6. Articles written by Malott for:
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ARTICLES IN AMERICAN-STATESMAN
MAY 18, 1975 — DEC 16, 1976

Articles appearing in the Austin American-Statesman

May 18, 1975	TFAA HIGHLIGHTS PLEASANT EXHIBIT
August 31, 1975	SHOW WORLD "WOMAN AS ARTIST - MARY MCINTYRE"
August 31, 1975	FINDING THE HUMANITY IN HUMANITY "Evolution in Figurative Art" and "The Human Image in Latin American Art" Michener Galleries, University of Texas
September 7, 1975	PHOTOGRAPHY: YES, ART AND MORE "Four Austin Photographers" Michener Galleries, University of Texas
September 14, 1975	TAPESTRIES UT'S TRULY LOOMING SHOW Collection of Mr. and Mrs. J.L. Paul Hurschler, Huntington Gallery
September 21, 1975	MOTHERWELL - LAGUNA GLORIA'S MAJOR CHALLENGE
September 28, 1975	YEE JAN BAO - UNIQUELY AMERICAN
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October 12, 1975	SAMPLING LATIN AMERICA'S BEST ART Michener Galleries, University of Texas
October 19, 1975	CAPTURING JERUSALEM'S POWER AND GLORY Paul Bosner's photographs at St. Edward's University
October 26, 1975	GORKEY: PERSPECTIVE ON INNER TRAGEDY Huntington Gallery, University of Texas
November 2, 1975	SEPARATING THE BEST FROM THE GOOD TFFA Show at Laguna Gloria Art Museum
November 9, 1975	SIXTH STREET HUB FOR AUSTIN ART Peter Hsu, Madelon Umlang, and Olla Belle Dahlstrom (Jerry Adams, Julie Groce)
November 23, 1975	LAGUNA EXPLORES MODERN TEXAS CRAFTS The Crafts as Art in Texas, Laguna Gloria Art Museum
November 30, 1975	JOHN GROTH'S PERSISTENCE PAID OFF (FACETIOUS QUIP LAUNCHED MAJORY ART CAREER FOR ILLUSTRATOR) Publication of the epic poem "The Promise Kept" by Kurth Sprague, Illustrated by John Groth
December 7, 1975	VIDEO ART: THE POTENTIAL WAVE OF THE FUTURE OR A MERE SIDESHOW? Bob Pacelli
December 14, 1975	UT FACULTY ART DIVERSE, STAID AND THEN SOME University of Texas
December 21, 1975	AUSTIN ART SCENE ONCE OVER LIGHTLY/NEW GALLERY TO FEATURE MODERN ART Ine apers, Austin (Steve Humphrey, Willem Kaars-Sijpesteijn, Jim Benton, Michael Arth, Ken McKinney, Gene Elder and Robert Batterton - Judity Bateman's works, St. Edward's University - Herbert Means's works, William Hoey & Co.

Articles appearing in the Austin-American Statesman

January 4, 1976	EGYPT THROUGH THE EYES OF A CHILD
January 11, 1976	YET ANOTHER VIEW OF AUSTIN'S HERITAGE (Virginia Erickson's illustrations for the book Austin, The Past Still Present)
January 18, 1976	ALL THE PRINT THAT'S FIT TO SHOW (Three major print exhibits concurrently at Laguna Gloria)
January 25, 1976	OF CARRINGTON, VISIONS AND FANTASIES (Leonora Carrington)
February 1, 1976	HILBERT SABIN: THE ARTIST BECOMES MORE FASCINATING THAN HIS ART
February 8, 1976	EXAMINING ABSTRACT EXPRESSIONISM (Retrospective view of Abstract Expressionist and Imagist paintings from the early 60s.)
February 15, 1976	IS THERE A BASIS FOR FEMINIST ART? (Greenwald-Stone-Nesson Exhibit at St. Edward's University)
February 29, 1976	LIMAN SHOW POSES QUESTIONS FOR LAGUNA
March 7, 1976	TONY BASS: THE INNER DRIVE TO SUCCEED
March 14, 1976	SHOW A TOUCH OF THE CONTEMPORARY (Ken Hale, Carol Rabel, and Jimmy Talapen exhibiting at Ine Apres)
March 21, 1976	SQUARELY LOOKING AT CUBIST ROOTS (The Villenilla Cubist Collection exhibting at Michener Galleries)
March 28, 1976	A LOCAL GUIDE TO BUYING PAINTINGS
April 4, 1976	THREE REGAL TREATS AT UT ART MUSEUMS (El Dorado, The Gold of Ancient Columbia; Barbachano Ponce Maya Art Collection; and, Lion Rugs from Fars)
April 11, 1976	SURVEYING THE LATIN TOUCH IN ART AT UT (Gunther Gerzo: Paintings and Graphics Reviewed)
April 18, 1976	PROVING NOTHING CAN INDEED BE SOMETHING (Works of Otis Jones, John Ross, David Conn, and Lyman Kipp)
April 25, 1976	UT STUDENT ART SHOW DOWNRIGHT QUALITY
May 2, 1976	EXPLORING UT'S MULTI-FACETED ARGENTINE SHOW (The Modern Argentine Drawing Exhibit)
May 9, 1976	FINE ARTS' 65th STELLAR SHOW FOR LAGUNA (Texas Fine Arts 65th Annual Exhibition)
May 16, 1976	THREE DIVERSE FACES OF AUSTIN'S ART SCENE (Review of artists' works at Pecan Square Gallery; John Carter's Gallery; and Kerbey Lane Gallery)
May 23, 1976	UT'S LATEST: PHOTOS AT AN EXHIBITION (Photographs of Frank Armstrong, Richard Greffe, and Larry Schaaf in an exhibit at UT, Along Texas Country Roads)

May 30, 1976	ARTIST HERRON ORIGINAL 'COPIER' (Artist Don Herron works of Xerox portraits, silk screen prints and 56-foot sequential painting)
June 13, 1976	ART LOSES UNIVERSALITY IN DIALECTICAL TEXTILES (African Textiles exhibit at UT Huntington Galleries)
June 29, 1976	EGYPTIAN TAPESTRIES COLORFUL, CHARMING, COMPLEX
July 4, 1976	BYWATERS' LIST OF CONTRIBUTIONS ENDLESS (Artist Jerry Bywaters retrospective exhibition)
July 11, 1976	DEBBIE FRANKLIN BOON TO ART MUSEUMS (Debbie Franklin and the UT docent programs)
July 18, 1976	ART EXHIBITS VARIED (Exhibits at Kerbey Lane Galleries; Michener Galleries Galarie Ravel; The Grey Mouse; Pecan Square Gallery and Laguna Gloria Art Museum)
July 25, 1976	FRENCH EXHIBIT: COLLECTION LINKS ARTISTS, WRITERS (Exhibit, "Baudelaire to Beckett, A Century of French Art and Literature)
August 15, 1976	ART OF UPPER VOLTA
August 22, 1976	GRAPHICS COMPARED (Works of Richard Diebenkorn and Henry Moore, and their techniques)
August 29, 1976	DRAWING EXHIBIT A MUST (Recent American Drawings by the New York Studio School)
September 5, 1976	ARTISTS' RIGHTS SHOULD BE PROTECTED
October 10, 1976	AUSTIN ART SCENE COMPARES WELL (Comparison of the Austin Art Scene with the Edinburgh Art Scene)
October 17, 1976	VELASCO EXHIBIT SATISFYING EXPERIENCE (Works of Painter Jose Maria Velasco)
October 24, 1976	IRANIAN ART FUNCTIONAL (Lock Exhibit and Persian Carpet Collection)
October 31, 1976	PRENDERGAST AHEAD OF TIME (Exhibition of watercolors, oils and monotypes of Maurice Prendergast)
November 7, 1976	CONTRAST OF EXHIBITS STRKING (Exhibits of "Visions of Courtly India" and "De Kooning: Lithographs, Sculpture, and Painting")
November 14, 1976	ABSTRACTS FORM RANGE OF IMAGES (Works of Vicky Bohannon, Lee Chesney, Helena de la Fontaine, and Carolyn Manosevitz)
November 12, 1976	OLD WEST DEPICTED IN UT DISPLAY (Painting and Sculpture from the C. R. Smith Collection)
November 28, 1976	EXHIBIT REFLECTS HISTORY OF BLACK AMERICAN ART (Two Centuries of Black American Art and Interview with David Driskell, curator of the exhibit)
December 5, 1976	INDIAN LIFE DEPICTED IN DISPLAYS (Exhibit of Edward S. Curtis's photographs at the Southwest Center for Photography)
December 12, 1976	MAYA LEGENDS EXPRESSED THROUGH MERIDA'S CUBISM (Retrospective works of Carlos Merida)
December 19, 1976	LAGUNA EXHIBIT REFLECTS MAYAN TRADITIONS (Indian Ceremonial Costumes of Highland Guatamala)

TFAA highlights pleasant exhibit

By MARY McINTYRE
Special to the
American-Statesman

The Texas Fine Arts Association's 64th Annual Exhibition at Laguna Gloria Art Museum: a nation-wide open competition covering all media within a specified size range, with preliminary judging by slides and final judging direct from the pieces; judging done by two university professors, Lamar Dodd and Michell Jameson.

Dodd considers the exhibit "a representative group of excellent work from the pieces submitted."

It is representative of a number of styles in current practice ranging from conservative realistic, photo realism, surrealism, expressionism to geometric (geometric flat and volumetric, geometric with earth and moon surface forms) to poured forms, sprayed forms, woven, stitched and applied forms, and one design, map and photo of an earth work. The bias of the jurors is toward works with crisp, clean edges, in realism or works with a geometric base, since these predominate.

Even the major purchase award, "Tapestry No. 1" by Marjorie Allegretti, which appears to be composed of loose squiggles resembling hieroglyphics is composed of an underlying series of rectangular shapes.

The poured or more freely applied paintings are often characterized by strong contrast such as the light versus dark of the "UM 1 No. 2 (Ocean)" by Beth Swartz, winner of the Austin National Bank Watercolor Award and the red verses Thalo blue of Ralph White's acrylic, "Ere the Seasons Passed." One wonders if this is a product of judging by slides whereby paintings with softer images and less contrast affect the judges less.

It is good to see an increase in the sculpture section over previous years, both in the number of pieces accepted and in their variety and quality. Look for sensitivity and craft in several pieces: Barry Phillips' "Urbanesque" (TFAA Purchase Award), Don Borgesons' "Genesis" (Honorable Mention), David Deming's "Space Walker 17," and "Moon Box" by Norbert Brown.

The carved wood piece of a pubescent kneeling female entitled "A Little Unicorn" by Rodney Shaw (TFAA Sculpture Award) is good academic form in the torso but is lacking in quality in the hands and feet. The grain of the wood is used in an interesting way in some areas, but the use of wood filler in a number of spots resembles disease and is disturbing.

A good comparison of what is quality in sculpture may be made between two bronze pieces displayed near to each other in the smaller gallery, David Deming's "Space Walker 17" and Don Bartlett's "Closed Conversation Group."

The Deming work consists of a sphere above four vertical supports.

It is a beautiful abstraction of the idea of the idea of the moon walker without having an imitative relationship. Each support is similar to the others but sensitively different in the relationship of large to small vertical and horizontal segments. The spaces between these elements are beautiful in themselves. The sphere is partially covered with a raised "poured" portion and given a different patina. The object was conceived from all angles and is a pleasure to view in the round.

Not so the bronze by Don Bartlett. This consists of four human-related figures made of rectangular blocks but with the forms of faces. The relationship of the rectangles to each other and to the spaces between is crude, and the quality of execution indifferent.

The graphics section, though smaller than the painting section has some strong drawings and prints. Particularly outstanding is the TFAA award winner, "Coleridge No. 2" by Ray Bravo, in pencil. It has an exquisite relationship of the pencil tones and placement of the figurative forms to the geometric diagram of space. There is a reference to a Goya etching in the form caught in the tree.

An etching by Valdes Garoza, "Reflections, One Year Ago" is the TFAA Purchase Award. It has a nice balance of tones from the self-portrait to the varied textures and trees, and a feeling of nostalgia.

Photo by Joan Garner

SUSAN REEVES AMONG STUDENT ARTISTS
. . . student art on display in UT Art Museum

Another intaglio with associative images is "Eva" by Craig Hamilton (Honorable Mention). There is a cropped face at the top followed by a partial bisection of a breast, beads and a cameo necklace, a skeletal pelvis, X-rays of hands, an I.U.D., etc. The composition is basically symmetrical with rectangular borders separating the organic images.

"Organic Garden" by Bart Morse, the Laguna Gloria Purchase Prize, is the most traditional of the graphics. It lacks contrast and is weak in the overall evenness of tone with repeated lights, middle tones, and darks.

A tiny etching by James Lee, untitled, a TFAA Purchase Award, looks like a fantastic dream and would bear scrutiny with a magnifying glass. An interesting aquatint by Anthony Gorny has a dramatic relationship of hands pressed to the surface and head averted establishing space as if seen through a glass.

The re-formation of space in art is a major concern of contemporary artists and is reflected in a number of the pieces in this exhibit. "Forms on Red" by Ralph Cox, winner of the Lucille Edgar Weller Award, uses white geometric shapes shaded volumetrically as a kind of screen in front of a deep red background shaded from medium to dark red.

A variation of the screen-space idea is in "Forest Evening (Spatial Composition No. 8 — 1974)" by Girts Purins, winner of the M. Grumbacher Artists' Material Company Award. Triangular facets form a screen the size of the canvas through which there is a textured color change.

Luis Eades painting, "Village in the Sun" is a play on surface, illusion and depth. It has bands of illusionistically painted scenes disrupted by ribbon-like bands which appear to be peeling off. The surface is further teased by a small replica of the whole painting placed like a snapshot, complete with border. As a painting this is interesting, but gimmicky for Eades, who has done better.

Another type of play with space is in the mixed media works with applied elements such as "Paper Bag of Dead Light Rays" by Eddie Lambert. This image has a painted geometric base with flat areas, and areas with squiggles, a painting of a paper bag, and plastic streamers coming out of the bag onto the floor.

Another is "Zipped Up Sun" by Joseph Cain, an acrylic painting containing a vinyl belt along the lower portion and a vinyl black circle with a zipper in the upper portion. These are played against forms with soft variation in tone suggestive of atmosphere. However, the combination lacks tension and cohesion.

A stitched canvas piece with projections is "Grass" by Beth Merrick, which resembles less grass of any sort than Oldenburg's soft fans.

None of these works have successfully integrated their elements and ideas.

Two pieces which do succeed in making a cohesive work out of spatial play are the tapestry by Georgie Bick entitled "Baalsham" and "Seaforms No. 181" by Albert Christ-Janer. They both bear comparison to works hung next to them which are weak.

The tapestry makes a play between actual space seen through strings at top, middle and bottom, and the body of the tapestry. The "Seaforms" watercolor is a beautifully controlled abstraction of spatial movement with the forms moving in sequence from upper right to lower left, and the space flowing from foreground lower right to upper left.

The museum looks the best it ever has with simple white walls, charcoal ceilings and good unobtrusive lighting. It sets the exhibit off to advantage. If you haven't been to Laguna lately, go and enjoy this rich and varied show.

The Austin American-Statesman

SHOW WORLD

Includes TV Listings For Entire Week

Showcasing the Arts And Entertainment Fields Of Austin and Central Texas

Sunday, August 31, 1975

—woman as artist—

Women in the arts have the traditional difficulties of succeeding in their chosen fields: indifference, money, lack of recognition. Any artist must be virtually obsessed with a chosen art form. A woman, though, has the additional handicap of being a woman artist for, even today, almost every field of the arts is dominated by men from symphonies and theaters to production and economics. But things are changing if ever so slightly. Today's Show World focuses on women who have succeeded on their own terms in the world of Austin arts. Each woman discusses the problems and goals of women in the realms of ballet, art, theater, music and production. Staff writer Lisa Tuttle writes about women in the arts in general in today's Comment on Page 2.

mary mcintyre

Mary McIntyre is a well-known Southwestern artist and art critic who maintains her studio in Austin and has taught art at Concordia College and Laguna Gloria Art Museum.

There is an abundance of talent among women and diverse ways of applying it.

China painting, weaving, needlepoint, paper-mache and minor picture-making have long been considered suitable pastimes for women. Even women who make careers of certain types of serious painting have little trouble finding an audience and market. This kind of art would include images of motherhood and children, animals, portraiture, landscape and football players.

But 90 per cent of the artists represented by one-man shows in museums and major galleries in Texas are male. Of the numerous art contest exhibits in the state, one out of a 100 judges will be a woman. Many women still enter these contests by first initial instead of name.

The problem is partly the kind of art that may develop with any person who works seriously and intensely and with a lively mind.

(See MARY, Page 24)

—mary mcintyre—

His or her art is apt to be unusual, not easy or comfortable to accept.

There is also the problem that it is harder for a woman to enter and achieve recognition in the contemporary art sphere. The pressures against a woman may be prejudice in a male-dominated aspect of art. It could be that women are held back by societal objections to their depiction of ideas other than those expressing nature.

The attitudes are changing. In the national art magazines, a larger proportion of women are receiving recognition through exhibits at art galleries.

One of the hottest medias currently for a man or woman is photography. It has become the latest thing for museums and galleries to show the work of photographers.

How does a woman get support for her work? Initially through friends and family and through teachers.

In the variety of attitudes among the art faculties of the University of Texas and St. Edwards University, a woman can find someone teaching in a way that will assist her ideas if she will submit to the discipline.

Outside of the cozy world of the art departments, it is not so easy. The community as a whole is indifferent to art, and it takes courage to persevere.

It is possible for a woman to lead a normal life, establish a marriage, raise a family and become an artist of achievement; but the timing may be different than a man's.

A woman may slow her production of art during the years her children are young. The idea that the young husband helps with the children in order to give his wife time for her art work will lead to a more balanced relationship for both their careers.

Establishing a career in art takes organization of the basics of your life and a willingness to cut out peripheral activities. It takes an amount of personal security to withstand isolation, rejection and indifference.

Recognition for some women working in acceptable styles is relatively easy through weekend shows and galleries in Austin. The opportunity for presentation of avant-garde work is rare for men and significantly more so for women.

One must create for the love of creating itself.

Finding the humanity in humanity

Current shows at UT explore man's concept of himself

By MARY McINTYRE
Special to the
American-Statesman

So you thought the human figure was dead or ignored in American art until photo-realism made the scene? Or that it elicited little interest internationally with a few exceptions like Picasso's wierdos or Henry Moore's sculpted forms.

Try the Michener Galleries in the University of Texas' Harry Ransom Center on the northeast corner of 21st and Guadalupe for a large lush survey of the human image. Man's concept of his fellow man there dates from 1895 (American) to the latest decade in Latin American art.

I am referring to two main shows: "Evolution in Figurative Art" (North American), downstairs, and "The Human Image in Latin American Art," upstairs in the far corner. There are exhibits with other themes on other walls. Concentrating on these two is enough for one trip.

What does man say about himself in American Art? The portraits by William Glackens, George Luks, Robert Henri and John Sloan say that ordinary people have their own beauty and dignity. "The Old Model," by Henri, is a marvelous characterization of an alert old woman. A healthy, wealthy young girl in green blazer, white skirt, flowers with dog is handsomely painted by Glackens, the way you would like your teenager to be portrayed.

Three paintings of nudes in unpretentious poses have this kind of American unabashed honesty.

There are the social commentators dating from the 1930s to 1966. Raphael Soyer's "Transients" shows men in brown coats, seated, waiting to be processed. They appear resigned, a bit anxious, docile. "Sidewalk Merchant" by Kenneth Miller dates from the '40s and shows the fashions and street environment of New York ladies of that era.

Thomas Hart Benton tells a story of a young black couple in "Romance." They are dressed up for a walk together, but the man's shoes pinch, so he is carrying them. An old log cabin and a wagon are in the background. One can't miss the characteristic Benton curvilinear style and dark-light contrast.

The most recent social comment is a tenement street scene by Thomas Zefxes, "Fresco Series" (1966). It is an afternoon with slanted sunlight making patterns on the buildings with old people and children walking, standing, playing.

There is some political comment, most notably in Ben Shahn's tribute to survivors of Hiroshima, "From That Day On." An old Japanese man, frowning, holds a pale child with arms outstretched. The child's pose reflects Christian iconography, an implied crucifixion.

Some American artists work at transforming human images through variations on Cubism. The earliest is "Two Heads" by Aldred Maurer, then "Captain and Crew by Karl Knaths, ending with Balcomb Green's "Place Pigalle." This latter is a melange of a Paris street and people appearing and disappearing in his characteristic cloud-like forms.

One of the handsomest and most recent paintings combines some of the in-and-out fading of Cubism, good color and composition, plus a view of a pleasant American interior. This is "Berta and Grace" by Warren Brandt.

The message coming through in this exhibit is generally calm. The viewer finds very little that is jarring, nothing violent. There is resignation in the faces of some, and certainly different social conditions. It should be noted that de Kooning's concepts and very recent figurative movements are absent.

What does man say about himself in Latin American art? Arnold Belkin (Mexico) shows him depersonalized by machine forms. His "Modular Hero" (1970) is a cool, precisely edged handsome composition of machine-man.

Luis Caballero (Colombia) says there is love, empathy and suffering, that make man beautiful. His 1973 untitled drawing is a modern version of Christ's descent from the cross. It shows only the rope around the torso in a traditional limp pose. Mary is nude, symbolizing Woman. Hair hides her face which is lost in His. The drawing and placement of images is exquisite.

Paintings in the larger area of this exhibit have a very jarring effect. Faces in slashed paint grimace behind bars in "Closed by Sorcery" (1963) by Luis Noe (Argentina). Does this symbolize political restraint?

On the opposite wall, "Astronaut and Witnesses Televised" by Raquel Forner (Argentina) finds man's image imprisoned by the shapes of television screens which, in turn, are part of a beast image. Man is imprisoned; imprisonment is bestial.

"Consumer's Society" by Jorge Demirijian (Argentina) shows a man in extreme tension caught and held by a hard-edged thing. Man is imprisoned by things.

There are calmer paintings, but few are amusing. The Latin American artist represented in this exhibit is involved in expressing strong attitudes about a life that isn't good and easy. They show an anguished antagonism to the constraints of contemporary life.

Go soon to see these shows. This is their last week.

Latin American I — The Orinoco Collection

From a current family in Venezuela is a loan at the UT Michener Galleries of the highest cosmopolitan taste. It is labeled "Latin American I — The Orinoco Collection."

Small works by Rembrandt, Goya, Van Dyke, Picasso, Matisse, Daumier, Rouault and other masters present a deeply humanistic attitude on the part of the collectors.

Nothing screams at you from the walls. The drawings, prints and small sculpture invite lingering study. They have the intimacy of an excellent library in a home.

The earliest images are two painted wooden panels of male and female saints, characteristic of Siena in the 13-14th centuries. There is the traditional gold background and embossed decorations, the Sienese slanted eyes and gentle, courteous inclination of the head.

Proceeding to the left we find some moving Rembrandt etchings dating from 1654. Rembrandt's interest is always in the human element. It is the ordinary people of his time with their lumpy bodies and varied clothing who listen to Christ in "Christ Disputing the Doctors." His "Descent from the Cross" emphasizes the back and shoulders of the man receiving Christ's body. The composition is on a diagonal with strong areas of light and dark.

Goya's etching, "Garroted Man," depicts an ugly man sufferingly tied to a stake. But there is majesty in the pose, a kind of universal in the particular. Man suffers and endures.

Two of his six etchings on the "Disasters of War" (1810-1814) show women fighting assailant soldiers with rocks, knives, staves, protecting themselves and their offspring.

Of a group of works by German artists, a small bronze of a standing young girl by Gerhard Marks has a remarkable charm and simplicity. Her slightly off-center balance on one leg is reminiscent of statues of 14th century saints.

The two Rouault aquatints in color are excellent and characteristic of his style. They were illustrations for a book, "Passion" by Andre Suares (1936). The black outlining derived from Rouault's stained-glass apprenticeship is there, assisting the quality of strength he gives his figures.

Picasso is represented by a delightfully witty visual play on a female form in one pose, entitled "Eight Silhouettes" (1946). There is also a handsome and carefully constructed tempera of a harlequin in the synthetic Cubist manner.

Two bronze female figures dated 1961 are by Reg Butler, an English sculptor. They bear a relationship to Matisse sculpture and cut-outs, but with sensitive transition from the bulk of the torso to the extension of limbs.

This loan from the Orinoco family is intended as a teaching tool for the UT Art Department. We all benefit from having these masterworks free and accessible in Austin.

Photography: Yes, art and more

By MARY McINTYRE
Special to the
American-Statesman

"I picked these photographers because their work was interesting. They just happened to be women," said Garry Winogrand, curator for the exhibit "Four Austin Photographers" now showing on the upper level, Michener Galleries at W. 21st and Guadalupe.

The photographers represented are Julia Dawson, Linda Kerr, Betty Mulholland and Sarah Turner.

Garry teaches photography with the University of Texas Art Department. He was a freelance photographer for 20 years in New York. He never had a salaried job because he didn't want it. Two hundred of his photos will be featured in a show at the Museum of Modern Art in New York this winter.

We were sitting before the "Four Austin Photographers" exhibit as he continued, "This is good work, good young work. What makes a photograph good? It is where there is a contest of content and form. The closer to failing, the more interesting it is."

Pointing to a baseball scene, he said that there form was on the verge of overwhelming content. It could be identified as a baseball game, but the design predominated.

On a cowboy scene, the reverse was true. The design element was not as clear as the relationship of people to the activity.

Value tones and forms must be readable, rational. We walked over to an anonymous painting in the Antwerp exhibit of a crowded street scene. He pointed out a band of small round forms in the middle distance. They looked like stones in a wall but were intended to be heads in a crowd. It was not rational, he indicated.

Some of the photographs "could be lighter or darker, but I have never seen a print that could not be improved," he said.

"The photograph is a lie. It is black and white and small. But it compels you to accomodate yourself to believe it. Forcing that accomodation is what makes a print adequate. Photography is about what is photographed and how it exists as a photograph."

What about color photography? "People aren't doing much color. The printing is clumsy and expensive. The schools are not set up for it."

Garry works in color transparencies, but he would need a full time staff to work on printing if his primary work was in color.

Abstract work in photography? "The tools and materials are the content in so-called abstract painting. But photography differs from painting. It can't do what Jackson Pollock did. Pollock's content was the materials."

Garry hasn't seen any good abstract photography in the sense of abstract painting. "It's dull and bad, not intelligent. Show me."

Can anyone be a good photographer? "The camera is dumb. It doesn't know what is going on in anybody's head. An amateur can take pictures that are somewhat interesting right away. There are photographers all over the place. There is a lot of work to do before finding your own vocabulary. It's a life.

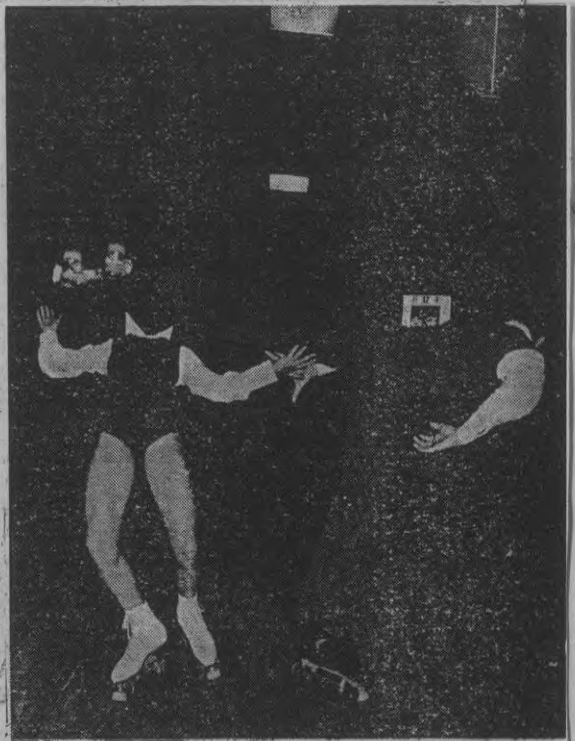
"Not anybody can be an artist or a photographer, assuming that anybody is willing to do the work. There is no tradition of prodigy in the visual arts as there is in music, math or chess. There are a few freaks, like Picasso and Rubens. It takes years to become a Matisse.

"There is no payoff. No real good reason to do the work in any art field. Nobody is interested in whether you work. The art schools are a warped world. Outside of that nobody is encouraging you, nobody's waiting to see your next roll of film.

"Take Picasso. He left a couple of million when he died, but if his mind and energy had been put into the business world he would have made Onassis look sick. He would have owned the world. This is the reason there aren't many good artists.

"In Europe art is respected. It is respectable to spend time being an artist. Here (in America) it isn't. It isn't even respectable.

"You have to have your own desperation."



Linda Kerr's photo of skaters in action now in UT Michener Galleries

Tapestries UT's truly looming show

By MARY McINTYRE
Special to the
American-Statesman

Brilliant color, wide textural variation and large scale characterize the contemporary tapestries from the collection of Mr. and Mrs. J. L. Paul Hurschler now on display at the University of Texas Huntington Galleries through Oct. 5.

The tapestry designs split into two basic forms:

One type is done from a detailed composition prepared by an artist who is a painter and executed by one of the major weaving centers. These tapestries generally have bright color and a flat or lightly textured surface. Their designs imitate abstract paintings.

The major centers for weaving these more traditional hangings are Aubusson, France, and Portalegre, Portugal. Aubusson has been in the business for seven centuries, though its revival in contemporary designs began in 1930. Several weavers work simultaneously on one tapestry, and it takes one worker a month to complete one square yard.

The other type of woven hanging is entirely by the artist-weaver. These are characterized by great variation of texture, pierced sections and more natural, "earth" colors. They tend to include fibers other than wool: horse hair, sisal, hemp, yak and synthetics.

The original designs may be roughly sketched and the tapestry improvised as it progresses. These have much more imaginative forms and excite the desire to touch. Several have such prominent projections that they are sculptural.

Communist countries have produced more of the innovative work by the artist-weaver type. Poland, Yugoslavia, Hungary and Czechoslovakia are represented here along with Egypt, the United States and several European countries.

The Hurschlers have not yet collected tapestries from the Soviet Union because they do not mothproof their fibers.

Hurschler, in Austin for the opening of the exhibit, said the weaving movement in the U.S. is more recent than in Europe but is "very prolific (here), with great talent and great creativity. Many of the so-called tapestries or hangings in the United States are very loose construction, much more macrame than weaving. By and large there are not too many people who would take the time to do something so closely woven as these. It is a matter of economics."

Bucharest who worked six to eight hours daily for 18 months to finish one tapestry. She said she felt like a prisoner.

Some of the heaviest and largest tapestries are done by women. Hurschler, pointing out the tallest hanging (13 feet) and said, "It was done by an 80-year-old woman. She lives in Poland and invited other weavers in to work on her looms, thus stimulating tapestry production there."

There is one striking dark orange spatial tapestry, a kind of woven sculpture, hanging from the ceiling. A young Austin weaver commented, "It's so alive and animal. It's like a prototype of an animal done in a simpler form." It was created by a teacher of hers, Magadelna Abakanowicz, a Polish craftsman teaching at the California School of Arts and Crafts.

A tapestry of animals and plants is by an Egyptian woman, one of the original child weavers in the Wissa Wassef studio in Egypt. Professor Wissa Wassef was an architect who believed that all mankind is innately creative, but that this gift can only be brought out if artistic creation is encouraged and nourished from childhood.

He started a weaving studio for children. He did not select gifted children but took any who came. No external interference or criticism from adults was permitted, and the children worked without preliminary sketches.

Professor Wissef believed, "For stimulating and disciplining the creative effort there is nothing like the risk implicit in creating directly out of the material itself."

It was after Hurschler retirement from the cotto distributing business that h saw a major tapestry exhibit i 1962 in Lisbon. "The only way t retire is to leave an activity t become active in somethin else," he said, discussing th background of tapestry designers and also collecting a a retirement occupation.

He and his wife travel in order to meet the artists and see their studios. He has an office and gallery in Pasadena where he exhibits and markets what he has collected.

"The users of tapestries today are not princes and kings and the Church, but corporations and banks and private people. The form is not so representational as it used to be but more contemporary and abstract.

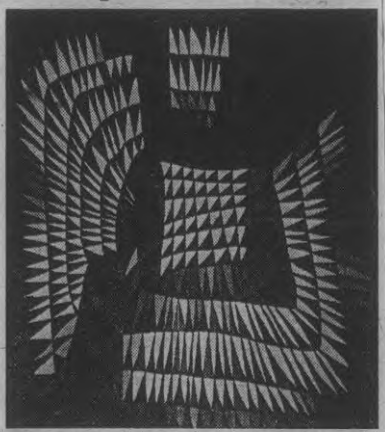
"The colors are much more exciting than most of the old ones, and much more in tune with our modern architecture."

Princes used to roll up their wall hangings and travel with them to another castle. They provided visual and physical warmth. Today they are desired for visual warmth in contrast to large plain walls.

Hurschler's collection has been exhibited in 120 museums throughout the nation. "What is here now could not be seen any place else in the world today" he said — to bring together works from 14 countries provides a cross section of the tapestry production of the world.

"Contemporary Tapestries From the Hurschler Collection," through Oct. 5, Huntington Galleries, The University of Texas Art Gallery, 23rd and San Jacinto. Monday-Saturday 9 a.m. to 6 p.m., Sunday 1-5 p.m.

—tapestries at ut-



Maria Plachky's 'Modulation Centrale' at UT

—Motherwell— Laguna Gloria's major challenge

By MARY McINTYRE
Special to The American-Statesman

Why have an exhibit of the works of Robert Motherwell at Laguna Gloria Art Museum in Austin?

Lawrence Miller, Laguna's director, chose Motherwell as an artist whose work the membership, community, local artists and staff "could learn to respect, and in the process work together," Motherwell's credentials are impeccable in terms of recent critics, art historians and across-the-line respect from artists.

"He has an undisputed place in the contemporary history of art. His work is first-rate quality. You don't have to like his work, but there is a need to deal with Motherwell because he is the leading exponent of modernist painting."

Miller came to Laguna Gloria a year ago and inherited a schedule of exhibits. This is his first opportunity to indicate a personal taste and to put together a show of note. Other major shows to follow will be photographs by Ansel Adams, the paintings of George Inness and the works of Arthur Dove.

He looked for possibilities within the budget, which would be personally challenging — and challenging for Laguna Gloria as an institution. Although he at first thought the relatively small spaces of the old house a hindrance, he now feels good about them. "It is easier to get small good shows, and less strain on the budget than to fill large spaces."

Miller became a fan of Motherwell through meeting Tatyana Grosman, the printer and sponsor of the artist's book, "A la Pintura." The unbound edition is on display in the upstairs gallery at Laguna Gloria.

In 1967, Mrs. Grosman showed Miller the first states of the book which took four years to print. Her intense interest was conveyed. "She was a magic lady anyhow," commented the prospective director.

In 1972, Miller was in Houston managing the Janie C. Lee Gallery when a show of the artist's collages was held at the Houston Museum of Fine Arts with another exhibit of his paintings at Tibor de Nagy Gallery.

He became aware of the number of Motherwell works in collections in Houston. There was a painting owned by the artist but on loan to the Houston Museum, measuring 84½ by 222 inches. Miller wrote to the artist for permission to use that so the present show would form around it."

