization with responsibilities to educate and enrich the lives of people in our community we will organize exhibitions that include artists that are not caucus members. Those exhibitions might be around various themes and community interests, for example a show for children, or one like the recent *Image of the House* show, sponsored by the caucus and held at Lawndale.

Some of the ways we will be helping members and increasing their opportunities to exhibit will be:

1. the most obvious is to provide a home for our slide file and resumes that is easily available to curators.
2. we will have occasional juried shows for members.
3. we will have theme shows that will include members' work.
4. we will occasionally have all member exhibitions.
5. we will have individual member exhibitions.

We are planning an ambitious program with many complicated activities and, while this will take a great deal of work, we can fill this unique space with the kind of art the community deserves and hopefully will contribute to the careers of many Houston women artists.

We are hoping to welcome the new year with a new art space. As we move closer to completion an excitement is beginning at the promise of more possibilities for art in Houston. □

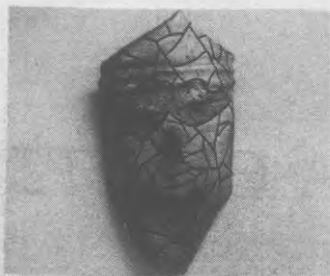
## The Fire Station The Fire House?



HOUSTON ART REVIEW

Monti Mayrend

by WILLIAM E. KEITH, JR.



photos by William E. Keith

THE LABORATORY BLOWN UP

For as long as there has been art, there have been artists making masks. Ever since the first artist decided he wanted something to go over his fire pit on the cave wall, you can rest assured that his buddy in the hill next door was sewing up something to put over his face.

As abilities became better and craftsmanship began to be passed down and taught to others, the cave painter became more precise and accurate in his likenesses, resulting in today's rather boring and ironically, non-descript portraits hanging over the fire pit walls.

Interestingly the mask maker has almost steadfastly refused to deal with "correct" imagery and has, throughout time, done what an artist is supposed to do which is to create through emotions and innovation.

Monti Mayrend is a ceramacist who has been making masks for about two years. Recently he had his first major exhibition of this work in Houston at ArtRageous Galleries on Montrose.

Monti's work does not embellish other "known" images and caricatures that mask makers most often want to poke fun at. Instead he creates totally, as before "unknown" people. He not only describes what they look like, but gives them a past, present and even future, for their own faces will surely weather with time, as do our own.

While viewing what he has brought into being, you assume thoughts of your own concerning private and personal moments. You also find yourself empathizing with part of the artist's life. You can look through the eyes of the mask and into his to see the dilemmas and joys the artist has experienced. It is not easy to elicit this kind of response from the viewing public. The artist must have an emotional desire that is never inhibited. It must always arise and progress.

The body of work that Monti Mayrend has completed over the years stresses this point strongly. He is one of a very few artists who creates what has never been seen before. He produces in very clear terms a visual language that is unique and admirably understandable.

He constantly experiments and applies what he learned from the last piece to the next. He states that, "If you are not willing to do that, then all creativity stops. If you're not willing to do that, then you should tell your friends that you used to be an artist — now you just make things. If you want to create a good bomb, you have got to be willing to blow the laboratory up a few times."

What the public sees on the clean, white walls of the carpeted comfortable galleries are the results that have made it out from underneath the rubble and debris of Monti Mayrend's bombed out studio. □

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ARTIST WINS A GALLERY LOSES  
LAWSUIT FOR ART DAMAGES

A Liberty Hill artist, whose sculpture was damaged at a Seguin exhibition, is entitled to \$2,250 from the gallery that held the show, the Texas Supreme Court, ruled.

Mel Fowler of the Austin-area town sued the One Seguin Art Center after his "Icarus Caduta II" sculpture was damaged at a November 1977 exhibition. Jurors said the damage totaled \$2,250, but they said the gallery did not have to pay because it had issued a notice that it would assume no responsibility for any damage.

The 14th Court of Civil Appeals in Houston overturned that ruling. The appeals court said

the notice was insufficient. The Supreme Court found no error in that ruling. The sculpture was damaged by a volunteer working at the exhibit.

Dr. Henry Moore of Seguin, co-chairman of the exhibit, had written a letter of apology to Fowler. "I hope you will accept this apology from one artist to another, realizing that the creative ability has not been damaged, only one tangible evidence of that talent," he said. Fowler was not impressed.

"I accept your apology from one artist to another and thank you. However, I make my living by selling the one-of-a-kind sculptures that I create," he told Moore. □

INTERNATIONAL NETWORKING

London

On November 12th artist Don Foster left Houston for a month's working vacation in London, England; Edinburgh, Scotland; and points in Europe to be determined after reaching England. He will be meeting with Richard Demarco of Edinburgh in December.

Mr. Demarco is the moving force behind the Edinburgh Festival. The Richard Demarco Gallery is the Contemporary extension of the Edinburgh Museum. He is presently speaking in Australia and will be in Japan as a guest of that government prior to meeting with Don Foster.

In addition to his travels on behalf of the Festival and the Gallery, Mr. Demarco is known for his promotion of European artists working in the U.S.

In the past it has been suggested that Mr. Demarco be extended an invitation to visit and speak in Houston. If Houston is genuinely going to "Spotlight" the arts, this kind of input is needed.

In the past Mr. Demarco has visited most major American cities. Out of these visits a number of projects have been developed involving artists, projects that have brought international attention to those cities.

Mr. Foster's purpose in meeting with Demarco is to provide him with information pertaining to six artists living and working in Houston.

The artists are Dick Wray (Betty Moody Gallery), Derek Boshier (Texas Gallery), Gael Stack (Janie C. Lee Gallery), Earl Staley (Watson/de Nagy Gallery), Don Foster (Robinson Galleries), and Mel Chin.

Their meeting will be in Demarco's London offices of Studio International Magazine. They will be discussing the possibilities of exchange exhibitions between the cities of Houston and Edinburgh, Houston-based artists trading studio space with European artists, and exchange students and art teachers. □

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# SHOWING THE WAY AL SMITH AND LINDA GRAETZ

HOUSTON ART REVIEW

by WILLIAM E. KEITH, JR.

All art contains imagery. Even if the canvas is painted pure white, that importance reflects a desire from the artist to share that particular thought with the public. When and how the imagery is manifested is of significant importance, because it shows the process the artist goes through while actually working towards the results. Some artists know exactly what the work will look like before any paint is ever mixed or brush put in hand. With others the process of change and development occurs throughout the event.

Al Smith is currently exhibiting his work at Harris Gallery on Bissonnet. His subdued, unstrained imagery reflects a continuous search that combines his materials, abilities and the play of those two on his sensitivities at the exact time the work is being executed.

His Oriental influences can be read in his titles, but can also be felt clearly in the work itself. Each aspect of his work is cared for, indulged in and appreciated before it is laid down against the next. The conclusion of his work is obtained only after each element is first regarded in full.

Al Smith states, "I draw for information. Spiritual, formal, or technical answers surface while I work on self-imposed mysteries. Finding an answer is the end of the piece, which then becomes an artifact, a souvenir of a quest."

A series of paintings by Linda Graetz is also currently on exhibition at Harris Gallery. Her work once again illustrates the concern artists go through in obtaining their imagery. Gaetz's work is dominated by large geometric oriented shapes, whose bulk and importance allow for illusions of buildings, landscapes and walls that have not yet been built or seen.

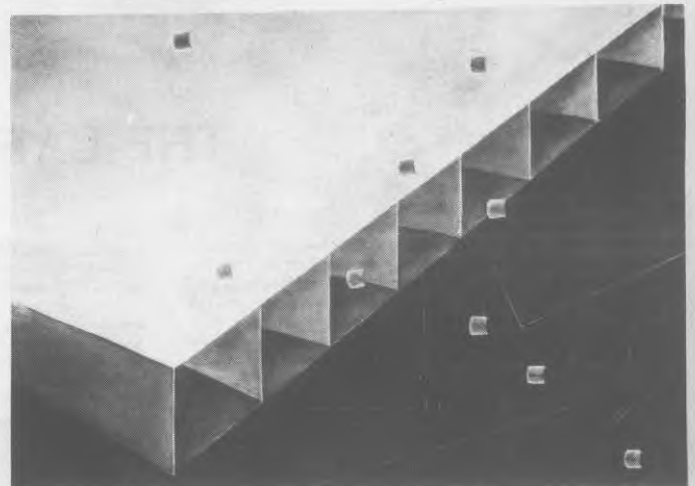
Floating in and around these large shapes are a vast amount of much smaller ones. Some so small and seemingly insignificant that you have to be right on top of the picture to see them. Yet if it weren't for these shapes and their network of activity, the work would be of little interest.

Gaetz impresses the viewer with the knowledge that all elements work together to define the whole. Without one there could not be the other. There would be no order. There would be no resolution.

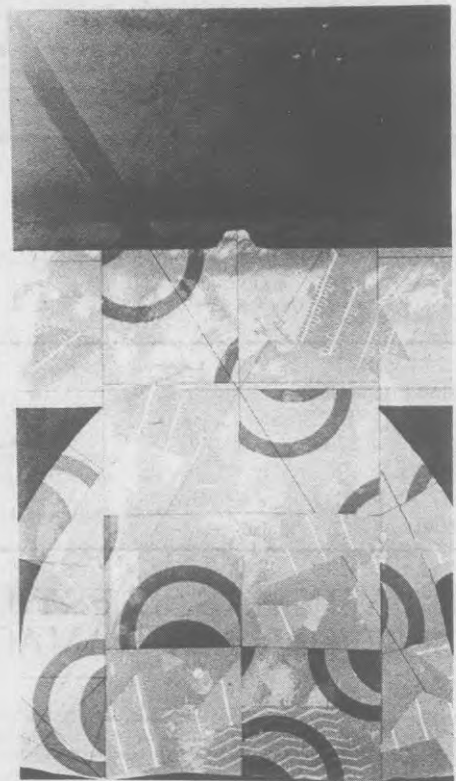
Linda Gaetz states, "My search is through images and thought. How to deal with complexities of life — its conflicts and paradoxes. The need to explain or at least try to understand the randomness of our lives. We are a small piece of an infinite space (inward and outward) governed by rules of chaos. Chaos — our constant source of energy. Without it there is nothing, a void. It is, at the same time, the bane and bliss of existence."

"We create an order, an artistic system, with its rules and regulations and we use it (or don't use it) to make a statement, to arrive at some kind of temporary resolution."

"Paintings are private places that you hope everyone understands." □



"Space Box", gouache on paper, LINDA GRAETZ, 22 x 28.5 in.



From the "Noh" Robe Series by AL SMITH, silk screen print, 13 x 21 in.

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# THE STATE OF THE ARTS IN PHOTOGRAPHY

by DEBRA RUEB



DEBRA RUEB, "Elissa's Birthday," silverprint, 11 x 14 in., 1982.



PAULA GOLDMAN, "Venice Beach," silverprint, 6.5 x 9.5 in., 1981.

## Photography in Houston

"Image making is a trendy sport." Artists calling themselves photographers are finally breaking ground on the cowtown of Texas. It is now a common sight to walk into galleries in this city and see photographs on the wall. Like **Martha Armstrong** at McMurtrey, or **Dale O'Dell** at Toni Jones. **Paul Judice** was at DuBose during the Introduction '82 show.

Also new alternative spaces are being born. **Paul Mazzara** had a show of his ballerinas and boxers at Illustree, a relatively new frame shop and gallery located in the River Oaks Shopping Center. The top floor is strung with track lights focusing on two long walls ideally suited for small art work such as photographs.

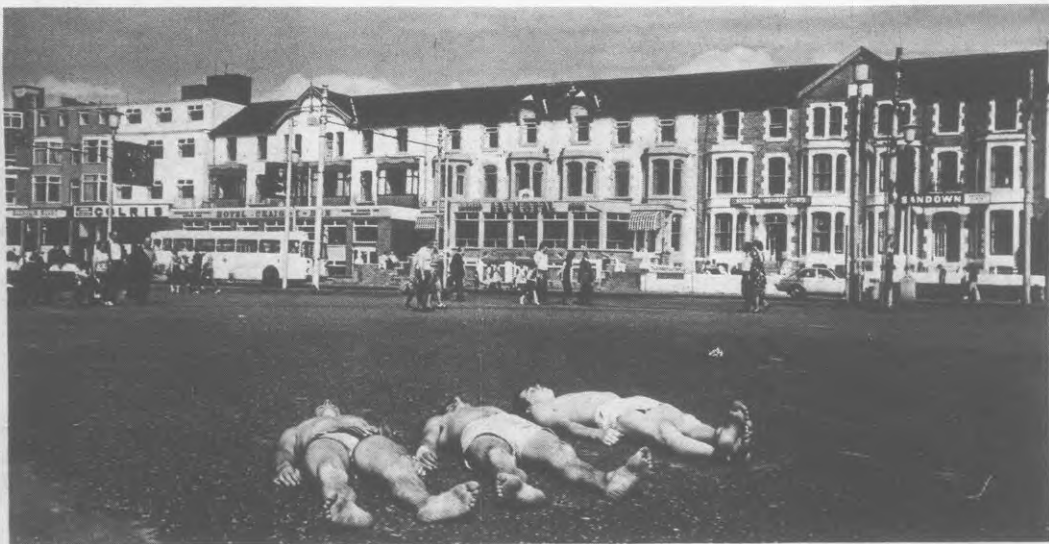
That is not to say that photographs are necessarily small. **The Houston Center for Photography**, a non-profit organization founded to foster photography as an art form, had work as large as 30" x 40" hanging in their introductory show.