"That scale of painting had never been shown in this museum. That's where easel painting had gotten to," Miller recalled.

Other works were found in Kansas City, Dallas and Fort Worth. Within the proximity of Austin enough materialized to keep the cost of transporting within reason.

How does a small museum go about putting together such an exhibit? "The museum had never taken on under strict professional standards a show of this scale," Miller said.

The two main problems were preparing the physical space and preparing the staff.

Without physical security no one would lend. Heavy doors with combination locks permit galleries to be locked off from the working staff area and visitors outside of regular hours. Fire detection devices and very sensitive ultrasonic motion detection equipment have been installed. These allow the museum to qualify for reasonable insurance on paintings of high value.

The design of the spaces in the old house was reworked. "Certain things needed to be neutralized. A museum should provide undistracting space for learning and space free of ideology," Miller said.

He tried to use the best qualities of the old. He moved the lights to the ceiling in the high main room to give a better sense of its original spaciousness, but furred out plywood walls to cover windows, doors and a steam radiator.

"I am very sensitive to this building and we have made no structural change. It can be restored when the new museum is built," Miller added.

In preparing the staff, there were internal record-keeping changes with printed loan forms. A Motherwell bibliography was prepared by a volunteer retired librarian. Duplicated articles were passed to the staff. A docent workshop was planned, including a crash course on 20th Century painting. There are a number of lecturers coming to work with the docents or to give public lectures during the exhibit.

After receiving the paintings flown in and renting a truck for a massive pickup from closer sources, the staff of eight worked full-time seven days to uncrate, hang, photograph and label the exhibit.

What are early reactions to the exhibit from Austinites?

One lady sent her announcement back with a scribbled note saying that she had been a member of Laguna Gloria Art Museum since 1930, and this type of art caused her to be ashamed of her membership.

Bill Wyman, a precise realist painter on the University of Texas staff, commented that Motherwell's works have elegance. "He is an American artist who cultivated a kind of European elegance as opposed to Pollock and deKooning who were European-born, but who sought a rugged American expression."

Wyman also noted a Matisse influence in Motherwell's works.

Yee Jan Bao, an abstract painter, thought Motherwell's collages and prints too elegant, too precious.

Elegance is evident in the spacing of shape and line and in the proportion of form to scale.

The paintings in the main gallery are the most dramatic because of their large scale. They have loosely painted sienna grounds, with black shapes and lines with few other colors.

The effect is frontality with a sense of depth. Line functions as a sign of space rather than being an outline of an object which occupies space.

In the largest painting, a dark form hung on the edge of the painting versus lines forming rectangles. The compositional balance is extraordinary.

The easiest images to appreciate are the colorful, elongated collage prints hung up the stairwell and landings. Color relationships here are pleasing. The detail of printed French labels, as part of the design, contrasts with flat-covered areas, as do torn versus sharp edges.

The very large pages of "A la Pintura" are hung in the upstairs gallery. This is a text in Spanish and English by Rafael Alberti, a Spanish poet, with illustrations printed from sugarlift aquatints by Motherwell.

The placement of handset letterpress type and image on the page is exquisite, as is the quality of paper and printing. The size of the edition was limited by the number of sheets available and the number of prints of one color which could be pulled in one day.

The quality and rarity of this Motherwell show puts the local art museum of Austin firmly on the national map.

ROBERT MOTHERWELL'S 'SIC ET NON'
Now on display at Laguna Gloria Art Museum

Yee Jan Bao—uniquely American

Artist abstracts the reality of unreality in works

By MARY McINTYRE
Special to The American-Statesman

Yee Jan Bao was born in Shanghai, but in his strong painting there is no trace of the gentle qualities of Oriental art. His Oriental physique and apparent reserve on first meeting belie the contemporary American thrust of his art.

In his roomy studio at the Balcones Research Ceenter he is able to work on a larger scale than in the smaller spaces of his apartment where he also paints. The studio is lined with his paintings, each 88-inches x 69-inches, often in brillant colors. Thick surfaces of textured oil paint predominate, but there are also areas of stain painting. The imagery is partially abstract in nearly uniform color areas, yet with funny objects imbedded, or drawn in paint.

Each canvas has about $200 worth of paint on it. How does he know? He saved three months to buy the paint, made seven paintings, and now the paint is gone.

Bao likes ambiguity and content in his paintings, and rejects abstract paintings which deal only with form. "Painting should be at least as interesting as life. Why should I look at something more boring?" he muses.

One painting has a brillant yellow background surrounding a painting of a painting which could also be a palette. This interior painting or palette is sitting on a large red which is on top of a green curved form. Green form: table? field? He says, "In painting you can make things happen which in life you can't. In life it is impossible to have a painting suspended upon an X."

The canvas also contains a plastic French curve, which he describes as "an instrument used for calculation, but here the object transfers and becomes a funny shape, a whimsical thing as part of the painting."

A large gray painting contains a yardstick, and echoing that are painted verticals of approximately the same length and visual sharpness. Other geometric forms reflect the stiffness of the yardstick.

He comments on the yardsick, "It is not a thing previous in our life, but in the painting it becomes very precious, a key element. It still retains its original integrity, but now is part of a painting.

"I use oils because of the thickness and sensualness. Not very many people are using oils today. Everybody seems to be pouring buckets of acrylics."

The ambiguity of meaning in his forms are like a play on words in poetry. He finds himself influenced more by poets than painters, especially Ezra Pound. This is not in specific references but in a similar use of double meaning, here visual instead of verbal.

Some of the objects and forms in his paintings have associations with other painters, such as a paint scraper with Jasper Johns, or a typical Picasso shape. He intuitively used images available through art history. He is not making fun of previous painters in this way, but wants to celebrate them. This is part of his content: making his work have some reasonances with other painters.

One of the other artists celebrated is a child-friend named Bradley. Bao talks about Bradley's page of alphabet letters and doodles which is glued to a painting. The 28-year-old Bao repeated these forms with amusing variations throughout the larger surface of his own painting. Bradley wanted his drawing back but was told it was now part of a valuable painting.

Yee Jan Bao has a family background of men in business, and until the middle of college was planning on a business career. His father retired from the pharmaceutical business in Hong Kong in 1951, and started looking for another country to make his home. After traveling to Europe for a year, he took his family through all the Latin American countries except Paraquay. Uruguay was the next to the last country on the map, and that's where they stopped.

Yee Jan went to boarding school at Blair Academy in New Jersey, then to a "public" high school in England. For relaxation he took an art course. It was a very conventional drawing program, consisting of studies of figures and still life, but he liked it. He remembers the excitement of his teacher over anything the young students produced.

Bao had an uncle teaching at the University of Chicago who suggested Grinnell College in Iowa. At that time Bao "wanted to be a businessman so I could get a good job when I got out."

His brothers were in business. But as soon as he took painting, "It happened right away. I would just go and paint. It was the natural thing to do." He describes his early paintings as related to Picasso's cubist collages.

After college came Claremont Graduate School, California, where in three years he received a masters degree in painting. From Claremont he got his present job at the University of Texas Art Department.

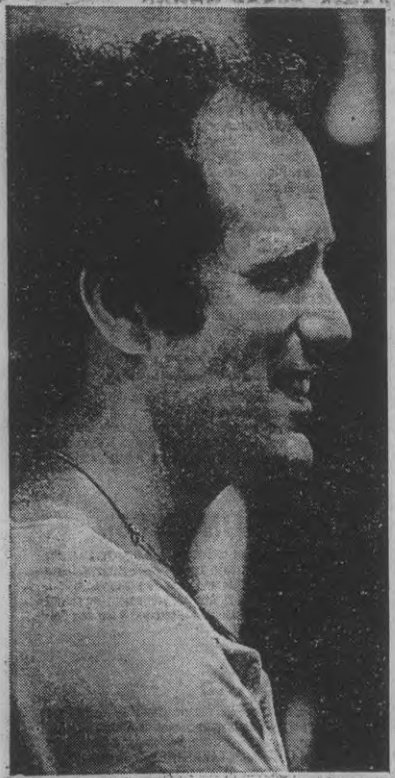
Bao doesn't believe it is important for a young artist to have gallery connections. "For a young artist the most important thing is to do well in his work. I believe I will get my chance one day. I don't feel I could manufacture my chance. Young people who want to make it young are crazy. The best is yet to come."

Reflecting more on his work he adds, "In a way I am rebelling against a certain style of contemporary painting in which people apply paint without any reason. That is lyrical abstraction. I am searching for content. Content is the possibility for an emotional reaction, for a painting to affect more than your senses, to have to do with the condition of your personal life."

His mind moves to the deepest source of his art, "Painting represents freedom. When I paint I am looking for a new experience that I haven't known before." Then lest he sound too serious he adds, "The same way some people want to go to Tahiti."

Bao will have an exhibit of his work at the UT Art Building Room 17, along with pots by Don Herron, Oct. 9 to Nov. 9. He will give a lecture on his painting at 8 p.m. Oct. 15 in Room 1 of the Art Department Building at East 23rd and San Jacinto.

How to humanize the intellectual



Staff Photo by Jim Dougherty

Museum innovater Philip Yenawine

By MARY McINTYRE
Special to The American-Statesman

Inducing kinetic response to static visual art is a speciality of Philip Yenawine, recently in Austin to work with the docents of the Motherwell exhibit at Laguna Gloria Art Museum.

A New Yorker, Yenawine started the Arts Awareness program for high school youths at the Metropolitan Museum, which has been revolutionary in terms of art education at museums.

Entering Laguna early last week, 30ish Yenawine was in T shirt and jeans, loosening up with Jerry Jeff Walker's "Collectibles" at considerable volume. This was the day the dozen Austin ladies he had trained were to function as docents for a group of St. Stephen's School seventh and eighth graders. The problem was obvious: how to relate energetic bright kids to those large simplified abstractions covering the walls.

"No one has asked me a question about how to organize this thing. That's WONDERFUL!" he said delightedly.

Earlier in the week he had talked with the docents and shown films of the youth program at the Metropolitan. Monday was loosening up day.

"They were all unsure. Then I had them describing imaginary faces, and drawing the faces, and by 11 a.m. all the insecurity was gone."

The ladies drifted in, dressed in jeans and slacks or comfortable skirts. Their ages varied from mid-20s to 60.

One of the docents commented, "I was excited about Laguna Gloria having the Motherwell show, but once I saw it, I was really hostile. But that's all gone now. It's easier to relate to paintings in his way than just a lecture."

Another docent added, "He is a very relaxed person, informal. He made me feel more relaxed. He doesn't make you feel he expects everything to do just right. He must be glad when there is an accident, because he uses it."

The three days prior to this D-Day of sorts were spent in exercises using the whole body, and in non-intellectual interpretations of the paintings. The docents stretched to feel themselves surrounded by imaginary bubbles. They drew to music and went outside to draw shadow shapes. Inside the galleries they made sounds and motions interpreting a particular painting.

"It makes the space, shape and color come through. It does improve the thought about the paintings," one said.

When the youngsters arrived, they were divided into groups of 12, each with three docents. They were taken to various parts of the grounds. In one group, the docents talked about shaking off other people and places, school and the habit of analyzing things. They talked about decelerating and "grooving in slow motion."

Group Two entered and filled the museum's main room sitting on sheets of paper (the black floor wax comes off). They were asked to make up sounds that reflected different areas or marks in the paintings. Soon there was an orchestra of sounds, clapping, rubbing hands, popping cheeks, snapping fingers. A boy got up to conduct the chosen sounds for a particular painting. Philip Yenawine watched and grinned. They were involved — and interested.

The students were divided into groups of three, each group choosing a painting to act out. Stuart Garcia's group performed in front of the longest painting.

Stuart explained after the pantomine, "Lewis was the window. It opens up to everything, opens up to emptiness. Charles was the opening to the door. The black door is like the exit to emptiness. So, he opened up and I went through."

They had never heard Motherwell's reference to his simple line structures as "windows." Their intuitive response was amazingly apt.

There were no lectures.

Yenawine commented, "I de-emphasize the intellectual because otherwise people think they must know all about Motherwell in order to enjoy these pictures. With kids in a museum setting words are superfluous; they are not comfortable with words. To hear about Van Gogh's ear doesn't help understand his paintings. Trust the information you can collect with your eyes without a verbal background. Visual literacy is being aware of your response."

Yenawine evolved his ideas from looking at scores for contemporary music. These he sees as graphic designs, not notes.

"They are arrangements of lines in strange patterns to indicate volume and speed change. People can learn to read art in the same way, like loud or soft associations with light or dark lines. Of course, you have to look at and examine a painting when you are thinking how to interpret.

"You can make associations with words without 'What does it mean?' There is a need to find non-threatening ways with meaning which eventually translate to another level. Dancers and composers have leaned on particular works of art for interpretation in their own medias such as 'Pictures at an Exhibition'."

Outside, later, when the children disbanded to have a picnic on the grounds, Stuart Garcia was asked what he thought of the exhibit.

"Some of them were really neat, but some of them looked as if anybody could do it, like the black and white ones — except one of the black and white of splashes that looked like a ballet dancer, that was really neat. I liked the blue painting that went way back, and the red that came up front."

Did you feel you could do all of them? "Oh no, the paintings especially were really neat, especially the one with Latin in it. I like this place. I have been here a lot."

Sampling Latin America's best art

By MARY McINTYRE
Special to
The American-Statesman

Paintings and sculpture by 12 Latin American artists comprise a diverse and stimulating exhibit at the University of Texas Michener Galleries. "Seriously speaking, this is one of the best shows in the world," enthused Dr. Damion Bayon, the show's creator and visiting professor of art history at UT.

Bayon compares it only to the biennales of Sao Palo and Venice for the scope and quality of work. Here, as at the biennales, you can see a number of pieces by one artist and can thus judge the individual concepts as carried out in various formats.

The pieces "represent 12 possible attitudes: serious, daring, coherent, perfectly responsible. They cover the whole range of experience of perceptions in painting, within a traditional way," says Bayon.

All 12 artists have been reviewed in "Plural," a magazine devoted to the arts, and published in Mexico for the past four years. The title "Plural" represents a plurality of interests and cultures, as does the current exhibit.

Mythic symbolism is referred to many times in the quoted excerpts from "Plural" related to each artist in the catalogue. Such phrases as "Talisman", "metaphysical landscapist", "totemic", "prelogical thought" punctuate the writing.

Asked to comment on this, Bayon acknowledged the visible presence of "ancestral memory" in most of the artists represented but pointed out that there is a second group dealing with geometric forms and "pure exercise in perception. They are explorers; as modern experimentalists in the possibilities of cision."

These fewer works, devoid of symbolism, have fascinating visual effects. Tomasello's wall constructions made of small cubes are arranged in precisely calculated subtle patterns. The initial effect is of white cubes at angles on a white board, but from a distance colors glow in large geometric patterns. The back sides of the cubes are painted with florescent paint, which reflects against the white board in a "chromatic halo".

Plexiglas strips projecting from the surface, and extremely subtle painting of stripes between, cause a kinetic effect in the works of Carlos Cruz-Diez. As the viewer shifts position slightly, the image shifts yet remains within a geometric format.

Felguerez works in two dimensional paintings as well as in constructions of three dimensions using the identical design elements. His works are a metamorphosis of the forms from one media and spatial concept to related but different formalistic problems.

Some of the artists who appear to belong to the strictly geometric group actually have mythic overtones. Gerzo is one of the older painters and went through a period of working in surrealist imagery for stage designs for film. Little by little he abstracted form until he dropped the people and scenes. His current works have an illusion of bas-relief with a mysterious relationship of overlapped shapes, and large areas pressing against smaller ones. Gerzo's imagery relates to pre-Columbian objects, in the effect of walls, texture and range of colors. Gerzo is the "metaphysical landscapist" and a man "interested in things not actually seen but things dreamed."

Bayon finds "different rhythms for different artists. Some may do the same kind of paintings for 20 years, and some may change more often. That depends on the nervous system." Gerzo is a slow producer and a perfectionist.

Rojo works in the most limited format, a T shape within a square, but the colors, textures and patterns all change. He provides a transition from the geometric to the painterly painters. His works have an indefineable mystery, a totemic quality, perhaps relating the T to the cross and crucifixion.

The youngest, and possibly the best known in the U.S., is Toledo. His works are in private and public collections in Texas and have been in exhibitions in Austin within the past four years. Toledo lives in a little town on the Guatamalan border. His works relate to Indian myths but combine modern with primitive elements.

He puts sand in the paint and scratches through the surface. His works relate to cave paintings, and to Tamayo, yet remain unique. Bayon finds his subjects "ancient in our memory."

As with all the artists represented, there is a cross-fertilization of cultures in his works. Toledo flies to New York for his shows at the Martha Jackson Gallery and absorbs aspects of the cosmopolitan world outside of Juchitan, Oaxaca.

"An Anglo-Aztec artist" is how Nissen describes himself. He was born in London and studied there and in Paris but settled in Mexico and has represented Mexico at several international events. When first in Mexico, he lived in a small town in the countryside, and found himself impressed by pre-Columbian works. He is from the generation of English Pop artists and retains a British humor in his use of contemporary images such as combs, matchsticks, and pencils. But he also made a tragic commentary on our world. The combs, matchsticks and pencils float in space and overwhelm in size the humanoid images.

Szyszlo, being Peruvian, uses titles for his paintings in the Indian language of Peru. "He is actually thinking of ancient Indian subjects," according to Bayon. His imagery is organic and abstract with colonistic qualities associated with South American Indian art. His paint texture is interestingly reminiscent of ancient feathered mantles.

The major sculptor in the collection is Edgar Negret from Columbia. He is not a sculptor in the traditional sense, but is a constructivist, working in steel and nuts and bolts. "He discovered the beauty of machinery, and exaggerated that element by the use of big bolts. But the same time surrealism has passed there. His work is purely fantastic," says Bayon. The sculptor declares we should look well at the bridges and railway elements we pass because that is the beauty of our time.

Negret has just been awarded a Guggenheim fellowship, a great honor. The stipend for a year will enable him to work on a larger scale and with assistants.

The arts of Latin America will be the topic of a symposium in Austin to be held at the Joe C. Thompson Conference Center, Oct. 27-29. It will cover issues raised through the works and lives of these artists.

Capturing Jerusalem's power and glory

St. Ed's photographic odyssey of Holy City's wonders

By MARY McINTYRE
Special to
The American-Statesman

Paul Bosner's photographs at St. Edward's University provide a powerful experience of the ageless aspects of the old city Jerusalem.

Though shot in recent years, the scenes of ancient walls, narrow streets and doorways are peopled with young and old in a timeless appearance of the Biblical period.

Bosner lived in the old city while photographing, using his vacation expressly for this purpose. He comments on the smells and cramped conditions, but "my motivation was a sense of history, a sense of age versus our plastic environment. Part of my Hebrew heritage is tied into it."

The photographs are intended for a book, entitled "Jerusalem Journal." In the exhibit, the rich tonal qualities of his black and white prints are extraordinary — as is the scale of some, over five feet. He shoots for detail in the shadows as well as the light areas, using a basic 35 millimeter lens and Tri X film.

Bosner does not crop. "Everyone of the pictures is as seen. This has been part of my discipline of the last 10 years. I feel responsible for the information in a frame."

He uses a Pentax, carrying only one camera when photographing people in their environment. The 35 millimeter lens "has better drawing power in pulling the picture together. It forces you to get close to what is being photographed, to be very involved in an intimacy with people."

In order to be as unobtrusive as possible, he carries the camera on a wrist strap and a separate light meter in a pocket. He prefers this to a built-in meter, as he can spotcheck the shadow areas and the light separately and manipulate the meter.

"A light meter is nothing but a circular slide rule," he says.

To make the adjustment with the camera in front of the face is drawing too much attention to the act of photographing.

"I can't hold the camera as steady as I could when I was younger," he declares, so that he works at the fastest shutter speed with the appropriate f stop. To get high shutter speed he uses one developer, Acufine, which allows a film speed of 1200 ASA as opposed to the normal 400 ASA.

The only filters used on the camera are of neutral density, because light in Israel is so brillant, and the air so clear.

What does he think of color in photography? "I find color a distraction from the content of the picture. I see color as a cheat."

There are sections in the exhibit of children playing, of old people, individuals at work and group scenes of crowded, narrow streets, and of doors. He believes the character of the environment is important to the projection of the qualities of the people.

Photo by Paul Bosner

Paul Bosner's 'Jerusalem Journal' at St. Ed's

A section just on old doors is intended in the book. He seeks such worn objects which are a reflection of life experience.

Bosner prefers the term "picture" to photograph. This may reflect his experience and belief in a basic art school background for photography. He started making photographs at a young age, and by high school knew this would be a lifetime profession. He enlisted in the Navy for the express purpose of the photography training.

When he got out of the service, he continued training at the Art Center in Los Angeles (now Art Center College, an accredited institution). There the photographic program is put into the fine arts plan.

He took life classes, basic painting and color from the point of view of an art student, but executed the major projects with a camera.

His first experience in a painting class has been his most profound lesson. Before being allowed to paint an apple on the canvas, he was instructed to "just look at that apple for three days."

In that experience he "discovered what it meant to 'see' something as opposed to 'looking at'. The awareness of the ingredients of a picture, and what the artist is responsible for was made through that early art experience.

"Photography is really technology," Bosner states. "There is an enormous chance factor but you become sensitized to that, and being able to recognize and respond simultaneously becomes part of the craft."

Since art school Bosner worked as a CBS cameraman for 19 years. He has been an Emmy Award winner and won a Life magazine award. He was sent by CBS to Israel to help establish the first television station there in 1968. He returned in 1971, and in 1972 worked in the Israeli Ministry of Education and Culture as director of Operations for their Instructional Television Center. He believes Israel's use of television in education is the most advanced in the world.

Somewhere between CBS and Austin, Bosner landed a job with KERA, a public television station in Dallas. While there, he started college, some 27 years since art school, and has received his BFA from Southern Methodist University.

In Austin, Bosner has worked on instructional television at the University of Texas and on a pilot program on Progressive Country Music, featuring Willie Nelson. This has been accepted by PBS for airing on the network next year.

What does Bosner, the artist, plan for his next photographic project? Why, Willie Nelson's parents and the life at Willie's Pool Hall on South Lamar.

Through the experience with the Progressive Country Music project, and his admiration for Willie, he met his parents. Besides, Bosner likes to shoot pool. He has "fallen in love with the pool hall. It has a wonderful feeling. There is a whole life involved there.

"I haven't seen anything which involved me since the Jerusalem Journal except Willie Nelson's Pool Hall here in Austin," says Bosner.

Gorky: Perspective on inner tragedy

By MARY McINTYRE
Special to
The American-Statesman

The works of Arshile Gorky have deep sources in his Armenian heritage and childhood, contends Dr. Karlen Mooradian, his nephew and biographer.

A significant show of 50 drawings and 25 paintings by Gorky dating from the 1920s to 1948 are currently on view at the Art Museum of the University of Texas through Nov. 23.

"Gorky is a memory painter, in the sense of an immigrant coming to the United States and had lost his country, bringing a bit of earth wrapped up in a handkerchief. In his case, he brought it wrapped up in his memory," says Mooradian, who proceeds to make a convincing case for Armenian elements in major periods of Gorky's art.

One thinks of a memory painter as an innate primitive, like Fannie Lou Speice; but there is nothing primitive in Gorky's informed works.

Gorky has enormous significance as the painter of the 1940s who marks the transition between Surrealism and Abstract Expressionism. His career also is of interest to art students for his phase of borrowing elements from other artists, yet reaching through this to a mature and original style.

As Karlen Mooradian stands beside a self-portrait by his uncle, one notices a distinct similarity and is drawn to the large dark eyes in both faces. "A lot of people have mistakenly claimed Picasso influences in his portraits. You can see those types of large eyes in portraiture among his own family, and in Armenian illuminated manuscripts. I don't think that there is any real academic justification for saying that part is from Picasso," Mooradian says.

The origin of forms in Gorky's mature works stem from the first 10 years of his life. He was born Vosdanik Adoin, and spent his childhood on rich farm land near Lake Van in Armenia. Art work began early as he learned to squeeze colors from vegetation, paint eggs for Easter, carve wooden plows and flutes and make sand sculpture.

His mother was descended from generations of priests in the Armenian Apostolic Church, and her family lived in a complex of church-monastery-academy rich in mysterious painted and carved imagery. Gorky visited often a cathedral on an island in Lake Van which was covered with ornate surreal sculptures of animals, humans, vines and fruits.

Abundant farm lands were the heritage of Gorky's father, and the family lived with the fruits of the earth. For the first 10 years, the young artist was partially insulated from the disastrous events affecting the Armenian people.

Elements of pagan worship were taking form in Gorky's own backyard. One involved a tree which was called the "tree of wish-fulfillment." This was a barren tree decorated with strips of clothing from the many villagers seeking its power.

Another was a "sort of pagan rock that the village women came to and bared their breasts, and rubbed their breasts on that rock to induce fertility," says Mooradian.

These elements surfaced in Gorky's mature style: vegetation and animal forms, surreal imagery from the church carvings, a pervading animation of all elements from the magic powers of the rock and tree. Mooradian comments, "Maybe subconsciously, going back in ancient times, they (the Armenians) believed that there is a personality in stones, plants, human beings and everything. So, everything is in motion."

Indeed, the works from the 1940s, in the last few years before his suicide, have a quality of animation in all elements of the drawings and paintings. Abstract organic forms writhe, join, separate, float and pulsate in relationship to space which surrounds and suspends them.

The forms are never identifiable as object or creatures, but there is often an element of conjunction. "The Americans in the '30s and '40s put a Freudian connotation to it. But his sexuality is like they have in a very ancient country. It is like the fertility of nature instead of sex . . . like a peasant looks at fertility: trees or human beings, men and women and animals, not in the sexual gratification sense," believes Mooradian.

It was a long way from a pleasant childhood on a farm at age 10 to a mature painter in America 30 years later. Disasters intervened. His father had already emigrated to America, to avoid conscription into the Turkish army, and hoped to work to bring his family over.

But the Turkish army attacked Van in 1915, killing his grandparents, uncles and aunts, and forced his mother, a sister, and himself to make a 150-mile march without food. His mother died shortly after, of starvation, in Gorky's arms. Some time after, he and his younger sister made their way to America to join two older sisters and their father.

Gorky attended Technical High School in Providence and resumed painting. On graduation he taught art at Boston's New School of Design. In 1925 he moved to New York and took his first studio, adopting the name of Arshile Gorky (Russian for "bitter").

For several years Gorky adopted the styles of established painters. One sees in this exhibit portraits resembling Cezanne, down to the colors, composition, and "patches" of paint. One also sees Cubist-inspired works resembling Picasso, Gris or Braque. Picassoid elements surface again in various types of pictures, particularly obvious is the painting of a woman's head in profile. The derivations were so obvious to his fellow artists, that Gorky is reported to have said, "When Picasso has a cold, I sneeze."

Gorky associated Cubism with the skyscrapers of New York.

Photo by Mary McIntyre

Mooradian with his uncle's self-portrait

Coming from an ancient and rural country, the immersion into the modern world of New York in the 1920s was a profound shock. Mooradian comments, "Gorky believed Cubism was a reflection of an urban technological society." This may account for the fusion of avant garde art with his unshakable memories of his Armenian childhood.

During the 1930s, the guest curator of the exhibit, Mrs. Isobel Grossman, was called by her sister-in-law to consider for purchase the work of a poor starving artist, named Arshile Gorky. At the artist's studio she and her husband were drawn to the more unusual, less conventional, works, and later purchased three, two of which may be seen in the current exhibit.

His personal style was beginning to manifest itself, and Gorky entered a mature period with innovative forms and mastery of technique. Donald Goodall, director of the Art Collections of the University of Texas, comments on this:

"In time, it has become apparent that this actually took more courage — to completely invest himself in the problems and bet everything on that, and then move out of those problems to become himself, which he does with the creative agency of Surrealism and a change in his personal circumstances. He is the first American artist in the post-war period to have reassembled the oppositions in contemporary art, that is: the irrational art of Surrealism plus the structural heritage of Cubism, into something which is personal and new."

A teaching tool is the primary purpose of the exhibit in Goodall's mind. "Our purpose is to point out the wide potentialities for drawing in the work of a major American artistic personality. Our students, I believe, will have an opportunity to see how significant drawing can be as an instrument for dredging out of the unconscious things that one may have known or things that he may be in the process of finding. Drawing is the instrument by which Gorky makes his analysis of the past and finds his way into his own present."

Separating the best from the good

TFFA show now at Laguna Gloria

By MARY McINTYRE
Special to
The American-Statesman

The judges were in the middle of deciding which paintings were better than others, and which get "Citation" and "Circuit Merit" at the Texas Fine Arts Association State Citation Show currently at Laguna Gloria Art Museum.

With pencils in hand, and eyeglasses cocked, they were commenting on an abstract painting of black and orange blobs from the Dallas Region. "It's a cliche, like a bluebonnet painting. But if you are going to paint bluebonnets, you have to be better than Salinas," agreed Donald Weismann, University of Texas professor, and Joseph Cain, chairman of the Art Department at Del Mar College. No Citation there.

The next painting conveyed nostalgia in superimposed photo images on a spattered abstract background. It had been chosen for the Dallas TFAA Chapter exhibit by the Director of the Fort Worth Art Museum Richard Kolshalek. Koshalek had commented about this particular painting by Taylor Posch, that he was "very impressed". Weismann and Cain weren't. "It's photo-realism without being consistent," said Weismann.

A real horsefly on a painted red window shade, behind a real window frame didn't make the Circuit Merit list either, though the Fort Worth director had been impressed by it also.

Weismann and Cain agreed on only one from Dallas and gave it the more exclusive Citation designation. This was a partially abstract watercolor of rocks done on a glistening fiber paper.

They pondered a conventional watercolor of a barn for some time, and returned to it, finally dropping any special designation. "This is making an effort. Integrity. Some wonderful parts, and some parts which are stinky," commented Weismann.

An oil painting of adobe houses was dropped as looking like a copy of something out of the National Geographic.

But another realist painting of bare trees in front of empty cotton crits made it. "It's an interesting thing to do. The technique is good," the judges agreed.

There weere comments on the size or color of mats, and on the frames. When the mat was very large, it appeared to overwhelm the watercolor. Some of the frames had obvious qualities which drew attention to themselves. "You can always spot a Mexican frame. Ready-made frames jump out at you," and, "This one looks like a furniture store frame at $7.50 a foot. $75 to $100 cost! It's amazing," they commented.

A sentimental painting of a standing child in a blank white backgrouned had obvious commercial appeal. They liked some of the paint quality in the figure but took a definite stance about the commerical look and over-all lack of composition. "It's not about painting. He or she can make his $60,000 per year and that's okay; but it's not a visual or aesthetic experience. Not a composition."

The exhibit is open to all media, but only one sculpture survived the regional judging to be shown in Austin — and only one photograph. There are a number of drawings, some prints, but watercolors and heavier paint media predominate.

To be in this Citation Show at the headquarters of the Texas Fine Arts Association, a work must have passed through elimination judging on the regional level. Only one out of 15 accepted in the local level is selected for the State Citation Show. There are 22 regions with TFAA chapters.

Though it is a membership show, anyone can appear with a painting in hand on the delivery day, and join the local chapter by paying dues at that time. Since Laguna Gloria Art Museum is the Austin Chapter of the Texas Fine Arts Association, an aspiring Austin artist would pay a minimum of $20 for regular Laguna membership, or $7.50 for student membership. There are no other requirements of membership.

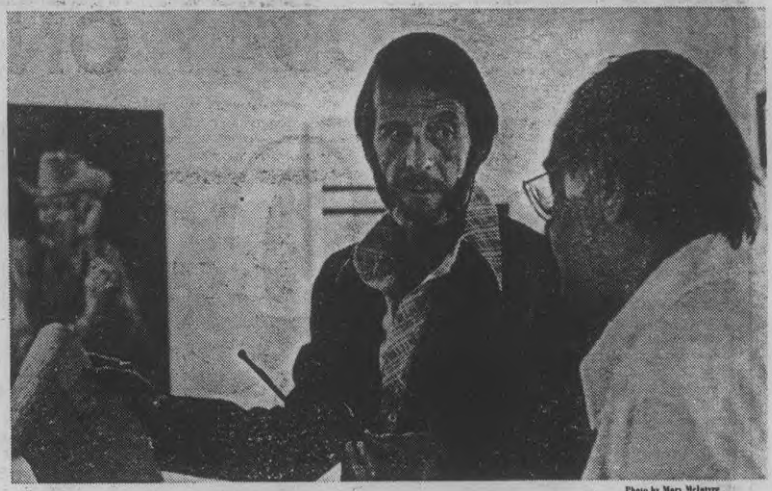


Photo by Mary McIntyre

Donald Weisman and Joseph Cain deliberate merits of a painting

—laguna gloria's current exhibit—

Being designated a winner of Circuit Merit or Citation puts the work into a traveling show which will be displayed in a considerable number of Texas cities and small towns. Margaret Haltom, executive director of TFAA, keeps a large chart on where the six different circuit shows are, and a file on how they have been received. The TFAA exhibits have been circulating art to Alpine, Cuero, Pecos, Schulenburg, San Angelo, etc. since 1927.

Funding has previously come through the Texas Commission on Arts and Humanities. But because of a cutback, a rental fee of $50 is now charged to the local school or organization exhibiting a TFAA circuit show.

Evaluation sheets return data on how many people saw the exhibit, and what kinds of groups, and how it was received. In Grand Prairie the show was displayed at the public library, and a big tea was held. The DAR, Boy Scouts, Red Cross, Geneological Society, Home Demonstration group and a city department meeting all were exposed to the art on the walls. The evaluation comment was, "It brings the highest type of art to the community. We always look forward to the TFAA Circuit Exhibit."

Another comment, this time from Texas City, College of the Mainland, "It was very important in terms of art education because most of these people do not ever see an art gallery and would never have any contact with quality art work. This show was an exceptional one because there was such a diversity of style."

Less favorable is, "A nice variety of style, but people in our area want more realism. They don't understand non-objective type art (unfortunate). Personally, I thoroughly enjoyed the show," from the Port Arthur Study Club, where the show hung in the Port Arthur Public Library.

There are size restrictions on the paintings and sculpture because of the crate sizes and places where the circuit shows are hung. A sculpture or painting may not be more than 50 inches in any dimension. The jurors were asked if they thought the size restriction was a problem in getting quality work.

Joseph Cain said, "Size is a personal thing. What size an artist picks is what size his idea will fit into."

Weismann commented, "What an artist might get with a large painting is the center of the wall, or the whole room. There would be no limits. He could specify neon tubing placed at fifteen foot intervals, and take over the whole museum."

This brought up the whole concept of easel painting, as opposed to wall painting, or conceptual art, since this is primarily an easel painting show.

Weismann commented, "It's difficult to be an easel painter today if you watch what's going on in big commercial centers. There is a suicidal kind of attitude, as if threatened with art going out of existence. We're in a real transition period."

Cain added, "Easel painting is alive, if not well. They are still doing it."

What is the value of such competitions as the TFAA Show?

Cain: "It's the name of the game at a certain level of development. It starts with competition with yourself, then with other people, and then with yourself again. It's (this exhibit) a grass roots kind of thing, a fine opportunity to be displayed in a fine museum where you don't have opportunities in the home town."

What criteria do you have for judging?

Weismann: "It's the thing that moves you. Then look for promises. It's like asking a man why he fell in love with his wife."

Cain: "It's visual communication, receiving a message you can relate to. But there are glaring things like bad technique, and no relationship of form to content. It can be realistic or abstract. It makes no difference in the mode of expression. The artist must be sincere in what he is doing. Some are rip-offs because they are trying to get on the bandwagon."

Sixth Street hub for Austin art

By MARY McINTYRE
Special to
The American-Statesman

East Sixth Street and vicinity may have more working artists' studios than any other section of Austin. Artists and craftsmen have taken over the top floors, and some street floors, of spaces formerly used for storage.

Street traffic and night taverns make some noisier than others, but ceilings are high, space is large, and rent is cheap.

Artists are independent creatures, working in isolation with a kind of inner ticker driving them on. Three studios visited this week uncovered five artists with wide variance in attitudes and kind of art produced.

Each seemed to welcome an opportunity to talk about his work and his relationship to Austin and the art market, but none wanted his studio address revealed. Some may be opened to the public later, or on a particular evening, but as yet they are "not ready".

Peter Hsu is well known to Laguna Gloria Fiesta visitors for his commercially successful watercolors done on crinkled rice paper dipped in diluted paint.

But success has hardly softened his attitude about serious art, Fiesta and the art scene in Austin.

His ground floor studio has two spacious rooms, one for acrylics and oils on canvas, and another for watercolors. Though the area is large, he commented that he had much more space in Florida. "Florida is too commercial. (The art scene) is so politically oriented. Florida is controlled by New York, and the big dealer with gimmick things. If you are very sincere artist it is hard, you know? Texas is not that way yet."

From a childhood in mainland China and Taiwan, Hsu spent 4½ years in art schools in New York City.

With a studio established in Florida, Hsu started coming to Austin for the annual Fiesta, where he has shown for three or four years. Finally, he moved here in September, found the studio space and spent a month cleaning out the junk, and moving his things in.

"I will send invitations when I am ready. I have lots of customers in Austin. My watercolor is ready because I am doing it 20 years and I'm selling pretty cheap," he says.

He considers his large abstract oils his serious work, but acknowledges that his concentration on the watercolors has hindered the development of his oils. The watercolors are handled by dealers all over the United States and provide Peter his livelihood.

"I don't show my oils in public, because it doesn't pay to do it. Very few understand oil. The price is high, too, you know. It is hard to sell." The canvasses vary in size from six feet square, priced at $2000, up to 14 feet long.

Hsu works 12 to 14 hours a day, and finds himself harassed by the dealers, and customers who want butterflies inserted to match their color scheme. He used to refuse such demands, but found he was starving, so now he does it.

Photo by Mary McIntyre

Olla Belle Dahlstrom at work

He likes the independence Texas has from the dominance of New York, but doesn't find the art scene here as stimulating as it could be. For one thing, he says, the galleries are full of Western art. "Unfortunately, there is no good Western art. People are just copying Remington. Texas needs a new movement. I don't think (only) the abstract things should be the progressive ones. There is good abstract and bad abstract. Good Western should be very good, too."

On Fiesta, Hsu has some strong criticism. He compares it to a street show in Houston, the Westheimer show, which has better quality. Fiesta has "lots of buyers, but the quality is not good. They should invite good artists instead of artists who have seniority or have a relationship with them. About one-third are established, and some of those do bad work. They can throw me out, ha, ha! The show at Westheimer has better artists than me, and they give the good space. They get the good artists concentrationg in one area."

He had been thinking of writing a letter to Fiesta organizers about this. "Last year they invited better artists, but it is still far behind the Westheimer show." He feels entry should not be determined by slides. "Slides can cheat you. Some students borrow slides just to get in."

Hsu appreciates the leadership of Laguna Gloria's director Lawrence Miller and has gone to hear him talk on Laguna Gloria and the art scene in Austin. He thinks, "The concept of the artist as hippies has to be changed. Lawrence Miller has a lot of education to do, if he doesn't get fired first."

Hsu is aware of some of the other artists in his vicinity, but not all. "Only five or six artists in the Austin area are doing serious modern things. Artists are isolated, lonely people. Most of my artist friends are kind of funny, hard to get along with. But in this area (Texas) people are sincere. They don't cheat," he comments.

Madelon Umlang has kept a steady direction in her work, as well as intense discipline (working six days a week full time) since graduation from the University of Texas in painting in 1964. She returned to Austin two years ago after 7½ in New York, and found her loft studio in a second floor storage room above an East Sixth Street furniture store.

It took long backbreaking hours of work to single handedly move the piles of old furniture in order to clear out space for her studio. It is a large area with stone walls and high ceilings. However, she must move drawings and paintings to protect them from drips when it rains.

At least it is not as noisy as Michael Tracy's studio was, where she worked one summer while Michael was in Mexico. Tracy's place was above a bar, and a bullet came through the floor one night, so she started sleeping in the bathtub.

Two walls and several other panels were covered with drawings for paintings. She may do as many as 90 drawings for one painting, beginning in charcoal, to get the basic form, and moving to pastel or watercolor for preliminary color relationships.

Her acrylic paintings are handsomely severe and reductive, consisting of sharply edged shapes of flat color made of diagonals and verticals in tension. She spends a month to a year on a painting, producing 20 since 1973. There are constant revisions of shapes even after beginning on the canvas, and changes of color.

"The most challenging forms to the eye and mind which involve color" is her basic interest. She works by reduction, "taking away all those parts that lessen the strength of the forms."

As a student with Hass Hofmann, and Phillip Guston at the New York Studio School and for some years after, her main interest was landscape. She used to sketch at all the parks, and paint outside. The landscape feeling prevails even in the severely abstracted and frontal forms. There is a sense of space operating in relationship to the diagonal edges and colors.

Madelon has had many hours of life drawing, working from two models simultaneously in classes at N.Y.S.S. She finds forms of the human figure relate to integrated relationship of forms in her painting, "There is a sort of logic in those forms which are harmonious."

She prefers visual challenge. "Diagonals are harder to cope with for the viewer, and artist, and make a contrast with the verticals," she says, explaining the predominance of diagonals in her work.

Even though few colors are used in any one painting, they are of unusual and subtle relationship. There is a broad spectrum of colors in a group of several paintings. On color, she, "would rather not have it easy, or immediately likeable, like Motherwell's orange and yellow paintings. No one color of his could possibly taken as something that one couldn't like."

Before leaving New York, she took five sets of slides to 20 major dealers, working to keep appointments with five dealers a day. Mr. Stone, of the Alan Stone Gallery suggested she try Noah Goldowsky, a dealer carrying top names. This contact put three of her paintings in the New Talent Show at the Goldowsky Gallery.

When asked about selling her work, she replied, "Yes, I would like to sell, and could use the money to buy more supplies, but by the time a painting has a year or eighteen months (of work) in it, no one can afford it around here. It has to sell between $500 and $2500."

On life in Austin: her husband is here, and parents, and she can get more work done. But she agrees with Hsu that there are very few good painters working in contemporary idioms here. She knows other artists in her vicinity, but stays independent, finding her own privacy and work schedule of greater value.

An upstairs studio revealed one large space divided by equipment and furnishings into three areas each for two painters and a jeweler: Jerry Adams, Olla Belle Dahlstrom, and Julie Groce.

Jerry and Julie had found the studio, and worked hard to take down wall partitions, put in sinks, ran a gas line and put in a display wall.

Though Jerry originally rented the building for painting, he has formed a partnership with Julie's jewelry business. Julie does the primary designing, and Jerry is the business manager, and both cast and polish. They have just come back from the trade show in Dallas where they sold commissions to jewelry stores. So, for Jerry in the next few weeks, his painting will be neglected as he works on the jewelry orders for the Christmas season.

Olla Belle joined them in renting the studio space this year. She is a painter and printmaker, and sells prints privately. The two medias provide "different outlets for the same energy." Painting may be mixed with printmaking, "taking down boundaries between the medias is exciting."

Both Olla Belle and Jerry are only recently out of college and do not consider themselves mature as painters. They agree that "any artist's work is at least 10 years in the development." Olla Belle has "no pretenses about what my art is. I feel like a beginner." She lives with her grandmother for support and is seeking a market for her prints.

They are both working in abstract forms recently significant in the New York scene, such as liquid paint staining the canvas in horizontal bands (Jerry) or thicker paint in large frontal modulated areas (Julie).

Large paintings are the primary interest of both painters, ranging up to 18 feet, with 4-feet x 4-feet or 6-feet x 7-feet being the smaller sizes. Jerry says, "The size depends on what the idea is. 40 or 50 feet would be ideal, to have color ideas that could become manifest and develop visual ideas." They enjoyed seeing Don Herron's painting covering three walls at Laguna Gloria recently.

Olla Belle commented on her perferred size, "People always ask why I do large paintings and 'how can I put it over my couch?' and, I feel that if they don't want to live with it they can do without it. If I had to worry about what went with their living room, I would just as soon work at a department store."

They feel Austin has a definite artistic community, but don't feel they have the time to do much socializing. Since the studio is a work space for three people, any visitor must call first. There has to be a balance between isolation and socializing, but they need privacy in working.

Exhibit features creative, imaginative works

Laguna explores modern Texas crafts

By MARY McINTYRE
Special to
The American-Statesman

The Crafts as Art in Texas, a timely exhibit of woven wall hangings, clay sculpture, expressive and imaginative pottery and symbolic jewelry, opens to the public this Sunday at Laguna Gloria Art Museum, with a reception from 4 to 6 p.m.

The kind of art displayed here represents the most imaginative use of craft materials in the current Texas scene.

The exhibit is guest curated by Caroline Adams, director of the Southwest Crafts Center Gallery in San Antonio (one of four galleries in the country promoting progressive crafts). The other galleries of this quality are on the East and West Coasts.

Caroline's aim is to show the strength that the Texas craft scene has.

During the last 20 years a major overturning of previous concepts of the craft medias occurred. Beginning on the West Coast in the mid '50's, craftsmen reacted profoundly to a major exhibit of Abstract-Expressionist painting at the Los Angeles County Art Institute. Prior to the exhibit, the almost universal clay aesthetic held that a good pot was a useful object, a vessel, and should express both the nature of the material from which it was made and the method by which it was formed.

The overturning of this premise was led by a stimulating artist, Peter Voulkos who began working clay as an abstract-expressionist media on a large scale.

Within the new movement there is potting inherent to a particular media which should delimit an artist's imagination. The artist makes his own rules, as he invents his own form. He impresses his will on the material he chooses and suits his methods to individual expressive needs.

The clay works by Steve Reynolds at Laguna Gloria are the closest to the initial Abstract Expressionist aspect of the new movement. His pieces are always receptacles, but the clay has been squeezed and left indented, pulled and left with jagged edges, gouged, scored and marked with linear incisions.

With Reynolds you never forget that clay is a protean medium.

He uses the Raku method of firing, which results in crackling of the surface, and in an irregular and natural appearance to the coloration of the pots. Raku is an ancient Japanese technique which involves a fast firing, and a fast cooling. The clay is taken from the kiln while burning red hot, and submerged in organic material like leaves. Smoke comes out and crackles appear. Much of the quality of a Raku piece is in the process.

Reynolds reveals humor in a piece shaped like an old fashioned lady's high-buttoned shoe. The basic form becomes a humorous elongated pointed-toe, high-heeled boot with irregularities, and gouges suggesting age and deterioration. The original form, the old type of shoe, becomes the base of an expressive sculpture that is still a pot.

Steve Reynolds is based at Texas Tech University, though currently he is on leave as a visiting professor of ceramics at Scripps College, Claremont, Calif.

Danville Chadbourne paddles a "mountain" for his works in current exhibit at Laguna Gloria

Another clay worker, Danville Chadbourne, never makes pots and never uses the wheel. His large sculptural forms are coil built and paddled to provide a smoothly formed surface.

In contrast to Reynolds, Chadbourne's works have emphasis on outlined shape, with an elegance in the flow from larger bulky base to smaller turned peaks. He likes a "stoic and subtly controlled kind of shape." He refers to some pieces as "mountains" and carries the analogy through with earth colors at the base, and the top light-colored, "snow-capped."

His glazes are sprayed on, rather than painted, in order to have a more natural effect, without evident brushstrokes. However, several pieces were smoked fired and burned in leaves, so that the pattern would be accidental.

Three large stoneware and laminated wood sculptures are representative of Chadbourne's newest direction. "They are essentially horizontal, resting on the floor in two points, pushing space a little," he says. He relates these works to Japanese Zen, in which natural objects are transposed into another setting.

He remarks that "Stonehedge has a mysterious character because we don't know the usage." He seeks ambiguity in his work and wants the viewer to have to work, too, "to have to think about what the implication is, there."

Chadbourne lives in Dallas and teaches at a pottery center in return for use of a large kiln. He also writes poetry and visually forms his sculptures while composing a poem. The titles relate to poems, such as "Evil Mountain Cared from the Flight of a Sacred Bird."

The third clay artist is Bill Wilhelmi from Corpus Christi, whose works form a considerable contrast to both Reynolds and Chadbourne. His pots are elaborate, elegant, complex, with added leather strips, feathers and fringe. They also may have painted scenes of an Art Noveau type, dark elegant trees on a white ground framed by circles or arches.

Rolled strips of clay make amusing figures sitting around the top of a pot. On others, Baroque coils flow up the sides of a pot, and climax in an elongated spindle top. The element of play is so pervasive in his works that Caroline Adams finds in them "a Texas Funk, coming out of the Carolina Funk ideas."

It is a surprise to find one of Wilhelmi's seated figures among the special objects, amulets, symbolic ceremonial pieces and jewelry by Tom Nichols and Bill Dodd at their studio-home in Austin.

Nichols and Dodd are jewelers who collaborate on works with a symbolism of a special kind. Their images are based on archetypal forms which reverberate through the mythology of the ages.

More than half of their exhibit is composed of ceremonial pieces used for celebrations of the summer and winter solstices and the equinox. The pieces have symbolic associations in every part: gold for sun, day, male principal and reason; silver for moon, night, female principal and the unconscious mind; egg form for creation; antlers and snake forms from the clan concepts of American Indian cultures.

The works are all symmetrical, with smoothly closed form, demonstrating a perfection of concept, nothing irregular or accidental. They are emblematic, and the verbalization of the informing concepts is important to an appreciation of the objects.

The fall equinox was celebrated on the grounds of Laguna Gloria Museum. Their ceremonial pieces were accompanied by poetry, music, a script and actors symbolizing the principles of the movements of the seasons. It climaxed with circle dancing in which the large audience participated.

In addition to ceremonial pieces are jewelry made with a particular person's astrological chart in mind. The jewelry combines beneficial configurations within a chart, a select stone symbolizing the properties of a planet and appropriate metals. The combinations make the wearer more aware of the beneficial qualities symbolized, and therefore brings them out in his daily life.

A handsone set of amulets is a major work to date and involved a collaboration with three other artists: Jueri Svjagintsev on the wooden box, Ed Smith on the carving of stones, and Benny McAdams with the caligraphy and illumination of the accompanying text.

The five amulets represent the properties of five inner planets: Mercury, Mars, Venus, Jupitur and Saturn. They are topped with stones carved in the ancient Egyptian figure of gods which correspond to these planetary energies. Silver and gold represent the sun and moon. Crystal is used at the base and is hollowed out to contain a bit of the metal appropriate to the planet. When a person wishes to emphazize the energies and properties of a particular planet, he would wear the appropriate amulet.

Nichols and Dodd are well known in Houston where Becker Jewelers buys all the available work they can produce. Everything is made by hand, even duplicates.

Their collaboration started almost three years ago. They do not call their beliefs a "religion," but say, "It's all a game. There are power games, religious games, money games. We play exploring the individual and how the individual fits into the universe. These processes make life more meaningful."

Eleanor Merrill is the weaver of large wall hangings which have symbolic associations. The titles come from an ancient copy of the King James Bible, or from Greek mythology, and Hopi Indian mythology.

She uses heavy woolens, manila hemp from old cargo nets, bought at the ship basin in Houston, and jute mats from the highway slopes of California. The fibers are untied and washed in large tubs with agitation supplied by the feet of her four children. Merrill studied sheep raising at the California State Polytechnic University in order to understand better her fibers. In a catalog she commented, "One kind of sheep is not like another kind of sheep. So you choose carefully which one you want to use."

She lives in Arlington, but was graduated from Mount Holyoke and has an M.A. from Radcliffe. "I also have a discipline which is more the product of an Eastern girl's seven college kind of academic approach. You know, the Radcliffe M.A. You never quite get over having gone that route," she stated.

She has found symbolic associations with using fibers. "Textile have built into them the emotional message that comes from sheltering and caring, from the time that you were wrapped in your first baby blanket, and the fact that you have hair that you comb everyday, and the nomadic idea of tents . . . I like the feeling that the material has had a life of its own, that it's been in use, that it has had a job to do that has had something to do with people."

The large scale is because she likes the weaving to surround her, visually as well as emotionally. She likes wide landscapes "where it just goes on and on — it's open."

She processes her own woolens and does her own dyeing. She is an innate craftsman, but projects the power of the artist through the scale and quality of her work.

The exhibit proves the traditional craftsmen is enlarging his vocabulary of forms and imagery. Hand wrought craft is brought to newly expressive heights in the "Art as Craft in Texas Exhibit."

John Groth's persistence paid off

Facetious quip launched major art career for illustrator

By MARY McINTYRE
Special to
The American-Statesman

Throughout a long career as illustrator, and artist-recorder of wars and games, John Groth has produced drawings of expressive power.

In Austin now for the publication of the epic poem, "The Promise Kept" by Kurth Sprague, which Groth illustrated, he discussed illustrating versus photography and "serious" art.

His life and works are testimony to this concept: know what you do best and stick with it.

Groth's drawings have been published in all the major magazines, and he has used a facility for quick pen and ink recording at the major events of world history for the past 40 years. His works are now in the collections of the Metropolitan Museum, the Museum of Modern Art, the Chicago Art Institute, the National Gallery, the University of Texas — to name just a few.

Groth has "always been involved in illustrating, even as a kid. I wanted communication. I wanted to be an athlete, to do adventure stuff."

Just out of high school, he met the art director of "College Humor," one of the big periodicals of the time. Groth asked him how to become an artist on the staff. To get rid of him, the man told Groth to "do a hundred drawings a day." So, he did, for four years.

He carried a sketch book with him constantly, drew at parties, sat in movies and drew on the sketch pad in his lap, copied artists' drawings in the museums such as Damier and Kollwitz. He tried to illustrate radio stories and music from records.

Then he would run out of material, and it would be 2 a.m. and he hadn't finished his hundred, so he would make a squiggle, and then imagine and complete it into a finished figure.

His big break was landing the art director job at a new magazine being published in Chicago in 1933, entitled Esquire. There he was able to work in all medias, varying his style through the magazine. The job made it possible for him to travel, sending him to Mexico to draw the army and bull fighters.

A sketch by John Groth for 'The Promise Kept'

In a few years, he was in New York and was accepted as an easel painter, though he never lacked commissions for illustrating. "I would want to paint, but someone would come along and ask, 'How would you like to do War and Peace? or go to the Canary Islands?'"

After World War II, with the Abstract Expressionist movement dominant, the artists working in the American scene tradition were called "illustrators." There was pressure to abandon realism and to become a part of the new movement.

Some of the artists would change, like Philip Guston; but there was Reginald Marsh who couldn't, and "it broke his heart."

"I tried to change, but wasn't happy with it. I tried to join the bandwagon, but I was playing a very minor trumpet. I felt I was a lousy artist. It wasn't working for me.

"I was a studio painter, but it wasn't enough. I was missing something like life — my contact with the world.

"I thought, I am good at the illustration side. I will be a better artist for having done the other. I will be my own man, and do it my way, and go back into life, go to the Arctic again, Africa again, war.

"From then on it was a pretty straight line in illustrating."

When asked about the relationship of illustrating to photography he commented, "Photography hurt illustrators of the Norman Rockwell type, but freed it for others after 1945. The photograph satisfied the public's need for realism, so that people enjoyed drawings which were more expressive."

"Sports Illustrated" in late 1954 asked him to draw the Army football dressing room. The coach wouldn't allow a photographer, but an artist was okay. The magazine used his drawings but gave him no further assignments for a while.

He was eventually called back later to cover the resorts of the West Indies. The other big magazines had done photographic stories on the same scene. The idea was that the artist could do it differently.

Groth considers his style as "romantic impressionism." "I am probably a realist in my work, but I get the essence of a thing, the action and sometimes the drama. I am a humanist in my work; I identify with the people and their problems.

"I can make it more dramatic. Also, I am eliminating a lot."

He uses a camera frequently in the same way a writer would use a dictionary or encyclopedia. It is a kind of sketching tool. He says he has never copied a photograph, out of the thousands he has taken. He projects them on his studio wall and draws from them as resources for the images he needs.

In "The Promise Kept," his sketchy line and freely brushed wash areas lend themselves to a loose and dramatic interpretation of the Indian movement and wars in the 19th Century. There is much action, fighting, death, as well as portraits of the great Indian leaders.

The book is punctuated with numerous drawings, so that they become a basic part of the text. They are exceedingly effective in conjunction with the poem, heightening the imagery created by the words.

Seeing the drawings on display at the Garner and Smith Gallery, without having read the poem is a much colder experience. Though the tonal variations and larger size are more effective than in reproduction, without the accompanying text an essential ingredient is missing.

Groth's drawings are a fine complement to a moving text.

Video art:

The potential wave of the future or a mere sideshow?

By MARY McINTYRE
Special to
The American-Statesman

Bob Pacelli is the video artist of prominence in Austin. A wiry, curly haired young man, he works intensely at his vocation, whether through his set-up at Inter Artworks, or filming migrant farm workers or teaching video filming to children at Dawson Elementary School and prisoners at the local jail.

Pacelli currently has a hook-up at Laguna Gloria Art Museum of five television sets and a video tape recorder playing his art films.

He has filmed these video tapes by using a camera with black and white film, and a borrowed $20,000 synthesizer to convert the gray tones to color with an infinite range.

In several films, normal shapes of figures are obvious, but color and other manipulation cause a flattening of areas and a distinct change of hue. As many as seven different hues may exist on one screen at the same time.

Other films play with abstract shapes in color, pulsating and changing in relationship to music. Pacelli is working on a formula for converting sound into a visual image that can be recorded with video.

Probably the best film is *Circles to Infinity*, which was shown opening day. Filmed at the Ritz Theater, it involved a multimedia presentation of dancers with slides projected over their bodies.

Three cameras and a colorizer were used. The whole was seen directly by the audience and simultaneously through 24 TV sets.

Of the two films available over the Thanksgiving weekend at Laguna, one was a simple filming of a Country Western group performing — but with wild color polarization. The other was strictly abstract with spiral shapes and grids.

The former became boring. The latter, though interesting in spots, was so jumpy and fast-changing that it was virtually intolerable to watch.

Pacelli sees video art partially as an outgrowth of the multimedia light shows of the '60s. He also thinks of it as a revolutionary medium.

So does California video artist Nam June Paik who was using a $37,000 color synthesizer in the early '70's. He predicted the mass production of synthesizers within the decade, bringing the cost down to $5,000. Then, anyone with the $5,000 could "produce his own home video and broadcast it over one of the 250 channels of cable TV."

Paik forsees special TV channels assigned for the use of artists and, within a decade, the widespread availability of wall-to-wall TV screens which will "function to structure interior space."

So far in Austin, we have Pacelli's borrowed synthesizer (from Larry Templeton in California) and Austin Community Television which will play tapes over its two available channels and approximately 15 large screens.

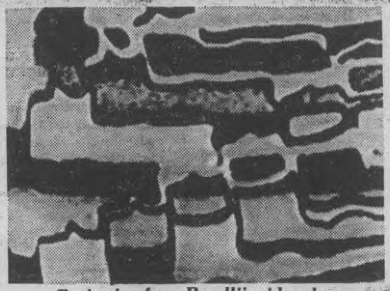
More us coming. Audio Concepts' Tom Good, recently moved to Austin from Boston, says, "In the East, video is becoming a very, very big thing. It is used for meditation or relaxation. It will be the biggest thing to hit the country in the next five or six years.

"You will be able to listen to good audio tapes and see the Boston Pops on a large screen with changes of color. You will be able to buy prerecorded video tapes or a disk of a movie which a laser light will put on your TV set."

After seeing one of Pacelli's films at Laguna, Good commented on the ineffectiveness of the small screens by saying, "With a small screen there is no commitment between the viewer and the image."

The large 4-foot by 6-foot screen planned for use at Laguna would have helped the effectiveness of the presentation immensely, but the power in the old house was inadequate.

At Austin Community Television, "anyone can take a three-hour course in video filming for $15, borrow the Portapak, buy a $12 tape, shoot it and hand it in for review. A week later you can sit around and watch it on your home set if you have cable," said



Projection from Pacelli's video show

Pacelli.

Continuing, he noted. "I have worked all over the U.S. and never seen such a beautiful set-up as they have here (at Austin Community Television). It's really open access. Maybe a dozen other cities have it, but here it is run by people, not by big corporations."

The public is invited to participate in Pacelli's filming operations on Thursday evenings at Inter Artworks, 1907 Whitis. Beginning at 8 p.m. a vegetable dinner is served, and an exhibit of art on the walls may be enjoyed. Following is a performance of modern dancing with three cameramen, and Pacelli in the back, "plugging it altogether. This is the only really collective kind of art because the light and sound men have to be maestros."

A grant from the Texas Commission on the Arts and Humanities was allocated to Inter Artworks for a three week program in awareness-expanding teaching to children at Dawson Elementary School. Pacelli feels this has helped dispell some of the "mysticism perpetuated by the big TV stations to mystify people."

He demonstrated the equipment and videotaped parents, children and teachers. Then, "when it was run over ACTV all the mysticism was gone. They could stay home and flip a switch and invite grandmothers and see themselves."

Pacelli works with Ruth Ramm as his main partner. "Two of us have to do it full-time. We learn so much everyday. For every two hours of filming, we spend 12 minutes repairing. It used to take longer, but we have learned. There is nobody around to do it."

Another commission besides the Dawson project has come from the Texas Farm Workers for a film on them. Pacelli feels his "revolutionary" art is combined with a revolutionary cause here. It is not simply a documentary but combines slides and moving images on film.

The function of the Texas Farm Workers film is threefold: as an organizing tool that can be used for the Valley; as something that can be used in Austin to raise the consciousness of voters to put pressure on the legislature, and as an "educational experience for us to use the same tool we use to turn gold into dark blue to convey a certain feeling, an awareness."

Expenses? The camera costs approximately $1,000; the ¾-inch tapes, approximately $25 per hour; the video tape recorder, approximately $2,000.

How do they make a living? "Ruth and I wash rugs at Christi's."

Pacelli's concept of art involves anything that is selected or arranged by man. He pointed to a circle of bottles planted top down in the front yard of Inter Artworks and said they were "more in the vein of conceptual art. You should see them when the light strikes them. If you put that in a museum, someone would say 'Hey, that's wonderful'."

He feels that his films have a kind of structure, "a beginning, a high point, a low point and then a resolution at the end. The elements are light and color and their varying changing moods."

On the artistry of the medium, Pacelli comments, "The machine is an instrument with no empirical point. So every time you add new information you have to key the instrument to the levels of change you want. The levels are infinite.

"Instead of drawing maybe 10 images a day, you can multiply into thousands of images. With color you can go from Kandinsky to Michelangelo, with Peter Max in between. You can mix any visual making instrument in the world from drawing to the laser beam.

"When doing video in the gallery, you have to look at it as visual sculpture. The placement of the TV sets is such, that we are trying to heighten the perception of the viewer."

At least one avant-garde artist doesn't see the current video imagery as being revolutionary. Allan Kaprow, the promotor of "happening" of the 60's, commented in an Artforum article, *Video Art: Old Wine, New Bottles*, as follows:

"The hardware is new, to art at least, but the conceptual framework and esthetic attitudes around most video as an art are quite tame.

"Participation's a key word here, but in this most experimental branch of video, we succumb to the glow of the cathode-ray tube while our minds go dead. Until video is used as indifferently as the telephone, it will remain a pretentious curiosity."

An affiliate of the University of Texas art department commented that he used to see blips and wavering grids on the radar scope in the Navy, similar to that produced in some of the current video art shows, and they considered it a malfunction.

The images produced by Pacelli's manipulation as seen in slides taken from some of the screens, presented fascinating possibilities for abstract composition and color relationships.

As individual pieces of art, the slides had glaring flaws in unity and compositional relationships. As a film with images jumping many times a second, the effect was too jarring to be tolerable.

Video is an interesting media with large potential range of effects for theaterical arts.

Photo by Mary McIntyre

A painting by UT's Bill Wiman

UT faculty art diverse, staid and then some

By MARY McINTYRE
Special to
The American-Statesman

If a diversity of style and an enrichment of form are characteristic of the '70s in art, then the Faculty Exhibition at the University of Texas is right on target.

The 50 artists represented exemplify an enormous range of concept, subject matter, facility and commitment.

The expected and recognizable images prevail among the works of the older faculty members — but with a few surprises. This large segment of anticipated forms is well balanced by the more contemporary concepts of the newer faculty.

Because of an allotment of 15 running feet of wall space, the exhibit is installed only in the lower portion of the University Art Museum, with the work of Teaching Assistants in Room 17. The show looks better in this smaller space, or perhaps more selectivity was done on the part of the faculty before turning in their works.

One fresh new painter is John Ross, represented by two acrylics entitled, *A Square Divided into 64 Equal Parts, Unstably Covered by 8 Equal Units of 8 Equal Components.* Though the small squares look like painted paper, it is all directly painted on the canvas.

Ross is dealing with several contemporary problems: a grid with an over-all format; illusionism; frontality in design but with some depth, and the enrichment of the surface by markings, spray paint, and irregular edges. The quality of color, design and presentation is excellent.

Yee Jan Bao's three thickly surfaced paintings are the best of his works to date. While maintaining the surprise element and humor characteristic of his previous work, they present a more coherent and technically satisfying whole.

Janis Previser uses a large pierced format, rectangles with strips of fabric coated with Rhoplex. The surface is decoratively treated with bits of tape and thin squiggles of paint. Her "negative space" is in diamond shapes with the actual wall showing through. However, the wall is disturbingly a part of the overall effect, and yet not an

(See UT ART, Page 19)

integral aspect of it. You focus on the irregularities in the wall surface, as much as the bold striping of the painting.

Richard Jordan's four tall yellow and white paintings look like preliminary markings for his previously marshmallow thick works. While maintaining a glow in the gallery lights, they don't have the dazzling luminosity of the others.

Jordan is much respected by the younger faculty painters. He is on a current wave of style which is related to Agnes Martin's works on the national scene but which also manifests itself in a different form in Baranoff's paintings this year.

Carol Rabel deals with the tilted plane, lower part forward, upper part away, which has antecedents in late Monet works. She uses pastel shades and painterly texture with a minimal design of one large central form.

Two sculptors of the younger group of faculty bring strong ideas and craftsmanship, with some traditional concepts, to their work.

David Deming uses steel block forms welded together and balanced on three corners. His works are handsome, using thrust and counterthrust effectively, variation of size of the forms and surface texture.

Richard Brown uses a variety of materials which bear a resemblance to sports objects; leather-like boxing gloves and padding; chrome tubing like handlebars and golf clubs; wood with steel and a pattern of bolts; plexiglass like helmet face covers.

Brown's large piece, entitled *Guage* is a play on nature and the control and measure of the environment. It begins with a small terrarium complete with cactus and live spider. This is attached to a leather, chrome, plexiglass and wood apparatus. For all its unusual and funky appearance, it is well crafted, and the long extended horizontal floor design is a new exploration of sculptural space.

Realism is skillfully represented by two faculty artists of diverging attitudes.

Bill Wiman presents an exquisitely composed figure study and a painting of boxes. His elegant placement of limited objects against a pale wall has the quality of a Vermeer.

Walt Jurkiewicz's painting of a nude, seated in front of a painting of the same nude, has a richness of paint quality different from Wiman. The painting of volumetric forms is equally competent in both painters' works.

Jurkiewicz enriches his composition and form where Wiman prefers sparcity. One jarring note is the use of harsh chemical green in both his paintings, both of which appear non-naturalistic and tend to pop toward the front of the image.

Sylvia Bialko's 12-foot painting entitled *Pornography of the Bomb* is a tall narrow, two-part format which has an abstract relationship to an atomic blast cloud. It seems to be a merging of her bombastic images of figures of a Pre-Raphaelite nature from the two previous faculty exhibits, with the abstract thrown, heated and sprayed vocabulary of forms which preceded. As the novelty of the thrown paintings has worn off, the scale has increased. It is effective from a distance and in its placement in the gallery, however.

Kelly Fearing's piece is a large grouping of four canvases, with luminous flowing abstract paint creating space. The eye is brought abruptly to the surface by contrasting blobs of dense pigment. His characteristic intensely saturated straight tube colors prevail.

Robert Levers continues his cartoon-like series on the absurdity of war. A handsome gouache in candy sweet colors bring the painterly qualities of much earlier work to his recent theme.

An advance is seen in the paintings of Mort Baranoff, in color quality in relationship to format. The title *My Alhambra* is apt for the lavendar and off-green painting of calligraphic strokes with a uniform grid. It suggests the over-all decoration of Moorish tile design.

The mood of the Texas landscape is the basis of John Guerin's three paintings. The horizontal movement of the brush dragged across the surface, and the somber coloring is a change from his previous more lyrical paintings.

Michael Frary's highly accomplished watercolor technique is amply displayed in four woodland scenes.

New are Gibbs Milliken's color photographs. The composition of his paintings with the tilted plane, and subject of earth objects is similar to a number of the photographs, but the photographs have more variety and detail. Particularly handsome is the center water scene.

The plexiglass sculpture of Paul Hatgill remains disciplined and colorful. But the six standing rainbow-hued square columns have less inherent interest than previous pieces where changes of color and design occur inside the sculpture with shifts of position of the viewer.

Unfortunately, sculptor Charles Umlauf is represented by work of inferior quality, trite and insensitive modeling of the female figure. He is capable of works with a moving spiritual essence, but these are devoid of grace — spiritual or otherwise.

Also, Ralph White has entered three paintings in an overworked stylistic vein. The color is trite, right out of the jar, and his pervasive horizontal banding with a few small circles is flaccid, lacking a good sense of spacing.

There are 1184 student art majors with a faculty of more than 60 members. The teaching schedule is arranged to provide the artist-teacher with blocks of time for his (presumably) personal creativity.

Despite this, several pieces appear to be the same as those seen at previous Faculty Exhibits. Peter Jenkyns not only appears to be represented by the same painting for the third year, but his one constant title expresses the attitude, *Those Who Can't — Teach.* His attitude is insulting to the exhibit, the department and the public.

Understandably some of the faculty have commitments to gallery exhibits elsewhere. However, a strong artist lacking anything for the show weakens the presentation.

We are disappointed in Vince Mariani's no-show because of a sell-out recently in Houston. Surely it is possible to arrange a commitment for hanging a piece for the short duration of this show even though it has been sold.

Still, there is much to the exhibit: graphics, advertising art, ceramics, collage, fabric hangings, jewelry and the work of the Teaching Assistants. Despite some failings, the Faculty Exhibit is a rich and diversified array of offerings by Austin's principal artist-teachers.

Austin art scene once over lightly

New gallery to feature modern art

By MARY McINTYRE
Special to
The American-Statesman

The opening of a new gallery devoted to contemporary local and regional art brings a much needed and exciting prospect to Austin.