These large works by **Dave Crossley** were unusual not only in their size, but also in their subject matter which consist of giant faces cropped in close so that the whole head did not show. The result was a powerful and intense photograph, especially in combination with the size.

**Crossley** is also the current president of the Houston Center for Photography (HCP), which is growing fast and includes in its membership **Anne Tucker**, curator of photography at the Houston Museum of Fine Arts, **Peter Brown**, a teacher at Rice, camera salesman, commercial photographers, students, housewives, and so on, with the main emphasis being support of photographers who also wear the hat of artist.

HCP recently obtained a grant from the Cultural Arts Council of Houston which will aid them in supporting documentary photography of Houston and in running their gallery space. HCP meets on the first Monday and the third Thursday of every month at 7:30 at 1440 Harold.

There are presently three galleries in Houston that present photography exclusively: **Benteler Gallery** in West University, **Clements Gallery** on Montrose, and **Mancini Gallery** in the Plaza Hotel. Right now one of



JIM ELMORE, "Untitled," silverprint, 8 x 12 in., 1981.

Houston's claims to fame, photographer **George Krause**, is exhibiting at Mancini Gallery and also at the University of Houston at Clear Lake City.

The Museum of Fine Arts is featuring two photography exhibitions this month. Twentieth Century European Photographs and Publications are in the Romansky Gallery from November 9 thru January 30. Blaffer Gallery at the University of Houston central campus is currently exhibiting "Paper and Light: The Calotype in Britain and France 1839-1870, which shows some of the earlier processes such as tintypes and daguerotypes.

The Target III Exhibition at the Museum of Fine Arts this past summer was another fine spotlight on photography. The Target Exhibitions are sponsored by Target stores, and their donations allows the purchase of these photographs. **Manual**, a Houston-based photog-

raphy team, was represented in this exhibition.

Coming up on November 15 at 7:30 p.m. at the Rice Media Center will be a lecture by **William Christenberry**, whose photographs featuring the American South will be on display at the Rice Museum.

Photography can also be used in combination with other art forms, as can be seen in **Roy Fridge's** one-man show at Moody Gallery thru November 27. The photographs used in combination with diary pages and sculpture not only document his art but also become part of it as they are manipulated to show his philosophy and the transition of his art and thoughts over a period of time and art-making.

Likely galleries to see photography are **Texas Gallery**, which includes photographers **Andy Sherman** and **Eve Sonneman** in its stable; and **Boulevard Gallery** in the Heights which shows a local color as well as black and

white. **Boulevard Gallery** also holds an annual juried show for photography which includes awards for Best of Show and Honorable Mentions.

Photography is a relatively new art form. The first photograph was taken by **Joseph Niepce** in 1826 with an eight-hour exposure from his rooftop. This image is housed in one of the largest photography collections in the country: the Gernsheim collection at the University of Texas at Austin.

Photography is an ever growing vision and artform. As long as people can see, photographs will be taken. Since all artists, and all artists as photographers, see differently, photography as an art form has before it an unending and unlimited path in which to develop and to excite the world of art. □

HOUSTON ART REVIEW

**T**he works produced by the newer members of Houston's rapidly expanding art community are commanding a response from its audiences with a new degree of authority.

by LEIGH SMITHERMAN

The eight artists featured in Synergy '82 were perfect examples of this and of the return of the figure, a movement that has been gaining in strength over the years.

The Arts Symposium of Houston sponsors Synergy, an annual juried competition which focuses on emerging local artists and endeavors to give them public exposure they might not otherwise have had. Juried this year by **Allen Hacklin** of the Alfred E. Glassell School of Art, **Betty Moody**, owner and director of Moody Gallery, and **James Surls**, sculptor, the exhibit was held at the Glassell School the last two weeks of October.

Eight finalists were chosen from some 125 entries and each of the eight were allowed to display five works in the show. The eight artists chosen were **Jeff DeLude**, **Mark Coughlin**, **Sally Gall**, **Bill Haveron**, **Charles Mary Kubricht**, **Pamela Weadick**, **Saron Behrends**, and **Nancy Giordano Echehoven**. The eight showed a variety of media but there was an underlying consistency not only in the quality but in the expression of reaction as a theme. Reaction, at times violent, to an ever more threatening environment.

The work tended to be forceful in its response, particularly that of Jeff DeLude. His large canvases glow with dayglo colors thickly layered depicting aircraft collisions, nightmares, and eerie children's rituals. The work has a touch of macabre humor such as in "Midway to Chic" where fashion's favorite pet the alligator has turned on the workers in some oversized sweat shop, or in "Mark's Dilemma" as a whole menagerie presents itself in random fashion across the canvas, some looking dangerous, some, not so much, but who really knows? The work is good, well painted, and for the most part, well composed. It is typical of the freshness of the entire exhibition.

Mark Coughlin's sculpture has that same sort of freshness. The constructions, made up primarily of wire with all manner of found objects including odometers, spades, chains, wire cutters, and insulation material, are shown in vignettes in which a dog plays either the leading or supporting role. Coughlin paradoxically overloads the characters with all sorts of these objects that delight the viewer and keep him coming back for more while at the same time only hinting at the creature the pieces are composing, trusting our imaginations to fill in and elaborate. What personality these dogs have — and he uses them in clever ways to act as foils or substitutes for the human counterparts. His creatures are emotional and his audience empathizes with each, such as the canine in "Inside Out and the Edge" who looks longingly from the inside at the others playing outside.

**SYNERGY '82** Features Houston's Newest

More sobering are Charles Mary Kubricht's paintings and drawings. These black and white images have that filmy quality associated with dreams but whose subject matter make them fall in the nightmare category. Not that the works are horrifying or overtly frightening to see but rather that there is a disturbing theme of helplessness in each of the works. Each of the titles are dates, "July 5, 1982" for example, so the viewer gets no hint at the exact nature of the subject. Is that a plane crash? Are those hostages? Situations in which one would be typically helpless to control. Her most haunting and beautiful work is a large canvas in which she has taken a scene from her smaller pastel drawings, an urban construction site, and placed a full color nude woman tumbling through space, to where? The color subject in a black and white scene reinforces that surreal quality. It becomes the silent scream.

Kubricht's works compared to the whimsey of East Texas sculptor **Bill Haveron** demonstrates the two extremes in the range of the show. Haveron's "Guinea Barbecue Pit" and "Bologna Sandwich Tension Pole" are funny protests against the unrestricted and uncontrolled mechanizing of our land and, specifically for him, East Texas.

The woo of convenience hides the danger of cholesterol in the Bologna pole. Wooden packages of sandwich meats pronounce "Exploitation is thicker than vulnerability" as their slogan and even hang on notches like they do in the store. Haveron works in a naive style entirely suitable to the Big Thicket song he sings, yet it is by no means simple. These are second lookers, holding the viewer's attention with their sense of folklore and pricking his curiosity to try and translate the language.

That's another characteristic of all of the work in the show — an ability to hold onto an audience for more than just a glance while strolling by. Rather one is stopped in his tracks, takes his hands out of his pockets, folds his arms and strokes the chin in a moment or two of contemplation and then a moment or two longer as an idea starts to take shape.

**Saron Behrends'** collages demand the most of its audience in this respect. The work is elusive and cerebral. She centers on strong emotions such as fear and, using photographic images coupled with handcolored pen and ink drawings, layers the components in such a way that the viewer never quite feels he has reached the deepest, but that won't stop him from trying. Her subtle, elegant compositions challenge the intellect of her viewer but don't push it to the point of intimidation.

The subtlety of Behrends' work only serves to emphasize the boldness of Pamela Weadick's paintings. These small canvases pack a powerful punch right at one's emotional guts. She so cleverly illustrates these emotions in works such as "Sometimes I Get Jealous" and "Mix-

ed Emotions" so that the viewer finds himself identifying with the image and even reviving old painful memories. The bright colors, the distortion of perspective strengthens both the poignancy and the potency of the statement. Their diminutive nature in no way lessens their impact rather, they carry a tension that electrifies each individual work.

**Sally Gall's** photographic images haunt the viewer with the feeling of solitude. Not so much a sense of loveliness as aloneness because there is a peace there. Each of the park scenes take the viewer to a secret garden that one wonders if it truly exists, heightened by the slight fuzziness of the edges. They feel it like dreams. There the viewer can sit, stroll, linger, to think, muse, ponder in perfect seclusion. The works possess that special power to transport out of the clamor of one's situation and into privacy, a retreat from an invading environment into a more soothing one.

The Arts Symposium chooses from each year's finalists one to whom is awarded a purchase prize. For 1982 **Nancy Giordano**

received the prize for her acrylic on canvas "Full Moon Over Houston '82", depicting the Houston skyline in a style reminiscent of the pointilists.

She works as an observer and enlivens her pieces in a jazzy upbeat style so that one can hear the scene, particularly in "Rockets Red Glare", a work no doubt inspired by a Saturday night cruise down Westheimer. Small special touches go a long way — red outlining her figures accentuating the noise and overall riotousness of the image. "Egytograph March" has this same noise and verve, a real carnival atmosphere. Pattern is studied then abandoned in a pleasing, fun manner. No heavy message here; just an observation and notation of life as a constant source of Mardi Gras.

This ambitious group of young professionals, the Arts Symposium of Houston purposes to encourage and support younger talents whether in the visual or performing arts and to educate its own members to the existence of these artists and cultural events. □



"Full Moon Rise over Houston," by NANCY GIORDANO-ESHEGOYEN, was shown at Synergy.

**CENTER FOR PHOTOGRAPHY TO HOLD AUCTION**

On Saturday, December 11, the Houston Center for Photography will hold an auction and sale of fine photographic work and photographic curiosities to benefit the Center. The prints in this part of the gallery will be given away that day as door prizes. A drawing will determine the winners. Tickets may be purchased here at the gallery, from HCP members, or at the auction. You do not have to be present at the auction to win.

The prints to be given away are by **Charles Schorre**, **Lotte Jacobi**, **Aaron Siskind**, **Edward Curtis**, and **Paul Caponigro**. They are valued from \$500 to \$1200 each.

Beginning December 1, some of the photographs to be auctioned may be viewed at the Mancini Gallery in the Plaza Hotel. Others will

go on exhibit December 4 at the Rice Media Center, next to the Rice Museum on University Boulevard. The photographs will be available for preview for one hour before the auction, which begins at two o'clock Saturday, December 11, at the Paradise Bar & Grill, 401 McGowen.

The HCP auction will offer work by more than 100 photographers including **George Krause**, **Naomi Savage**, **Ray Metzker**, **Neal Slavin**, **Marian Post Wolcott**, **George Barnard**, **Ansel Adams**, **Les Krims**, **Michael A. Murphy**, **Aaron Siskind**, **Sally Gall**, **Wendy Watriss**, **Gay Block**, **Suzanne Bloom**, **Ed Hill**, **Peter McClelland**, and many others.

HCP is a non-profit organization dedicated to fostering photography as an art form. □

**Vickery and Webb**

*Attorneys and Counselors*  
In Support of Midtown Art Center  
and Houston ArtScene

# LAWNDALE

## LOOKING FOWARD IN HOUSTON

by MICHAEL GALBRETH

In November of 1981, a group of students met at the University of Houston's Lawndale Arts Annex with the idea of forming an organization comprised of students to coordinate activities at the Annex. It was decided that more structure was needed for this growing "underground art center of Houston".\* Lawndale in the past has been run almost exclusively by the sculptor James Surls, its founder and chief supporter, and a handful of his students.

It was believed that by spreading out the duties, his burden would not be so great. Students also wanted more of a voice in matters. After all, they are why the Annex exists. Thus the "Lawndale Arts Alliance" was formed.

The first officers chosen to head the Alliance were: Ed Wilson - treasurer; Ann Paxton and Celeste Williams - secretaries; Ann Brady - vice-president; Michael Galbreth - president.

The nearly forty-member group wasted no time in organizing their first show at the Annex called the "Lawndale Open House" which was a presentation of student work curated by James Surls. This was the first in a string of events held at Lawndale in the spring of 1982 in which the Alliance played an integral role.

One of the more important duties of the Lawndale Arts Alliance to perform was the task of raising money. Obviously it takes money to run a gallery and performance space for such materials as paint, lights, wood, drywall, nails, and innumerable expenses necessary for exhibitions and events, and the budgetless Annex was no exception.

In order to raise these much needed funds, it was agreed that a bar would be run at openings of exhibition and on nights of performances, and thanks to the generous efforts of Ed Wilson and Mary Jenewien, among others, the bar was a success, so much so, in fact, that many events simply would not have taken place if it were not for the revenue derived from the bar. This was to be Lawndale's main source of income for the duration of the sping.

Another important role for the Alliance to play was of actually putting the exhibitions together. Many man-hours were devoted to the display of such shows as "20 From D.C.", (curated by Howard Fox of Washington's Hirshorn and by Marty Mayo of Houston's CAM); "A Sense of the Spirit", (curated by Jana Vander Lee); "The Foxhollow Paintings by David Le Doux", (organized by Jim Pogue and Jeff Delude); and "The Reunion Show" of Houston's now defunct MOMA (curated by Jim Hatchett), along with many events and performances such as SUMFEST, a week long festival for the arts organized by SUM Concerts; "Anthony Braxton's Composition 102 for Orchestra and Puppet Theater" whose puppet creators were the Alliance's Mark Coughlin, Ed Wilson, and David Kidd. This was also organized by SUM Concerts.

There were speakers, poetry readings, and more. It became a common sight to see people working into wee hours of the night to make sure that whatever was necessary for the success of the event was accomplished.

Now the Lawndale Arts Alliance is looking toward the future. The Alliance wishes to expand its membership to include anyone in the community of Houston to partake in the program at the Annex. How often has it been mentioned in print or conversation of the need that Houston has for such an organization? A new "Houston Alliance for the Arts" could pick up where the MOMA left off.

Lawndale is one of the main supporters for local artists and it is felt that all parties would benefit from this exchange. If many factions of the city became involved, perhaps Houston could move another step forward in realizing a true center for the arts in Houston.

For more information call Mark Coughlin (654-3058) or Michael Galbreth (961-6185) or the University of Houston's art department.

As a postscript, I would like to thank all of the members of the Alliance, listed below, for making such a great start. Also, a very special thanks to James Surls for planting the seed

### SEARCH

As vast as there are dreams  
I'd like to reach out my arms  
to those I love  
with gentle harboring,  
to share what cannot be separate

Though tired and tried my senses  
I abandon all pain for lightness  
to be wistful to these callings  
sirens searching for my heart

I lie straight into the wind  
open target to  
muffled thoughts appearing  
rapid-fire

But even the muses take heed  
behind my blazing eyes.  
Experiences strained benevolence  
Knowing . . .

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So misused are the temples  
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In Beirut, Sarah's and Hagar's sons  
fight for their inheritance  
and we cannot help but wonder  
if Abraham's righteous zeal  
did not lack some vision  
as a father and a prophet.  
Every day men die for temples  
whose Gods they have long forgotten.

Simone Bateman 2/22/82



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# RON HOOVER

## INTERVIEW:

by NANCY GIORDANO-ECHEGOYEN

**R**on Hoover's paintings and collages were exhibited at **Graham Gallery** from October 23 through November 10. It's a strong show of works which were accomplished from 1976 to 1982, whose images persist to assert themselves through various developmental changes which become apparent when viewing the works. The paintings are figurative; they are all about the human situation.

The earliest painting in the show, "Untitled" by 1976, represents economically, a multitude of people, seemingly, with a stroke for each head and one for each body, filling the canvas, except for a large figure presence in the foreground. In later works this juxtaposition is further elaborated in different ways. Masses of people are still represented by tiny strokes or flecks of paint, as well as by direct rendering and the larger lone presence looms out from behind the color field of speckles and dots, coherent shadowy and singular.

In "Green Door" 1978, the shadowy presence is translated into the form of an ancient looking deer head created by and part of an incredible greenish color field tiny layered specks of colors. About colors or special pigments Hoover says that he uses the paint he has in the house.

Hoover explains that he is not using splattered paint, as that may imply an uncontrolled use of paint. He says that he uses thrown paint, different sizes of brushes and different textures. Some strokes are applied a dot at a time. A verticle stroke of paint applied in this way appears to this writer to have expressive power of its own.

Each painting, Hoover says, takes several months to complete and he does not start a new painting until one is finished and the experience is assimilated in terms of new ideas and information carried on into the next painting. The use of collage seems to have prompted some of the observable changes in the later works. Some figures become expressively graphic caricatures of specific types of individuals. The paintings become more than narrative. Some of the cartoon like figures seem to enter the canvas through torn places in the color field.

"Grade B Culture Wreckers" 1982 (72" x 48"), will be seen in the **Second Western States Exhibition/38th Corcoran Biennial in Washington, D.C. in February, 1983.** Hoover says that this painting, like his others, is about contemporary, issues and his feelings about them. For example, penguin shapes on the bottom left of the painting were done about the time of the Falkland Island Crisis. A female figure next to the penguin painted in Manganese blue is wearing furs and diamonds. There are two large struggling figures in the upper left, one icy blue and the other rounder and gray.



RON HOOVER, "U.S. Aid," oil and acrylic on canvas, 49.5 x 44.5 in., 1981.

The image of manipulative hands is used by Hoover to represent what he calls Grade A Cultures, like the U.S., seen as a green figure, and Russia, while dollar signs and flags identify U.S. money and Israel. The painting is narrative and has literal translations, while formally, the color field itself is rich and intensely evocative. The shrill cold of Manganese blue and the nervous linear quality of the figures convey uneasy feelings with the elegance and richness of embroidery. The looming singular presence which haunts many of the other paintings seems to have taken on a linear life of its own, almost lyrical.

Ron Hoover was born October 4, 1944 and raised in Liberty County in Texas. He worked for eight years for the Houston Chronicle where he was exposed to the teletype machine and a constant influx of images from all over the world. He paints for himself about anxiety, he says.

"Greedy Men" 1981 (50" x 48") is dominated by a big black figure with a skeleton belt buckle, which breaks out of a green glittery speckled background which forms shadows from behind the black figure. Hoover speaks about types of individuals, in this case a military personage who

is programmed to react, not think, a whole system which takes on these characteristics, clumsy and brutish. The drawing of the figure accurately expresses this character as it is large and is a clumsy shape for a figure. It dominates and appears threatening.

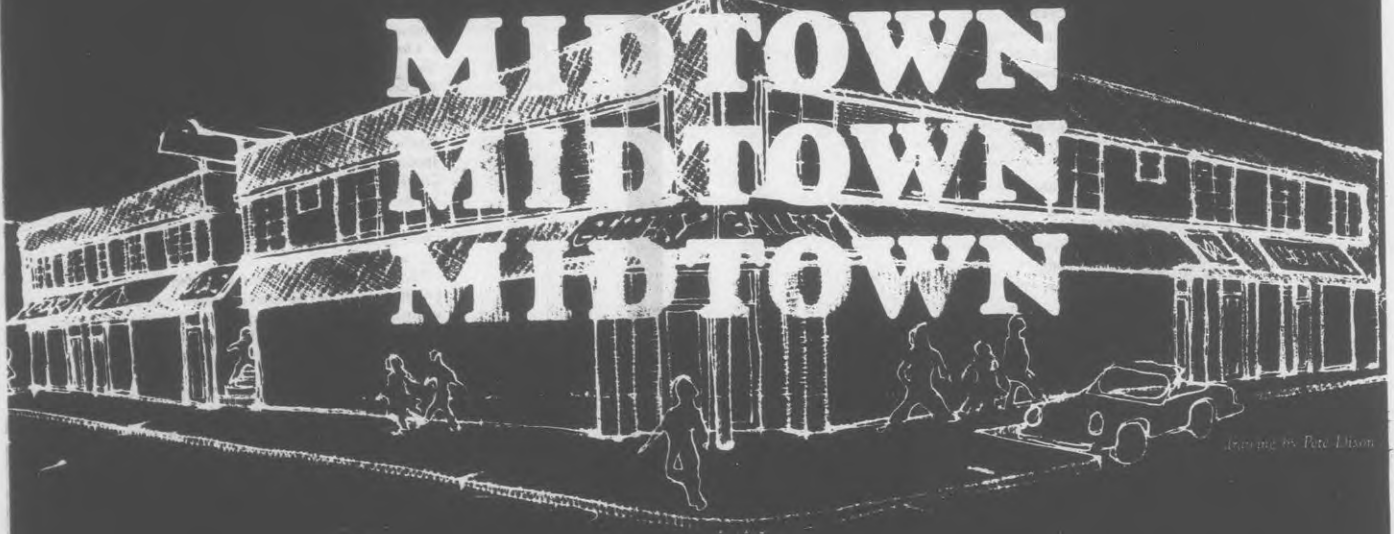
In "U.S. Aid" 1981, Hoover combines the use of exquisite color and symbolic and compositional devices with amazing clarity and directness, as well as efficiency. Within the dotted color field the smallest red dot of a heart appears within a small house shape, as simple as that against the cold manganese blue and the dominating dark figure on the right. The relationship of colors create the emotional edge while the relationship of shape sizes communicates the idea, the absurd lack of proportion that Hoover observes on the subject of U.S. Aid.

The quality with which Ron Hoover proceeds to move from one painting to the next, from one statement to another, one technical innovation to another is skillful, intense and consistent. His statements about the human condition are expressed with sensitivity and richness. □

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drawing by Pete Dixon

PROPOSED MIDTOWN ART CENTER BUILDING  
HOLLMAN AT LA BREA

# THE MIDTOWN ART CENTER ... A REALITY AND GROWING FAST

**M**idtown Art Center has finally happened. After years of hope, dreams and plans, Houston has a physical space where art can happen and be allowed to grow freely.

by PAT ST. JOHN DANKO

Although Houston and its surrounds has for many years been recognized as a place that consistently produces artists whose work achieves national and international recognition, there has never been a central place devoted to the nurturing of art and artists while committed to providing the freedom from political and other manipulations that is necessary if art history is to be made. The pitch of excitement is swelling beyond anything known before in the Houston art community, and this high pitch of excitement promises to be in itself a catalytic constant which will add even more fervor and nourishment to the Houston art scene.

Midtown is to be an art center in the purest sense, not in the usual civic-minded approach that has permeated Houston's would-be centers of art to date. It will house studio and living space at a subsidized down rate to artists who need it. It will have permanent exhibition space for visual arts, as well as rehearsal and performance space for individuals and groups. It will house **Little Egypt Enterprises**, which is moving its print shop and exhibition space to Midtown. It will also house **Houston Art Scene**, Houston's only newspaper devoted to the arts. **Kumba House**, a black performance company, is setting up its own rehearsal and performance space, and other groups are currently negotiating space of their own at Midtown.

The vision of an art center for Houston picked up momentum about a year ago when Soho Developers was formed for the purpose of acquiring property which could be used for such a center. With the purchase of the two-story building at the corner of Holman and LaBranch, with more than 18,000 square feet of space, and the formation of an executive committee to define and operate the space, the Center became a fast-growing reality.

**Houston Community College** system has pledged its support and involvement, and negotiations are in progress between the College and Midtown to secure even more rehearsal, performance, and exhibition space. The **South Main Center association** and the **Department of Economic Development of the City of Houston** have targeted the Midtown Art Center as top priority projects and are lending their services and staff support.

Members of the Center's executive committee are Gertrude Barnstone, Thomas Meloncon, Robert Molcahy, Larry Pfeffer, Bill Robinson and James Surls, and Gordie White II; plus elected officers Diane Rudy, chairman of the board and president; James Calloway, first vice-president; and David Folkman, treasurer and chairman of Midtown Premiere '82. The full board for Midtown Art Center will eventually include between 30 and 40 members, with 50% artist representation.

Much work and renovation is needed on the building, and this has already started with an open house and Art Event and Exhibition planned for November 27, Midtown Premiere '82. Much work will remain to be done, both physically and organizationally.

"Soho Developers is committed to renovation of the building and providing it at cost to the Mid-Town Art Center, who will then sublet for lofts and non-profit organizations, as well as its own programming for exhibition and performance," said Ms. Rudy in a recent interview. "The Midtown Art Center will be dedicated to operating within the context of an art language — not to stray into other promotions or to commercialize, which is to compromise art unfolding in its most beautiful state."

Houston does at last have its multi-disciplinary Art Center, and it is now in the hands of Houston's art community and patrons to make it a living, vital and throbbing mini-metropolis where art lives and where something is happening every minute. □

## PATRONS

The Midtown Art Center Executive Committee wishes to acknowledge the generous support of these individuals and companies:

- ArtScene Staff
- Landscape Lighting by Day
- Coors
- Evans Music
- Houston Art Dealers Association
- City of Houston, Economic Development, J. J. Smith
- City of Houston, Office of Community Assistance
- Houston Community College
- Liberty Bank
- Little Egypt Enterprises
- Midtown Civic Association
- Betty Moody
- Chris Plowman
- Robinson Gallery
- Smith and Murdaugh
- South Main Center
- Soho Development
- Southwest Minerals
- Environmental Center, UH

### Chairpersons of Midtown Art Center

#### Premiere Event:

- David Folkman, committee head
- Ray Balinskás, public relations
- Eileen Montgomery, music
- Sue Schroeder, performance
- Don Shelton, food
- Buddy Smith, food
- Frank Williams, sculpture

#### Special Volunteers:

- Penny Cerling
- Ruth Denny
- Nadine Eckhart
- Linda Heitkamp
- Fran Kalmylof
- John Lee
- Eric Littlejohn
- Joe Martin
- Michael Moore
- James Murdaugh
- Don Redman
- Renaë Schweiser
- Uita Winick

#### Midtown Art Center Executive Committee

- Diane S. Rudy, chairperson
- James D. Calaway, first vice president
- David E. Folkman, treasurer
- Gertrude Barnstone
- Thomas Mulanhan
- Robert Mulkey
- Larry Pfeffer
- Bill Robinson
- James Surls
- Gordie White II

# MIDTOWN ART CENTER PREMIERE EVENT

**T**wo hundred and three artists, the Mayor's Economic Development Division, the Midtown Art Center Executive Committee and the Houston Community College are opening the doors to Houston's long awaited art center, the Midtown Art Center.