The name, *line apers*, derives from the remnants of a sign on the front of the building at 212 W. 4th, which formerly housed Fine Papers. A play on the name to "(W)ine (C)apers" made an intriguing invitation to the opening.

The location is next door to the Gaslight Theater and just down the street from the Spaghetti Warehouse.

Whatever the decomposed state of the warehouse-office space at the time of leasing, it has now been renovated into a large and excellent area of exhibitions.

The owners are two potters from San Antonio, Steve Humphrey and Willem Kaars-Sijpesteijn, and a local manager, Pat Wilson.

Steve and Willem were both teachers with the Southwest Crafts Center but moved to Austin because of the stimulating environment and strong cultural activity.

The gallery space has a 16-foot ceiling with the original beams exposed, brick walls painted white and good natural light from arched windows. Exhibition for pottery is on stairs leading to a loft. The back portion of the 125-foot warehouse provides living quarters for Steve and Willem plus storage and work space for the gallery.

A large basement is the workroom for the ceramic business. Outside, to the east, is an area containing the kilns and other pottery paraphernalia. This will be developed with a patio for further exhibition.

The artist-owners and the manager retain an open attitude toward the kind of work to be displayed. They feel the local artists and interested people will influence what they do and have in the gallery.

They plan to keep a projector ready with slides of work available, as well as using slides as an educational tool. Projected images will provide demonstrations of what's happening in Texas painting, ceramics and sculpture.

The current exhibit consists of good abstract and realist works on paper, ceramics and a few paintings on glass and canvas.

In addition to their own functional pots of fine quality are some excellent realist drawings by Jim Benton and etchings by Michael Arth. Others represented are Ken McKinney, Gene Elder and Robert Batterton.

JUDITH BATEMAN

An unusual approach to portraiture is seen in the works of Judith Bateman, currently on view at the Moody Hall Atrium of St. Edward's University.

The oil paints are mixed into off-beat combinations of colors and are thickly applied on masonite.

Patterns of light and dark areas are important in Bateman's work, but do not obscure the solid definition of form. The moody psychological statements reflect antecedents in Van Gogh and Edvard Munch, yet are personal and contemporary.

Some of the most successful are *Natalie*, *Clarence*, *Jack*, and *Waiting*. Also included are a number of still lifes.

HERBERT MEARS

Houston artist Herbert Mears is represented by a large number of paintings at William Hoey & Co. Mears work involves brightly colored and thickly painted surfaces. His forms are stylized into vertically oriented designs of a popular and familiar style.

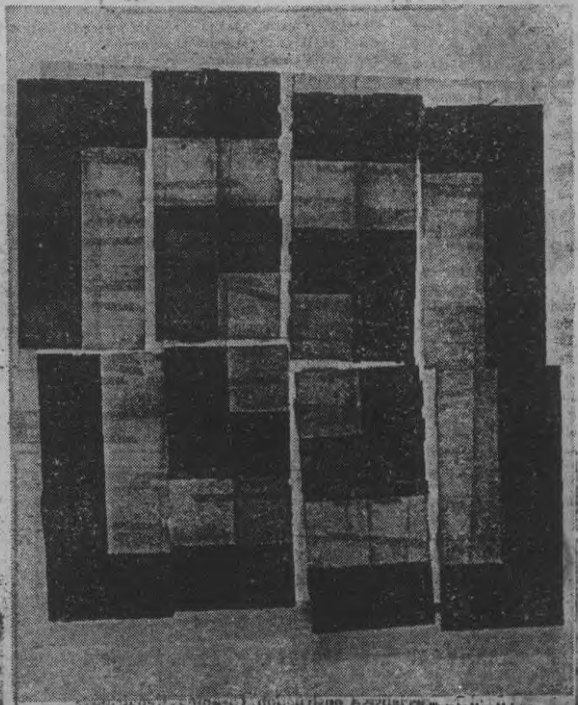


Photo by Mary McIntyre

Faculty art show continues at University of Texas

Egypt through the eyes of a child

By MARY McINTYRE
Special to
The American-Statesman

The Egyptian art exhibit at the Michener Galleries, 21st and Guadalupe Streets, on the University of Texas campus, was brought to Austin in large part because of the response of local school children to the Mesopotamian art of Sumer shown here last spring.

The docents found a considerable background of knowledge among the children here about Egypt, while discussing the equally ancient culture of the Mesopotamian area.

Denise Schmandt-Besserat was the curator of the Sumerian exhibit and knew of the pending loan of fine Egyptian works from the Brooklyn Museum to the M.H. de Young Memorial Museum in San Francisco. She found there was time and permission for the University of Texas to exhibit the works after the San Francisco showing, and prior to their shipment to Cambridge University, England, and the Egyptian Museum in West Berlin.

The Brooklyn Museum possesses one of the finest collections of ancient Egyptian art in the country. As part of an international circuit in the Bicentennial year, the exhibit is a salute to the quality of an American museum collection.

The significance for Texas is considerable: this is the first time Egyptian art materials from Pre-Dynastic times through Ptolemaic have been shown in the state. The exhibit will continue on display through Feb. 15.

Groups of children and older students have already come from Fort Worth and San Angelo, as well as from Dripping Springs and other communities around Central Texas.

The installation is impressive and considerably more attractive than the usual crowded and musty displays in the ancient cultures sections of established museums.

The Michener galleries have the spaciousness to accommodate large groups of people, and the objects in cases are set well apart to allow for this. The areas between cases are dimly lit, with spotlighting on the objects themselves.

Richard Fazzini, associate curator of Egyptian and classical art for the Brooklyn Museum planned the installation and brought two assistants for the two-week preparation of the display.

Fazzini considers the show to be designed for the general public, rather than scholars only. He stated, "We tried to give a broad range of royal art and private art, two very important subdivisions of ancient Egyptian art."

Although the display could have been placed in a much smaller area, as it was in San Francisco, Fazzini insisted on utilizing the whole space. As a consequence, the area accommodates a large volume of people, which can be divided and taken in smaller groups to different areas of the exhibition without conflict.

Chronologically, the articles are displayed clock-wise, beginning to the far left of the entry. The visitor moves through space as well as time in studying the more than 80 articles.

Egypt is included in the curriculum for Austin school children. Young children also are exposed to the concept of the magic powers of Egyptian gods through a Saturday morning television show, entitled "Isis," after a female deity.

So it was with considerable excitement that a dozen first-, second-, and third-graders from Country Day School in Westlake entered the gallery. Comments were, "I've been here. Hey, it's changed!" "Where's Isis?" "Where's the mummy?"

Photo by Mary McIntyre

Docent explains hieroglyphs

A young docent, Malinda Mayer, met them at the steps leading into the darkened room. "Pretend you are in a large tomb of ancient Egypt. Nearly everything in here was done for religious purposes, to help the soul in its afterlife," she said.

The group followed Malinda into the fantasy of an ancient Egyptian cult room, or tomb, where they walked through semi-darkness to focus on one lighted object after another as she talked.

They had seen a 30-minute slide show on Egypt presented by a docent at their school, the day before. Basic concepts, some gods and the mummification ceremonies were presented.

Their classes had also read the children's booklet prepared by the local museum staff, which contains a map of Egypt and diagrams of prominent sculptures and hieroglyphs from the exhibit.

Working from the Old Kingdom articles, Malinda provided a rudimentary lesson in reading hieroglyphs, pointing out the sign of life, the "ankh," and the symbol of authority, the "was," which resembles a scepter. Thereafter, the reappearance of these signs stimulated excitement.

The head of a pharoah provided a lesson about the two crowns of Upper and Lower Egypt, representing rule over the two kingdoms.

Also, the broken nose was discussed as being possibly deliberately hacked off by orders from a later pharoah to disrupt the afterlife of the dead, or as an accident of time. The nose would be the first part to hit the ground, should a statue fall.

Moving on to a statue of three figures of a noble family, Malinda pointed out that men wore skirts in Egypt as well as wigs. A boy volunteered the reason for the man's statue being much larger than that of his wife and son — "because he is boss."

Lions are fierce and will attack, so a lion's head statue had been on the corner of an embalming table for protection of the soul of the Pharoah.

A relief showing hairdressing, and wiglet-making continued the theme of afterlife, "You have to be beautiful in your afterlife," Malinda said.

"There is that nose broken thing again!" "There's a Pharoah 'cause of the cobra headdress!," the children cried, as the group moved into the New Kingdom to representations of Akhenaten and Nefertiti.

Nefertiti was shown in a bas relief kissing her child, under an "ankh" (life) sign. This is one of the few representations of a kiss known in Egyptian art, but the queen's nose and most of the hieroglyphs had been deliberately hacked by a later regime.

A painting of Lady Thepu, a noblewoman, interested children because of the style of a gauze-like garment and a cone of unguent on her wig.

The unguent melted during the party or day, and bathed the body in ointment, as well as odor.

The whole embalming process was described while viewing a Canopic jar for holding a liver. The dead nobleman was placed on the table with the lions heads, and a cut was made by the nose. With a big hook, the brain was pulled out through the nose. Through a cut on the side, the internal organs were removed, and the whole body was put in chemicals for 70 days.

The children were crying "ooooh" through the description, and a child informed us, "A mummy is just a real person who has died."

"The heart was put back into the body so that it would beat in the afterlife," continued Malinda, "while the organs were put into separate jars. The mummy was wrapped in linen in a pattern of folds with special good-luck charms placed in the wrapping. It was put into as many as three coffins, and then put into a big stone box, a sarcophagus." Said a boy, "We saw that box in the film."

They still wanted to know where Isis was, so Malinda had the children sit on the floor before the statue of a falcon representing Isis' son, Horus, a god.

She related the story of the godess Isis, and her husband, Osiris, of Seth destroying Osiris, and scattering his body in 14 pieces. Isis hunted until she found all 14, and put them back together, and Osiris came alive. Horus was their son, and is shown frequently as a falcon wearing a crown, indicating his role as divine king.

Another statue showed Horus as a boy holding snakes and scorpions, and standing on crocodiles, indicating his power over bad things. This statue was placed in a pool. If a person was bitten by one of the creatures represented, water was poured over the statue to cause emanation of the magic powers, and then drunk for a cure.

The last article seen was a mummy of a falcon, in wrappings of rectangular fold patterns. This was an addition to the Austin exhibit for the benefit of the children.

Docent-led tours may be obtained for any group through Mrs. Franklin and Mrs. Mayer at the Art Museum office, 471-7324.

A continuation of the public lecture series on Thursdays at 8 p.m. in the Art Building Auditorium will be:

— Jan. 22, *Tradition and Revolution in Amarna Art*, Cyril Aldred, keeper of Department of Art and Archaelogy, Royal Scottish Museum, Edinburgh, Great Britain.

— Jan. 29, *Egyptian Gardens*, Leslie M. Gallery, associate professor of architecture, UT.

— Feb. 5, *Aspects of Egyptian Art*, William Keppy Simpson, professor of Egyptology, Yale University.

The last lecture will be by Denise Schmandt-Besserat, assistant professor of Art History, UT, on the last Sunday afternoon of the exhibit at 3 p.m. in the Michener Galleries, *The Human Figure in Egyptian Art*.

Yet another view of Austin's heritage

By MARY McINTYRE
Special to -
The American-Statesman

Virginia Erickson, an innovative art teacher in the Central Texas area, has produced the drawings for the Heritage Society publication, *Austin, The Past Still Present* with text by Sue McBee. The 63 drawings represent more than a year's work, and a selection from nearly 300.

A variety of graphic materials were used, from pencils smudged or sharpened to crowquill, ball point, bamboo and nylon tip pens. Erickson feels it was "important to make each drawing unique." Aware that many of the structures had been drawn and photographed before, she "looked for a fresh viewpoint".

The John Bremond house, for example, had always been represented from the filigree porch side, but the view she chose was from the Southwest.

On the Carrington-Covert house, she found the back view interesting so she showed the ell shape of the house with its two-story porch.

Several images are effectively presented by focusing on a major feature and showing the decorative detail. Among these are Battle Hall on the University of Texas campus, Pearl House at 225 Congress and the Walter Tips building at 2708 S. Congress.

Interest in the setting of the structures brings contrast of the old and new in the drawing of St. David's church, the Goodman building and the Lundberg bakery. The usual setting of trees and shrubs for home presents a particularly effective counterpoint for the architectural features in the drawing of the George W. Sampson home.

Sue McBee's text has a graceful relationship with the pictorial qualities dominant in the drawings. As her text is not an architectural record, but a narrative partially on the owners and their relationships to the community of Austin, so the drawings are not in the usual tightly descriptive form for architecture, but set a mood through the play of light and shadow.

There are some weak drawings, but the best bear a relationship in quality — particularly in the setting and the light and shade — to the work of Buck Schwietz. We can look forward to more, and a continued development of skill, as Erickson maintains a disciplined interest in this new aspect of her art.

Erickson has taught several years each at Southwest Texas State University in San Marcos, St. Stephen's School in Austin, Laguna Gloria Art Museum School and Concordia College.

Her innovative programs involved workshops for teenagers,

beginning during her work on an MFA in art education at the University of Texas. Her experience working with the Junior Art Project suggested the concept of a two-week concentrated summer workshop featuring instruction in a new media. She wanted to teach in an area students had not experienced before to "see if it changed their attitudes, about art."

Brochures were sent to high school teachers all over the state for recommendations of their best students. Students were housed on campus for the two week workshop. They worked in the studio as many as nine hours a day. Faculty members in related fields were brought in to talk with the students.

The project was in serigraphy (silk screening), and a room was set aside in the art building for it. "It was messy, and it was marvelous," Erickson commented. "Gee, did they put out the work, and really sophisticated work!"

She used this experience as the basis of her thesis in art education: the idea that a new experience in a different kind of art work would change the direction of a person's art. When she presented the project to her orals committee, members were amazed at the quantity and quality of work put out by the students.

Her next project for teenagers involved three summers of intense workshops for tri-ethnic groups on the Laguna Gloria Art Museum grounds. Scholarships were supplied by the board to make an equal mixture of students from the major ethnic backgrounds of Austin.

Again, students had to be recommended by their teachers. One high school teacher transported her students daily to and from the grounds for the two-week course. Car pools were formed, and an auto company loaned a big station wagon for transportation during class.

The objective was to observe and draw the environment and, later, to create their own. Daily, the group would be taken to a construction site or junk shops on Red River or Riddle Land for the unconventional imagery from which to draw. Erickson provided large cardboards from packing crates and had students work on the grass at Laguna, and from cans of housepaint, to "avoid being precious".

One summer the group used an old pump house on the museum grounds to create an environment out of scraps and paint. They invented the symbols. It had an entrance and pathway through yellow and black painted wood slats with the symbolic meaning of "the confusion of life."

The climax was a throne of an old chair, set upon a box, a canopy of an old parachute; and in the throne was a mirror. The throne marked a resolution of life's confusion, with your own reflected image as the possible source of order.

Another year the group did a mural on the alley wall of George Slaughter's meat market at 207 Brazos. The theme was Austin, past and present, and the group made drawings on Congress Avenue and did research in the Travis County Collection, before working on the mural altogether. The remnants of the painting are still there, and George Slaughter is ready for a new one.

While at St. Stephens, two of her students won prizes with scholarships to UT at the Wellesley Junior Art exhibit.

Along with her teaching Erickson kept her proficiency in drawing and serigraphy. She "always did a lot drawing", she says, and returned to the student role in summers to expand her experience in medias and continue to develop competency.

Three weeks on a Greek Island in a recent summer, where she drew the shadows of structures cast by the intense light, were a kind of preparation for the Heritage Society book which has occupied her this past year.

But it was six months of constant work to bring her drawing style into the form needed for description and projection of architecture, even to present for consideration for the book. She did four or five different views of each structure, to produce one to be used.

Austin, The Past Still Present is just now in the book stores. The original drawings will be displayed during a future event sponsored by the Heritage Society.

All the print that's fit to show

By MARY McINTYRE
Special to
The American-Statesman

Three major print exhibits concurrently at Laguna Gloria Art Museum, the University of Texas Art Building and St. Edward's University offer a comparison of current trends, historical antecedents and recent Yugoslavian print forms.

The show of most interest to devotees of contemporary developments in art is the Invitational Print Exhibition at Laguna Gloria. It features lesser known printmakers representing trends from across the country. There is experiment with all available reproductive methods and an imagery which brings new forms of realism, some of which border on social comment.

On the mezzanine floor of the UT Art Building is a comprehensive exhibit of American and European prints from the late 19th century to the early 1970s. Whistler and Homer are represented as well as a WPA Print Collection and contemporary masters ranging from the constructivist forms of Max Bill to photo realism by U.S. artists.

The Yugoslavia III exhibit at St. Edwards has works dating from 1969-1971 and presents an interesting contrast with the Laguna show on two levels. One is the lack of social content from a Communist country. The other concerns stylistic trends current in the U.S. 20 years ago, but strong and different in Yugoslavia in recent years.

Laguna Gloria Art Museum: 2nd University of Dallas National Print Invitational

This show was selected by printmaker Juergen Strunck and his advanced students at the University of Dallas from 116 artists invited to submit slides. So, it presents the point of view of a young innovative printmaker.

Many techniques represented were used first in commercial reproductive methods but are here freely exploited to expand the possibilities of print imagery. Techniques vary from traditional woodcut and intaglio to Xerox and air stencil.

There is a predominance of images derived from photographs. Some use the method of shining light through a negative which activates light sensitive film on silkscreen.

Others transfer a photograph from a magazine onto a lithographic plate.

Still others simply use the prevalent distortion caused by a camera lens as a point of departure for a print of traditional methods such as intaglio or engraving. Malcolm Childers has done relief engravings with the photo realist imagery, probably using an automatic engraver such as is available at the police department for identifying household objects. His overall series of fine dots have a resemblance to the traditional method of mezzotint.

Humor in works by several artists frequently displays a cartoon like character, simultaneously conveying a comment on our mechanized world. The super glossy silk screens by Mark Bulwinkle do this, as do the simple designs by Marin Jones.

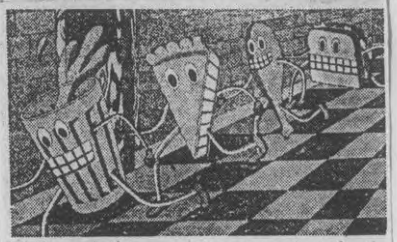
In fact, the childlike design of *School Lunch Running Away From The Cafeteria* by Marvin Jones presents one stylistic extreme in the show while the all-over busy images of Robert Anderson and Jack Damer present another.

Anderson's hand-tinted lithograph, *L.B. Water*, is composed of stream of consciousness images filling every possible square inch. Damer's machine-like airbrushed lithograph does the same with more volume depicted.

The individual imagery of Jones is too easily apprehended, whereas these two prints by Anderson and Damer are so densely designed that they become tedious. These latter do bear examination of individual parts over a long time, however, if you have the patience.

It is interesting to compare the use of photo images by R.H. Ross at Laguna with the Rauchenberg lithograph in the UT exhibit. Two of Ross's photo images are rectangular insertions with a larger format, not doing much to the character of the photograph as part of the design. Rauchenburg breaks the traditional form of photographs by partially destroying the image, rubbing out part and using X-ray elements. His design becomes more integrated and interesting.

A surprise is in the imagery of *Landscape with Green Tails*, silkscreen, by Flo Hatcher. She has started with a photo image of the hindquarters of four horses, and transformed this by color changes, and geometric rhythm into an illusion of mountains within a good design.



'School Lunch Running Away'

Three handsome traditional landscapes by Gordon Mortens are done by reduction of the wood block after each printing. Mortens gets a remarkable luminosity through the overlays of printing ink, while still keeping the woodgrain.

What has been described as a style that is "quite a rage at UT" appears in two lithographs by Judy McWillie from Memphis State University. Her prints are covered with beautiful pale coloration with apparently random floating markings. This style with variations may be seen in works by a number of UT students and some faculty.

Don't miss the two vacuum silkscreen prints by Robert Malone, one of which is hanging behind the front desk and the other on the landing upstairs. They have the richest color in the show and a curious grainy softness to the color areas, some of which looks like airbrush on the screen. We surmise that the basic technique is air suction or pressure on the paint forcing it through the silk onto the paper.

UT Art Museum: Prints and Processes: European and American Graphics from the Museums Permanent Collections

To tie this and the Laguna exhibits together, one might begin with the print in the UT exhibit by Juergen Strunck, the former UT student who is now head of the print department at the University of Dallas and who put together the Laguna show.

It is with nostalgia that one reads that Strunck's color relief print was given to the University by Dave Hickey, the owner of the best contemporary gallery Austin ever had. Dave went on to New York and brought national prominence to many of the Texas artists he had carried locally.

Strunck experimented in the print room at the UT Art Department on rolling soft color stripes on cut and shaped cardboard. Even after seeing the process, it's a mystery how the stripes and shapes meshed and which color was done on which plate. His print in the UT exhibit is an example of this.

The history of modern printmaking is hung on the walls of the Prints and Processes Exhibit, from traditional imagery and processes of Cezanne, Rodin, Whistler and Homer through the social realism of the '30s to the varied forms of recent years.

As the styles have evolved, the format of prints has enlarged. There is more color and drama in the overall appearance of contemporary prints; and the imagery is much more varied.

As a comprehensive show, what is lacking is more representation of the styles of Lasansky and Peterdi who fathered contemporary printmaking in intaglio in the mid '40s. The flowering of their teaching influence may be seen in some of the intaglios at Laguna.

Just so, June Wayne's influence through the Ford Foundation's 10-year grant for Tamarind Institute in Los Angeles in the '60s is contributive to much of the lithography at the National Print Invitational at Laguna.

St. Edwards University: Contemporary Prints of Yugoslavia IV

Lee Chesney, print teacher at UT, commented on the presence of social commentary in the imagery of the Laguna show versus the lack of it in the Yugoslavian prints:

"The freedom we have in this country allows us to use whatever social comment we want in any kind of supportive way. Content becomes a by-product because we don't have to guard against it. Yugoslavian artists have to guard against social comment, so the emphasis becomes on the compositional elements. The artists tend to remove themselves from life around them."

Though Chesney also feels the Yugoslavian exhibit shows a parallel kind of development with American art — 20 years behind — he also feels it has its own excitement and uniqueness.

The sketchy, almost cartoon-like line in two relief etchings by Kiar is similar to etchings by George Grosz or Max Beckmann. Grosz and Beckmann made biting commentary on the rise of Nazism in the '30s and '40s. But in the Yugoslavian prints it is done with social comment, and instead, represents humor.

Two other prints by Kiar, *Caprice-A Favor*, and *Caprice — The Teacher* are color intaglio and are fine examples of the possible variations of values of aquatint combined with color. The imagery is interesting in that beheadings are drawn in a small central section of the print and bear a resemblance to the Sacrifice of Isaac in one, and a saint in another.

So, what approaches social comment — a beheading related to political acts — becomes ambiguous and a very small part of what otherwise intrigues the viewer in terms of the print technique and design.

Three woodcuts by Berber with Renaissance imagery and richness combine with contemporary photo images of people, and of early machines. These are the most interesting and handsome of the show, and are no doubt a mixed media rather than straight woodcut as the label indicates.

Biomorphic forms in landscape settings with a strong color are the features of soft ground etchings by Krasovec.

A spatial dimension is created by horizontal bands of color, a carefully placed dot, and white lightning played against surrounding velvet black in the *Magic Dimensions*, color aquatints by Debenjac.

All three exhibits are well worth viewing. The UT and St. Edwards shows will only be up a week more, but the Laguna Show will run through February 15.

January 25, 1976

Of Carrington, visions and fantasies

By MARY McINTYRE
Special to
The American-Statesman

Surreal creatures populate a fantastic world in the 54 paintings by Leonora Carrington, on display upstairs in the Michener Galleries at the University of Texas.

Though born in England and retaining her English accent, she has lived in Mexico for 33 years and has long been considered a major figure in Mexican fantasy art. The empathy of the Mexican artistic environment may have sustained her, but there is no influence of distinctive Mexican forms or coloration in her eerie works.

She feels an affinity with the Irish background of her parents. When asked about the prevalence of horses in her paintings for example, she commented, "I have always been very close to horses, being Irish. The Irish are always close to horses. It is the animal that takes you to the underworld."

Carrington became involved with major figures in the Surrealist group of artists when she met Max Ernst who was lecturing at the art academy she attended in London, 1937. The 20-year-old Leonora moved to Paris with the middle-aged Ernst where she met and exhibited with other Surrealists.

With the onset of war she fled France to Spain and then Portugal. There she met and married a young Mexican diplomat in order to escape Europe.

She spent a few years in New York, which was becoming the center of Surrealist activity for the artists in exile. Ernst had married the American Peggy Guggenheim, and her gallery, Art of This Century, became the contact point for European surrealists and American artists.

In 1942 Leonora Carrington settled in Mexico and became a Mexican citizen. Mexican artists working with Surrealist forms were stimulated by the contact with European Surrealists during the war years. Andre Breton visited Mexico City and Wolfgang Paalen settled there.

In 1956, Carrington married Emerico Weisz, a Hungarian photographer, living in Mexico. The couple have two grown sons, one a physician, the other a playwright and drama teacher.

The ancient background of Mexican beliefs in a pantheon of fantastic gods provided sympathetic ground for Carrington's use of the imaginative forms of her dreams.

Her paintings create a total world of their own. Figures with human faces have bird bodies or fur bodies. A boy is in flames within a flaming circle, and a steer with a disk between his horns looks in the window.

Creatures levitate, play games, dance, burn, hang upside down with equanamity. Some figures are transparent, but some are dense. Magical signs abound: circles, and intersecting circles, star forms, rectangles drawn on the floor or wall or in space.

The early Renaissance, particularly Sieniese painting, has a stylistic relationship to Carrington's elongated and simplified bodies in stark rooms. The eeriness is her own, but the solid rooms with openings to a deep azure sky or to another room remind one of the early paintings of Annunciation to Mary, of Duccio and of Giotto's followers.

It is evident that Carrington has considerable knowledge of the occult, and of alchemy. She acknowledges this.

But in response to questions as to the meaning of particular images, she is consistent, and patient in responding, "They just appear." She adds that many people have assigned meanings to her images, but for her, as a creator, these are incidental afterthoughts.

"Things that appear to me have a certain energy or magnetism. I love animals, especially bats and hyenas. The spirits I see are magnetic, not nightmares at all," she said.

"I think every hypnogogic vision is the kind of vision between sleeping and waking."

She believes everyone has these related states of mind just before sleeping. But after seeing her paintings you know full well her vision is unique.

Of her creatures which are part bird, part human, part animal, she commented, "I see them if I don't have a bad emotional block. If I am not worried about my husband's stomach, or my son's girlfriend, I can put myself into this state of mind.

"I have no system like working every day. Sometimes I muck about all day long doing nothing in particular. That gets me into the state of mind that gets me to see.

"Sometimes I don't paint for months at all. If I get very emotional I lose clarity. I can be thrown off easily."

She has her visions, "when my spirit is quiet and I feel a state of equilibrium, and for me clarity. I know there is a world that I inhabit some of the time, but not all of the time."

While walking around the gallery, Carrington commented on a few paintings and on the color variations in general. "The color is the way they appear. The different colors represent differing states of consciousness."

The painting entitled *Bum Boys of Banbury* has a strange human-bird figure sitting upon a white horse, and some smaller boy creatures watching. She recited the nursery rhyme beginning "Ride a cock horse to Banbury Cross" and commented that nursery rhymes are very inspiring. "They are like incantations."

The vibrant painting, *Burning of Giordano Bruno* brought the statement that Bruno was a monk and alchemist. "He knew too much, and was burned. People still get burnt for knowing too much." She acknowledged that the many lines making circles, triangles and rectangles are "cabalistic calculation, probably some kind of intention. All sorts of things come through."

Leonora Carrington does not always live in the world of fantasy of her paintings. She had some interesting comments on male and female qualities and relationships.

She agreed that there are male and female characteristics in all of us, saying that "All creative activity — whether it is cooking or painting — is a hermaphrodite activity if it is self-motivated. If somebody else is motivating you, it is not creative."

Related comments were:

"The men are the great cooks — only because they are paid better."

"Quetzalcoatl was an hermaphrodite."

"When we became less appallingly poor, we had a maid. The man became the good daddy and the woman the sub-employer. I told my husband he could choose between the cook or me. Meanwhile, I went to New York. It took him a long time to decide. Now I don't have a maid, even in Mexico, because I don't like to treat another human being as an inferior."

"The young people are functioning in a very different way. Young girls are not looking for all the household 'traps.' All the appliances are traps. Everybody should have just one bowl which they wash themselves."

A summation of her distinctive attitudes about her visions and social relations is in the comment, "To see something without habit is to see more clearly. That is real clairvoyance, real perception."

Photo by Mary McIntyre

Leonora Carrington discusses work

Hilbert Sabin:

The artist becomes more fascinating than his art

By MARY McINTYRE
Special To
The American-Statesman

The charming and imaginative pieces of the Traditional Mexican Toy Exhibit at Laguna Gloria Art Museum were assembled by Hilbert Sabin, a painter, printmaker and art historian, recently settled in Austin.

It is a tossup which is more interesting: the toy exhibit with its accompanying movies, *The Day of the Dead* or the curator of the exhibit himself with his stimulating ideas about a printmaking workshop for Austin.

In a public lecture, Sabin described the evolution of Mexican toys from anonymous home craft industry for home consumption to more elaborate forms with European influence, signed by the artist and directed toward the tourist market.

He commented that the Mexican peasant child now prefers plastic toys.

The Mexican folk toy is an endangered species in terms of its original usage but is alive and well as an industry becoming more sophisticated and with a strong new market.

A maker of carved wooden toys, Manuel Jiminez, told Sabin that the Mexican Government doesn't want him to sign his work, as it is attempting to maintain the traditional craftsman's anonymity. However, he signs it when asked to do so by the purchaser. Jimenez commented, "The triumph is all mine; if one loves one's work, there is a special benediction."

Toys abound at the Laguna exhibit, and they are made of all traditional materials: clay, cloth, wood, paper-mache, tin, straw and sugar. The natural Mexican imagination and sense of play turns a wildly painted clay helicopter into a traveling ranch house with charros riding on top and waving out of adobe-type windows.

A booth is set apart for the many varieties of toy skeletons enjoyed at the Day of the Dead celebrations. All occupations in Mexico are represented as skeletons, including a bride and groom, charros, mariachis and animals. Two carts filled with clothed people skeletons are pulled by horse skeletons. The amusing sugar candies of skulls or animals that the children eat are displayed.

A short excellent movie by Charles and Ray Eames and Susan and Alexander Girard, entitled *Day of the Dead*, describes the pleasure and poignancy of the celebrations at home and at the cemetery of All Saints Day.

An altar is built in the home with flowers and bread and everything the deceased enjoyed on it. Friends are invited in to joke, dance, reminisce and eat. Rockets are shot off outside the home to light the way of the spirit to return. No tears are shed or the way might become slippery. The food eaten by the guests has lost some flavor because the spirit has taken it.

In the community, some wear death and the devil costumes and become intoxicated, wrestling together or with bystanders. The celebrations are a way to come to grips with death in a much more palatable form than our death-related customs.

Hilbert Sabin spent three years in San Miguel de Allende before moving to Austin in September. "Putting the toy show together was my recognition of gratitude to Mexico," he says.

The exhibit was sponsored by the Brown Foundation and was first shown in Houston at the Contemporary Arts Museum.

Sabin knew he was to become an artist by the time he was a senior in high school. He holds a dregree in art history from the University of Pennsylvania and a M.A. from the University of Pittsburg, specializing in Oriental art history.

His painting was developed during college through coordinated studies at the Pennsylvania Academy of Fine Arts. The art history was chosen as a way to make a living, but more significantly as a "grounding of ideas, form, iconography . . . as a rich psychological background for possible imagery" for his paintings.

Opportunity to continue and diversify his study of iconography came in a Ford Foundation Grant to photograph medieval Hindu architecture and sculpture in 1965. He also was able to set up academic study tours to India, deepening his knowledge of the culture.

After a period of teaching at the prep school and college levels, he took a sabbatical in order to develop his painting. The year stretched into five, part of which was spent in Houston, painting and exhibiting at the Bute, Keko and Meredith Long Galleries, with the last three years in Mexico.

The Mexico stint continued his interest in primitive people and gave him an opportunity "to come to grips with what it is to be an artist in the United States, and what it is to be an American. "Living out of the country, one can focus better on who he is," he said.

Hilbert Sabin with Laguna exhibit

He returned to the States and chose Austin, because continuing in Mexico meant being in a "primarily alien culture. You get out of touch, and you become impotent to market your work," he commented.

Sabin's paintings are lumious symmetrical designs of pastel coloration. He is concerned with a "mythic cult imagery" and conceives of his work as "almost like icons."

He is rebeling against the Bauhaus design influence of formal abstraction which he sees as having overtaken our culture. "Albers, Frankenthaler, Ellsworth Kelly — they reflect on where our culture is at, and I find it very disturbing," he says.

"Living in Texas right now is very refreshing. There is a probing going on . . . various types of realism, funky art, types of fetish symbolism such as what Nichols and Dodd, and James Surls are involved in. There is a group looking for an alternative reality, alternative cultures."

Cirles in Sabin's work play an important part, and relate to "concepts of creation, buoyancy, fertility." In San Miguel he went out to meditate at the setting sun, and is dealing with the sun image in his paintings, both metaphysical and physical.

The current suite of paintings start with a sun image and then, says Sabin, "I let my mind wander and use the storehouse of studies and travel." He is involved with "ethereal space and light and the diffusion of shape as destroyed or penetrated by light."

His interest in a printmaking workshop in Austin is conceived as a place where artists can use the printing facilities. "Perhaps an artist in a painting field can work and learn more about print techniques. Sort of a non-academic cooperative fellowship of artists with a place to work," he says.

"It ought to have a store front, and keep the price range such that the community would make purchases. There could be a real print club with a patron, craftsman and artist involved. Eventually it would become a real institution within the community . . . a place to work and a place to market."

Printmakers interested in becoming involved with such a project should contact Hilbert Sabin, 327-0067.

As if these meshed aspects of his art career aren't enough, Sabin is working on a book of Oaxaca. It is to be a combination of a craft book and a tourist book, giving the anthropological study of the people of the region, as well as where to find the markets and craftsmen. He describes it as "a guide for the serious tourist."

For having been in Austin only six months, Sabin's contribution to the art scene is considerable. We are looking forward to the evolution of his print workshop as a much needed alternative to the moonlighting at the University of Texas Art Department presses by artists no longer students.

Examining abstract expressionism

UT exhibit features retrospective of major art movement

By MARY McINTYRE
Special to The American-Statesman

A retrospective view of the state of Abstract Expressionist and Imagist paintings from the early 60's is on display at the University of Texas Art Museum.

The paintings are all from the Michener Collection, but relate to an exhibit organized by H. H. Arnason in 1961 at the Solomon R. Guggenheim Museum in New York.

In fact, James Michener purchased 25 of the works either directly from the Guggenheim exhibit, or similar works by the same artists when the paintings he sought were already in collections.

The current exhibit at the UT Art Museum is a celebration of Abstract Expressionism as "the first indigenous American style that put American art at the international level of credibility," according to Earl Powell III, curator of the Michener Collection. It is also a celebration of what is available as a visual experience of primary importance in an Austin collection.