This will be a multi-discipline exhibition illuminating the center's basic goal: to provide a facility that can accommodate artists of all media.

The event, chaired by David Folkman, will feature a day of continuous experiences in the form of music, paintings, dance, theater, sculpture, photography, video, and conceptual art.

The general public is invited free of charge Saturday, November 27, between the hours of 12 noon and 12 midnight, to share in this colorful explosion which promises to be the most exciting performance event by Houston's finest artists.

This premiere event is being presented at the Midtown Art Center located at Holman and LaBranch: a complex, soon to be renovated in keeping with the needs proposed by the art communities. Performances of dance and music will take place in the adjacent facility of the Houston Community College, whose contribution of performance space for the event has expanded all capabilities of the center.

Even though a facility of this kind has been on the minds of many Houstonians, thanks to the few who committed themselves to its realization: Diane Rudy, chairwoman of the board and president; James Calloway, first vice president and secretary; and David Folkman, treasurer. Other equally noted members broadening the scope of the committee include: Bill Robinson, Gertrude Barnstone, James Surls, Gordie White, James J. Smith, Robert Mulcahy, Larry Pfeffer and Thomas Maloncon.

## EVENT

### Performing Arts

#### CONCEPTUAL ART

Bert I. Long - 5,000 lb. monumental ice sculpture commissioned by the 12th International Sculpture Conference for 21,000 lb. in Oakland, Calif.

#### DANCE AND THEATER

Several dancers - modern jazz  
MMP Dance Group - modern dance  
Space Dance Theater - theater dance  
Houston Community College Dance Dept.

Eddie Scott and Sara Irwin - performance University of St. Thomas School for Young Children - creative movement to "I listen to the wind," Cat Stevens  
Dance Collective, Lynn Reynolds with live band  
Diannelizabeth Houston - afro-jazz

#### MUSIC

Texas Orchestra - Handel's Messiah  
Gaylan Latamar Band - original rock/group  
Intillihuara - Peruvian  
Really Red, John Paul Williams  
Flux, John Atlas  
Los Tipos,  
Nightwatch, Jimmy Bigalow  
Oboe Trio, Bob Olson  
Dolcimer, Carolyn Rhodes - full choral  
Robert Moon  
University of St. Thomas Jazz Band  
Bonnie Brown - Avant-garde pianist  
Bob Henschen - Jazz Band

# HOUSTON COMMUNITY ARTISTS

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## Exhibition

### MIDTOWN TARGETED FOR REVITALIZATION PROJECT

Midtown is the target of a revitalization project organized by the South Main Center Association (SMCA). The SMCA, a privately funded, non-profit organization for community improvement, had the project in the research and development stages for more than a year, and recently began the series of organizational meetings which hopefully will lead to the formation of an independent Midtown association.

Midtown is bounded by Pierce, U.S. 59 and Bagby. It has some of the disadvantages shared by all near-downtown neighborhoods, with a couple of important exceptions: Midtown is in Houston, where development is still booming, and where community improvement is at its peak of popularity and effectiveness.

The objectives of the SMCA in this area are to help the progress of new growth, to protect historic values, to guide growth to the best possible uses, and to provide a forum for communication, shared interests and coordinated action.

A steering committee has been organized to enlist widespread support and to outline goals and launch an initial project for the organization in formation. Litter abatement and crime control are the top priority projects of the group.

The Midtown revitalization project is working from some solid advantages, including tremendous accessibility, good bus service and a core of solid, concerned businessmen and residents.

According to David Rogers, SMCA director of planning and research, unannounced development plans also play a role in Midtown's bright outlook. He pointed out that downtown developers already are beginning to look south to less expensive, less crowded Midtown land.

"We have heard of plans that companies have, and if a few of these projects get started, we feel the Midtown area will boom," he commented.

Sears, Southwestern Bell, Houston Community College (HCC), several banks, Haynes & Fullenweider, many churches, and businesses of all sizes make up Midtown's existing commercial core. Major businesses are firmly committed to the area and the new project.

Another factor in Midtown's favor is the strong Precinct 20 Civic Club, which represents most of the district's residential population.

Lou Krantz, manager of the Main Street Sears store, points to \$1 million in planned improvements as evidence of the company's confidence in continuing growth in retail volume. Krantz is a member of the steering committee, as is Tim Connolly of Ersu Grae Development.

"We see a lot of future in the area," Connolly explained. "We need a program which will exhibit pride for the area and give us our own identity."

HCC is one of the most active businesses in terms of building activity. The college's renovations and expansions on its central campus around San Jacinto and Holman are expected to have a strong impact on how the area redevelops. □

- F Casas
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- B. Camblin
- E. Staley
- D. Folkman
- L. Johnson
- N. Giordano
- D. Boshier
- A. Smith
- R. Hoover
- L. Randolph
- D. Wolf
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- M. Chin
- R. Arena
- K. Packlick
- D. Wray
- J. Lelude
- P. Dickson
- C. Plowman
- P. Cerling
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- S. Manns
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- M. Miano
- H. Stanfield
- G. Barnstone
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- C. Locke
- J. Boynton
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- J. Hatchett
- C. Rutynowski
- C. Sartwell
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- H. Hacklin
- J. Surls
- S. Paul
- P. St. John
- A. Cahana
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- S. Stewart
- P. Mazzara
- L. Heitkamp
- G. Wunningham
- S. Gaul
- C. Williams
- J. Lee
- M. Moore
- Houston Comm. College Dance
- MMP
- Several Dancers
- Edie Scott
- Sara Erwin
- VST School for Young Children
- Dance Collection
- Space Dance Theatre
- Singer Eclectic
- Carolyn Rhodes
- Bonnie Brown
- Gaylin Lademier
- Intilla Huara Flux
- Jimmy Bigelow Band
- Oboe Trio
- Bob Henschen
- Los Tipos
- UST Jazz Band
- Texas Orchestra
- and more

# 4th TEXAS SCULPTURE SYMPOSIUM AUSTIN

## History of the Texas Sculpture Symposium

The Texas Sculpture Symposium, now in preparation for a fourth meeting in April, 1983, was first held at Southern Methodist University, Dallas, in 1977. The idea for a Texas Sculpture Symposium as a means of communicating with others in the field from across the State was initially seen by Professor Bill Verhelst of S.M.U.

This symposium was the first state-wide sculpture symposium in the United States, and generated so much enthusiasm that it was decided to reconvene and alternate between the years of the International Sculpture Symposium. This national organization which meets biannually has done so since the early sixties.

The 1st Sculpture Symposium gave the participants the opportunity to make contact and to exchange ideas with their contemporaries in sculpture.

Lead speakers included nationally known sculptor **James Surls** from the University of Houston, **Charles Pebworth** from Sam Houston State, and **Stephen Daly** from Texas A&M University. Participants at this conference numbered around 30 and an invitational show of current Texas work was on exhibit for the public.

The 2nd Texas Sculpture Symposium was coordinated by James Surls of the UH Lawndale Annex in 1979. This symposium attracted independent artists, as well as those from the academic realm. Participation tripled over the size of the first conference.

A symposium as a viable means for artists, teachers, and students to know what has been happening in Texas sculpture had become obvious, and the 3rd Texas Sculpture Symposium drew such national figures as **Roland Riess** from Claremont, California and **Judy Pfaff** from New York to the visiting artist sector.

This 1981 symposium, hosted by the Art Department of Southwest Texas State University, San Marcos, was coordinate by Professor **Alex Kritselis** and Chairperson **Brian Row**.

The intellectual and emotional stimulation that this event raised is even still being discussed today. In addition to an increase in conferees, the symposium was enhanced by the input of art dealers and museum curators; **Murray Smithers** (Delahunty, Dallas), **Marti Mayo** (Contemporary Arts Museum, Houston), and **Laurence Miller** (Laguna Gloria Art Museum, Austin).

A business meeting, held at the close of the symposium, produced a steering committee of the following people: **Bill Verhelst** of Dallas, **James Surls** of Houston, **Stephen Daly** of San Antonio, **Mary Visser** of Austin, **Sharon Leeber** of Dallas, and **Greg Router** of Corpus Christi. This group was charged with the responsibility for the 4th Texas Sculpture Symposium.

The 4th Texas Sculpture Symposium will unite the energies of the host, The University of Texas at Austin's Department of Parks and Recreations, the Laguna Gloria Art Museum (Austin), and the Patric Gallery (Austin), in a collaborative effort on April 6-9, 1983.

The scope of this coming symposium will be broadened to make it a public event. For the first time, the citizens will be broadened to make it a public event. For the first time, the citizens of Texas will be able to view sculpture by Texas artists in public spaces for a time period to exceed beyond the symposium (four to six months).

In addition, art events and performances will be available to the public as well as the con-

ference participants. The symposium committee hopes to document the lectures, panel discussions, demonstrations, and commissioned installations for distribution throughout Texas as a record of the 1983 4th Texas Sculpture Symposium. □

## Invitation to Exhibit

The 4th Texas Sculpture Symposium is scheduled to begin the evening of April 6th and continue full blast through the evening of Saturday, April 9, 1983, in Austin, Texas.

Lectures, panels, demonstrations, art events, performance works and the largest ever assembly of Texas sculpture will set the tone for an exciting event!

You are invited to exhibit at least one of your works during this period, with the possibility of an extended loan of 4-6 months, depending on availability of your work and the site selected.

Interior spaces are a premium, therefore preference may have to be given to exterior sculpture. Outdoor spaces available include locations on campus at UT-Austin, downtown Austin, and large public spaces around Town Lake. Visibility will be great and should include publicity tuned to focus attention on what we are doing here in Texas — statewide coverage is a goal with the hope of drawing national attention.

If you plan to exhibit, please send up your resume and six slides for the purpose of fundraising and publicity (indicate availability for this exhibit). New works are encouraged, including those still in your head, so send up slides when you finish works between now and the symposium.

Special arrangements for transportation may be possible if you cannot handle this yourself. Off-loading will be assisted at this end.

Your earliest response is appreciated and a deadline of December 15 is necessary so we can accommodate you properly. Responses should be mailed to Stephen Daly, coordinator, 4th Texas Sculpture Symposium, Department of Art., The University of Texas at Austin, Austin, Texas 78712, phone (512) 471-3365. □

## Logistics

- ANNOUNCEMENT: 4th Texas Sculpture Symposium
- DATE: April 6 through April 9, 1983
- LOCATION: Department of Art, The University of Texas at Austin and designated symposium sites in the City of Austin
- REGISTRATION: Pre-registration by mail, "At-the-door", and "By-the-day"
- REGISTRATION FEE: \$15 for Students (with I.D.'s)  
\$25 for professionals and the public  
\$10 for "By-the-day"
- REGISTRATION FORM: Available after January 1, 1983
- HOST: Department of Art, The University of Texas at Austin
- ORGANIZATIONS INVOLVED: Department of Art, UT-Austin; Archer M. Huntington Art Gallery, UT-Austin; Laguna Gloria Art Museum, Austin; Austin Department of Parks and Recreation; Patrick Gallery, Austin; Elisabet Ney Museum, Austin
- INTENT: To provide a state-of-the-arts view of sculptural developments in Texas; to see and hear visiting artists from both Texas and from out-of-state; and to provide a format for exchange of ideas and friendships
- CONTENT: Simultaneous exhibitions of work exploring different points of view; panels; individual slide-lectures; and demonstrations
- CONTACT: Stephen Daly, Coordinator  
4th Texas Sculpture Symposium  
Department of Art  
The University of Texas at Austin  
Austin, Texas 78712

Registration Fee Subject to Change.