Though some of the artists represented are described as "second generation Abstract Expressionists," the label is not to be taken literally. In the early 50's, Resnick and Brooks were painting in a vein similar to the bigger names in Abstract Expressionist art, such as Pollock and de Kooning, and Brooks at least is not actually any younger. They were simply not working as heavily in the stylistic forms which became the main thrust of Abstract Expressionism.

Resnick and Brooks have maintained and developed their own gestural style, and through the years have developed a strong underground reputation — now being reassessed favorably.

One painter, Alfred Leslie, represented in the show by an abstraction described as "a little of Newman on the left and a little of de Kooning on the right" has switched and is now one of the leading figurative painters of the new realism.

Three painters who spent some time in Paris developed a lighter touch in paint application with more open bare canvas than compatriots who stayed home. Sam Francis, Joan Mitchel and Norman Bloom use gestural forms, but a different attitude toward space than Hans Hofmann, Conrad Marca-Relli and Robert Richenburg.

Helen Frankenthaler in America was developing some of the same use of bare canvas as pictorial space as the Americans abroad. She has continued to develop from her 1961 painting in the exhibit, with its floating splashed shapes and line against white, to full color painting.

Kline's 'Black and White No. 2'

Powell, the Michener curator, commented that Abstract Expressionism as a form for younger painters "probably doesn't offer enough alternatives. There are too many old painters, like de Kooning still around who know too much about it. It is not faddist right now — not cool to be Abstract Expressionist. However, it has a lot of future for those who come to it and go after it."

Some of the interest now among current painters is in the work of de Kooning of the '40s, when his figures were more obviously structures. "The work of the '40s tended to be overlooked then and is being reassessed now," says Powell.

The "Imagist" aspect of the exhibit is in painters utilizing hard or defined edges as a reaction to Abstract Expressionism. Included in this group are Al Held, Ellsworth Kelly, Alfred Jensen and Ken Noland. Hard Edge, Op and Pop styles developed from these early '60s beginnings. However, most of such paintings in this show have thick surfaces or some evident brushstrokes indicating their relationship to the Abstract Expressionism style.

Earl Powell came to Austin in 1974 after completing his Ph.D. at Harvard in 19th and 20th Century American Art. He had a split appointment as curator of the Michener Collection and lecturer in art. His primary job has been to write a catalog of the collection.

When this is complete, he would like to add to the collection, especially by donation, and fill such gaps as de Kooning and Pollock. The original Michener gift leaves the future decisions for additions to the University of Texas.

The power of Michener's gift unfolds as his original collection is reassembled in parts with historic significance such as *Abstract Expressionists and Imagists: a Retrospective View*, providing homage to the Guggenheim exhibit of a similar name. Homage is also due to the man who had the foresight to purchase heavily at that time.

Powell will give a slide lecture on the exhibit on Wednesday, Feb. 18, at 8 p.m., in Art Building Room 1.

Is there a basis for feminist art?

St. Ed's show poses interesting questions about women artists

By MARY McINTYRE
Special to
The American-Statesman

Though not a strong show, works by two of the artists in the *Greenwald-Slone-Nesson Exhibit* at St. Edwards University raise some interesting questions on contemporary art problems.

What is a drawing today?

Is there a distinctly feminist imagery?

What is the value of the artist as performing demonstrator?

The mixed media hanging show is by three women artists who exhibited together in Wisconsin.

Slone and Greenwald are involved in lecturing and promoting women's art and collecting slides for their Moving Womens Art Center. They seek an historical as well as contemporary collection. Greenwald exhibited at the feminist New York gallery, Soho 20, recently and was reviewed in Craft Horizons.

Caroline Greenwald was in Austin for three days hanging her exhibit and creating a piece on the floor of exhibition atrium, which was molded into place spanning the 25-foot opening.

She refers to her works as drawings, though they are kite string glued between two sheets of translucent oriental paper. Okay, the drawing is line pushed around by an artist and stabilized in a chosen position.

The issue of what is "a drawing" today is discussed by Hilton Kramer in *New York Times* review of *Drawing Now, 1955-1976* currently at the Museum of Modern Art. To quote Kramer on drawing:

"No other branch of the visual arts has lately been as radically redefined as this one ... to speak of 'a drawing' in 1976 is to speak of a void that can be filled, or not filled, by almost any conceivable process of making a visible mark on an existing surface." So, Greenwald's strings between papers are drawings.

Greenwald works in series of five, and her most effective groupings is the vertically hung five sheets each approximately 3½ feet by 6 feet, *Serial Sound Cluster*. White kite string is twirled between the white papers and massed into a tail at the bottom. A slit in each piece provides a glimpse through the translucent paper. The hanging in the atrium above head height is fairly effective.

Lacking this luminosity are two pieces similarly conceived but hung against the wall. One of these, *Emerging from the 8th Section*, was photographed by Greenwald, blown up, and the elements traced to provide the compositional basis of a serigraph of white on white. The serigraph is graceful, but one wonders if the method of transposing the original image through a photographic process is worth the simplistic results or if this represents a weakness of creative imagination.

Is there a distinct feminist imagery in this?

Saribeene Slone's work was described by the advance publicity as being "two and three dimensional and derive form from a primativist female iconography. She presents human sources — hair, teeth, breasts, eyes — as symbolic embodiments of the female experience."

Her "breasts" pieces are made of slightly stuffed canvas painted pale pink in an irregular six inch diameter circle with frayed edges. Her "hair" pieces are strings or long strips of silver painted torn canvas or small roughly fringed and painted torn canvas resembling a cache sex of some primitive tribe. Her "teeth" are small red stuffed rectangles strung together at upper corners with an overlay of colored strings.

Slone's work is lacking. It needs more dynamic form and presentation.

What is the value of the artist as a performing demonstrator?

Greenwald felt that her work of creating on the floor of the atrium was good for the students and faculty in that it showed how hard an artist works. "The students have seen an artist arrive and working with the teachers," she said.

She made one long connecting piece consisting of approximately 25 one-foot squares of translucent Oriental paper with the kite string embedded and connecting. She worked with a large bowl of rice glue and suspended the piece from two balconies to dry.

It is called *Falls*, and unlike *Serial Sound Cluster* which is effective, this one is just plain scraggly string, paper and glue.

The demonstration might have been more instructional if the process of public creation — and in this case a poor end result — had ultimately terminated in the destruction by the artist of her own creation. The demonstration would then have been of the creation, work process, completion and the subsequent discrimination set by the artist on work that is chosen to survive and represent her.

The third artist of the group, Cynthia Nesson is represented by several gouache paintings on paper, using rounded abstract forms of varying sizes. She has scratched through the surface to provide textural and value change in some areas. Her colors and forms display limited variation from one painting to the next.

Though exhibiting with Greenwald and Slone, Nesson's work is ordinary and raises none of the issues of her more contemporary fellow artists.

Photo by Mary McIntyre

Caroline Greenwald and completed art work

Feminist imagery is rampant among weavers at seen in recent weaving and craft shows in Austin. These particularly involve slits, with or without folds, making reference to a vagina shape. Forms or fiber implying hair, of course, have reference to both sexes. Circles symbolizing breasts are obvious.

Yes, there is a kind of rudimentary feminist imagery, no doubt with historical and primitive antecedents. However, the importance of it today is only in the way it is used through a particular media as an effective visual experience. On this latter crucial matter Saribeene

(See WOMEN, Page 7)

Likan show poses questions for Laguna

By MARY McINTYRE
Special to The American-Statesman

Gustav Likan's paintings fill three galleries of Laguna Gloria Art Museum with brightly colored glossy images of placid young people enjoying themselves.

The paintings have considerable popularity among a large segment of Laguna's membership and are very successful financially for the artist.

Likan's grouping of figures derive from Renaissance codes of composition, but with simplified flattened forms punctuated with patterned areas. He also paints still lifes with what appears to be transparent papers floating on top, and jungle scenes — one in red and one in blue — which echo the same composition.

Likan himself declares that color and a translucent glazing technique he has developed are what interest him, that the subject doesn't matter.

A race track scene reminds the viewer of a familiar Degas theme, though stylized. However, Likan denied any influence, and said, "I want to have this color and I find I can use jockeys for the color."

The diluted acrylic glazes are applied with a sponge on a stick over an application of Damar varnish, and an underpainting of areas. The effect is to give each painting a predominant color which can be identified by commercial paint name: Azo Orange, Acra Violet, Thalo Blue and Thalo Green — or combinations in areas thereof. The result is a vivid, sweet, Mexican type of color relationships.

Likan claims to have originated the glazing technique with acrylics 15 years ago. He states that he has been called "the father of acrylics" with reference to his glazing devices.

His application of Damar varnish between layers of acrylics is the innovating factor. He comments that his pictures "are not painted, but glazed, to avoid the Impressionistic stroke and make a more decorative figure . . . tone close to tone, no eyelashes . . . very, very modern technique."

A telephone call to Kenneth Nelson, chief chemist of Bocour Artist Colors, Inc., bought some information on the development of acrylic paints, and a comment on the use of Damar varnish with emulsion acrylics.

"There are two types of acrylics. One is a resin that is miscible with oil and turpentine. The other is a polymer emulsion that may be thinned with water.

"The first acrylic that was made available for artist use was the one that may be thinned with oil and turpentine . . . the solvent colors first appeared on the market in 1947. Next to appear were the polymer emulsion colors; they first appeared on the market in 1956. The word 'emulsion' always mean that water is involved in the chemical makeup." (*How Acrylics Are Made* by Leonard Bocour and Kenneth Nelson, *American Artist*, August, 1974.)

Nelson's comment on layers of Damar varnish with emulsion acrylic was as follows; "Damar is brittle with very little flex. It is a solid gum dispersed in a solution of turpentine. Chemically, there is no problem, but structurally it is not a good practice as it might result in film failure over a period of time."

Bocour supplied Morris Louis with Magna solution acrylic in the 1950's. "Louis characteristically applied extremely liquid paint to an unstretched canvas, allowing it to flow over the inclined surface in effects sometimes suggestive of translucent color veils. There is no brush gesture . . . his 'veil' paintings consist of bands of brilliant, curving color-shapes submerged in translucent tones through which they shine principally at the edges. Although the resulting color is subdued, it is immensely rich." (H. H. Arnason, *History of Modern Art*, Abrams, Inc. N.Y. p.623)

This quotation was accompanied by a color reproduction of a painting by Louis, *Kat., 1959-60, Acrylic on canvas*. Louis was not only applying the new acrylic paints in translucent brushless layers, but was revolutionizing formal aspects of painting at the same time, in the late '50s.

The Laguna Gloria Art Museum exhibit of Gustav Likan's work represents a change in the exhibition program previously selected by Lawrence Miller which reflected either historic significance or contemporary art movements.

The question being raised is whether this is the kind of art that should predominate at a city-supported art museum.

In other words, should the exhibition program schedule works of a familiar type that deal little with historical or contemporary problems?

Or should the museum seek to educate its membership and the larger community to historical and current art movements throughout the choice of exhibits and supportive programs?

Assuming the public should desire a balance, has the museum fulfilled this balance in its programs?

An overview of the exhibition schedule shows that Laguna Gloria Art Museum is required to provide space for three exhibitions a year selected and sponsored by the Texas Fine Arts Association. This is by virtue of a longstanding legal agreement whereby the local chapter of TFAA (Laguna) became the almost autonomous offspring of the original recipient of the building and grounds, the Texas Fine Arts Association.

The TFAA exhibits have done much to promote art that is regionally produced by established artists. They have sponsored solo or group shows of works by local or regional artists of note, such as William Lester, Ralph White, Dorothy Hood, William Anzalone and others. They also sponsor a nation-wide competitive exhibit and a Region I competitive exhibit, judged by established artists of varying backgrounds, primarily college teachers or museum directors.

Since a segment of these exhibits are sent on circuit to Texas and Mexico, the entry size restrictions preclude large scale works. Many artists representing contemporary ideas will not submit to competitions or cannot because of size restrictions. The TFAA exhibits give a broad range of what types of art are being produced in relatively small formats and in the more traditional media.

Altogether, the TFAA shows take up approximately 3½ months of exhibition space a year. One month annually is dropped out because of closing galleries for installations between exhibits. Assuming an exhibit will run for six weeks, this leaves 2/3 exhibition opportunities to be decided upon by the Laguna director.

Austin artist Gustav Likan

Lawrence Miller's exhibition schedule last year began filling what had been a major lack in Austin's museums and galleries for years. He began showing works representing major nation-wide movements which had not been seen at the city museum, or innovative works by regional artists. This included an expansion of the traditional art medias to include photographs, video and crafts of various types.

He brought to Austin works by a major Photo-Realist and a major Abstract-Expressionist. Both exhibits could be considered to have historic as well as value involving contemporary art issues.

The only strictly historical exhibit in 1975 was *History of Printmaking*.

The Gustav Likan exhibit will satisfy the hunger of many who support the museum for something that is familiar in form, pretty in color, and restful in concept. It will do nothing to broaden our understanding of the contemporary world or its antecedents.

Tony Bass: The inner drive to succeed

By MARY McINTYRE
Special to The American-Statesman

Tony Bass, one of Austin's finest printmakers, is having an exhibit of 21 color intaglios simultaneously at Garner and Smith Gallery here and Marjorie Kauffman Graphics in Houston.

Although being able to have two one-man shows of the same images is one of the advantages of a multiple art medium, Tony would feel satisfied producing one image each. His dedication to intaglio printing comes from an inner need to draw.

Bass's images have figures of humans or animals, parts of which are turning into abstract shapes. These organic forms are juxtaposed with geometric forms.

The print entitled, *Venus* has a female figure floating out from a shell, but a part of her arm becomes an abstract shape as if she were still being formed. Venus and the shell are in a box-like space defined by lines and tones with ambiguous markings and shadows suggestive of energy and movement. Two cupids float out of an upper rectangle implying a different kind of space relationship.

The suite of prints entitled *Cards* depict the *King of Diamonds* and the *Queen of Spades* as humans in patterned costume on horseback, riding out of rectangles marking ambiguous space. The horses and riders take on realistic form in parts, and faded-out form becoming abstract surface-texture in other parts.

Tony declares his interest is in producing an "image that has some literal meaning, but can be just enough irrational that it isn't sitting there looking at you." He is "interested in ambiguity in imagery" and doesn't want to be patently clear.

His art is poetic in presenting possibilities of associative imagery. It shows a kind of fantastic, suggestive world for the viewer's mind to play upon.

These newer prints seem more lighthearted in imagery than earlier prints which implied foreboding. Responding to this observation, Bass said, "I found out that humor isn't something that can't be in art. They can have humor and still be art."

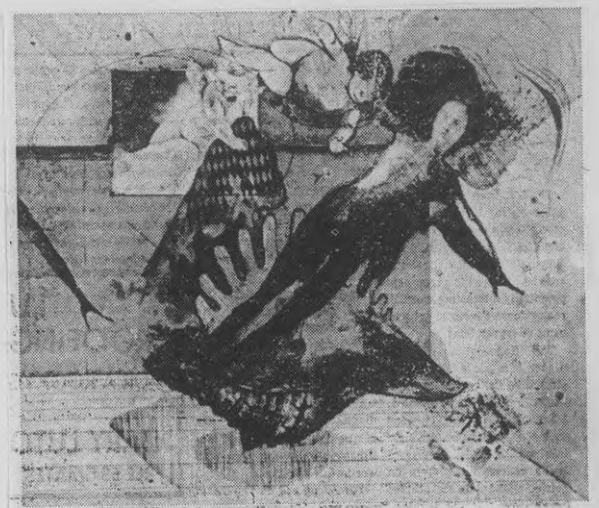
There is a wide vocabulary of kinds of markings in each print. Among methods used are aquatint, etched line, engraving, soft ground, sugar lift and "anything else that will make a mark: belt sander, hole punch, etc. This may be the trap of the printmaker. They are technique-y people. Part of it is just play. I do it just for the fun of doing it," Bass states.

Tony Bass was a college drop-out for six years. But when he returned to become a freshman again at age 26, he was a confirmed printmaker and kept his life thus oriented through an MFA, teaching, working and exhibiting, all in fine prints.

He was a self described "service brat" and attended high school in Pakistan. Although he had painted and drawn since a child, part of his background indicated to him that "art was a poor way to make a living." He attended two semesters of A&M in engineering, before dropping out to work at miscellaneous jobs including bank teller and bartender.

He entered UT in 1967 as a freshman in printmaking. Right out of art school, he taught at North Texas State. He was approached by the Henkle Gallery from Houston to pull editions of 50 to 100 prints of his work on a contract basis and decided to stop teaching to devote himself to this.

However, this kind of pressured productivity turned out not to be the best climate for producing his own best imagery. It was "too easy, and the acceptance is too quick, both by you (meaning himself) and by the person buying the edition. They (the prints) just get to be blurs," he said.



Tony Bass' 'Venus' exemplifies personal style in prints

Asked if he entered competitive art exhibits, Bass commented, "I don't like that stuff. I don't think it is worth a damn, because it is just like a beauty contest. There is always a reason why somebody else would have won it, too. I just don't understand why anybody would want to do it."

The difference between one of Bass's hand produced $250 prints and a $10 commercially made offset lithograph of a famous artist's painting is a matter calling for an understanding of quality in the lines and tones as they are imbedded in the paper.

Bass has made his garage into a studio. Among the cluttered and dirty paraphenalia of a printmaker is an etching press for which he paid $3200 some years ago.

At one point he hired a bookkeeper to help him become efficient. Though he has given up the idea of efficiency as being incompatible with producing quality art, he and the bookkeeper did find that it took approximately one month of daily work to produce one finished plate. Two weeks were needed to come up with an original image, and two more in the process of bringing it up to a finished character.

The plates are zinc, usually 18 by 24 inches, and cost several dollars. He cannot reuse the plates without severe sanding with a belt sander and has a pile of plates which he has rejected. These he uses to play with imagery while trying to bring up a new idea.

In the month of working on his image, Tony says he is "doubting everything in them. If you don't work at it real hard, you don't get anywhere."

This tough minded and dedicated attitude has produced excellent results. The public is invited to the opening from 6 to 9 p.m. Friday in the Garner and Smith Gallery at 509 W. 12th.

Show a touch of the contemporary

By MARY McINTYRE
Special to
The American-Statesman

For me it is so important that this gallery gets the support from the community it needs. It is the only outlet in Austin for (contemporary) artists who are working to get to see each other's work. There is no other place to put it up and show it in a nice clean space."

That statement by Ken Hale, one of the three artists exhibiting at Ine Apers Gallery, 212 W. 4th, was echoed by at least five other persons at the opening night of the new show.

They want to know whether there is a market in Austin for good contemporary art. They want to know why there are so many artists living here and no contemporary galleries.

Do all the buyers go out of town?

Is Houston really the biggest art purchasing center in the country for contemporary art, and why isn't there a spinoff to Austin?

Why is Austin a music capital and a major creative center with no galleries? "The only other galleries are decorator galleries", said Perry House, Ine Apers new manager.

Ine Apers is making a fine effort, beginning now, with putting quality work on the wall, and changing exhibits every month. Perry found no problem scheduling exhibits through October in the few weeks after he assumed management.

Ken Hale, Carol Rabel and Jim Bonar are the artists currently represented by paintings, drawings, and prints. All three have Masters of Fine Arts degrees and two are on the faculty of University of Texas Art Department.

The work of all is abstract. Carol Rabel only works abstractly and thinks in terms of "paint as an object". Ken Hale went through a funk, surrealist phase, and Jim Bonar still does "extremely realistic paintings, and portraits on commission" according to the respective artists.

Hale, a printmaker and teacher at UT, is represented by a series of lithographs of geometric forms related to Constructivist art. These are done on metal and atone plates and have up to seven colors.

Most engaging are two paintings on large sheets of paper using similar geometric forms. Some areas present the flat aspect of the surface dissected by geometric lines that swing in space. These are juxtaposed with large textured areas suggesting aerial views of sky or land.

Jimmy Jalapeno's 'Wave Upon the Shore'

The viewer becomes interested in the contradictions about space implied by the use of shapes which assert the surface but are painted in an illusionistic, aerial manner.

He commemted about the paintings: "In these, there is more tension in space, a kind of hitting of the mechanical edge with something very luscious.

"My shapes are like a vocabulary. They have no meaning. My vocabulary changes from year to year. When I get bored with them, that institutes change. I like to use things that seem to have some kind of vitality."

Hale's drawings take as long as a month and half to do. He finds he comes back to them and may completely paint over a previous image.

Although working abstractly now, he went through a "funk, cartoon-oriented, almost surrealistic" phase when in college in California, he stated. But in graduate school his style changed along with the move to the Midwest.

Though he took drafting, mechanical engineering and commercial art in college, he chose printmaking even as an undergraduate for his life's career. The training in precision work shows in the carefully determined images.

Carol Rabel used extremely thick paint on her large abstract canvas, *Red Studio*. The title comes from her admiration for Matisse's painting of the same name. There is little similarity but for the overall red, isolated areas of contrasting color, and bits of underpainting which show through the surface.

Rabel purchases acrylic emulsion called Rhoplex directly from the wholesale paint manufacturer, which she mixes with dry pigment. Another ingredient, Acrysol, causes thickening through a chemical reaction. She applies the paint with a squeegee.

"I really adore thick paint and using squeegees. I really enjoy what happens when you get that thick edge as opposed to what happens when it is smoothed out," she said.

Under the rich surface of *Red Studio* are "about four paintings that were disasters. You can see parts of the structure underneath where the painting didn't make it. I push shapes around until they work", she added.

Rabel works on the floor on a tacked down canvas. She puts it on stretcher bars herself later, but finds it very difficult as there are about 100 pounds of paint on the canvas when finished.

Her drawings employ similar shapes, but are more illusionistic with greater light to dark variations than the painting. Her students at UT have asked why she left ragged edges on these, but she enjoys irregular edges as part of the character of the drawing.

Although never a realistic painter, Rabel went through an illusionistic phase of "colored twisted bands floated in a field,", she said.

Her present shapes have no symbolism. "They relate to life like rituals, like brushing your teeth," she commented.

Rabel was in the Whitney Museum Independent Study Program in New York for a time. This provided a studio and weekly seminars with renowned artists.

Also during this period she worked at the Sonnabend Gallery, and commented that she knows now the "other side of the coin (about applying to a gallery for a show). Getting into a gallery is a very political situation in a lot of cases, especially New York City." Carrying your slides into a gallery where you are not known is an unlikely way to succeed.

Jim Bonar, the third artist, signs his paintings, Jimmy Jalapeno. This pseudonym came from the Fritos brand Jalapeno Bean Dip which he enjoyed as a child. The thought Jalapeno just meant "good."

He was at a low point in his art career, feeling anonymous when he chose a career name. He wanted a signature that would be a part of the complete image.

Though characteristics related to the Mexican muralists and Mayan architecture surface in his work and confirm his pseudonym, he has never been to Mexico.

His moderate-sized paintings and drawing swirl with organic forms which suggest plant life or abstracted animal forms. Volume, dense composition, bright color and strong light and dark contrast chracterize his oils and pastels.

Bonar works as a photograpber at the Texas Historical Commission and also does realistic paintings and portraits on commission. He said, "I like the discipline of realism but feel the current abstract works are are closer to my well-spring."

The exhibit and gallery are well worth visiting and commenting on to the ceramicist-owners who live there and to the manager. You can overcome the forgettable name, left over from the old warehouse sign, Fine Papers, and the location (opposite side of Fourth Street, near Spaghetti Warehouse). Gallery hours are 11 a.m. to 6 p.m. Tuesday through Saturday.

They need a response from the art viewers and culturally alert of Austin.

Sunday, March 21, 1976 The Austin American-Statesman

Squarely looking at Cubist roots

Current show at UT focuses on major art movement

By MARY McINTYRE
Special to
The American-Statesman

art review

The Villenilla Cubist Collection on exhibit through this week at the Michener Galleries at the University of Texas offers first hand experience with one of the two most influential art movements in the 20th century.

Cubism preceded and provided a challenge for Abstract Expressionism. An understanding of contemporary art is enhanced by knowledge of the visual dynamics of Cubism, and the current exhibit offers an excellent range of such forms.

Cubism was an intellectual exercise, involving analysis of an object into geometric facets, and a rearrangement of such facets into a composition providing tension and texture.

Shocking in its own time, the style looks tame in retrospect after the maelstrom of Abstract Expressionism and the proliferation of styles which followed.

Picasso and Braque were the innovators. The Villenilla Collection demonstrates how broad and deep the influence of Cubism was in the early years through competent works both by major participants and by generally unknown artists.

There are two Picassos and a Braque, a Juan Gris and a Leger. Represented among the 41 works are the Italian Futurists, Diego Rivera and eight other nationalities.

In character, the works range from the neutral-colored painting by Braque, typical of the early Analytical phase of Cubism, to a number of brightly colored and patterned compositions of a later development.

Collage, which is the pasted paper art form in widespread practice for visual training of school children, was conceived by Picasso in 1911 as a way of varying the elements in a Cubist painting.

In the Villenilla Collection, many of the paintings employ collage. It is a pleasurable game to find the elements of collage and to distinguish between the pasted papers and the painted areas made to look like pasted papers.

The shapes of a guitar were also a common Cubist design element, and here again it is interesting to "discover" this shape in works by various artists.

Once having grasped the characteristics of the style, the viewer can begin to see Cubist influence in recent works in other exhibits concurrently at the Michener Galleries.

Few inexperienced viewers have an innate "liking" for Cubist works. They do not inspire an empathetic response, since how does one empathize with figures that have been chopped up making dislocated features?

In the history of the visual expression of man's mind, the urge to imitate exact visual appearance is at times a factor, but of minimal imporance compared to man's attitude. Consider the full range of prehistoric, primitive, Oriental, Islamic, Egyptian and Medieval before defending the illusion that Western art since the Renaissance has been realistic, or that it should be.

Empathy is only one of many interesting possible responses to art the human mind is capable of.

The geometric forms, fractures and shaded areas, and flatness of cubism is responsible for influencing an immense range of commercial graphic design, as well as being a force still alive in fine art.

The current exhibit provides a direct experience with works by the originators and their immediate followers.

Austin provides some surprises for serious purchaser

A local guide to buying paintings

By MARY McINTYRE
Special to
The American-Statesman

So, you want to buy art, but don't know how or where?

Here are some musings on the subject from one who has a modest collection of 40 paintings, drawings, prints and sculpture, all purchased in Texas over the past 20 years.

What can you afford?

The best buys for the least amount of money are reproductions of paintings or drawings by prominent living artists or artists with historical significance. They are readibly obtainable at the museum shops, particularly the Houston Museum of Fine Arts, and several of the galleries in Austin, notably the Unicorn Gallery in Dobie and The Grey Mouse. The price is modest, $3 and up.

Tack them to your walls, framed or unframed, and live with them. Look at them, and feel your reaction at different times of day and different states of mind.

ONE TRAP: be wary of paying considerably extra for the signature of the artist on a reproduction. The signature does not increase your esthetic enjoyment and may or may not be authentic.

A Guide to the Collecting and Care of Original Prints, sponsored by the Prints Council of America and available at Garner and Smith, sets forth the standards held by American artists regarding fine prints and reproductions. If the artist signs the print in the margin in pencil, it should indicate that he has checked each print and finds it conforms to his master print selected for quality, whether commercially reproduced or actually printed by the artist.

Europeans do not have these standards, and a signature may be a forgery.

This brings us to the next position for a budding collector with a little more money: original prints made by the artist or by a workshop under his direction. Also in this category are modestly priced paintings, drawings and sculpture by local artists. But prints first.

HE SHOULD ASK, "Is this an original print which the artist worked on, or is this a reproduction?" The original print will be more expensive since it involves the artist directly.

The original print will include various methods and combinations: wood block, serigraph (silkscreen), intaglio, lithography done on stone or metal plates, and others. It takes observation and some study to be able to distinguish the different forms.

You can buy original prints, in various ways in Austin. Garner and Smith Gallery carries the largest selection of original prints. Three national studios send representatives with portfolios through Austin annually, and set up sales points for one or two days. These are Lakeside Studios, Landfall Press and Roten Galleries. Information on them may be found through the program office of the University of Texas Union.

CLOSE IN PRICE to original prints are modestly priced paintings and sculpture by local artists. Some small groups of good artists have occasional weekend yard sales or pre-Christmas studio sales.

The biggest such "yard sale" is Laguna Gloria's annual Fiesta, coming up this year May 14-16. An honest effort to maintain quality at Fiesta is set through a secret jurying system. If you can't stand the press of the crowd, there is now a Friday night preview event for a higher gate fee. This is recommended for serious purchasing, as the conditions for viewing and contemplating are much better.

Art auctions in Austin generally produce bargains. They are for non-profit benefits, and the works represent donations on the part of the artist. Since the tax law permits the artist to write-off only the actual value of the materials and framing, not the value of the work of art, auctions may not be representative of the artists' most recent or best work. However, satisfactory purchases can be made through the UT Art Students auction in the spring, and the auction at Fiesta, KLRN and others throughout the year.

There are several fine craft galleries in Austin, presenting another aspect of the richly creative Austin culture.

PURCHASING a major piece of sculpture or painting is more of a problem here. There are probably 50 excellent artists (and hundreds of others) producing in Austin an enormously wide range of style, but the problem is how to see the work without imposing on the artist's time and immediately trapping yourself into a buying position at the same time.

Very few artists will want to undergo the time and energy expenditure it requires to set up a display for only a few possible customers. And, it won't be any cheaper than going through a gallery. The artist is bound by a selling price agreed upon with his gallery. There are several galleries in Austin dealing in Texan and Southwestern art. There is competent painting done in the Renaissance tradition showing the Texas countryside, old barns and bluebonnets.

The whole cowboy Western art scene has its own hierarchy of values, artists and price range. The problem with evaluating this art is knowing which cowboy or horse was plagiarized from Remington or Russell or who. Here, again, the style is 100 years old at the minimum, and is apt to be practiced by people whose concepts are strictly imitative. Because it is nostalgic and popular and organized, the price is expensive.

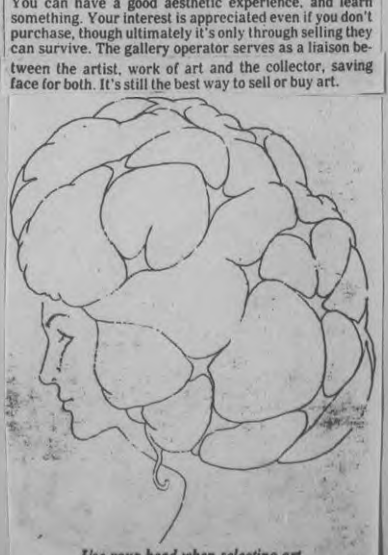
MUCH EUROPEAN art in Austin galleries appears to be bought by the load, and is a watered down version of Impressionism.

William Hoey's gallery, which represented a viewing and selling place for good contemporary art, has closed. Hoey has opened at least five galleries here in the past 18 years, and has made a sincere effort to present good original art done by regional artists. The only gallery now dealing in this quality of art is Ine Aper's, currently carrying abstract work.

Ann Watt of Pecan Square Gallery, due to open in May, expresses the attitude that "artists do exist in Texas who are communicating a fresh, contemporary expression out of their unique reality and environment, but without the opposing traps of sterility of self consciousness." She purports to offer them "a forum for their work and ideas in Austin."

Another way to purchase is directly from exhibits at the institutions. The UT Faculty Exhibit has a price list at the door, as do the Texas Fine Arts Association exhibits, and a number of other displays by Laguna or UT.

Galleries have always been fine, free places to browse. You can have a good aesthetic experience, and learn something. Your interest is appreciated even if you don't purchase, though ultimately it's only through selling they can survive. The gallery operator serves as a liaison between the artist, work of art and the collector, saving face for both. It's still the best way to sell or buy art.



Use your head when selecting art

See: Letters to the Editor

Three regal treats at UT art museums

By MARY McINTYRE
Special to The American-Statesman

Upstairs at the Michener Galleries in the Harry Ransom Center, University of Texas campus, is a treasure of four important exhibits. Bypassing for a later review of the Argentine Drawing show (since it will be up through May) there are on display ancient gold objects from Columbia, ceramic figures and painted bowls from the Yucatan Maya, and lion rugs from Iran.

These exhibits are each in themselves of quality worthy of a trip to the galleries. They are on display concurrently now with staggered ending dates largely through April.

EL DORADO, THE GOLD OF ANCIENT COLUMBIA

A handsome display of more than 200 pre-Columbian gold objects from the collection of the Bank of the Republic, Bogota, has been brought to Texas through the American Federatio of Arts, The Center for Inter-American Relations, and with a grant from the National Endowment for the Arts.

It represents the gold that European rulers, Marco Polo and Columbus sought. It symbolizes the motive that inadvertently led to the discovery of the New World. It is a small portion of what escaped the rapacious thrust of the early explorers and their melting pots.

Several archeological areas are represented with differing styles of objects. The sites are marked on maps adjacent to each display case.

Breast plates, necklaces, nose ornaments, headdress, earrings and intricate figures on the tops of large pins are a portion of the varied display.

Small gold frogs were used between beads of carnelian. A necklace of reptiles becomes an object of beauty. Anthropomorphic figures display fantastic headdresses, stylized bodies and rich body ornamentation.

Many of the objects are beautifully crafted in the lost-wax process. Often what appears to be filigree was done through casting.

The luster of gold retains an enticing quality for us, through the centuries as it did for the fabricators of these objects, and for the Europeans who sought it so avidly.

BARBACHANO PONCE MAYA ART COLLECTION

This fine exhibit of clay figures and painted bowls is from the collection of Manuel Barbachano Ponce. In the catalog introduction, Sr. Ponce has written that he sought to rescue the art of the Maya from oblivion, destruction and removal to foreign lands and to return it "to the sight and touch of those who inherit the spirit of the creators."

The sophisticated culture of the Maya produced a solar calendar of 365 days, hieroglyphic writing and a high level of art and architecture. The objects in this collection are from the Early Classic through the Early Postclassic Periods, covering a time span roughly between 250 AD to 1200 AD.

Richard Townsend, professor of Mesoamerican Art at UT, commented that the study in depth of Maya art was so recent as to be still lacking in details of the function and closer dating of much of the art. But he considers this art of objects in clay part of the whole language of images which included architecture, stele, and wall paintings.

The languages of images was very well understood by the people, and communicated ideas such as the role of leaders in society, both religious and secular, and their geneology. The art was not just decoration. It was part of a fixed standard of themes used by all city-states, participating in the same frame of reference.

The bowls are handbuilt and are earthenware, in a rich reddish terra cotta. Many of the images in bowls, whistles and figurines are of important persons, dressed in the paraphernalia appropriate to their positions or roles. A ball player wears knee guards, beaddress, beads, collar and skirt.

The function of the ruler was to relate the processes of nature to the order of the cosmos, a role similar to that of the Egyptian pharoahs. Rulers were never shown in undignified positions, but in the utmost posture and in control of themselves.

Lion motif rug woven by Nomads

LION RUGS FROM FARS

Charming and imaginative portrayals of lions decorate recent rugs handwoven by nomadic tribes in Southwestern Iran. The collection is circulated by the Smithsonian Institute.

Fars is the name of the region, and was the onetime natural habitat of the Farsi lion. The lion is extinct, and it is possible that none of the weavers of these rugs have ever seen a real lion.

The significance and tradition of the lion image carries over from ancient times when this noblest and most powerful of the beasts was regarded as a royal symol connoting great courage and power.

Commenting on these rugs, Richard Ettinghausen, states in the catalog, "As they wished to render a symbol, realism was not aimed at. The figure was meant to represent only a singular, memorable image of power and virility."

These lions have shapes and heads resembling humans and other animals, and are covered with stripes, flowers and checkerboard patterns. Many project amusing personality.

"The official emblem of Iran is the lion and sun. In some rugs what looks like two headed lions are intended to portray the lion's head and the sun's face. Usually some patterned rays enriched the sun's face to distinguish it."

Surveying the latin touch in art at UT

By MARY McINTYRE
Special to The American-Statesman

Of the 18 major exhibits related to Latin America scheduled for this year, six are currently on display in the Michener Galleries, Harry Ransom Center, University of Texas campus.

The overwhelming range of these exhibits is from ancient cultures to a Venezuelan private collection of European Cubist art to the vital present in *Modern Argentine Drawing* and *Gunther Gerzso: Paintings and Graphics Reviewed.*

This calls for an overview of the exhibition program and a look into the reasons the University of Texas has become a world center for Latin American art.

People responsible for two of the current exhibits were in Austin this past weekend. Barbara Duncan was the guest curator for the Gunther Gerzso paintings from Mexico, as well as her own permanent Duncan Collection, selections of which are on display. Gerzso himself was here and remained several days to speak with classes studying Latin American art.

Donald Goodall, Director of Art Collections, is the dynamic force bringing Austin the fruits of the labors of the artist and the guest curator plus the remaining four exhibits.

He acknowledges the University of Texas as the single center in the world in number of exhibits pertaining to Latin American art in the past five years.

Why? Because of the geographical location; because of the largest exhibition space available to devote to Latin American art, 27,000 square feet in the Michener Galleries alone.

But most important, because of the resources of the University of Texas in the Latin American Studies program.

This area of study is one of six federally funded programs, and many view it as the best in the nation. It is also the largest, with 300 students at the undergraduate, graduate and doctoral levels specializing in the study of Latin America, and 70 faculty teaching on a regular basis and 150 others with substantial Latin American interests.

This is the largest concentration of faculty interest in Latin America in a single university.

Note the library: The Nettie Lee Benson Latin American Collection is without question the finest research collection dealing with all aspects in Latin America of any university in the world.

So a collector such as Barbara Duncan, who was attracted to the art aspect of Latin America, placed her collection here, and brought together two other exhibits, the Torres-Garcia Family Collection in 1974, and the current Gunther Gerzso: Paintings and Graphics Reviewed.

Mrs. Duncan said what interested her was not just art being shown in an isolated setting, but within the context of a teaching program able to provide research. She introduced Jerry Daviee, a masters degree candidate in the art of Latin America as an example of the outgrowth of her work in bringing Latin American art into the favorable ambience of the UT resources.

Donald Goodall views his exhibit scheduling and collecting in the geographically vertical axis of Latin America, the United States and Canada, with the Michener Collection of 20th Century American Art acquired in 1969 as a nucleus of the overall Art of the Americas Collection. Added to this are works from the Tinker Foundation, and Dr. Thomas Cranfill, with the Barbara Duncan Collection contributed in 1972.

The current exhibits interlock.

The Cubist paintings and drawings in the Villanella Collection supplement the Gerzso paintings, showing the European sources of an aspect of his art.

Ancient sources of imagery in both the Gerzso and the Modern Argentine Drawings may be implied from the exhibit of Mayan art and Columbian gold. Gerzso himself states that his shapes come from Mexican walls, pre-Columbian architecture and Cubism.

Gerzso was born in Mexico City in 1915 of Hungarian and German parentage. He was a set designer for Mexican, French and American film companies for 20 years, while painting as a hobby. He met the group of surrealists who were refugees in Mexico, and his earliest painting in the exhibit is in the surrealist form of a female figure with abstracted organic shapes.

Staff Photo

Barbara Duncan and Gunther Gerzso

The key painting for his mature style was done in 1946, inspired by a photograph of the pre-Columbian site in Bolivia. Though this painting is not in the exhibit, *Archaic Landscape*, 1956, can be seen and is related in form. His later works were all extensions of the 1946 painting.

Though self-taught, Gerzso's art is sophisticated, disciplined, and uniquely his own. His art is related to Cubism through the geometric aspect (though softened), the frontality of his shapes, the shallow depth and the element of shading which causes planes to move forward or receed.

A glance through the adjacent Villanella Cubist Collection and a return to Gerzso, causes a realization of how enormously mature and controlled are his forms and colors over the works of those who were in the throes of inventing the style.

It also causes realization that his art is not a simple outgrowth of Cubism, but has the mystery of ancient walls which evoke content without being specific.

"The emotional content of my paintings is always the same, and each painting is only a variation of that emotion. Actually, I think my paintings are very realistic. They are real because they express very accurately what I am all about, and in doing so they are to some degree about everybody else," Gunther Gerzso stated in the catalog.

On his work habits and methods, he commented at the opening that he works daily on painting from 10 until 2, and on drawings from 4 until 7. He makes thorough drawings, setting the design before using it in the painting. Some designs may wait in portfolios as long as six months before being used in a painting.

In this thoroughly preparatory way of working does he keep all the paintings or does he reject some? With an expletive, he commented, "In the corner of my studio is a cemetery with maybe a hundred paintings. You wouldn't believe how many I reject."

He uses Masonite panels, and canvas, each primed with Duco cellulose lacquer. Then he applies acrylic color with a flit gun and finishes the painting with oil.

He does paintings with acrylics on paper, using grated pastel or pumice stone for textural variation. He also employs a drafting machine which simplifies the making of parallel lines and other controlled forms.

He is concerned with space, and the use of simplified forms, finding simplified forms more difficult to achieve than complicated ones. The paintings have shapes which appear to press in from the edges. He related this to the pre-Columbian world which he described with a gesture of withdrawal into one's self.

The expansive effect of shapes which would continue beyond the picture edge is contained by large black frames. He thinks these are necessary because he feels the paintings shrink without them. However, he is working toward paintings which will need only a simple metal edge.

Though modest in scale, his work is monumental in formal quality. His imagery, precision and the emotional impact of the paintings is unforgettable.

Gunther Gerzso: Paintings and Graphics Reviewed is the most recent addition to the ambitious Latin American exhibition schedule brought about by the highest quality in resources at the University of Texas.

Proving nothing can indeed be something

By MARY McINTYRE
Special to The American-Statesman

"I never had the courage to believe in nothing" — Cervantes in *Man of La Mancha*.

The work of many contemporary artists involves this "courage to believe in nothing." Their work has no symbolic content, no story, no meaning. It is what you see.

They are formalists, in the jargon of the art writers, as opposed to those artists whose work has deliberate or obvious content.

THREE ARTISTS, whose works on paper comprise a new exhibit at Ine Apers Gallery, and one of the two sculptors currently exhibiting metal sculpture on the grounds at Laguna Gloria Art Museum present effective formalist works.

Two recent UT faculty members, Otis Jones and John Ross, exhibit works on paper at Ine Apers, as does David Conn, assistant professor at Texas Christian University.

Works by the three make an interesting comparison of techniques in small formats. They are represented by acrylic paintings, watercolors and prints respectively.

Otis Jones uses a square format in his acrylic paintings and applies balsa strips and fabric, attached to the paper by means of sewing machine stitches. He states, "The content is about the construction itself, the material involved and the texture."

The loosely square shapes are divided by the stitches into geometric shapes. Irregularities in the ends of the balsa, the threads and loosely applied paint add to the textural interest of the various materials. It is all subtle and requires intimate viewing.

ALTHOUGH JONES underpaints with a strong color, he works at it until he "neutralizes the color".

"A lot of things that occur are accidental but I have to work very, very hard to get the accidents to work the way I want them to," he commented.

He does relate his work to the materials used in Southwestern Indian art, "to the kinds of objects and use of materials, to fetishes and drumheads . . . how they are put together, not the religious or functional base," he stated.

John Ross's watercolors are similar to his large acrylic paintings in design. Though some become studies for the larger paintings, most are ends in themselves, using similar concepts but a different media and scale.

Blue Smoke by Lyman Kipp

HIS FORMAT is also based on the square, but on a grid division of the square with sections of the grid set askew. This provides a kind of tension and a slight illusion of depth as there appears to be space "behind" the small askew squares.

The watercolor is loosely dropped into the other wet color creating brilliant color. He succeeds in his effort to "hit the color harder (than his acrylics) to give an impact," as he said.

His titles give his attitude about meaning. Sample: *A Square Divided into 64 Equal Parts Unstably Covered by 8 Units of 8 Components.* He is interested in working with watercolor in "something except scenery," which is the traditional watercolor image.

David Conn shows all prints, in a combination of intaglio or etching and collograph. A collograph is a print made from fabric glued to a piece of board and coated in gesso or modeling paste.

USING FOUR or five such plates inked in subtle shades provides a marbelized kind of background for the images of vertical grosgrain ribbons. The ribbons are approximately 3 inches long or 7 inches, marking a rhythm, much like a musical sequence of beats.

The illusion of ribbons is created by laying actual ribbons on etching plate coated with strips from silver to a muted color, and heightens the illusion of curvature thus created by making the illusion of shadow against the background.

It is an interesting technical game. The results are handsome.

"People don't demand content from a vase or a rug," said Otis Jones. So, must we demand content from art?

LYMAN KIPP, a New York sculptor of substantial exhibition record, has six extremely effective painted steel and aluminum sculptures on the grounds of Laguna Gloria.

They are particularly outstanding against the background of foliage and in circular areas or grass or honeysuckle.

The one problem is that the visitor needs a map, available at the museum to find them, as they are on the lowest, wooded ground level, near the lake. However, during Fiesta, the "train" will drive past the Kipp pieces.

The sculptures dates from 1970 to 1975, and there is a logical development of forms. The earliest is Osker, which is a minimalist sculpture with four square columns in yellow surrounding a blue box.

KIPP'S PROGRESSION of concept as seen in more recent pieces opens up the forms, to where they project horizontally and vertically into space, still retaining vibrantly bright color. While geometric in the shapes used, and simple in components and rhythms, the design changes radically as the viewer circulates each piece.

The 1974, *Blue Smoke*, and 1975, *Red Flag*, use angles as well as projection into space, creating even more varied spaces between the forms, and light and shadow contrasts.

Red Flag is 14 feet high, is all red, and projects a monumental presence. The exhilarating effect of large scale colored sculpture off the pedestal causes the other sculpture presented outdoors at Laguna to look ordinary. Betty Gold shows numerous pieces in corten steel, in the outdoor amphitheater near the lagoon. They are all small in scale, 2 feet to 4½ inches, and are on pedestals as requested by the artist. Gold likes the pedestals as the sculptures are lifted, and "floating off the ground".

Her works have content in the sense that they relate to her general spiritual attitude, about "meditational art, yin and yang, positive-negative, male-female," she said.

EACH PIECE is formed from one steel rectangle, which is cut, bent and reassembled. Each projection from the main body could fit back into a related hollow, reforming the whole. This is "spiritual, in that everything (in life) has so many facets yet it all has to go back into a basic form," she said.

Though numerous pieces are presented, there is not much variety in basic concept or design. The scale and placement is such that the viewer either looks down on the sculptures, or up at ones placed on higher ground. But these latter have difficulty competing with the background of grass bands and stone retaining walls.

Betty Gold is from Austin originally, but now maintains studios in Los Angeles and Aspen, and is represented in galleries across the country.

UT student art show downright quality

By MARY McINTYRE
Special to The American-Statesman

Among the eye catchers in diverse mediums at the 37th Annual Art Students' Exhibition at the University of Texas Art Museum is some just plain good art.

One expects and finds here current trends, but the volume of good art in whatever style shows that the faculty are doing their job well. Painting in particular staged a strong comeback over the predominance of crafts in recent years.

The Gorky exhibit in the fall has left an imprint, distilled through color field painting and the attitudes of some newer faculty members. But it is interesting that there are few slavish copies of a teacher's style.

In abstract painting, a general method of working prevails with an overall nuance of tone, pushing and pulling the space. Markings on top move the eye. These markings vary in strength from student to student, at times suggesting amusing cartoon images.

This general style crosses over the personal attitudes of particular teachers and is reflected in works by students of 11 teachers.

Patricia Tillman's untitled Rhoplex painting on canvas appears mature, partially because Tillman is represented by three other paintings on paper, and one thus has the opportunity to note variations on a basic concept. She uses an underlying grid, muted colors of various hues applied with brush strokes, and a reworking of the grid or diagonals on the surface.

Another well resolved painting in more of a third generation abstract expressionist manner is *Zappo, Zappo and Zappo* by Laura Telford. Telford has developed a varied vocabulary of forms supported by beautiful color.

Figure painting lags in development, the predominant style being based on photographs. This tends to result in deadly color and shading, with the exception of *The Bottle Painting* by John Willmann.

One using a photographic style, and a deliberately jarring color, like paintings on velvet, comes off with humor and provocative content. This is *Virgin and Child of the Roses* by Bobby MacPherson.

Another painting with figures, untitled, by Robert Batterton has more expressive paint application, and is interesting. His color intaglio of one of the central sections comes off better in color and composition, however.

Sculpture is strong, and varied, and presents a variety of attitudes, from the expressive clay piece by Belinda Gabryl, the linear metal design by Mark Frary, to the constructions in wood, fiber and plexiglass. A handsome utilitarian piece is the *Neon Coffee Table* by Joe Le Grand. Competent realistic heads and a figure are being done by Umlauf's students.

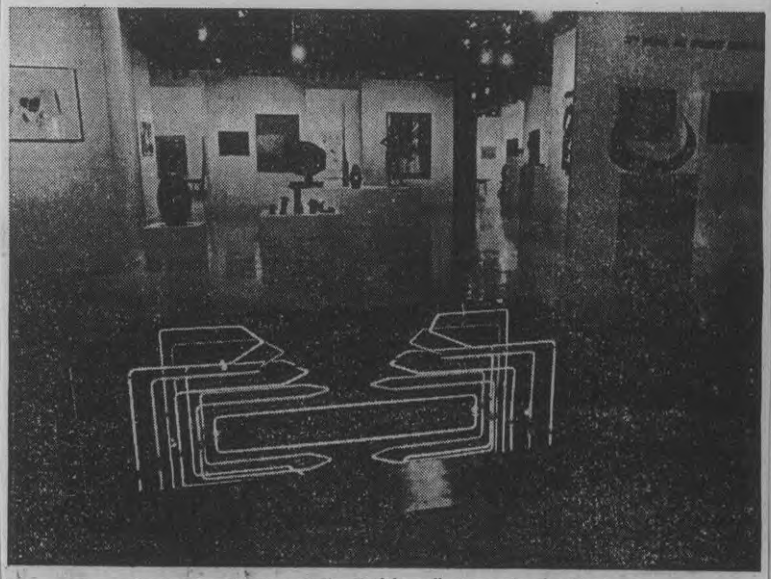
Printmaking has taken on the use of more color, moving closer toward painting.

Jewelry design is moving into less expensive metals, and also presents fewer wearable pieces. Several pieces appear to have symbolic content, and others are beautiful jewel-like objects to be enjoyed, not worn.

Unfortunately, the mezzanine gallery is hung in such a crowded manner that even fresh, good works such as Diana Larmore's portrait of Luther Sperberg suffers by crowding.

There is much more to the show, as it represents the work of about 300 select students, and takes up two floors.

This exhibit is always an event as the students are not only demonstrating competence and an awareness of current national trends, but the imagination and daring to bring form to experimental ideas.



Joe Le Grand's 'Noon Coffee Table' excellent example of utilitarian art

mary mcintyre

Exploring UT's multi-faceted Argentine show

Special to The American-Statesman

The *Modern Argentine Drawing* exhibit upstairs at the Michener Galleries in the Harry Ransom Center on the University of Texas campus is contemporary art with content.

All of the images in this show of small works on paper deal with some aspect of organic life. A few involve abstracted and surreal organic forms, but the majority make psychologically complex statements about the condition of man.

It is particularly interesting to observe how the Argentine artists use the human figure while reflecting on the contemporary United States movement of figuration and photo realism.

The Argentine attitude is poetic and referential. The images make a statement, whereas photo realism in the U.S. is a presentation of surface facts as the camera finds them, without "meaning."

The Argentine images are predominately central with a background or void. The craftsmanship in varied drawing mediums is excellent with strong tonal graduations.

THERE ARE figures with vapid faces, pig-eyed anonymous men, headless bodies and bodyless faces, bound humans unable to move, and a violinist bound in lace unable to perform.

The content? Man's current condition is a kind of imprisonment he exists with a stoicism, but immobility. Alternatively, he is being transformed into an animal, or while still human has deaded senses.

One Argentine currently teaching in Austin finds this kind of content a reaction to the political and social situation in Argentina. Verbal statements may not be freely made, but the visual statement may be ambiguous and symbolic with multiple possibilities of comprehension.

Dr. Damian Bayon, a visiting professor at UT in Latin American art, was born in Argentina and knows many of the artists of Latin America. He provided a background of Argentine social conditions.

BAYON COMMENTED that Argentina has been settled by a predominately European population; that there was no important pre-Columbian culture nor significant Spanish colony.

The region around Buenos Aires expanded greatly in the late 19th Century through an influx of French, Italians and Spaniards. The peak of economic development was probably around 1920, and since that time the fluctuation of governments with poor management have left a decadent cultural atmosphere.

In art, until World War II there were good painters and a strong avant garde. Many were influenced by Torres Garcia, an innovative artist and teacher in adjacent Uruguay. After World War II there was an explosion of art forms in Buenos Aires and in the provinces. Argentine art became more Europeanized, with abstraction dominate for a time. A group calling their art the New Figuration formed and was influenced by Francis Bacon, deKooning, and Dubuffett.

Today, the artists in the New Figuration group are still strong as evidenced in the exhibit, with influence on younger artists exhibiting with them.

MANY OF the artists go abroad, to live in Paris or New York. "They are not snobs," Bayon said, "They cannot sell. Buenos Aires with a population of eight million has become a sophisticated and important city, but there are too many painters for the public. The elite groups are very advanced, but the rest (of the public) don't understand."

Romero Brest founded the Institute of Art in Buenos Aires and became its director from 1960 to 1970. Brest brought the most avant garde exhibits and "happenings" to Argentina.

Thus there was the influence of international movements for a period and then "suddenly a kind of void. Many artists then turned to another approach, using small formats and drawing," Bayon commented.

"This is the first sign of something very interesting. The artists are not trying to be international, but to be themselves. These images are obsessive, strange, ironical, but always very neat, well done," he continued.

DURING HIS productive three-year stay at UT, Dr. Bayon has worked on the Latin American exhibits, notably the *Plural* and *Villanilla Collection*. He is currently advising the art museums on the formation of an important collection of Latin American art and will spend the summer cataloging the Latin American holdings at UT.

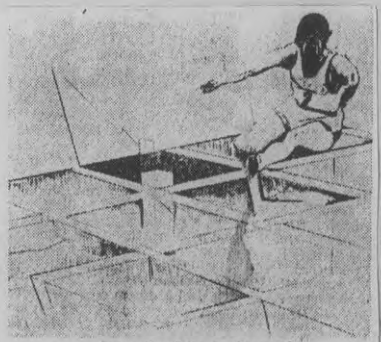
His knowledge of Latin American art, his contacts with artists and top museum directors, plus his teachings have made Bayon a valuable addition to the UT art program.

Several of the artists exhibiting small drawings are also represented in large paintings downstairs, which are part of the *Duncan Collection of Latin American Art*.

The attitude expressed in the drawings is supported by an excellent article in the catalog by Roy Slade, director of the Corcoran Gallery of Art which was the organizing museum along with the Argentine Embassy.

IN IT, he comments, "The dilemma of the long struggle to integrate figuration and abstraction still pervades . . . The drawings reveal a continual struggle between form and image, between tradition and individuality."

The exhibit will go on to the New Orleans Museum of Art and the Cleveland Institute of Art, but is here through May.



Jorge Demirjian's 'Runner'

mary mcintyre

'Fine Arts' 65th stellar show for Laguna

Special to The American-Statesman

The Texas Fine Arts 65th Annual Exhibition currently on view at Laguna Gloria Art Museum has the best over all quality of the Annuals to date.

Realism sweeps the scene in the main exhibition room.

The grand prize winner is *Daughter of Liberation* by Janice Porter Walden, from Uvalde. It makes a social comment by presenting a young woman contemporarily attired and accessorized, before a painted reproduction of Grant Wood's Daughters of Revolution.

While appearing to use a photograph as a basis for the contemporary portrait, it is not Photo-Realist, in that it makes a comment on the attitude of a young woman today as in an inheritor — with a difference — of the determined and reactionary D.A.R. ladies in the Grant Wood painting.

Nearly all the other paintings, graphics and watercolors in the main room also reflect the use of photographs as the basis for reproduction and transformation into the final graphic or painted product. They are well done, and were evidently chosen for a quality of finish as well as attitude.

USING PHOTOGRAPHS as an aid in painting may result in a peculiarly bland paint and color quality, which tends to prevail here, particularly in the shaded areas. The mind and eye perceive directly in a different way than what the camera and film register.

Photo-Realism was dominant on the national scene in the first half of the 70's decade. Such Photo-Realists as Richard Estes, Chuck Close and the local Bill Wiman are interested in reproducing the image made by the camera itself, "without apparent bias, taste, emphasis or subjective deformation," (*Art in America*, Nov.-Dec. 1972, p. 61.)

Three paintings of bridges and one of a chain link fence project Photo-Realist attitudes.

But most of the artists in the TFAA show are using the photograph as an aid in producing an image with apparent meaning, or simply giving a look of nostalgia. This is very likely to be a dominant mode of two dimensional art for the next decade, given strength by the Bicentennial, and the review of what is American.

THERE ARE several old style romantic realist paintings with soft edges and textured paint, upstairs. These present an attitude of affection for the subject, which has been a part of American painting since the early 19th Century.

Running a close second to the realists in numbers of works are the abstract paintings, drawings and prints. In this show, they have predominantly clear structure. There is an emphasis on the crossing of verticals and horizontals, whether obvious, or underlying loosely painted forms. *Evotion* by Michael Lazuchin has an heraldic, suspended, colored geometric image and is one of the prize winners.

Abstract compostion in a different vein are presented by Terry MacSparran in *Universalscape*, which makes effective coloration with an all-over composition, and Kenneth Hale's untitled acrylic. Hale's composition projects one of the most interesting problems of balance and space.

The fad for geometric bisection of an image, whether realist or abstract is still being used, most notably by Luis Eades and Joseph Cain.

THERE ARE a few paintings in the stairway which have a relation to West coast or Chicago funk art.

Color is not a major concern of the majority of the artists accepted this year, but a few are outstanding. His *Sabin's Sun Bird* and Ralph White's *Beyond the Quark* have the fullest quality of luminosity because of manipulation of paint, hue and value.

The illusion of translucence and floating movement is effectively accomplished by spray and spatter in Fran Larsen's *Inner Shadows*, a purchase prize winner.

Juergen Strunck's print on plexiglass has the most innovative use of color and technique.

THE WATERCOLOR award went to the most techniquely proficient painting, *Three Streets: San Francisco* by Edward Walker. It provides a varied, controlled and amazingly detailed view of crowded dwellings on a hill in sunlight against dark clouds.

Sculpture this year is primarily abstract, or abstract but with recognizable parts, such as the hands on *Daphne's Song* by E. Barry Phillips or the stairs and ladder on *Space Castle* by Robert G. Venn. Much of the sculpture is small and makes an attractive grouping on pedestals with three large floor pieces in addition.

As in the two dimensional section, the quality of craft and finish prevail. The materials used range from plexiglass, wood, to various metals. Aesthetic response on the viewer's part to the sculpture here, beyond an admiration for skill, is weak.

More than 2,000 entries were received for the exhibition representing every state. The final judging includes 27 states, with the largest number of works from Texas. Jurors were Clinton Adams, director of Tamarind Institute; Lamar Dodd, chairman, Division of Fine Arts, University of Georgia, and William Lester, professor of art (retired) University of Texas.

Incidentally, the grand prize winner, *Daughter of Liberation* is signed "J. Porter Walden," and it was reported that the three male jurors thought the painting had been done by a man. Liberation?

Walden's 'Daughter of Liberation'

Three diverse faces of Austin's art scene

By MARY McINTYRE
Special to The American-Statesman

Three Austin galleries — one new, one nearly 30 years old and one specializing in crafts — present differing attitudes toward art and the public.

Pecan Street Grallery, newly opened at 604 Blanco in a remodeled house, is part of a small shopping complex at 1200 W. Sixth St. The offering is composed of paintings, sculpture, fine prints, drawings, batiks and ceramics by regional artists of quality.

Lee Chesney, David Deming and Michael Frary of the University of Texas art faculty are represented, plus such well known names as Lu Ann Barrow, Ray Cox, Reginald Rowe, Barbara Whitehead, Jan Tips, Cosette Russell, Linda Genet and Robert Fainter. Added to this are newer names in Austin: Nancy Moeller, Nancy Lou Owen and Martha Grenon.

DAVID DEMING'S sculpture graced the entry, both small pieces on table height bases, and two large steel pieces in the grass outside. Deming is doing interesting small abstract wooden assemblages resting on three points and projecting through space. He uses several differing tones of wood, some creating bands counter to the basic thrust of the planes.

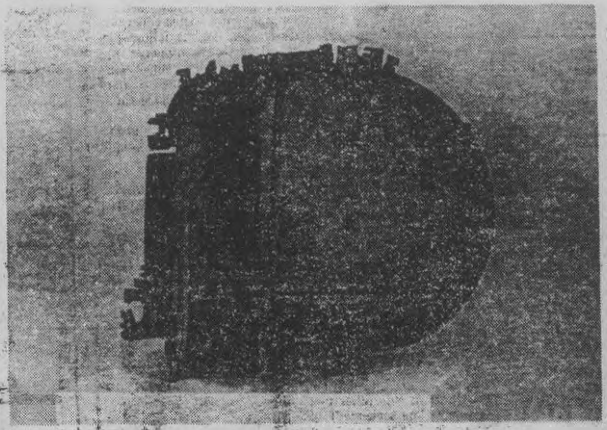
Jan Tips is also represented by wooden sculpture, but of a totemic quality, vertical and symmetrical.

The paintings range from Nancy Moeller's handsome abstract acrylics flowed onto canvas and edged in white paint, to fantasy images of tapestry-like density of pattern by Lu Ann Barrow and Nancy Lou Owen.

Robert Fainter projects a provocative attitude toward man and nature in his paintings by isolating a man's image from a landscape or plant through the use of geometric design. His content deals as strongly with the control of man and nature and their present day relationship as does the City Council in its efforts at regulating man's use of trees, parkland and waterways.

IN PRINTS, Lee Chesney's fine abstract intaglios and lithographs are complemented by Barbara Whitehead's amusing and symbolic females and airplanes or wings in woodcut.

Pecan Square Gallery is owned by Ann and Don Watt who have an attitude of seeking artists with a "fresh contemporary expression without the traps of sterility or self-consciousness." They plan changing exhibits with openings, events and evenings of discussion between artists and interested public.



David Deming's sculpture on display at Pecan Street Gallery

Ann Watt, who is managing the gallery says she "operates by intuition" without pushing one particular aspect of contemporary art. She sees the under $200 print, painting or art article as possibly providing the economic base of the gallery, with occasional sales of the more expensive pieces.

She is open to all types of possible customers and hopes to "sell to a cowboy one time and a UT professor the next."

MUCH DIFFERENT is the attitude of gallery owner John Carter, who has operated a gallery since 1947. His present location is in a remodeled house at 609 W. 10th St., and is called John Carter Gallery.

Carter says his original gallery was the first art shop in Austin called a "gallery." "There was Bradford's Paint Company and Miss Fanny Andrew's Ye Quality Shoppe, and mine," he stated.

Carter says he "has made an effort to expose the community to something worthwhile in art with a businesslike method and exercising a little integrity with it."

He has a small select group of clients and procures paintings with specific clients in mind. He no longer has opening events and very rarely has one-man shows.

THE DOOR to his gallery opens on a room with two Salinas paintings on easels — one of bluebonnets — valued at $8,500 and $6,500. He says, "They are pretty. That's the most I can say about them." They have been placed there for resale by "a family who outgrew them and who are interested in other pictures."

But surrounding the Salinas on the walls are works on paper done by a young artist with a decidely avant garde attitude, Normand George Wilkenson. The best have interesting off-beat color, a double format, blurred edges, ruled horizontal lines over the central color area, and collage elements or stenciled letters.

These double format wash paintings have an elegance relating to Robert Motherwell's work.

Carter himself is more comfortable with School of Paris art, and through the years has sold paintings by Soulage, Alvar, Charon, Pascin, Utrillo, de Sognac, Dufy, Vlaminck, Ribera and others.

HE PURCHASES from three of the largest art dealers in Paris.

In 1948 he had Knoedlers Gallery in New York send a consignment valued at $250,000 which included a Renoir, Modigliani, Vlaminck, Braque, Utrillo and Vuillard.

He didn't sell any. But he has survived.

Carol Packwood is the owner and manager of Kerbey Lane Galleries located in a remodeled house at 3700 Kerbey Lane next to Jefferson Square. Her shop sponsors special exhibits by local and regional craftsmen, and carries a stock of fine pottery, weaving, woodworks, batiks and furniture.

The gallery is currently exhibiting drawings and paintings by Amado Maurilio Pena and his students from Anderson High School. Pena's works are detailed pen and ink line drawings on paper with the theme of family and children and traditional Mexican celebrations. Some drawings are complex and detailed while others use line and color selectively in relationship to white areas of paper.

CAROL PACKWOOD felt that exhibiting Pena's work and that of his students was "something we needed to do. Being an ex-high school teacher myself, I recognized that he had exceptional students, and that Amado was an exceptional teacher. I would like to see him stay in the public school system; so I wanted to make the public aware of what he was doing."

The gallery has been in operation for a year and a half and exhibits some of the best and most well known Austin craftsmen: Paulina van Bavel-Kearney pottery, Tuck and Judy Laurens pottery, Rebecca Munro batiks, Ann Matlock weaving, Frazier Harris wood, Mary Erler macrame, Ann Frome macrame, Steven Humphreys pottery, Greg Erickson furniture and others.

Some of these crafts people are also drag vendors, but Packwood does not feel that conflicts with the gallery sales. She calls herself "idealistic, in that I believe the response by the public is going to be there if we do it right."

She sponsors eight openings for special exhibits a year and joined in the Kerby Lane Spring Festival, a street party with all shops on the lane participating.

It is interesting that while obviously concerned about sales (otherwise they wouldn't stay open) the primary attitude of each gallery owner is that of service to the public and the artists in presenting the kind of art each believes in.

UT's latest: Photos at an exhibition

By MARY McINTYRE
Special to
The American-Statesman

Almost anyone can make competent photographs. Photographs that embody surprise, distinctive grace, wit or original intelligence, are, on the other hand, made with fair consistency only by photographers of exceptional talent who work seriously at their calling. — John Szarkowski, in *Photography a Different Kind of Art, The New York Times Magazine,* April 13, 1975.

Three Austin photographers working seriously at their calling are represented in an exhibit entitled, *Along Texas Country Roads* upstairs at the Michener Galleries on the University of Texas campus, 21st and Guadalupe.

Frank Armstrong, Richard Greffe and Larry Schaaf have been teaching at the Department of Journalism. But instead of presenting what we think of as photo journalist kinds of images, *Along Texas Country Roads* provides a beautiful visual experience of country places where people go, and the signs they have left of their presence without a single person in any of the images.

THEY ARE in the tradition of Ansel Adams in several ways: they are using view cameras with large film formats of 4 inches by 5 inches or 8 inches by 10 inches; the photographs are black and white; the images are crisp throughout with much detail and attention to tonal renditions; and there is deep perspective.

Among Armstrong's pictures are several scenes of graveyards, from small crudely made tombstones with misspelled words to a grandiose crucifixion. The photograph captures everything, the deterioration of time and nature, and also the functioning elements of power lines and the light pole next to the crucifixion.

His pictures frequently imply a symbolism of man reaching for something beyond his mundane existence.

A variety of images, many dealing with beautifully photographed trash characterized Richard Greffe's prints. He shows boots slung up on a sign, and fish heads on a fence, and peeled paint on a wall. Then he jumps to a study in dazzling whiteness and shadow of a frame church at Kovar, or the geometry of an old movie house and adjacent washateria.

STATEMENTS of the fact that man was here are made in nearly every photograph by all three. Man has printed his name on directional markers as well as tombstones, made graffiti, painted signs of his place of business and built structures for his various purposes. But nature and time work away at these, and nature begins to win.

Larry Schaaf's prints have a very beautiful sepia color tone which has been achieved through his use of a 19th Century printing process, called the print-out method of development. The 8 by 10 inch negative is put in a frame with special paper and exposed to direct sunlight for about 15 minutes. The print becomes purple like the faded portraits from a coin photo machine. He uses an expensive process with gold chloride to make the image permanent and change the color.

Both Greffe and Schaaf are using 50-year-old view cameras with uncoated lenses. Armstrong is using a new 4-inch by 5-inch view camera, but all three find that the cumbersome aspect of the equipment and need for tripods limit the type of photograph that can be taken. No spontaneous snapshots here.

These photographers exercise control over the edges of the image and the composition within, with great care before the shutter is clicked. Still, there are surprises in the print. The mind does not apprehend everything the camera and film register. So, there may well be more in a photograph than even the photographer was aware of.

THERE ARE ALSO disappointments when the print fails to have the emphasis or strength that was in the photographer's attitude when he chose the image.

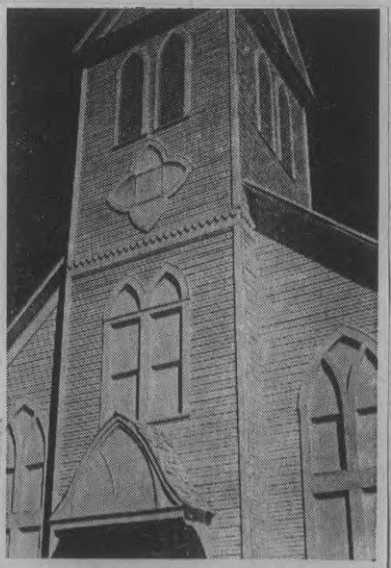
Greffe said, "There is a necessary gap between your sensation of the place and what any picture looks like. The end result may have more information or may have less carrying power."

These photographers do not manipulate the print other than routine dodging and burning during printing. Manipulation in the *Life* magazine style of editing and cropping an image is out of style. What is desired is a kind of truth to the scene.

The presentation of these prints in the museum arena with large white mats, sets them apart as an "art," which indeed these deserve. Painting has moved into large formats as portable wall paintings, environments, shaped objects and the elimination of the framing edge. So, photography has picked up on the old Renaissance to early 19th Century concept of a "picture" or window on a special view.

"THAT'S ALL WE have left," commented Greffe, "Photojournalism is dead (since the demise of *Life* magazine and others) and there is no forum for distributing black and white images except newspapers or the art way of doing it."

It will be interesting to see what kind of crisis is presented to certain kinds of realism in painting and drawing as photography moves into galleries and on the walls of living rooms.



A Hill Country church part of UT show

Artist Herron original 'copier'

By MARY McINTYRE
Special to
The American-Statesman

Don Herron exhibits Xerox portraits of other Austinites, silk screen prints and a 56-foot long sequential painting at the Ray Gallery, 300 E. 6th Street.