## A READING

PETER FRANK

Independent Curator/poet writer  
will be speaking on the topic  
"INTERMEDIA"  
in San Antonio in January  
exact date to be announced  
contact person: Glenna Park

6131 Woodmoor Dr. San Antonio 78249

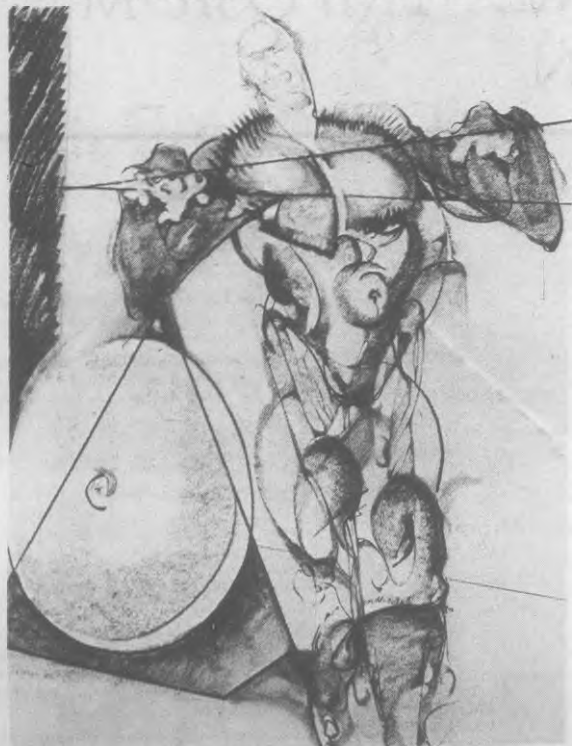


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# BODY BUILDING AND ART



JOSEFA VAUGHAN, "Me Weeping (four)," graphite on board, 22 ft. x 30 in., 1981.

by JOSEFA VAUGHAN

Was I on the track in Olympia or on the train to Marathon when I finally experienced "Eureka" about Art and the Body. I never liked sports and, outside of dancing, my body never really mattered, until ten years ago when child-bearing threw light on the fact that I hadn't pushed my art near as hard as I had pushed that kid.

I had felt the edge of effort; co-created a body out of nothing. I knew that's what it took to make a body of work that could someday live on its own. The nude human form became an alphabet to self-expression. On my daily runs, I'd noticed how images on my mind kept my body from hurting.

The stress fracture that crept up on me forced me to other methods of having my body experience itself. I had been studying anatomy and searching the model for muscles for some time before it occurred to me that I could have

muscles of my own. The meditative state of doing just one more chin-up started looking just a bit like sculpture in the mirror. So I began drawing myself and wishing I were in Greece.

A flexed muscle is not necessarily pretty, nor is it Art. Aliveness is expressed when the body or an image of art is pushed to the very edge. I like knowing when I'm hurting that I'm growing and I caused it. A very responsible attitude. Art, Body, Friends, etc, all respond to the choices we make regarding them. I am interested in the response of an image to a mark that I make. Will I still be growing when I'm sixty years old? Will I still have questions to ask my friends? Will they still have questions to ask me if muscles sag when you stop lifting weights? Does an artist go crazy if she stops making Art? Is it possible to break habits that hurt so good? □

continued from page 3

Since we've grown so used to "the printed word" this would come as a shock to a number of people and would take some getting used to, but would be helpful in moving one step back from abstraction and the cold, impersonal aspects of the printed word. Portfolio editions of drawings or print and poems produced in highly experimental and imaginative formats are a possibility now.

So far, very little has been done in this area. Most books incorporating drawings and poems are limited in that books are seen as vehicles primarily for words and not as a medium of visual art. Thus there are lots of books of poetry which are "illustrated" or contain a few token drawings with little or no energy flow between artist and writer and no overall conceptual design to give an aura of originality to the work as a whole.

Little is being done presently in the publishing field which might be considered provocative as far as the basic layout or design of books is concerned. Here is another door which has barely been cracked which would develop a rapport among artists of different media.

I'm sure there are other methods of developing a greater rapport among artists and art

communities and those I've mentioned are certainly not new. Multimedia events have taken place in all the larger cities of Texas and many have been successful. Some very finely made editions of books utilizing art work have been printed around the state. But there's still a need for development in these areas.

Given the potential for development in the arts in Texas the surface of possibility has hardly been scratched. When there is real support among artists for each other and innovative approaches to artistic presentation are often utilized, then communities of artists can develop ties of communication and working relationships and find mutual support among themselves, then a new and exciting era of artistic activity will have begun. □



## CHARTER

Artists In Action is a coalition formed upon the recognition of art as the principal means of transmitting culture.

Artists In Action provides a vehicle through which community organizations and civic minded persons can utilize the talents of member artists in the production of art objects, events, and activities which will generate social, historical, and economic value.

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SPONSORED BY THE ART LEAGUE OF HOUSTON

NOVEMBER 15-DECEMBER 15, 1988

At the Texas Commerce Tower in United Energy Plaza

ART REVIEW

# JO HARVEY ALLEN Brings "COUNTER ANGEL" to Dallas

by CHARMAINE LOCKE

After 14 performances in about 10 days at the New Museum in N.Y.C., Jo Harvey Allen brought "Counter Angel" to the Allen St. Gallery, newly located on Canton St. in Dallas.

Near downtown, the new Dallas Museum of Fine Arts complex, and the recently completed Delahunty Gallery, the Canton St. neighborhood has the consensus of being the new art center with several other galleries relocating there in the coming months.

"Counter Angel" is a sensitive look into the life of a truck stop waitress in a fast-tempoed 45-minute monologue. Starting with inferences about her relationship with her father at age 12, to her early marriage and quick arrival of her first child, she retraces the steps of her life for all to hear.

The set, a painted construction recreating the interior of a trucker's cafe, is adorned with the appropriate paraphernalia. From a pair of giant fuzzy dice to the slick photograph of a truck bearing down on a lighted clock inserted in the road ahead of it (frequently Jesus hovers in a haze over the truck), to the air fresheners disguised as girlie pictures, all the accoutrements are in place and would make any trucker feel right at home.

As would the character, she enters with teased and tousled hair, black plastic handbag covered with dice and cards, and changes from green spike heels and a slouchy sweater to flat black foldup slippers and a polyester overshirt.

From the time she steps into the cafe, there is not a brief second of silence, not even as she devours a mountain of cream-covered pie. The memories are too strong, the pleasures and regrets and occasionally the lessons.

She winds past lovers in honky-tonks, marriages that came after children were conceived, sometimes returning to the present and an argument with the other waitress. All this is delivered with the coffee to her customers in her warm, downhome manner.

The mood shifts somewhat when she recalls the last husband, a trucker who died in a wreck after a battle at home. Her last bitter words to him hang over her and she returns to this as the major regret of her life. Sensing the karmic implications of her act, she alters her life after the event to correct her course.

Jo Harvey Allen presents us with a fully formed character who has struggled through life's contradictions and conflicts, failing in many respects but finally prevailing. Ms. Allen succeeds in entrancing us in the tales of her character, through the strength of her delivery and the human drama of the stories.

Ms. Allen's previous performances include works of poetry; *A Moment's Hesitation*, a multimedia solo poetry performance; *Duck Blind*, also a solo performance; the female lead in Terry Allen's *The Embrace Advanced to Furry* performed in Houston in 1977, and *Counter Angel* at the New Museum in N.Y.C.

She is currently scheduling the debut and tour of *Halley-Lu*, the story of an evangelist preacher's wife who takes over when her husband falls ill and sermons from the back of a semi-trailer. Watch for announcements in late winter for dates of the Houston presentation. □

## HOUSTON ARTISTS

# WELCOME

Dr. PETER MARZIO

by Jana Vander Lee



PETER C. MARZIO, director of the Museum of Fine Arts, Houston, standing next to AUGUSTE RODIN's "The Crouching Woman", bronze, 1882, a gift to the Museum from Gerald B. Cantor.

Dr. Peter Marzio, the new director of the Museum of Fine Arts, Houston, pays no mere lip-service to the Houston art community. A man of his word, the invitation to the museum Gala Ball this fall featured the art of Dorothy Hood rather than some decorative, innocuous graphic.

And Dr. Marzio welcomed the opportunity for the MFA to host a slide exhibit of Houston artists November 15th. As an introduction/welcome to Dr. Marzio, Houston artists were invited to share two slides of their work. One hundred and seventy artists responded providing perhaps the most extensive look and unfiltered view of current Houston artwork.

Through the efforts of a network of artists and gallery dealers, slides were collected and organized.

Contacts to the faculties at universities and art schools were Sandria Hu, Floyd Newsom, David Hickman, Susan Smith, Basilios Poulous, Aliva Wardlaw, and Allan Hacklin whose faculty responded in force. Members of the Houston Art Dealers Association were contacted along with the upcoming galleries Newell, Center for Art/Performance, Graham, and Zero Alternative Space. And 40 independent artists were also contacted to help spread the word.

Several people served as slide collectors: Jeanette at Meredith Long and Co., Terry at DuBose, dealers Bill Graham, Fredricka Hunter, Warren Hadler, Geri Hooks, Richard Kauffman, Carolyn Newell, Guillermo Pulido, Toni Jones, Pat Walker, Ken Elliott, C. W. Eggert, Barbara Davis, and folks at Little Egypt. Their cooperation simplified the process.

Arranged by content/imagery rather than media, the slides projected the strength of Houston art. Houston art is experiential. As Aniela Jaffe notes in *The Myth of Meaning*, there is a distinction between appearance which the artist conveys through subjective images other identify and recognize and the objective in which the artist searches for a universal image to convey essence.

Jaffe adds a third dimension: experience, which brings art to life. Thus the artist does not merely express emotional responses/observations of life or present theories distilling basic meaning; the artist is a dynamic catalyst creating raw reality in the crucible of art media. The experience in creating art, the experience of viewing art becomes an interaction reflecting the experiences basic to human existence. Such art is significant. Such is Houston art. □

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## Museum to Acquire Complete Set of Robert Frank's *The Americans*



ROBERT FRANK, American, b. 1924, "Covered Car - Long Beach, California," from *The Americans Series*, 1955-1956, gelatin silver photograph, 11 x 14 in.

The Museum of Fine Arts, Houston has acquired 71 of the complete portfolio of 84 photographs by Robert Frank entitled *The Americans*. The Museum purchased the works from the Pablo Frank Trust and has the option to purchase the remaining 13 photographs which will make the Museum of Fine Arts, Houston the only institution to own the entire set of Frank's seminal body of work. Only one other complete portfolio exists and it is currently in a private collection. Acquisition of *The Americans* was made possible by Target Stores, a division of Dayton-Hudson, Charter Bancshares, and Jerry E. Finger.

According to the Museum's Curator of Photograph, Anne W. Tucker, *The Americans* is one of the most important photography acquisitions ever made by the Houston museum. "This gives us unparalleled depth in the work of a single artist, one of the most important photographers of this century. It immeasurably strengthens the collection which is already particularly strong in the area of mid-twentieth century American and European photography. Many of the artists already in the collection acknowledge the influence of Robert Frank's photography." □

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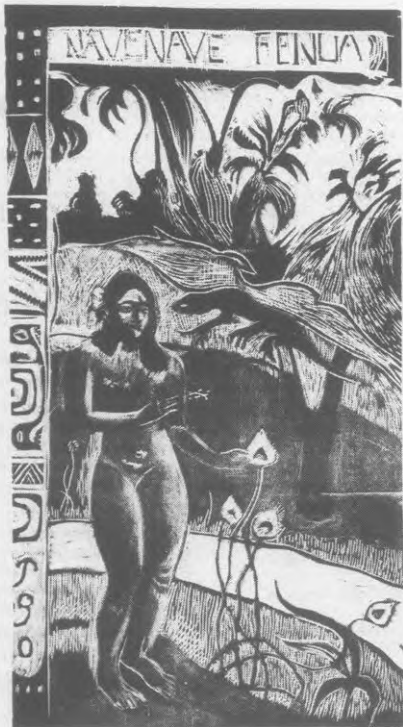
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SAN ANTONIO



PAUL GAUGUIN'S "Nave Nave Fenua" (Fair Land), 1894-95, woodcut, 14 x 8 in., gift to the McNay from Friends.

## McNay Art Institute Adds New Wing for its Print Collection

Shortly after the McKay Art institute opened its doors to the public in 1954, the museum began acquiring a print collection which has grown to become the finest in the Southwest. On June 8, 1982, the McKay achieved another major milestone — the opening of a new wing specifically designed for the display and study of its collection of European and American prints.

Constructed at a cost of \$350,000, the 2,400-square-foot Jerry Lawson Print Gallery includes both a study room and an exhibition area. The new wing, designed by San Antonio architect **Milton Babbitt** of Ford, Powell and Carson, adjoins the Frost Wing on the building's north side.

The only facility of its kind in the Southwest, the study room will display prints in an open storage environment, which will be accessible under supervision to students and collectors. This study area complements the museum's extensive graphic arts library, which is already in existence.

The exhibition space has movable panels to accommodate shows of varying sizes. After consultation with paper conservators, the museum designed facilities equipped with flexible, low-wattage lighting, and with the humidi-

ty control necessary for the preservation of prints.

The collection focuses on the 19th and 20th centuries, including the works of such masters as Picasso, Cezanne, Matisse, Renoir, Goya, Dufy, Cassatt, Manet and Toulouse-Lautrec.

The construction of the print gallery was funded by longtime McNay patron and supporter **Mrs. Jerry Lawson** and her mother, **Mrs. Gus Glasscock**. The museum has acquired its collection over more than two decades from various sources: purchase, gifts from private individuals, and, primarily from the Friends of the McNay.

The McNay Art Institute was founded by Marion Koogler McNay. Upon her death, she bequeathed her palatial Mediterranean-style home, 23 acres, her art collection and a substantial endowment to create a museum of modern art. The collection has expanded from a distinguished selection of French Post Impressionist art to include an outstanding range of contemporary and modern works.