For the Xerox portraits, he has laid his friends in sections on a Xerox machine, and then placed the sections together in vertical formats beginning with upraised hands. He has tinted the resulting prints with pastel.

The effect is amusing and eerie, whether of clothed or nude figures. Their placement on a wall contiguous to each other — all with upraised hands — has the totemic effect of related persons involved in some sort of ritual worship.

HERRON HAS worked with Xerox since 1970. He became interested in doing whole figures after being contacted by a man on the West coast who was putting together an anthology of Xerox art.

Carrying similar pale muted colors are his silk screen prints dealing with space and floating rock forms, entitled *Cloud Ceremonies.* He uses stencils, but places printing ink on the screen in varying ways before squeezing it through. Each print thus becomes unique, though part of an edition of repeated shapes.

HIS LARGE painting is a series of canvases with ovoid forms and diagonal movements in transparent acrylic uniting the separate sections. Herron's innately strong design sense carries through the abstract forms creating differing visual qualities throughout the length of the painting. The effect is like the moods of a sky-earth experience, suggesting the coming and passing of clouds with rain.

There are two Don Herron artists in Austin. The other Don Herron teaches pottery at the University of Texas Art Department. Herron of 6th Street also has done some pottery, but is primarily a silk screen printmaker, and painter, and now experimentalist in Xerox reproduction.

THE RAY GALLERY has an attractive newly remodeled large room with a 13-foot ceiling, providing an excellent vehicle for display of contemporary art.

Walt Jurkiewicz, UT art faculty member, displays three large realist oil paintings and two drawings at Ine Apers Gallery, 212 W. 4th Street.

Two of the images are of nudes in patterned upholstered chairs. One of these is set in a corner of a room with an oblique view of the nude, a dog, the floor with oriental rug, and two walls. The third picture uses a similar viewing angle but is a complex painting of the artist's palette table in a room.

JURKIEWICA'S art presents a thoroughly competent use of oil paint, texture, color, space, and volume in a traditional sense without being academic. It is done with conviction and strength.

He does not use photographs, and prefers "the one-to-one basis of the artist with his environment," he says, "These paintings are the results of a need to deal with the space I go through all the time . . . the result of a way I can deal with life. It is not crucial that they be paintings but that they be painted. Hopefully they become paintings."

Jurkiewicz worked directly from the nude, a dog and a chair, but transposed the oriental rug from a pattern in books. He likes the contrast of flesh tones to the patterns of rug and chair.

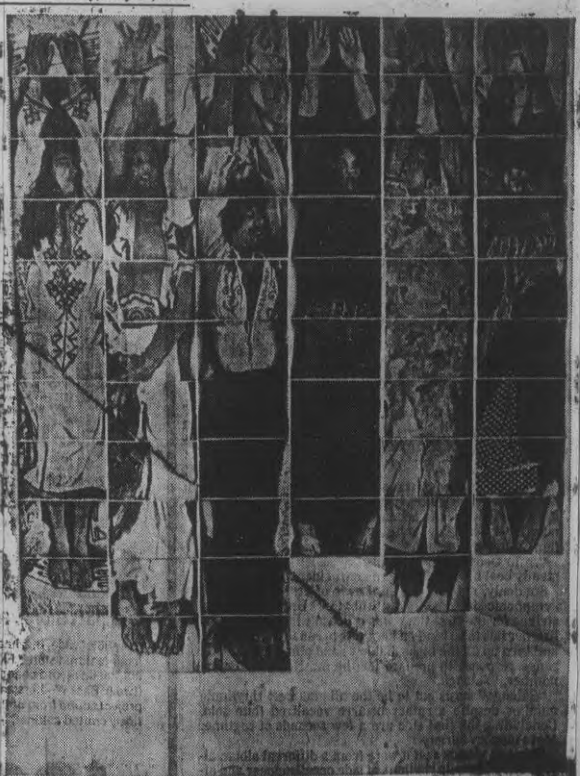
AS A STUDENT, he was a science and physics major at the University of New Mexico, and didn't start painting until his senior year in college, and then began "drawing like crazy."

Also at Ine Apers are David Storey's drawing and paintings and Dacy Olson's amusing sculptures which convey puns on wood and about wood.

Both of these artists have been connected with the University of California at Davis, though Storey lives in Austin now, and teaches at UT-San Antonio.

Some of the West coast graphic imagery is present in Storey's drawing with stream of consciousness funky forms and smudges.

HIS PAINTINGS have a flat cartoon image quality. They appear to have a narrative content which may be known to the artist but is only amusingly associative of



A HERRON XEROX PORTRAIT CREATES AMUSING, EERIE EFFECT
Herron's friends make a mood of ritual worship when laid on a Xerox machine [illegible] puzzling to the viewer. His color and textured areas are offbeat and interesting.

The French Village gallery at 316 E. 6th Street contributes to the renaissance of East Sixth with an attractive interior and good display of contemporary jewelry.

However, despite the promotion, the paintings of French artist Raya-Sorkine are dependent imitations of Chagall's style, symbols, and general imagery.

Art loses universality in dialectical textiles

By MARY McINTYRE

Special to
The American-Statesman

The African Textiles exhibit at the Huntington Galleries in the Art Building at the University of Texas is a collection of hangings dramatic in scale, intriguing in pattern and of unusual color relationships.

Beyond this reaction the viewer needs assistance as to the function of the different types of weaving and patterns, and the meaning of the symbols used. Here is where art is not a universal language. Why a man could be put to death for wearing a particular *kente* cloth design defies comprehension out of context of old Ashanti culture.

THE 200 FABRICS represent the cultures of many different peoples on the East, West and North portions of the African continent.

They have been brought to UT through the Alexander Girard Foundation of Sante Fe, New Mexico and are on exhibit through July 4.

A children's catalog available at the desk entitled "An African Safari" has helpful information. This is reinforced by good but obscurely placed printed material upstairs. The visitor to the exhibit would have benefitted greatly by grouping of the textiles according to type, with accompanying explanatory text, or at the very least more descriptive labels.

THE ASHANTI PEOPLE of Ghana are represented by different types of cloth used for wrapped garments, toga style.

The Ashanti men's cloth is called *kente*. It is characterized by four-inch wide strips four yards long to make a toga. The brightly colored threads form abstract symbols which refer to proverbs or historical events.

Only men weave this type of fabric, working outdoors in guilds, on horizontal looms. Beginning in the 17th Century kinds had their own patterns of *kente* cloth, and anyone wearing the same would be put to death. As Ashanti kings lost power the subjects appropriated the exclusive royal patterns.

The brightly colored Ashanti *kente* textiles are the most colorful and intricate and varied of all on display.

ANOTHER TYPE OF Ashanti cloth decorated by a different process is the *adinkra*. *Adinkra* means "farewell," and this cloth was a mourning wrap worn at funerals. As in Western culture the mourning garb is dark, though not a standard black.

The method of decorating the commercial cotton fabric is by dying in boiled dark, and then stamping a design cut from a calabash (gourd). The calabash stamp is dipped into dye mixed with egg white for a dark but glossy effect.

The *adinkra* art originated in the early 19th Century and was named for an opposing king, Adinkra, who was slain. His son was captured and spared in return for revealing the secrets of cloth stamping.

SOME OF THE *adinkra* cloth is dyed whole and some is torn into strips and sewn together with brightly colored embroidery after dying. The stamping and sewing are done by males.

The abstract designs have symbolic meaning and certain designs were reserved for the king or elders.

A man in trouble might appear in public with loyal supporters all expressing their love and sorrow by wearing the same color *adrinka*.

Like the contemporary printed T-shirts of today and the clothing styles characteristic of various age and interest groups, messages were transmitted by the garments of the Ashanti.

THERE ARE MANY other processes of textile decoration in Africa. Most use native vegetable dyes such as indigo. Methods of decorating include simple to complex tie-dying, resist made with cassava starch or mud, stencils, painting directly on the fabric, embroidery and applique.

The Fon people of Abomey, capital of Dahomey, specialize in applique designs which have recognizable designs of people, animals and objects in bright colors on black, gold or white backgrounds.

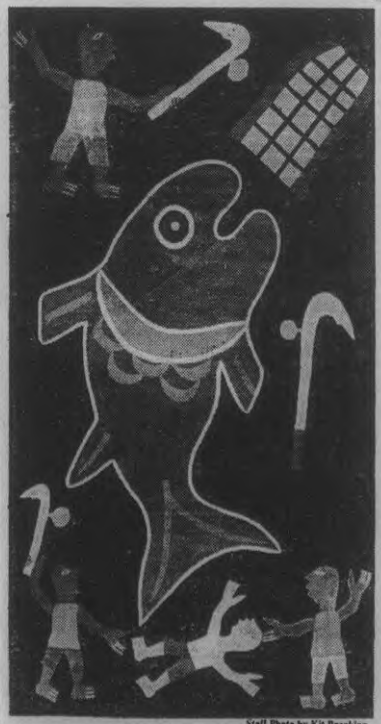
These are used as cloth for state umbrellas, cushions, cult clothing and military and religious banners. They are displayed by people of rank and importance and used by royalty in all the major towns.

THE FON APPLIQUE fabrics have been made of commercial trade cloth since the 17th Century. The designs were made by privileged men of an extended family near the palace.

The insignia represent kings, historic events and proverbs and compare to heraldic shields and banners of English nobility.

The design of No. 17 in the exhibit of a large fish and a wicker fish trap represents Houebadja, 1645-1695, the second king of Dahomey. The proverb symbolized by the fish and trap is, "The fish which escapes from the trap does not return."

WOMEN WEAVE IN Nigeria on upright looms in the home. Traditionally they wear three different pieces of fabric, and change patterns from year to year. Women are also responsible for different aspects of the fabric production than the men, their functions varying from region to region.



Staff Photo by Kit Brooking

AFRICAN APPLIQUED COTTON TEXTILES
From the Fon people of Abomey, Dahomey

Egyptian tapestries colorful, charming, complex

By MARY McINTYRE

"I had this vague conviction that every human being was born an artist, but that his gifts could be brought out only if artistic creation were encouraged by the practising of a craft from early childhood."

— Ramses Wissa Wassef

This Egyptian architect established a weaving workshop for children in a village called Harrania, near Cairo, about 20 years ago.

The fruition of his original idea is the exhibit of Egyptian Tapestries on view in the Michener Galleries through June 27. The exhibit is being circulated by the Smithsonian Traveling Exhibition Service.

THE 40 COLORFUL, naive, and intuitively composed tapestries represent the work of children to adults in various age groups. They are categorized as follows: Childhood Period, ages 8 to 13; Adolescence Period, ages 14 to 20; Adult Period; and Present Stage of Development.

Some tapestries are outstanding in presenting ingenious solutions to a theme, such as, "The Aquarium" by Ali Selim in his adolescent period. Others employ subtle colors and complex variation of foliage patterns, and depth illusion.

The tapestries deal with nature images — plants and animals — and with people in largely farming occupations. Of the few exceptions, two have Biblical titles, such as "Sodom and Gomorrah."

THE WEAVING IS done without preliminary cartoon. The weavers work from the left side across, which is actually the top when weaving. So, the image must be conceptualized at right angles to the finished composition. Elements indicating depth must be worked simultaneously with threads forming foreground figures.

The wool is locally obtained, and is spun, skeined, and dyed by members of the workshop. Plants for the dyes are grown in the compound, and include indigo for blues, weld for yellows and madder for red. Secondary colors are obtained by Dyeing two primary colors in turn (top dyeing), and dark tones are formed by dyeing all three primary colors in turn.

University Art Museum

TAPESTRY FROM WISSA WASSEF WORKSHOP
Exhibit at Michener Galleries through June 27

CERTAINLY THE LATE Ramses Wissa Wassef was successful in producing an art of considerable charm and complexity. In the catalog he was said to have chosen children for their perseverance and diligent attendance, and expressed "total confidence in each child's potential." However, Ramses drew them out of stagnation when they were found to be repeating patterns endlessly, by suggesting "new combinations of shapes and colors, stimulating them to contemplate new situations."

His methods produced tapestries of superior visual character than a newer, independent workshop, founded in the 1960s, and called Kunooz, also in Harrania. Several Kunooz tapestries are displayed together in a back area of the Michener Galleries. One wonders whether Wissa Wassef's methods of encouragement achieved superior results, or whether he selected children whose innate characters fitted better the artistic and technical challenge of the medium.

THROUGH THE CATALOG articles Ramses Wissa Wassef also expressed a distinct antipathy to industrial developments, conformist education and superficial values, as being detrimental to the natural artist in every child. His conviction that art is a universal language may be true if the subjects are limited as in this case to foliage, humans, and certain common animals.

A fine and commendable achievement Wissa Wassef has made to the processes of art, and to the community with which he worked. However, the premise that children need isolation from "sophisticated external influence" is belied by vital adaptations of industrial developments both through the folk art and informed art of many countries.

Bywaters' list of contributions endless

By MARY McINTYRE
Special to
The American-Statesman

The retrospective exhibition of paintings and prints by Jerry Bywaters at Laguna Gloria Art Museum is a celebration of his contribution to the arts in Texas.

In addition to being a painter of strength inspired by regional motifs, Bywaters has continued without interruption as a teacher of art at Southern Methodist University for 40 years, and served as director of the Dallas Museum of Fine Arts for 21 years, from 1943 until 1964.

WHILE TEACHING and serving as a museum administrator, Bywaters continued to paint, but did not exhibit, feeling a conflict of interests. Occasionally he submitted to competitive exhibits in other cities often under an assumed name. He felt that continuing as a painter kept "my own critical judgment alert" when called upon to judge other artists through his various community art positions.

When he was named director of the Dallas Museum of Fine Arts, the city museum was small and new. Bywaters brought distinct attitudes about the function of such a museum, which sound new and applicable to Austin's Laguna Gloria Art Museum. He believed a "city museum should become a center for encouraging the arts. An art museum must serve both art and people. It must be an intelligent interpreter and active sponsor of the arts for living people."

HE BELIEVED in varied museum sponsored educational programs relating to exhibits: Lectures, gallery tours, and films, as well as encouraging contemporary creation by involving artists in museum activities.

As director, Bywaters also sponsored cultural activities outside the visual arts — concerts, recitals, dance programs, films — making the museum a community arts center.

From the beginning he placed the exhibition's accent on contemporary American art, particularly on the art of the Southwest. He found that people involved in the arts in the East knew little of the art being done in the Southwest, and he deliberately worked to make the artists of this region known nationally. "I was very pleased to be in a place where very capable artists in the 1940's were creating, such as William Lester, Everett Spruce, and Otis Dozier."

FOLLOWING HIS lifelong commitment and knowledge of Texas art, he is currently director of the Texas Project Institute. This involves a grant to do research on the development of art in this region, and procure documents or microfilmed material on the origin of art here up to the present day.

Bywaters also served as Art Critic for the Dallas Morning News for six years, and published articles, monographs and portfolios on contemporary artists throughout his long career.

As an artist, Bywaters drew as a child, but studied literature in college, picking up his art in the 1920's in Paris. The earliest paintings in the exhibit dated 1927 have a definite impressionist method of paint application, coloration, and subject.

IN THE 1930s there was an interest in large-scale wall painting in both Mexico and as WPA projects in public buildings in the United States. Bywaters went to Mexico to study the muralists, and his paintings from the early 30s show the Mexican influence.

The formation of his own strong, distinctive style developed after an interlude at the Art Students League in New York City and his return to Texas. His work of the 30s is represented in the exhibit by portraits, and paintings with themes such as two nuns on a train, a sharecropper, and a detail for a mural showing Spaniards and a priest. These combine an element of abstraction in the elimination of superficial details in favor of strong light to dark modeling. The visual statement about the characters represented is succinct and clear.

MURALS WERE completed by Bywaters during this period in the public library of Paris, Texas, in the Dallas City Hall, and Texas post offices at Quanah, Houston, Farmersville and Trinity.

Conveying a quality of strength and character is his portrayal of people, and the rugged and desolate beauty of the Southwest landscape, much of Bywaters best work was done in this period of the late 30s and 40s. The majestic sweep of land, mountains and sky is conveyed in dramatic form and contrast in "Where the Mountains Meet the Plains," 1939.

Most of the paintings are in oil, but some were painted first in egg tempera and then glazed in oil. This brings out a blond, light-reflecting quality particularly suited to the bleached bones and driftwood stump in "On the Ranch."

"MEMORY PAINTINGS" are what he calls his composites of elements remembered, and this is what forms the bulk of his work. He feels that the memory weeds out the unessential, and what "sticks in the mind is the thing that has to be pretty good."

There are lithograph and watercolors of old courthouses, and old buildings in the mining towns of Colorado, imbued with Bywaters' energetic slight distortions and quality of mood.

Now, as Professor Emeritus at SMU, Bywaters is teaching only one class, and anticipates an increase in time to devote to his personal artistic creation.

THE VIGOR OF THIS man in the community art field has affected the lives of many of us in Texas. That he was able to bring to bear this vigor in his art despite his enormous commitment of time to the verbal and administrative aspects of his art world is evidence to be celbrated at Laguna Gloria through July 25.

Staff Photo by Kit Brookin

ARTIST, TEACHER, ADMINISTRATOR JERRY BYWATERS
1941 painting 'On the Ranch' part of retrospective exhibit

Debbie Franklin boon to art museums

By MARY McINTYRE
Special to the American-Statesman

A warm, motherly person exuding vitality and a sense of humor, Debbie Franklin has guided the docent programs of the University of Texas Art Museums over the past 10 years, making them some of the best in the country today.

Her attitude is empathic, "We all feel inadequate to perceive," she says. She transforms this awareness of the viewer's anxiety when confronted with an unfamiliar object called "art" into a visual and verbal dialogue between the object, the viewer, and a docent.

WHAT IS A DOCENT? At the University of Texas a docent is one of a group of 50 volunteers who have been trained in a background of history and art relating to the exhibits, and also trained in a variety of ways to communicate. An outstanding aspect of the UT docent program is its adaptability to the kinds of groups requesting its services. There is no "canned" tour.

Mrs. Franklin draws upon the resources of the faculty members of various departments, and visiting curators to lecture and discuss with the docents the background information of a particular exhibit and specific problems in communicating. A handbook is given to new docents detailing the experience and offering advice gained by the group over the years.

THE DOCENTS HAVE BEEN receptive to experimenting with new techniques in dealing with children coming to the museums, such as the use of contemporary music and dance relating to abstract expressionist paintings, and museum games to provide a kind of self-motivating tour.

One of Mrs. Franklin's most innovative projects involved taking sixth and seventh graders through specific exhibits on different types of tours and then evaluating the responses by children, teachers, and an independent evaluating group.

HER PILOT PROGRAM to Determine Appropriate and Effective Tour Techniques in Museum Visits received a grant from the National Endowment for the Arts. The Endowment provided funds for making the children's catalogs and games, and the paperwork involved in setting up and analyzing the results, and also for busing the children to the exhibits.

(Staff Photo by Jim Dougherty)

DEBBIE FRANKLIN UPGRADES *MUSEUM TOURS*

Project helps children get more out of trips to museums

495 sixth-grade students from Baker, and 330 sixth and seventh-grade students from Hill Country Middle School of Eanes and their teachers formed the experimental group, Mrs. Franklin said: "We hoped to stimulate teachers and administrators in cooperative efforts to incorporate museum visits into the development of practical curriculum activities in the many areas of learning already established in the school."

THE PRIMARY EXHIBITS chosen for the project were:

"Images for Eternity," Egyptian art from the Brooklyn Museum.

"Abstract Expressionists and Imagists," Paintings from the Michener Collection of American Art.

"El Dorado," Gold of Ancient Columbia. And, as part of the same visit, *Maya Artifacts from the Barbachano Collection.*

Some groups from each school went on different types of tours: Straight docent tours — descriptive, verbal, question and answer; participation tours — involving physical or verbal activities in the museum directly related to the art displayed; and self-motivating tours, called "museum games" — using booklets with instructions on how to proceed with the exhibit.

ONE FUNCTION OF the children's catalogs which were prepared for each exhibit was to put something in the hands of the class teacher in advance which he could use to relate himself and his class to the forthcoming visit. Mrs. Franklin said: "Teachers sometimes don't like to come to the museums, because they don't know anything about the art, and feel put down. After all, the kids in their class are *their* kids."

THE EVALUATION ASPECT of the project had to be devised with little precedence as guidance. "How to measure what is learned in an aesthetic program is a big issue in art education today," said Mrs. Franklin. However, the evaluation center for the Austin Independent School District has no test for such purposes.

And Robert Stake, the author of a major book on the subject, "Evaluating the Arts in Education," had one main suggestion: That Debbie find some smart people and make up her own test.

Response was gathered by pretests and post-tests given to the children, and reports from the teachers, plus a team of independent evaluators.

THOUGH THE GAMES TOURS were the most popular for the Abstract Expressionists paintings, the Egyptian exhibit, and the pre-Columbian gold and artifacts, the children and teachers felt they had learned the most only from the last two.

The fun felt in perceiving visual elements as presented in the catalog and games for the Abstract Expressionist exhibit such as "open and closed composition," "the personality of shapes," "visual tension," "asymmetrical balance" was not construed as learning.

Mr. Franklin stated, "From exhibitions dealing with cultural aspects of societies which are studied in the schools, the teachers and children do perceive they have learned." Instruction in a vocabulary of a purely visual language she felt was lacking in elementary schools, though it should be started at young ages.

A RELATED QUESTION was how to evaluate visual participation and enjoyment. Since the rest of the education process is on a verbal or numerical basis, can verbal tests determine the qualitative aspects of visual response?

Two conclusions were clear from the total experience: Teachers should play an active part in the kind of programs used. Museums should offer varied kinds of tours to suit the age level and the character of the groups involved.

Mrs. Franklin has brought her experience and training of the past 10 years to a definitive climax through her project sponsored by the National Endowment for the Arts. Unfortunately, Austin is losing this major contributor to art education, as she leaves in late summer to join her husband in New York.

Art

Exhibits varied

By MARY McINTYRE
Special to
The American-Statesman

Kerbey Lane Galleries, 3706 Kerbey Lane, presents unique pottery of a highly refined and beautifully controlled style by Paulina van Bavel-Kearney, through July 23. The simple colors of white, black and flesh are produced by the natural minerals in the clay and the sawdust in which the pots are fired. All pieces are wheel thrown but paddled to an elegance of form, and burnished with a stone before firing to achieve a satin luster. The exhibit imparts an Oriental quality of restrained sensitivity.

The Michener Galleries, 21st and Guadalupe on the UT campus, has an exhibit of small clay and wood objects in the upstairs Southwest corner, entitled "Three Dimensional Drawings." Nancy Isett's raku-fired horizontal clay sculptures rest on the tops of boxes filled with fine white sand. They have a fascinating quality derived from the irregularities of the shapes and finishes, which suggest water-washed beach objects — fish or bones.

ERIC ANDERSON IS REPRESENTED by six cane-like sculptures using wood and other elements, while Gerald J. Patrick has one "cane" and several laminated wood horizontal pieces entitled "Proposition for Lap Ornaments and Pocket Canes." These plus Larry Harman's untitled forged steel sculptures are all nonfunctional in the conventional sense. They imply a relationship to prized objects from older and more primitive cultures, now newly designed with an intense interest on the part of the artists in the forms and embellishments for their own sakes.

Galarie Ravel, newly opened at 1210 W. 5th, has multiple graphics by many of the top names in contemporary American and Mexican art and some European masters. The collection is impressive for Austin, as is the installation. It includes work by Karel Appel, Robert Motherwell, Gene Davis, Pedro Friedeberg and Rufino Tamayo.

The Grey Mouse, 606 Guadalupe, has new works by Helmut Barnett, John Robertson and John Huke. Barnett's precisely sprayed abstract forms have taken a new twist aways from the overall stripes toward smaller shapes moving in space. His characteristic luminosity prevails.

ROBERTSON AUGMENTS HIS TASTEFUL horizontal abstract paintings with new images on paper based on American Indian designs. These latter are unmounted but may be viewed in portfolio. Huke is represented by drawings using a variety of graphic media, and creating tension between the forms and the white of the paper.

Pecan Square Gallery, 604 Blanco, has new work by the gallery's original group of artists plus two new sculptors, and two graphic artists, through July.

The UT ceramic sculptor, Don Herron, has several elegantly finished glazed ceramic pieces two of which are functional lamps. David Everett is represented by carved wood, a bas relief of figures and two abstract sculptures.

The realist Michael Arth has joined the gallery, and is showing detailed etchings and aquatints of trees. The other graphic artist, Tom Balthrop, has surrealist imagery in his etchings of human figures within the outlines of large figures.

AT LAGUNA GLORIA ART MUSEUM, 3809 W. 35th, color photographs by Sammy Royal project a mood through the deliberate use of the grainy aspects of film and a pervasive green tinge. The positioning of forms is dramatic and the attitude poetic. Royal has achieved a distinctive style.

Also upstairs at Laguna are paintings and drawings by Alison Stone. Unititled, abstract, and small in scale, the imagery is frontal with a kind of framing edge within the canvas. Repeated loosely geometric shapes of thick paint or pasted paper float against a scumbled thinner background.

PAULINA VAN BAVEL-KEARNEY POTTERY EXHIBIT AT KERBEY LANE
White, black and flesh colors produced by natural minerals in clay and sawdust

French exhibit

Collection links artists, writers

By MARY McINTYRE
Special to
The American-Statesman

The exhibit, "Baudelaire to Beckett, A Century of French Art and Literature" in the Leeds Gallery of the Academic Center, UT campus, contains childhood drawings by Toulouse-Lautrec, Cezanne's last letters, Gauguin's only etching, illustrations by Bonnard, Dufy, Matisse, Rouault, plus numerous letters and printed materials relating these great artists with the writers of their time.

THE 518 ARTICLES selected for this exhibit by Carlton Lake represent a small portion of his total collection here in the Humanities Research Center, with items numbering in the tens of thousands. His collection increases the French area of this principal center of all universities for the study of 20th-Century literature.

As the collection brings out the interrelation of leading figures in literature and art, so has the lifetime study by Carlton Lake involved just such an interrelation. He collected books as a youngster, did undergraduate work in French literature, and then received a doctoral degree in art history.

CARLTON LAKE WAS an art critic in Paris for 15 years, wrote for the Christian Science Monitor, and collaborated on "Life with Picasso" by Francoise Gilot. His authorship includes the "Dictionary of Modern Paintings," and works on Dali, Giacometti, Chagall and Henry Moore.

How did this American East coast Francophile come to choose the University of Texas as a repository for a lifetime work of collecting? "I knew what Harry Ransom had done to build up the Humanities Research Center collections," he said. Ransom had realized in the 1950s that the collecting energies of the University of Texas were better spent on 20th-Century material than in trying to catch up on older periods.

KNOWING SOMETHING OF the extent of Lake's collection, Don Goodall, Director of Art Collections and Warren Roberts, Director of the Humanties Research Center, went to Boston to negotiate the purchase, loan and outright gift of portions of the collection.

An example of the importance of the collection is the book on display, The Cubist Painters, dated 1913, with aesthetic reflections by Guillame Apollinaire and 46 reproductions by Picasso, Braque, Gris, Leger, Duchamp, etc. — the leaders of this incipient movement which was to have the most profound impact on art in 500 years.

ALSO BY APOLLINAIRE IS a drama entitled, "The Breasts of Tiresias," 1918, where the word "surrealist" was used for the first time. The displayed binding of the book is a collage of cubist design employing calf, wood, cork, brass and cardboard.

Letters from Cezanne to his son, Paul, dated in 1906, relate the conditions of his health in his old age, and his total absorption in his work. He worked out of doors, and arose very early during August in order to paint from five until eight, before the heat became unbearable.

BILLS FROM JULIEN TANGUY, the painting-supplies dealer of so many of the post-impressionist artists, indicates Cezanne's debt to him was 12 years old. It was from Tanguy's shop in Monmarte that Ambroise Vollard purchased his first Cezanne paintings which he showed in his historic Cezanne exhibition of 1895.

Wood engravings by Rouault, Dufy and three linoleum blocks cut by Matisse are in the exhibit and represent rejected or unused images by these masters, which had been planned as illustrations.

Picasso's exuberent humor is evident in the original bookplate sketched and titled by the artist and given to Apollinaire. Also, humor is evident in the toy poodle made and framed by Picasso and given to Gertrude Stein as a "little brother" for her live poodle.

LOVERS OF "The Little Prince" will find two original watercolors by Antoine de Saint Exupery as well as a first edition.

A notebook and album of original sketches by Henri de Toulouse-Lautrec indicate his wit and perception at very young ages, 10, eight and probably earlier than six. One small watercolor painting at age 16½ is a very expressive image of Father Felix, delivering a sermon. It was given by Toulouse-Lautrec to his lithographer some years later.

Competing with the "Bibliotheque National" of Paris in extent of collection are the Cocteau manuscripts and letters and the unpublished letters of Andre Gide.

THE EXHIBIT WILL remain on view on the fourth floor of the Academic Center through the end of the year. An important symposium is scheduled to occur in the fall centering around the collection and Apollinaire in particular.

WOOD ENGRAVING BY RAOUL DUFY
'Le Lievre' was created to illustrate Appollinaire book

'LE SERPENT,' ORIGINAL WOODCUT
Dufy is an inspiration for all modern engravers

Art of Upper Volta

Exhibit has religious base

By MARY McINTYRE
Special to
The American-Statesman

Magnificent pieces of the art of the Upper Volta compose a large display in the Michener Galleries on the University of Texas campus. The exhibit of art from this central West African country is the first major show in America. The works are selected from the collections of Maurice Bonnefoy of France.

Five tribes are represented by masks, wooden and bronze sculptures and pendants. These tribes are the Bobo, Mossi, Gurunsi, Lobi and Marka. Their predominant religion is described as Fetishism, meaning a belief in objects supposed to possess magical powers.

HANDSOME AFRICAN FABRICS on the walls from the Girard Collection form a colorful background to the more solemn carved pieces, though only a few of the fabrics are from the Upper Volta.

The art of the Upper Volta is chiefly religious. The masks belong to a Mask Society and are brought out by the members to aid the larger community in times of danger or with a local problem or to bring rain and increase harvest. Attached to the masks for ritual use were vegetable fibers — resembling raffia — which hide the body of the wearer.

Though the members of the Mask Society are known in the community, the wearers of particular masks are not known. A masked dancer is assumed to receive the spiritual powers of the symbolic mask.

IN FACT, THE PROCESS OF CREATING the mask from beginning to end is one of calling on magical powers. A selected tree must accept to be cut down, by dying from a machete cut within a month. Sacrifices are made to the tree. The sculptor is isolated for the duration of the creation. When the work is over, more sacrifices and a ceremony imbue the mask with magical powers, causing it to assume a sacred character.

The need for the protection provided by rituals involving the masks is prevalent in the concept of evil in the Upper Volta societies. There are Eaters of Souls. A person has several souls, one in the vital organs, one identified with the shadow, and others in different parts of the body or outside. A person with a stolen soul falls ill, with death occurring after the soul is eaten or sold.

Though resembling animals or human forms, the masks have a high degree of abstraction, both in the three-dimensional carving of the forms, and in the geometric surface designs. The general colors used are white, black, red and, occasionally, blue.

WITH ONE EXCEPTION IN THE EXHIBIT — No. 60, a realistic clay funerary head of a young woman — the kind of form demonstrated by the Upper Volta carvers is abstract with an animalistic base. The use of abstraction may symbolize a great spiritual unrest inspired in man by the phenomena of the world-universe.

African art had been known in Europe since the Portuguese explorers of the 15th century, and the sailing merchants of the 16th. The great Museum of Ethnography of the Trocadero was established in Paris in 1879, devoted entirely to the arts and crafts of the non-European peoples, with a strong African section.

But it was in 1907, after 500 years of European art more closely depicting man in a realistic to idealistic state, that a few French artists, Vlaminck, Derain and Picasso, "discovered" the abstraction inherent in African art. Their revisions of the traditional forms of Renaissance art set off a revolution employing abstract forms which is a major factor in visual concepts today.

IF THE URGE TO ABSTRACTION symbolized a great spiritual unrest in primitive man, so may it be on a much more sophisticated level in contemporary man. Was it coincidence that the shaking of man's established visual ideas was also begun in verbal thought by Freud and Einstein? Freud's "Interpretation of Dreams," and Einstein's "The Theory of Relativity" were published only a few years before the previously accepted forms of art were so radically torn by Picasso and his circle.

Philosophical considerations aside, the drama and elegance inherent in some of the Upper Volta masks is felt by the viewer. Many are represented with large carved and painted superstructures of several feet in height. Rarer than other forms are the butterfly masks of the Bobo Ule.

Bobo sculptures of water buffalo in small scale, in bronze, are displayed, as are carved wooden dolls from the Mossi. These dolls are limbless, stylized cylinders with pendulous breasts, necks, and incised heads. They were given to little girls for play, and later kept as fertility symbols.

AMONG THE MANY ARRESTING FORMS in the exhibit are the antelope, tucan and crocodile. Some of these forms crossed tribal barriers to have magical significance in different contexts.

The Art of the Upper Volta is the seventh in a series of exhibitions in recent years on the subject of African art brought to the University of Texas for the benefit of both the art and African Studies students as well as the general public.

WOODEN ANTELOPE MASK
From Maurice Bonnefoy collection

Graphics compared

By MARY McINTYRE
Special to
The American-Statesman

Two exhibits of prints by major contemporary artists, on view at the Huntington Galleries, UT Art Building, invite a comparison of images imprinted through graphic media. Monotypes by the American painter Richard Diebenkorn provide an insight into the artist's mental processes through intense working periods. Both as art works and as an expression of a particular print medium, Diebenkorn's monotypes far surpass the larger and more varied exhibit of etchings and lithographs by the great English sculptor Henry Moore.

Monotype (or monoprint) produces only one impression, and is made by painting or drawing an image on a glass or metal plate and pressing it on paper. Diebenkorn used an ungrained aluminum lithographic plate which he ran through a printing press.

DIEBENKORN IS A colorist, but chose to eliminate all but slight tints of color in these prints, dated 1974-75. Working in blacks and grays with spaces and lines, he has reached his forms to the bare bones of his recent painting style. Much of the imagery derives from his series of paintings entitled "Ocean Park," named after the location of his studio.

The monotype method Diebenkorn used was to work on one image, print it, erase it or construct another on the same plate, print that, do another on the same plate, etc. Frequently some of the same lines were redrawn for the next plate, or erasure smudges of previous lines were left to provide texture.

This print method was in a way a transfer of Diebenkorn's usual improvisational work habit with paint on canvas. Beginning with a line or motif, he revises and develops the image to the requirements of the format.

THE FIRST SERIES of monotypes were begun with a strong carryover of the vertical, and horizontal, and diagonal spacing of his "Ocean Park" paintings. In the second series, he began with the image of a spade from a card deck. The prints move in sequence in playful variations of the initial theme, becoming richer in texture and value range. In this and in the following series, the whole sequence of monotypes is shown so that the mental exercise of selection, change, return to the favored composition now enriched, and change again is evident.

"Take a good look, Dick — this is the bloody formula" he wrote at the bottom of plate No. 27 (II 4-12-75). The protest is because despite his peregrination he has come up with a composition similar to the "Ocean Park" paintings.