A privately-funded museum, the McNay is open to the public Tuesday through Saturday from 9 a.m. to 5 p.m. and on Sunday from 2 p.m. to 5 p.m. Admission is free. □



"Kleine Welten VII" (Small Worlds), 1922, color lithograph, 10.5 x 9 in., a gift to the McNay from Robert L. B. Tobin.



### Prize-Winning Texas Novelist

The public is invited to a public reading and dramatization of the works of the prize-winning Texas novelist **Rolando Hinojosa**. The reading and autograph session will take place at the University of Houston Downtown College Center at 101 Main on November 18 at 3 p.m. and also at the University of St. Thomas' Cullen Auditorium, 4001 Mt. Vernon on November 19 at 8 p.m.

Hinojosa is the winner of Latin America's most prestigious literary award, the Premio Casa de Las Americas, and the National Award for Chicano Literature. Hinojosa is currently Full Professor of English at the University of Texas at Austin.

Besides reading from all of his literary works, Hinojosa will present passage from his new book, *Rites and Witnesses*, published by the University of Houston's Arte Publico Press. Houston's own actress, **Ruby Perez**, will dramatize excerpts from Hinojosa's works at the University of St. Thomas reading.

Admission is free. Refreshments will be served.

For more information, call 749-4768, Arte Publico Press. □

## HOUSTON ARTS COUNCIL DIRECTORS NAMED

New members of the board of directors of the Cultural Arts Council of Houston are: **Scott Atlas, Sharon Lorenzo, James L. Marshall and Guadalupe Quintanilla.**

They were elected, and current board member **Martha Armstrong** was re-elected to the board at Monday's fifth annual meeting of the individual members of CACH. Votes counted represented 121 CACH members — 71 present at the meeting, another 50 voting in absentia. □



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## DWELLING IN THE MOVEMENT

by BERIT BIHL

This is a journey on a particular stream of consciousness in the river of my mind. I travel on two rafts. One is that of the French painter **Odilon Redon**, who lived between the years 1840 and 1916. The other is that of an Englishman, a contemporary, and, some say, the most forceful artist today, **Francis Bacon**. There are certain psychological truths in some works of art that can precipitate an almost physical reaction in the viewer. Looking at the works of these artists I am sucked in, kissed or battered, tickled or scratched, but never bored. The images that grow out of the concern for man's tormented existence show in the Redon and Bacon works, not images of death but of the tenacity of life.

The rafts are movable frames containing changes, growing things, and living images that rub against my consciousness. On Bacon's raft some images demand release from their very natures. They are unthinkable forms in familiar interiors. Bacon's human figures reverberate with an inextinguishable inner life force. The possibility of survival, as well as the threat of extinction, are interlocked in an ultimate and continuous battle in his work.

Redon's impossible creatures move in that rich world of the swamp, the primordial womb. He extends reality beyond the acceptable and upholds the truth of the imagination. The works of both artists appeal to me as they stretch my vision of the possible. "Risk everything in every canvas!", says Bacon.

On a Bacon raft sit the permanent victims of form. Trapped in their bodies they rock with an inner explosion, that ends all edges of faces and feet, only teeth are intact; they remain the kings of the scream.

Pope filled glass rafts with chrome tubes and jails are seclusions for the boxed in supremes.

Open mouths with their unhinged jaws show their teeth, and the bulging bones are exposed in a sharp flatness of fashion colors.

Smoking soul shadows made of newspapers ascend on wings. The death of a friend is mourned with a grief-shadow that lies screaming in rage on the floor, disconnected and lost.

A figure mirrored, turns into glass. A bending back cracks, showing its spine bathed in light. He is speared by the chair like a bug in a collection of bones, screams and dreams.

"Sedition", says Redon, "from all styles and imitation of nature, give way for the imagination."

The iridescent flying horsemen land on Redon rafts of purple in swarms of shimmering heads so small a dew drop could drown their world.

A tender death so sweet, like a quivering song of azure blue. Fuzzy forms are framed like iron filing 'round a magnet. Sparkling auras of color flecks and specks of light hover in shadows.

Isolated figures on rafts are invaders, unbidden visitors from another planet another reality of invented spaces and thoughts materialized, and floating in a timeless void.

Pale vapor dreams bring floating heads and flaming orbs of eyes into our view.

While singular beings bid the specter of light to gather the heads under his impotent stone wings for safety.

Dreams with vapor tails remain long after we awake.

Fuzzballs that get stuck on sleeves and in the hair of children are actors in a theatre of clouds. Flying creatures of porcelain and fur grow out of rocks from slower life-forms.

With atrophied arms they move through space, leaving vapor trails.

## For an Irish Fiddler

The bow's movement screams across mahogany years of polished, exquisite anger.

In the diaspora of my middle age lean memories grow fat as your fiddle communicates past the measured hate of elders.

Your daughter carries the imprimatur of your genes light, liquid rhythms woven sound tapestries, a steady tap, tap of de-lightful, de-lovely.

The mutual music of our maturity shrinks distant years. I can say only that I still love you.

By PATT McRAE, copyright 1980

Berit Bihl has an MFA in sculpture from the University of Houston and is currently moving to Sweden. Her work is shown at The Drawing Room Gallery, 3209 Montrose, Houston, Texas. □

## Dimension Houston '82 17th

Dimension Houston '82, the seventeenth annual open exhibition sponsored by the Art League of Houston, is now on exhibit at the Texas Commerce Tower in United Energy Plaza.

The juror, **Paul Rogers Harris**, director of the Art Center, Waco, Texas, awarded **Kermit Oliver's** "Aeolian Air" first prize. Second award was presented to **David J. Rodd's** "Canon and Dread".

Third Prize was won by **Teryl Townsend Speers'** "Springtime Patterns". Honorable Mentions were awarded to: **Karen Logan, Ron Martin, Jo Zider, Jerry Barnes, Robert Caraco, Marion Cole, Barbara Finck** and **William Farr**.

The show can be seen through December 14, 1982.

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## LAWNDALE COMPETITION

THE LAWNDALE ANNEX OF THE UNIVERSITY OF HOUSTON



Photo by Frank Martin

"Wish", 1982, 108 x 36 x 60 in., mixed media.

# New College of Fine Art

The first independent college of fine arts in the Southwest.



The First Independent College of Fine Arts in the Southwest

The San Antonio Art Institute has selected **Charles Moore** as the architect for the first independent college of art in the Southwest.

The Santa Monica-based Moore Ryble Yuddell was chosen to build the school's new college of art after a nationwide search. The new 40,000 square-foot, two-story building will be built on a 2.5 acre site adjacent to the SAAI's present 14,000 square-foot facilities on the grounds of the McNay Museum in northwest San Antonio. In addition to an auditorium, a library and cafe, the building will house studio space for painting, sculpture, printmaking, photography, video, film and other media.

**Demographics** - Of the 22 independent colleges of art in the U.S., none are located in the area between Kansas City and Los Angeles. Yet the Sun Belt is the fastest growing region, and San Antonio, already the tenth largest city in the nation, has the fourth highest rate of growth. Additionally, the city has a strong cultural tradition, with an interest in

historical conservation and support of the arts. Along with San Francisco, Boston and New Orleans, San Antonio is cited as one of America's four unique cities.

**Location** - The San Antonio Art Institute is located on the grounds of the McNay Museum, a hilly, heavily-wooded 25-acre estate, only minutes from the center of the city. The McNay has an outstanding late 19th and early 20th century collection, research library and the finest print study collection in the Southwest. The museum regularly hosts lectures, tours and exhibits.

**History** - Founded in 1939, the SAAI is one of the oldest art organizations in the city. The school has served the community well, providing quality learning opportunities in the visual arts for thousands of students through the years. The SAAI enjoys the continuing support of a loyal and active board of trustees and many patrons and friends. □

The most rewarding gift is helping people to help themselves. ("Give a man a fish and he can eat for a day. Teach him to fish and he will eat for a lifetime.")  
— Abigail Van Buren

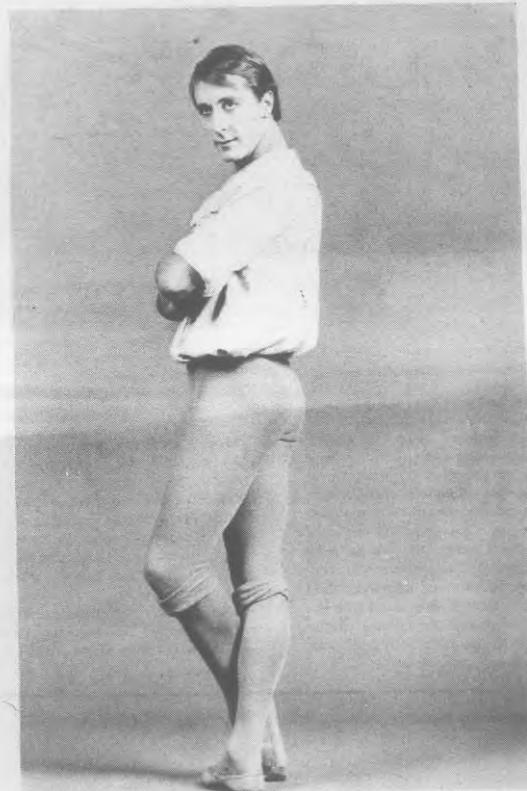
# Lanchbery to Conduct Peer Gynt at Bergen Internat'l Festival

In cooperation with the Bergen International Festival, **John Lanchbery** will conduct the *Peer Gynt* performances in Bergen, Norway, May 25 and 26. Lanchbery conducted the opening night performances of *Peer Gynt* in Houston when it premiered in June 1981. The original Edvard Grieg score was arranged by Lanchbery for **Ben Stevenson's** choreography.

"I think its exciting that all the creators of the ballet will be on hand for the opening of the Bergen Festival," said Stevenson, Artistic Director of Houston Ballet. Set and costume designer, **Peter Farmer**, and lighting designer **John B. Reed** will be at the opening night performance. Lanchbery was principal conductor for The

Royal Ballet from 1960 to 1972 and the Australian Ballet from 1972 until 1977. He is the composer/arranger of the score for Sir Frederick Ashton's masterpiece, *La Fille Mal Gardee*. On recordings and in concert Lanchbery has conducted such orchestras as the Vienna Symphony, the Sydney Symphony, the Covent Garden Orchestra, the Philharmonic of London, the Adelaide Symphony, the Melbourne Symphony, the Halle Orchestra, and the Houston Symphony.

He has worked with Sir Frederick Ashton on productions of *The Dream*, *Monotones*, and *A Month in the Country*. He is a frequent collaborator of Ronald Hynd's whose *Rosalinda* and *Papillon* have both been presented by Houston Ballet. □



*Peer Gynt*, staged and choreographed by BEN STEVENSON, music by GRIEG; arranged by JOHN LANCHBERY, sets and costumes by PETER FARMER.

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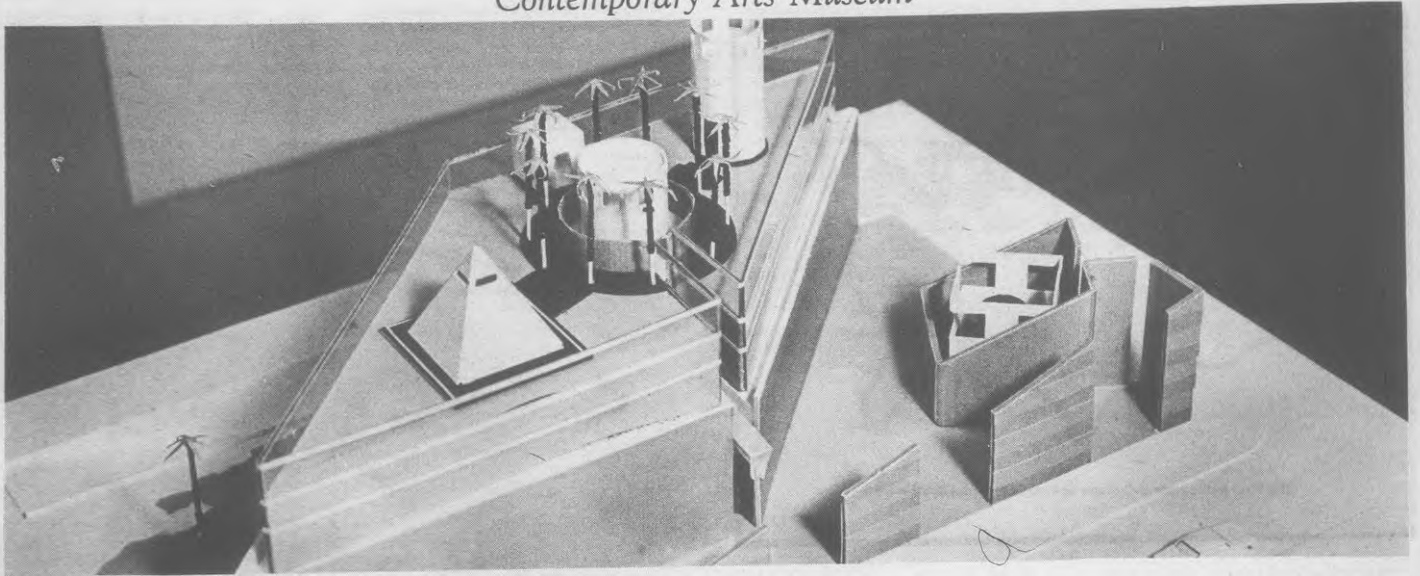
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HOUSTON ART REVIEW

# DREAMS AND SCHEMES:

## Contemporary Arts Museum



Model by JIM POSTRELL and ED BRUCNICKI of Morris ★ Aubry Architects, from "Dreams & Schemes" on view at the Contemporary Arts Museum, October 2 through November 14.

photo by Frank Martin

by P. CERLING

There should always be at least one show in town which is simply fun, delightful, funny. The Contemporary Arts Museum has given us such a show.

The CAM invited 18 Houston architects and architectural firms to present ideas for the expansion, renovation, rebuilding, or conversion of the existing museum structure on the present site. The resulting show, *Dreams and Schemes*, is a delight. Some of the ideas are practical, some are philosophical statements (mainly tongue in cheek), most are impractical and funny. All of the ideas are presented with the fine draftsmanship and meticulous, precise model building we associate with architects.

The contrast of serious craftsmanship and ludicrous ideas heightens the enjoyment of the show.

Morris Aubrey Architects turned the CAM into an island surrounded by a lake complete with waterfall and fountains and palms. Lonnecker, Papademetriou, and Waldman presented a delicate model which contained a grotto and garden as well as gallery space. This model was topped with a crane and garnished with flags, palms, a stream with a bridge and long, long staircases.

Mel Chil's pyramid and palm sculpture at the back of the CAM turned out to be an inspirational point for many of the ideas. Some

architects would turn the present metal building into a tin ship, a can of sardines, or a block of Swiss cheese (complete with a Pop Art Catsup bottle sculpture.) Anthony Frederick wanted to lift it from its foundation and tilt it up on its side. Howard Barnstone would rather knock it down and replace it with a high rise condominium featuring convenient parking next to each apartment.

A well-drawn allegorical cartoon by the Taft architects shows the CAM, surrounding buildings (Fine Arts Museum, Glassell School), and Jim Love's sculpture across the street, growing taller and taller until finally the buildings sway their heady tops like hungry snakes. The

poor sculpture is the first to go, collapsing on its spaghetti legs (from dizziness or laughter).

Ian Glennie suggested adding five floors to the present structure, with each floor becoming slightly smaller — a metal ziggaret. The first floor would still house changing exhibits, but the upper floors would contain storage space for a percentage of the previous decade's best work. Every 10 years everything would have to go up a floor until it reached the top. After all those years of aging the Art on top floor would be all set to be sold to the Fine Arts Museum across the street (at a huge profit, of course.)

Thank you, CAM and friends. □



CONGRATULATIONS MIDTOWN

HOUSTON ART REVIEW

"THE FEMININE WITHIN" (Celebration)

by SHERWOOD BISHOP

The collaboration of three Houston artists, which began last September, culminated a month later in "The Feminine Within, A Celebration of the Creative Spirit."

Fibre artist and writer **Jana Vander Lee**, dancer and choreographer **Lisa Roll**, and **Gail Ransom**, a singer and composer, were interested in exploring processes of creativity and decided to organize a program which would involve creative artists from widely differing disciplines.

They not only wished to contrast and combine different forms of creative expression, but also wanted to develop communication between the communities of visual, verbal, musical, and performing artists which have been historically rather insulated from one another. Their project was surprisingly successful, even to the fifty or so people who were eventually involved in the October 9th celebration.

The program began at the C. G. Jung Center, 5200 Montrose, with a morning panel discussion between Ransom, **Carrin Dunne**, **Carolyn Fay**, and **Bill Simon** on aspects of the creative process usually considered feminine, but also part of the masculine psyche, such as spontaneity, receptiveness, harmony with nature, and intuitive wisdom. This was followed by music from singer/composer **Carolyn Rhodes**, and the playing of **Margie Glaser's** peaceful tape of singing cicadas. Next came a potluck picnic in Cravens Park, between Main and Fannin Streets, which was attended by over a hundred hungry participants.

After the picnic came a performance in the park by **Dancemakers**, a group of about a dozen dancers loosely affiliated with Baylor Medical School. They involved some of the picnickers in group dance improvisation and then helped Jana Vander Lee guide the crowd through the impressive sculptures filling two blocks of the park.

Jana stopped at each sculpture, spoke of each artist, and answered questions about their works. **Mark Coughlin** had a large wound and woven wire and metal piece of a jogger pursued by two fierce, razor-toothed dogs. **Kwaku Bediko** had two massive peices, a polished wood and metal bird, and a fierce welded burnished metal goddess named "Saturn" after the Roman god of harvest. Saturn and the eagle-like bird now stands in the front yard of Robinson Galleries.

**Charlie Sartwelle** created a thirty foot Mandala in which hands, feet, and bits of human life were combined through her dreamlike interpretation of Jungian psychology.

**Joanne Brigham** buried sliding drawers, cabinets, and boxes in the earth which could be opened to discover hopeful visions of childhood or Mother Goose themes, such as Humpty Dumpty provided with a ladder for his rescue.

**Scott Prescott** provided a shocking and humorous car, filled with life-sized rag dolls, and fantastically crumpled around a six foot tall pine seedling.

**Jesus Baptista Moroles** delivered his five immense, yet quietly simple marble blocks with an eighteen-wheel truck and a crane. Vander Lee's creation, "Knowing the Ropes", was a

series of long ropes hanging from the massive oak trees and wrapped with rainbow progressions of colored yarn. "You can only enjoy and swing through the tree of life if you know the ropes", she said.

Nearby, **Frank Fajardo's** polypropylene rope sculpture was suspended from other trees like a great musical staff. **Meredith Jack** produced two life-sized figures of cut metal plate, one of Bottecelli's Venus, and the other a formally dressed silhouette of himself.

**Mick Miano** designed a long fanciful suspension bridge from cut car tires and cable. **Gertrude Barnstone's** "Thoughts on My Cabin in the Sky" was a labyrinthine home with an unpainted two-by-four framework covered with floating sky-blue branches. Its peaceful interior became a center for picnicking, resting, and romancing during the three weeks the sculpture exhibit remained in the park.

**Candace Knapp's** tall, tepee-like carved wood sculpture was fitted with sturdy foot steps and hand holds which beckoned dancers and children to scale its internal and external heights. **Jim Poag's** similarly shaped and even taller piece nearby was a toylike combination rocket ship and birdcage with large birds circling around the top, and small piles of birdseed sprinkled on the ground below.

**Fletcher Mackey, Paul Watkins, and Don Redman** all had sculptures based on long vertical wooden posts. Mackey's poles were decorated in a subtle exploration of color and shadowing. Watkins' pieces were topped with round spiked circular haloes or masks which looked like ancient artifacts for viewing the annual solstices. Redman's ten foot pole was topped with a sleek ten foot weather vane which turned constantly as the wind flowed across its graceful sewn canvas tail.

Strangely, the sculptures generated a bit of controversy. The reporter TV's Channel 2 sent to review the sculpture apparently was used to covering a beat of murders and auto accidents and she was only able to see violence and mayhem in Sartwelle's mandala and in Prescott's jokingly crashed rag dolls.

Children had tied knots in Vander Lee's ropes so they could support their feet as they swung, and the lynch-conscious reporter saw the foot-knots as nooses.

On another day, when a confused park policeman gave Prescott's car a ticket for being illegally parked, Vander Lee put a small sign on it which said, "This is art". Soon after, the *Houston Chronicle* ran a photo of the car and sign with the caption, "This is art!"

Such silliness was minor, however, compared to the supportive understanding of the city council and the parks department, and the positive acclaim of the populace.

After touring the sculptures the participants engaged in another celebration at the far end of the park. After consuming herbal tea and collectively homemade apple pie sold at a dollar a slice to pay for the festival's expenses, emcee Gertrude Barnstone introduced a fine series of performances.

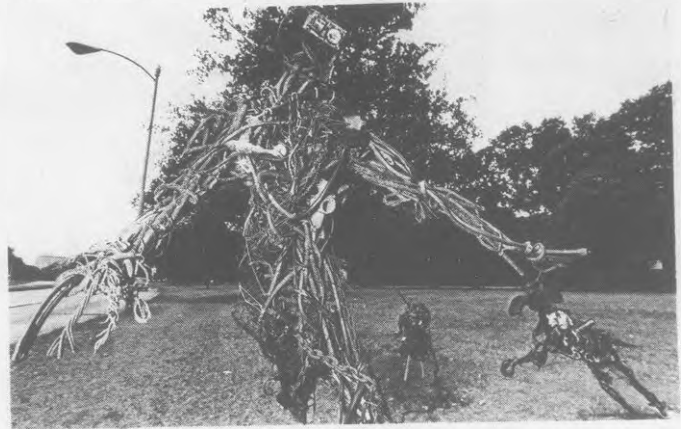
When a shower at the beginning of the show began scattering the audience, poet **Sherwood Bishop** led the crowd in chanting, "Rain, rain,

go away" which successfully cleared the air. His poem, "Family Cries" involved the participants in several other group chants and ended with a massive group hug by all those brave enough to join the rowdy embrace. Poet **Dixie Grif-**

**fin** read selections from her romantic collection *Day Dreams, Night Themes*, adding to the sensuously friendly atmosphere.

continued on page 6

photos by Frank Martin



MARK COUGHLIN



SCOTT-PRESCOTT



Candace Knapp

GERTRUDE BARNSTONE



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HOUSTON ART REVIEW

# JOSE PEREZ

## Without Doubt

by William E. Keith, Jr.



It is realized that creativity assumes no boundaries. Artists would be able to find no fault in that, yet most artists would be quick to speak about their feelings of limitations. Some artists, some very good artists, simply don't have the ability to paint some of the things they're like to, so they restrict themselves to producing the work that they can. However most artists who have worked for a long time experimenting and developing their craft decide against running the gamut of possibilities and settle into an area that most concerns them and expresses what they wish to say. Their ideas are condensed into broad terms such as, "Abstract, minimal, figurative, realist," etc.

Jose Perez is a realist. More specifically Jose is a satirical realist. He states, "To humorize through satire suits my needs as an artist. Satire emerges from man's follies and vices — inspiring ideas where creativity has no limits." Through Jose's eyes, hands and wit, he has become a master at what he does. His abilities with paint and brush enable him to illustrate any idea, thought or whim that comes into his mind.

His paintings tell stories. Each one of his paintings illuminates a specific idea that he wants to convey. Each idea is conveyed easily and quickly so that the viewer has no problem understanding the point. Yet a great deal of his work contains so much detail towards activity taking place here, there and everywhere on the canvas that it would take days, weeks, even months sometimes, to absorb all the information being suggested in the painting.

This, from the viewer's standpoint, is one of the more overwhelming aspects of his work.

From the artistic viewpoint, one of the more engaging qualities of his work is his expertise at making dots, lines, brush strokes and colors come together to form such a distinguishable image. Aside from the fact that Jose has complete control over light, composition and color, the way he actually forms his images into existence is beautiful. A little something here, a little something there, and presto — he's got exactly what he wants with all the grace, ease and simplicity that only he knows how to arrange.

There is no doubt that Jose could be making a small fortune working as an illustrator for national magazines and book publishers. Instead he lives here in Houston teaching life drawing, anatomy and portraiture to a small, select group of students who are extremely lucky to have him for an instructor. This is not to say that his work is going unnoticed by the rest of the country. Jose has had major exhibitions in such places as the Washington Gallery of Modern Art, the Witte Museum in San Antonio, The Minneapolis Museum of Fine Art and is proudly exhibited locally at the Jack Meier Gallery on Bissonnet.

Jose Perez's work is outstanding to all eyes that see it. For an artist to stand in front of his work for one hour is much like going to school for a semester. The average viewing public, who wishes not to study art themselves is at a slight disadvantage, because all they can do is enjoy the hell out of it. □

CONGRATULATIONS MIDTOWN

# ART

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photo by Frank Martin

Patrons gathered around the art work of MEL CHIN at the opening exhibition at Studio One Alternative Space. The exhibition was entitled Prisoners of Conscience and featured the works of 21 artists. Based on the biographies of 21 prisoners of conscience, the exhibition included an auction to benefit Amnesty International.

# ALTERNATIVE SPACES

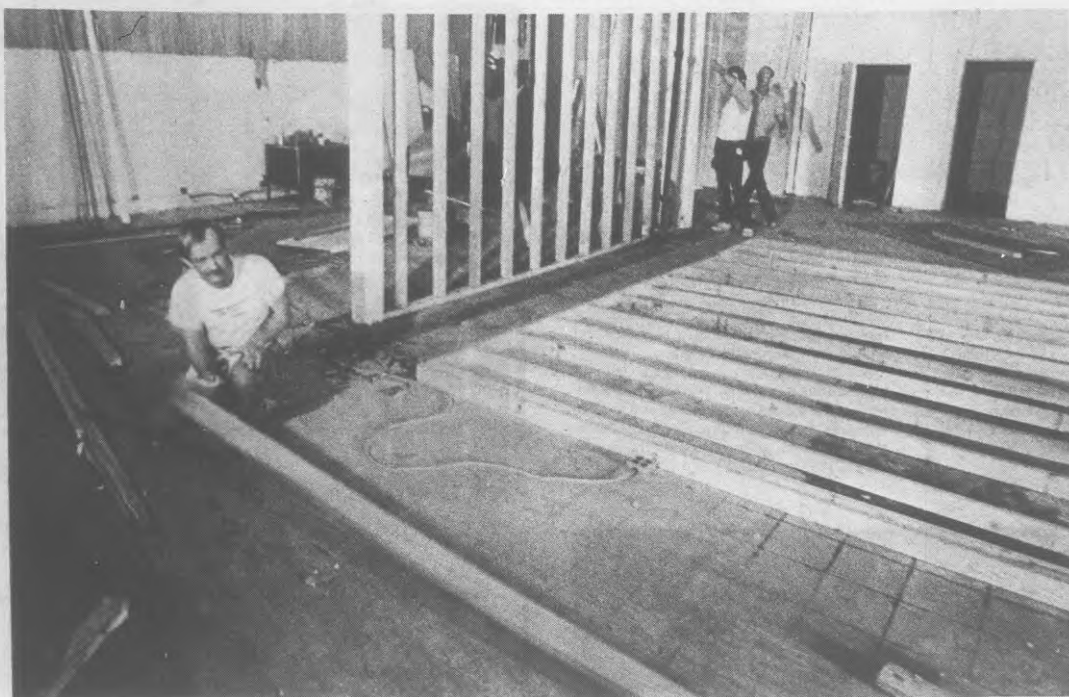


photo by Frank Martin

**Midtown Art Center** Hard at work at Midtown.

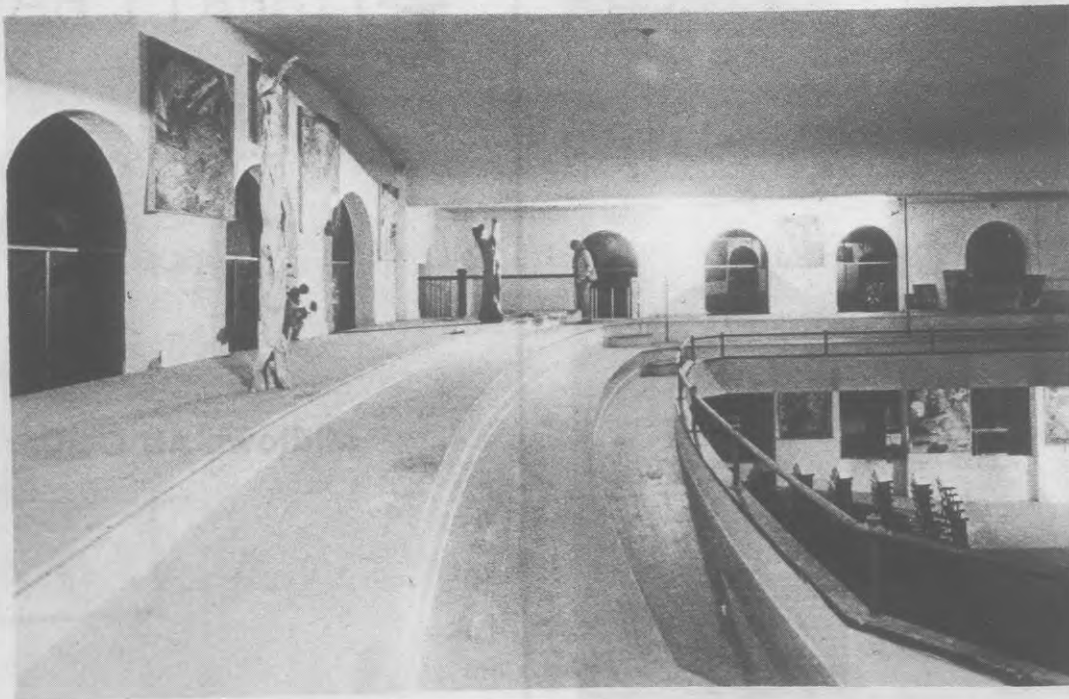


photo by Frank Martin

**CASA DE AMIGOS** a new artspace.

# ALTERNATIVE SPACES

## M.I.C.A.H.

### Music and Ideas: A Celebration and Harvest

In a country setting of native followers, rolling farmland, and a harvest full moon, October 2 became the christening of Peaceable Kingdom's newest facility, the Back Pasture Stage, as an event known as M.I.C.A.H. took place. M.I.C.A.H. was "Music and Ideas: A Celebration and Harvest," the first of perhaps many to come.

M.I.C.A.H. was a weekend of song, dance, workshops, arts and crafts, and great food. Entertainers included Shake Russell and John Van Diver, Alliance, Lyra, D.E. & D. Gospel Trio, and Bubbha Thomas and the Lightmen.

The new performance stage erected at Peaceable Kingdom was inaugurated during the day's festivities. Called the Back Pasture State, it is a raised platform 40' x 24' with a sound and light tower 100' from center stage.

Workshops designed to bring the participants closer in touch with the Earth and with themselves were presented and included gardening, Texas Coast Indians Lifestyles, Sun Power and health.

Original stories for children and adults were told and enacted on stage, interspersed with Yoga (with musical accompaniment by Sadhu Singh and hari Khalsa) and poetry.

It was a day of relaxation and merrymaking held in a place which is patterned after the centuries-old utopian fantasy of artists and philosophers, Peaceable Kingdom.

Peaceable Kingdom regularly holds classes in blacksmithing, welding, pottery and wood-working, as well as homesteading and gardening crafts. For more information write Peaceable Kingdom, Washington-on-the-Brazos, Texas 77880 or call (713) 878-2353. □



photo by Debra Rueb

LYRA performs Rock-me Blues and original songs at M.I.C.A.H.



photo by Debra Rueb

JOHN VAN DIVER performs on the Back Pasture Stage at M.I.C.A.H.



photo by Debra Rueb

The solar greenhouse at Peaceable Kingdom.

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# JOHN BABUN

## Past and Present

by JOSE DANK



Pen and ink on paper.

Van Gogh without color would be the best way to describe the powerful pen and ink renderings of John Babun. Van Gogh with motion would be the apt interpretation of Babun's lush portraits in oil. Babun, through his lifestyle, could very well be a modern day Van Gogh. With ear intact Babun leads a reclusive lifestyle and seemingly only comes to life when a model is fixed before his gaze.

Babun was born in Brooklyn, New York. At age six his family moved to Texas. At this young age Babun began buying drawing supplies and at 16 he was doing professional quality work. At 21 the call of art lead him to the Art Students League of New York City.

Rejected by his family, Babun's yearning for creativity grew. His study drawing with the German expressionist Geroge Grosz was furthered under the illustrator Frank J. Reilly, a strict disciplinarian.

Reilly guided his students, with exercise techniques, by having them diagram the human body. This was to develop skill much like an athlete develops muscles. Babun studied oil painting under Robert Brackman, another instructor at the Art Students League. Through these endeavors Babun developed a highly individual style.

With as simple a medium as ballpoint pen on bristol, Babun creates the illuminosity of Rembrandt, the sculptrousque quality of Michelangelo, and a sensual expressionism unique to himself.

Babun feels that the matter of placing the light and dark in the proper place to give the illusion of the third dimension, is foremost in drawing. His technique is using light, halftones, shadows, reflected light, cast shadow, and highlights in their proper perspective.

This allows Babun to capture the lightest light to the darkest dark. His aim while painting is handling patterns of light and dark to create form and depth, getting all the basic values of light and dark.

The brushwork in Babun's oil paintings is loose, free, and very fluid. The contrast of light and dark create solidity as if the subject were a peice of sculpture. This effect is enhanced by his skillful contrast of warm and cool colors.

The late Margaret Dreyer, a nationally-known artist, was a patron of Babun's drawings. In 1971 she wrote, "Someday you will be a famous artist and come to this beautiful place and see all this magnificent art in the Uffizi Gallery."

Babun Zahorek, another nationally-known artist, said in 1969 that Babun's work was far above most artists. He said Babun had what it takes to be an artist, and his work was very expressive.

Babun was attending the Laguna Gloria Art School in Austin, Texas at this time. He had won a scholarship, and his work was displayed as one of the gallery artists.

Babun continued drawing but stopped painting in 1963. His present benefactor encouraged his drawing and stimulated his desire to paint again in 1981. The 19 year era of not painting was over. In June of 1981 Babun began painting again.

Portrait commissions can be arranged by contacting:

David Kohanele  
1009 W. Main  
New Roads, La. 70760



Pen and ink on paper.



Pen and ink on paper.



Oil on canvas.

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I am not a member of any clubs. I can't afford the dues, and I'm relieved that I can't. Going to meetings just takes time away from my studio. I'm here to make things, and that only happens in my studio. Meeting a lot of new people is difficult too; that's just more people who are able to call me and otherwise infringe on studio time. Something has to make me ardently believe in its worth to art before I will willingly forego time in the studio to do it. Like ArtScene. Like the Midtown Art Center. They both need your support, timewise or financially. Offer to help. They're both worth it. ☐

Eleanor Freed  
in support of  
Midtown Art  
Center  
and  
Houston ArtScene

In Support of Midtown Art Center

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# ALTERNATIVES

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2517 University Blvd.  
522-2409

## STUDIO ONE ALTERNATIVE SPACE

1511 CONGRESS  
713/224-0455

## ZERO ALTERNATIVE SPACE

3518 POLK at SCOTT ST.  
713/223-1391

## 3221

3221 MILAM  
713/523-2679

## ARTISTS IN ACTION ACTIVITY CENTER

Lyons and Jensen  
713-223-0401

## CASA DE AMIGOS

1235 Lorraine  
713-223-2249, 225-1178

## THE CENTER FOR ARTS AND PERFORMANCE

5613 Almeda  
713-723-6489

## FIRE HOUSE

1413 Westheimer  
713-445-8854

## LAWNDALE ANNEX

Dismuke & Hillman  
713-524-1679

## O'KANE GALLERY - UH DOWNTOWN

One Main Street  
713-749-1950

## RIPLEY HOUSE

4401 Lovejoy  
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# MIDTOWN COMES BACK

The Midtown area of Houston in the early 1900's was an area of large stately homes with such residents as the Foleys and the Cullens. After World War II the neighborhood declined into a mixture of homes, apartments, and small businesses.

In 1979 several of the longtime residents and the new breed coming into the area to restore the old homes recognized the need for a Civic Club. They formed the Precinct 20 Civic Club which has grown from a group of 12 to 75 members in 1982.

In the short time the club has been in existence, they have set up the HOW (Houstonians on Watch) program, sponsored the District C Councilman debate, held a summer home tour, and brought the neighbors together with several covered dish socials. The Club has just received approval from the city to landscape the esplanade on Caroline Street.

For the future the Club plans to work closely with the Midtown Art Center, the South Main Center Association, and the businesses in the area to develop a unique place to live and work.

For more information contact Buddy Smith at 526-6006. □



The Center for Art/Performance

by FRANK BOGAR

The Center for Art and Performance (CAP) is a new, alternative gallery that opened in May after two years of planning and six months of construction. Partners Max Pruneda and Michael Peranteau decided to open the space as an alternative to the small and overcrowded gallery and museum system in Houston. With the influx of people to this area, the number of artists has increased tremendously while the number of galleries has remained the same.

Max Pruneda is a local artist who has lived in Houston for the past five years. He was born in Laredo and received his B.E.A. from the University of Texas. Michael Peranteau is a native Houstonian with a background in journalism and art history who has been organizing exhibitions and working with local artists for the past six years.

CAP is set up as a commercial gallery but does not keep a stable of permanent artists. Its main focus is to show as much art as possible and at the same time as much performance as possible.

A lot of the art shown is not "saleable" art so Pruneda and Peranteau both have outside jobs to help support the space. With the few sales CAP does have and the nominal admission charged for performances, the gallery manages to keep its head above water.

"About thirty or forty percent of our focus at CAP," says Peranteau, "is the performance. Our idea is to utilize the space as much as possible at all times."

Subsequently the center has had many and varied performances. Among them: a piano concert in July, a new music concert in August, performance artist Powell Shepherd in September and Texas films in October. Coming in the spring are: an open recital, New York performance artist Paul McMahon, and Dallas musical group B. L. Lacerta.

So far things have gone very well for CAP. The support and the response from the art community has been strong. At a recent opening local artists danced to the music of "I'll be on the phone to you" with such local art celebrities as Linda Cathcart, Betty Moody, Frederica Hunter and James Surls.

"We have been inundated with artists wanting to show their work," according to Pruneda, "CAP has helped fill the gap between the number of artists and the number of spaces to show art. However we already feel helpless in terms of the amount of art we can exhibit. We have only hit the tip of the iceberg."

In December Kathleen Packlick will have a show of her small, precise collages. In January Paul Wadkins and Bob Russell will have a two man exhibit. The Center for Art and Performance is located at 5613 Almeda at Binz. Its hours are 11:00 to 5:00, Tuesday thru Saturday. For further information call 523-6489. □



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