Formula some of the prints may be, but they are enhanced by his labors at increasing texture and image with smudges, soft puddles and partial wiping out. There is not so much forcing of the process through a preconceived image, as there is of working a basic image through the possibilities of the medium.

HENRY MOORE'S relation to the print media appears little more than drawing as an adjunct to sculpture. The prints look like studies from a sketch book, and seldom seem to be derived from the particular printing process itself.

Moore's monumental sculpture far overshadows these examples of his prints from 1969-74. The catalog states, "The large number of prints made by Moore during the past few years has been due to his having had two periods of convalescence, during which he was unable to work on sculpture."

The eight etchings from the "Elephant Skull" series, 1969, are part of a much larger body of prints which have been circulated internationally as an exhibit in their own right. The examples here provide some of the richest forms and greatest sensitivity to the format of the page of this exhibit.

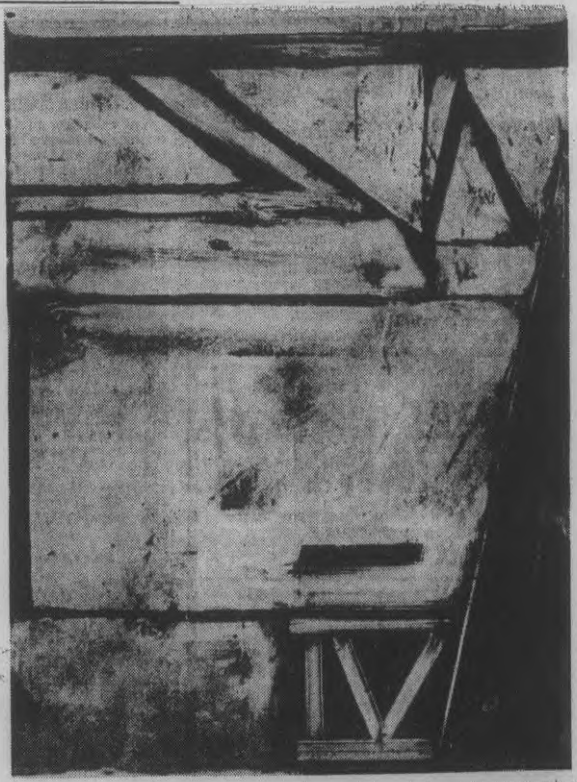
MANY OF THE OTHER Moore etchings and lithographs isolate figures floating in space. A few have color and are segmented in a manner derived from 1916 cubist works. Some use texture in the background, which is carried through the figures in a more successful manner.

With the "Stonehenge" lithographs of 1973, Moore returns to an expression of monumentality and space with pictorial organization found in the Elephant Skull series.

No doubt the transference of sculptural ideas to the print media presents many more difficulties than the more closely related painted images of Diebenkorn to the monotype process he selected.

art this week

Exhibit continues: The University of Texas Art Museum continues its exhibits of Henry Moore prints, Richard Diebenkorn Monotypes and "Recent American Drawings" through Oct. 3. Summer gallery hours at 23rd and San Jacinto, are 10 a.m. to 4 p.m. Monday through Saturday; 1 to 5 p.m. Sunday.



Smudges on a monotype (above) by American painter Richard Diebenkorn increase texture. Philip Guston's untitled drawing (R) is part of UT Art Museum's "Recent American Drawings" on exhibit through Oct. 3.

Drawing exhibit a must

By MARY McINTYRE
Special to
The American-Statesman

The exhibit, "Recent American Drawings," at the Huntington Galleries, UT Art Building, is a must for anyone interested in contemporary art forms and processes. It defies generalization except for top quality in small-scale framed works. It provides a full range of graphic and painted images from East Coast artists working today.

The more than 250 pieces were selected by artists connected with the New York Studio School. This school is directed toward the learning of drawing and painting divorced from academic paraphernalia, and is under the direction of Mercedes Matter.

IN THE EXHIBIT THERE is a large and excellent selection of figure drawings in various graphic media. Just a few of the names represented form a list of major American figure painters: James McGarrell, Stephen Pace, Alex Katz, Thomas Wesselman, Will Barnett, Leland Bell, Elmer Bischoff, Willard Midgette, Fairfield Porter, Philip Pearlstein and Charles Cajori.

Several groupings of abstract paintings and drawings provide a wide visual experience, from computer designs, and mechanically ruled drawings to pale markings to fully colored heavily textured paint filling the format. Works by Robert Rauschenberg and Robert Motherwell mark the entry. Norman Bluhm's exuberant looping forms and Pat Adams' precise lines over a tilted plant of irregular textures engage the viewer in the back area.

SCULPTORS AND CONCEPTUAL artists are represented. Christo has given a drawing of a project for 250,000 stacked oil drums covered with an orange wrap as a "mastaba" for the Dutch Kroller Mueller Museum at Oterlo.

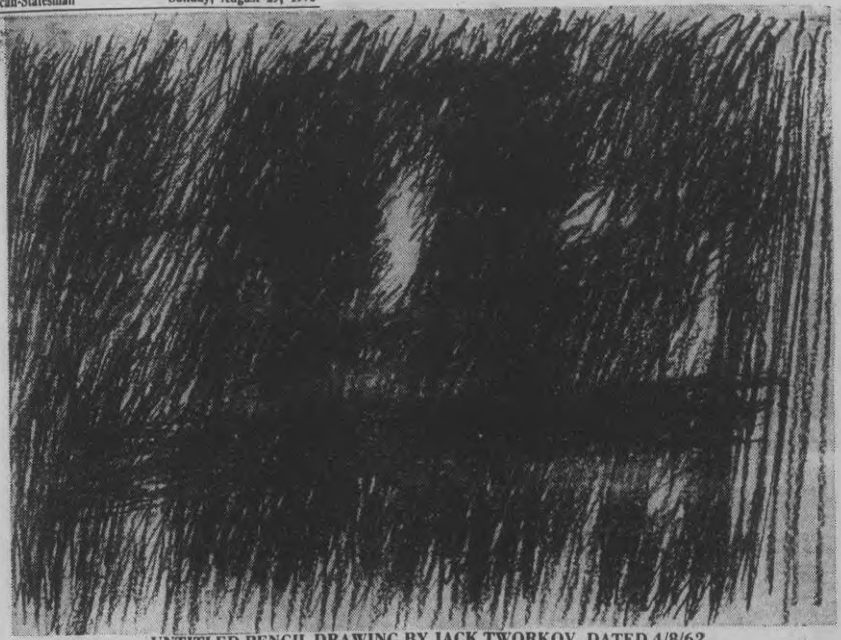
Working drawings on graph paper as plans for paintings are by Larry Poons, 1967, and Herb Ach, 1974.

The full range of spatial manipulation in a two dimensional format is represented from traditional diagonal recession using diminution in scale and overlapping, to titled planes, and on to the flat grids locked into a frontal posture.

NEARLY ALL THE WORKS are dated within the past 10 years, but some are undated, and one by Lee Krasner is a drawing of a still life in a cubist manner from 1938.

This is an excellent exhibit with which to begin the fall teaching year for the Art Department, and will no doubt be widely used by both faculty and students to present the range of possibilities of visual conception and execution. It is also a treat for the Austin public.

The high quality of work donated by so many artists is a tribute to their belief in the value of the New York Studio School.



UNTITLED PENCIL DRAWING BY JACK TWORKOV, DATED 4/8/62

—art this week—

Horne Exhibit: Landscapes and personal studies by Austin artist Joseph Horne will be on view beginning Monday in the Bank of Austin Gallery. Papier mache and decoupage works by Horne's wife Mabry are included in the exhibit, as are Brazilian precious and semiprecious stones from the collection of John Bierwirth. The public is invited to an informal coffee with the artists at 10 a.m. Tuesday. The exhibit also may be viewed during regular bank lobby hours, 9 a.m. to 2 p.m. Mondays through Fridays, through Sept. 10.

Artists' rights should be protected

By MARY McINTYRE
Special to
The American-Statesman

Under U.S. law the visual artist has far fewer rights in relationship to his work of art than musicians and writers.

Once a work of art is sold it becomes the property of the purchaser. It can be copied, resold at increased value, and destroyed by its owner — unless such rights are prohibited by a sale agreement, or by copyright insignia.

THE HISTORY OF DESTRUCTION of artworks and the appropriation of an artist's ideas in Austin alone is cause for alarm. It calls for information and caution on how the artist can protect himself.

Even the Internal Revenue Service rules against the artist in relationship to the value of his labors. He cannot deduct the current market value of a donation to charity, but only the value of the materials employed. At his death, his estate will be taxed for the current market value of his art, even if there are no immediate buyers.

The estate cannot pay the IRS in paintings in the United States. But France accepted 900 Picasso paintings in payment of inheritance taxes.

One thought concerning inheritance taxes is for an artist to give artworks to his children during his life. The gift needs to be documented, and noted on the back of the painting, if possible. It will be valued at the market value at the time of the gift, and be considered part of the $3,000 gift tax-free allowances per year to an individual or the $20,000 lifetime gift.

THE CHILD CAN SELL it at current market value and pocket the proceeds without paying income tax, or he can wait until the value appreciates and pay capital gains on the increment.

In a symposium here on Arts in Print, Martin Bressler, a New York lawyer, gave words of caution to artists with advice concerning copyright protection. The most simple way to establish that the rights of reproduction remain the artist's is to draw a circle around the letter C on the original print or painting. This is all that is required to bring the work under U.S. copyright laws.

However, in the event that illegal reproduction is found, the artist may file suit, and at this time register his original work by photographs with the U.S. Copyright Department.

New York and California recognize reproduction rights belonging to the artist, without the copyright notice. The copyright insignia gives an artist in other states the same power as in New York and California.

art this week

Drawings: Pen and ink drawings by local artist David Pound will be on display through Sept. 10 in the Austin National Bank lobby. The drawings are of activities in the Austin Parks and Recreation Department.

Pottery: Functional pottery by Tuck and Judy Laurens of Post Oak Pottery will be on exhibit through September in the Kerbey Lane Galleries, 3706 Kerbey Lane.

JACK DARROUZET, AN Austin attorney who has worked with artists' rights, places concern on contracts between artists and purchasers and artists and dealers. In the event of bankruptcy of a gallery, the work on consignment goes to the creditors unless there is a contract preserving the artist's rights in conjunction with the filing of a financing statement with the Secretary of State of Texas, or the gallery has displayed a sign reading "These works of art are on consignment."

Financing statement forms are available through the Secretary of State's office, or any store that sells legal forms.

A contract can be written stating that the work on consignment will be held by the trustee in bankruptcy for the artist, to be sold at the price that had been agreed upon, or, if not sold, will revert to the artist.

DARROUZET HAS ASSISTED a former Austin artist to recover claims against a religious group for destruction of his painting.

Some members of the religious group asked the artist to do a painting to be hung as an altarpiece. Responding to their enthusiasm for his work, and the statement that they did not have funds to commission such, he executed a large piece on paper at his own expense. It was hung and provoked both admiration and antagonism. While the artist was out of the country, one of the antagonists ordered the painting removed and destroyed.

The artist made a claim against the religious organization for $500 if there was no suit, and at least $500 if it went before a jury. A settlement was made without a suit. The artist was reimbursed for his materials and expenses.

THE LEGAL VALUE OF AN artwork comes under three categories: Market value, intrinsic value — what it costs to replace — and special value. The latter is the specific value to the artist where a market value cannot be established.

Another Austin artist planned a sculpture for the facade of a religious organization, and submitted drawings. He was not protected by a commission agreement providing payment at the time of submitting the drawings. His project was rejected, but copied by another artist, evidently at a lower price.

Art Workers News, published a Commission Agreement which may be used by artists concerning the design, progress schedule, payments, and final delivery (July-August, 1975).

Murals by prominent artists in Austin have met with mixed fate over the years. Seymor Fogel's mosaic mural at the former American National Bank was covered by fabric when a new decor was purchased. An alert Austin Arts Council checked with the bank to see that the artwork was preserved.

Paul Hatgill's mosaic mural at Momma Eleni's fared better. When the restaurant changed hands, it was donated by owner Pericles Criss to the KLRN Auction. It was purchased by Jack Darrouzet who donated it to St. Edwards University.

A PROBABLY LEGAL DESTRUCTION but gross disregard of the value of a prominent artist's work concerns the painting over of William Lester's mural at the Austin Yacht Club on Lake Travis.

In 1969 the Yacht Club Commodore, Frank McBee, requested William Lester to paint a mural on the one plaster wall in the new building. This action was authorized by the Board, and Lester was given a Life Membership in the club.

In 1973 Mike Frary was asked to paint a mural on top of the Lester mural, and was told that the Lester mural was to be painted out. Frary found a compromise, by agreeing to do a painting on canvas the size of the wall, and hang it over Lester's painting in order to preserve the original. Frary executed this at no cost to the club, and retained ownership of the canvas painting.

In 1974, Frary was asked to remove the canvas as vending machines were to be placed in front of the wall. Then under orders from Commodore Larry Niemann, Lester's mural was painted out with bland yellow paint and replaced with signs and vending machines.

SINCE LESTER GAVE THE MURAL to the Austin Yacht Club, he gave up his rights to his own creation, and it became an object of possession by the club.

The only legal recourse that remained concerns the gift of the mural as an asset of some value to the club, and the destruction of that asset.

The cost of a good basic contract for an artist regarding his relationship to purchasers, dealers and donees is far less than the potential loss by destruction or unrecompensed resale, or forfeit in the bankruptcy of a gallery.

Bressler had commented, "Once you begin considering your art to be a marketable item, you are a business man. You are in the business of creating art."

Austin's art scene compares well

By MARY McINTYRE
Special to The American-Statesman

Edinburgh, a city of half a million people (twice the size of Austin) and the capital of Scotland, has sponsored an arts festival for 30 years. It is strong in the performing arts, and the festival producers are proud of the numbers of operas, plays, ballets and concerts presented during the three week festival.

But visual arts? Except for two splendid collections of Renaissance and Baroque art in the National Gallery of Scotland, Austin challenges in a comparison of both the number and quality of exhibits on display for a three-week period.

TAKE NOW. IN AUSTIN there are two exhibits of 19th-century landscape painting. The American one at Laguna Gloria is beautifully installed though the paintings of the Valley of Mexico by Jose Maria Velasco at the Michener Galleries is more extensive, involving one artist's career in depth.

Upstairs at the Michener Galleries are handsome contemporary graphics produced through an Italian graphics studio, intimate and delicate miniature paintings of courtly India, the fascinating illusion of solid forms produced by the laser projections of Friedrich St. Florian, plus other carryover exhibits worth viewing.

Upstairs at the Huntington Galleries is a large exhibition of religious painting from Peru in colonial times which shows an inventive fusion of forms from Flemish, Italian and Spanish 17th-century painting with mestizo colonial culture.

Outside at Laguna Gloria are large brightly colored steel sculptures asserting dominance over space and the surroundings by the contemporary John Henry.

AT PECAN SQUARE GALLERY, two Texas artists are showing richly colored abstract paintings and unique sculpture games.

Handloomed hangings, caftans, pouches and caps by four Texas artists form the nucleus of a creative crafts exhibit at Kerbey Lane Gallery.

Photographs on display at the Austin Women's Center and Aperture Camera Gallery marks the current interest in photography exhibits.

So, in Edinburgh? The celebrated Austin photographer and UT teacher, Garry Winogrand, participated in a group exhibit of photographs entitled "Recent American Photography" at a large gallery space which had formerly been a fruit market. It was an extensive and excellent show and the basis for the feature article in the September *Creative Camera*.

Upstairs at the Fruit Market Gallery was a Scottish graphics exhibition of no great interest, but a Kurt Schwitters retrospective which included paintings, his reliefs made of painted wood, as well as his famous collages was a highlight. The collages were far superior to his other works.

THE BARBARA HEPWORTH sculpture on the grounds and in one of the buildings of the Botanic Garden did much more than challenge four works of a young sculptor at Laguna Gloria in extent. But piece by piece the newer forms and movement in space of the John Henry sculptures offer surprise and innovation placing the Hepworth pieces as the predecessors, perfections in organic forms for contemplation.

At the National Gallery of Modern Art — not much that we think of as modern — a modest exhibit of 1930s surrealist works from the Edward James Collection including Magritte, some forgetable drawings, Ernst and Tchelitchew. However, there was a room devoted to an installation of neon tubes by the American Dan Flavin.

A 17th-century Georgian house disclosed another installation of neon tubes by Dan Flavin sponsored by the Scottish Arts Council. This one challenged but loses to the St. Florian exhibit of holograms in the Michener Galleries. Flavin's catalog and typed comments on his attitude toward his exhibit critics and his frustrations over trying to procure eight-foot neon tubes of the colors he wanted in Scotland were entertaining.

In a private gallery, contemporary works by a member of the Scottish Royal Academy, Robin Phillipson, provided a suggestive juxtaposition of rectangles of abstract design with other rectangles containing loosely painted figures and animals. The works were intriguing and well done though slightly reminiscent of the paintings of the English Francis Bacon. The prices were relatively high, and the exhibit was nearly sold out.

This might compare to the current offering at Pecan Square Gallery where the prices are lower, the imagery vivid and abstract, and the artists younger and less established than the head of the Edinburg College of Art and a member of the Royal Academy. It would be nice to see a show dealing with contemporary forms nearly sold out in Austin, for a change.

The Demarco Gallery in Edinburg showed snapshots of what must have been a glorious trip taken by the gallery's regular artist in search of the energies conveyed through pre-Renaissance art. Inspired by this were diagrams and words over drawings of maps, a hanging painted jumpsuit and other unemotive articles.

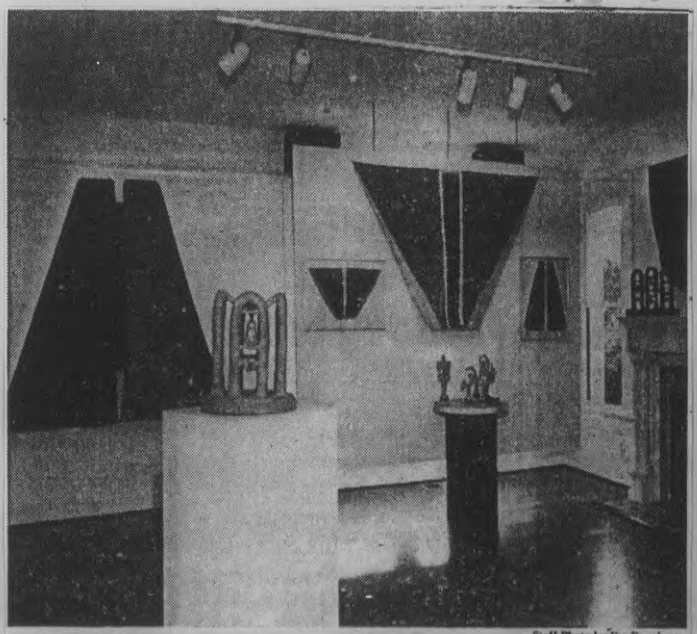
The English Speaking Union was sponsoring an exhibit of Scottish artists, which resembled a Texas Fine Arts Association exhibit of 20 years ago. They also displayed pottery.

In general, all craft work was at an unimaginative level, making no comparison to Austin's rich crafts scene. Faring better, solid, and at times inspired in the older works, but contemporarily well behind good art produced by the UT faculty was an exhibit of selected works by members of the Royal Scottish Academy. The exhibition marked the 150th anniversary of this organization and included Honorary members such as Degas, Whistler, Robin, Mestrovic, Moore, Manzu and Chagall. The 19th-century works bear comparison to the 19th-century landscape paintings on view currently in Austin. The exhibit was funded in part by the Scottish Arts Council.

The contemporary highlight of the visual arts aspect of the entire festival was to have been the exhibit entitled "Drawing Now." It had been organized and exhibited by the Museum of Modern Art of New York and had been contracted for by Lady Polwarth (a frequent Austin visitor) for the Scottish Arts Council.

However, the cost of transporting, insuring and installing the exhibit was $30,000. Through letters to private companies, the Polwarths and the Scottish Arts Council were able to raise $15,000 and requsted that the Edinburgh Festival Society underwrite the rest, while they continue to search for funds. The refusal of the Festival Society and the subsequent loss of the exhibit left a large gap in the contemporary area of the visual arts aspect of the festival. The exhibit would have been of great interest and would have represented innovative forms of drawings as the Twyla Tharp troupe did in dance and other groups in concerts and drama productions.

With the present and projected schedule of exhibits in Austin stimulating as usual, it is good to be back.



Staff Photo by Jim Dougherty

ABSTRACT PAINTINGS AND SCULPTURE GAMES AT PECAN SQUARE

Prices are lower than Edinburg exhibit: imagery vivid and abstract

The Austin American-Statesman Sunday, October 17, 1976

Velasco exhibit satisfying experience

By MARY McINTYRE
Special to the American-Statesman

Large canvases depicting the sweep of land, lakes, distant mountains, sky and towns of the Valley of Mexico by Jose Maria Velasco provide a nostalgic overview of a beautiful region before congestion and pollution.

The painter is considered the greatest master produced by Mexico in the 19th century. He is represented at the Michener Galleries by an extensive collection of paintings organized by Mexico City's Museum of Modern Art as a Bicentennial celebration for the United States.

WHILE DEALING WITH space as defined by light and landscape forms, Velasco escapes the romantic interpretations of his American contemporaries of the Hudson River school. Velasco is basically an objective, rational depictor of the land and its marks of civilization within the context of an academic painting style.

The exhibit begins with early small paintings done while the artist was just out of training at the Academy of San Carlos. These have detail, generalized light with little light and dark contrast, and a shallow range of color. Velasco was awarded prizes for some of these from the President of Mexico, and later Emperor Maximilian.

The San Carlos Academy had been established while Mexico was still a Spanish colony in 1875. Landscape painting was taught as a separate category of instruction on the arrival of an Italian master, Eugenio Landesio in 1855, who in turn stimulated the receptive student Velasco.

BESIDE SKETCHES OF TREES and views of mountains, these early paintings include studies of buildings, one of which is a factory with smokestack, on one side of a ravine and a man herding goats on the other. Figures are always small in the general context of his paintings, and are somewhat vaguely painted.

The period of most advancement in his painting appears to be in the early 1870s. This period includes several small studies of rocks, apparently done out of doors, in which Velasco worked on developing light and dark contrast, a richer paint application, some muted experiment with color, and variations of composition.

His first large painting as represented in the exhibit is of this period, the *Valley of Mexico* of 1875. It appears as a culmination of his developing style and contains the richest color and the greatest light and dark contrast as well as a complex and flowing composition made up of diagonals in space.

THE VIEWER'S EYE in traditional landscape painting was intended to move in accordance with directional devices. One enters this picture according to the scale of the foreground figures, moves leftward down the rocky hillside, traverses the aquaduct to the Villa de Guadelupe with its prominent church, continues along the straight road with blowing dust to Mexico City, and beyond to the castle of Chapultepeque on the right, and barely distinguishes the blurred streak positioning the village of Texcoco at the edge of lakes and mountains in the distance on the left. The snow-covered volcanic peaks are there, and a small rain storm in the distance activates the sky.

Such grand paintings were intended to give relaxation to the eye and mind of the viewer. They were painted in the studio from sketches and studies done out of doors.

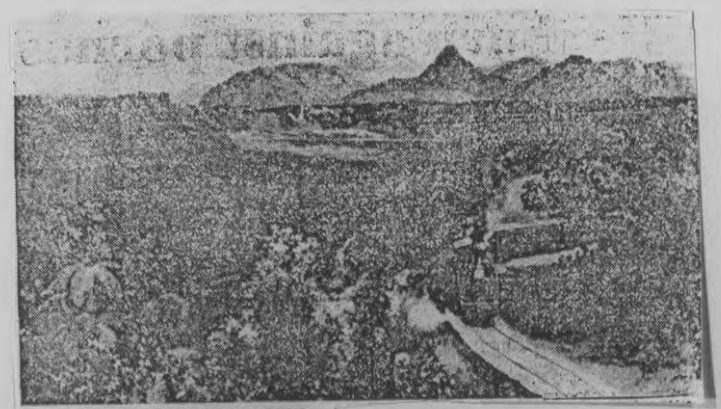
Some of Velasco's paintings have been interpreted in recent years to have provided genuinely Mexican themes, that is pre-Columbian, non-European themes. In his next large painting of the *Valley of Mexico*, 1877, he included an eagle, symbol of Mexico, as the only creature in the painting, and in a rather prominent place. A small painting of *Netzhualcoyotl's Bath*, of an Aztec emperor, and one of the *Pyramid of the Sun* are both considered in this category of patriotic paintings.

The motif of the steam engine in *Peak of Orizaba*, (Photo, page 28) provides a contemporary touch. The train's forward movement makes a counterthrust to the great depth of "space" in the painting.

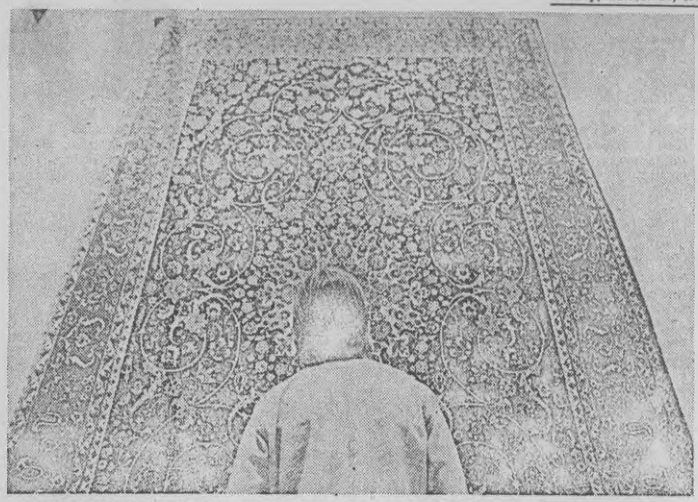
In Velasco's landscapes of his later years, some of the flowing grace of composition declines and the devices of his academic training and habit become more obvious. Most clearly is this seen in the large *Valley of Mexico* of 1900, where the composition is strictly in parallel horizontal bands with only minimal diagonals to move the eye. The paint looks more thinly and dryly applied. The formula is for detail and brightest greens in the foreground plane, duller color and less detail in the next, and so forth to the first and second row of mountains in their familiar distinguishing colors.

Velasco was faithful to the changing colors of the dryer and wetter seasons, to the clear air and the proportion of the landscape, and to the roads and structures civilization was placing there. In his works there was very little of the romance of nature's moods, one small distant storm, and only one landscape of a sunset. He had a panoramic vision able to grasp, assimilate and portray the varying areas of a complex geography.

FOR AN ENJOYMENT of traditional deep space, a rest for the mind and a view of what is portrayed as a gentler era, the Velasco exhibit is a satisfying experience.



"PEAK OF ORIZABA" 1897
Painting by Mexican master Jose Maria Velasco



PERSIAN RUG FROM AUSTIN COLLECTIONS AT HUNTINGTON GALLERY
Carpet functions as an artificial garden inside a home or mosque

Iranian art functional

By MARY McINTYRE
Special to the American-Statesman

Four hundred locks from 16 centuries of Persian metalurgy represent a wide range of uses and styles in a display at the Huntington Gallery of the University of Texas Art Building.

Initiated by the Empress, the exhibit is Iran's Bicentennial salute to the United States and came from the private collection of Parviz Tanavoli, an Iranian sculptor.

Accompanying the lock exhibit and visually overpowering it are contemporary Persian carpets from Austin collections. Together, these functional articles — locks and rugs — provide an interesting glimpse into domestic and religious life and the pleasures of ornamentation in traditional Iran.

LOCKS WERE A NEAR EASTERN invention 4,000 years ago, but their development, elaboration, and dissemination came about through the establishment of Islam in the seventh century. The Islamic world extended from Spain to India and provided links between old and new trading and manufacturing centers.

As people amassed goods, they needed protective devices. Small padlocks of faces, turbans, birds and horses were used on boxes at home to prevent petty pilfering in large households. Large barbed spring locks held together door handles of mosques or homes. Other large locks were used as shackles for prisoners.

MAGIC AND RELIGIOUS ideas developed around locks. Small talisman locks were worn on a cord around the neck to prevent evil from breaking into one's life. Heart-shaped prayer locks were put on the saint to answer the prayer. When the prayer was granted the lock was removed.

Cylinder locks operated like our combination locks but functioned with letters rather than numbers. Diagrams of the several ways locks functioned are helpfully displayed on a wall and explained in a children's catalog.

The most beautiful and largest lock is the one for a shrine in case No. 14. It is inlaid with gold in Arabic characters, giving quotations from the Koran and portraits of Mohammed's daughter and her two sons.

The Persian carpet exhibit was planned as a backdrop for the locks, and as a community response in appreciation of the effort made by the Iranian government in sending the locks. The exhibit draws from local private collections, Joske's, the Lyndon Baines Johnson Library, and the Humanities Research Library. It was quickly assembled by Professor Mike Hillman, a former rug merchant, from the much larger quantity of Persian carpets available in the Austin area.

THE PRIMARY IDEA represented in the carpets is that of a garden. Persia is desert country with fertile areas irrigated and reclaimed at considerable effort. Paradise in many languages means "a garden" and a Persian rug is an artificial garden in one's home.

In many Iranian homes the carpets were wall to wall with pillows around where one sat and ate, so that the carpet was a central piece of furniture; and the designs were very elaborate. Or, the carpet was centered uncluttered with furniture where one could stand a few feet away and view the whole.

As a reaction to Western European and North American home furnishing styles, there has developed a reduction in the complexity of the designs and an introduction of new colors. The carpets' prime aesthetic function gave way to other elements in the room.

The rugs on display have both tribal and city sources of manufacture. The tribal designs tend to have more geometrically based patterns, frequently use a bright red field, and project a naive and slightly barbaric vigor. They often are more irregular in construction than city carpets. The various tribal areas have their own distinctive patterns.

THE CITY CARPETS MAKE greater use of curvilinear designs and more obviously floral medalions. The geometric patterns of tribal designs may represent flowers also, but are more stylized. The city carpets are often produced by young girls whose small dexterous fingers can make the quantity of tiny knots needed for a fine carpet.

The gift of the Shah of Iran to President Johnson is a very fine carpet from Esfahan, No. 46, with 104 knots per square inch.

Some kinds of patterns are memorized by the weavers, some are elaborately painted to be copied faithfully, some are designed in a one-quarter section of the rug, and reversed for the other quarters. A carpet of hunters on horseback was designed in one quarter section with a border in Arabic caligraphy. It was woven by an illiterate weaver who reversed the caligraphy along with the figurative design, making a mirror image of some words.

Though the art of designing, casting and handworking elaborate locks is being superseded by mechanical production from Japan and the United States, the art of the hand tied carpet business still thrives in both rural and urban areas of Iran. It is a pleasure to see here both the ancient and contemporary examples of beautiful, ornamental and functional objects from a great culture.

Professor Hillman has scheduled two more public lectures in the Huntington Gallery on Thursday mornings at 10:30 on symbolism in Persian carpets, and caring for carpets.

Prendergast ahead of time

By MARY McINTYRE
Special to The American-Statesman

The nostalgia of turn of the century scenes — ladies in white dresses with parasols, girls in hats, horses and carriages — combined with late Impressionist color and brushstroke have a beguiling appeal in the works of Maurice Prendergast. However, this American in his stubborn independence produced a body of work that was more modern than his time.

The most complete exhibit of watercolors, oils and monotypes by Maurice Prendergast since his death in 1924 opened at the Michener Galleries, curated by Eleanor Green of the University of Maryland.

The early paintings range from silvery toned monotypes and small paintings of vague ladies in stylish dresses to the fully developed watercolors of Venetian and seaside scenes. His oil painting style developed more slowly, being predominately muddy in color in the beginning, but maturing to a luminous control of color and a dense, thick tapestry-like surface. His paintings are abundantly peopled with ladies and children in street, woodland, or seaside settings. They pose or gesture facelessly, as vehicles for a rhythm of color in dress, shawl and parasol.

His compositions have an overall grouping of figures in the foreground with no particular focus for the eye, and a very shallow sense of space. Background space is often blocked by buildings, a very high horizon line or a network of trees.

The sparkling quality of his early watercolors is due to clear color and small strokes with the white of the paper glimmering between. The denser effect of the oil medium resulted in initial loss of this sparkle. The comparison is most clearly seen in the identical compositions of a watercolor and an oil of the *Ponte Della Paglia* dated 1898 and 1899 respectively.

The oil painting was retained by the artist for 20 years, with paint added to the water, the parasols, and the foreground just before selling it in 1922. This was done no doubt in order to brighten the duller colors, and bring it more in line with his mature colorism. Eventually he developed a style of contrasting dashes of color on top of small areas, achieving a vibration of surface the equivalent of the sparkle of the watercolors.

Maurice Prendergast received only an eighth-grade education, and went to work early in a dry goods store in Boston. Though he sketched throughout childhood, and drew the dresses in the store, his development as an artist was late.

In 1891, at age 32, he went to Paris and enrolled in one of the casually taught classes of the Academie Julian, during the same student years of Matisse.

With his brother Charles who was also an artist, and a framemaker, Maurice stayed in Europe until 1895, and made a number of return trips after resettling in Boston and later New York. His sketchbooks, letters and marked guidebooks testify to his broad exposure to art of many periods including the great Cezanne exhibits in 1907 and the Fauve exhibit of the same year.

He also manifested an interest in photographs, and noted where they were available for purchase. In fact, Eleanor Green, the curator, believes some of his early paintings done in Europe owe their high horizon and perhaps some distortion to the photographic methods of the time.

In the heyday of the annual exhibitions in the United States, Prendergast was able to exhibit numbers of paintings yearly from the early 1900s on, with a large exhibit of his watercolors and monotypes in the Cincinnati Museum in 1902. There were also "modern" dealers interested in his work in New York, with an extensive sale from an exhibit at the Carroll Gallery in 1915. Though unconventional in style, he was not the suffering, unappreciated artist.

Also, though he exhibited with "The Eight," know as the "Ashcan School" he did not use their lower-class urban subject matter or dark and slithery paint. He participated in the important Armory show of 1913, which introduced Cubism.

In Europe and later in America, Cubism became the visually dominant mode. It was never of interest to Prendergast. Instead he retained a form of drawing related to folk art and Puvis de Chavannes, in the simplified and stylized posing of his figures. His intense interest in color eventually caused a blurring of form as he worked and reworked passages. Outlines, which were of importance in the early mature oil paintings, became lost in the thick texture of the later works.

In these late works, the paint of the sky and trees is as thick and brillant as the paint on the figures, giving a strangely abstract effect to the overall image. By his independent and persistent pursuit of color and paint for their own sake, his works seemed out of the stylistic current of his time. By the same means, in retrospect, they are more modern. A few steps further and he would have reached close to some of the abstract color painting of the last 15 years.

Contrast of exhibits striking

By MARY McINTYRE
Special to the American-Statesman

Most viewers have distinct preferences between the important exhibits, "Visions of Courtly India" and "De Kooning: Lithographs, Sculpture, and Painting," both installed upstairs at the Michener Galleries, 21st and Guadalupe.

The contrast is striking and shocking. The movement of the visitor from one to the other requires a reorientation, a whole mental and physical change of approach. The Hindu-Islamic style and culture of the 17th and 18th century Panjab Hills is a mind-warping change from the 1970-1976 abstract expressionist works of America's foremost painter in this vein.

THE DELICATE, formal, stylized and patterned gouache paintings on paper in "Visions of Courtly India" belie their eroticism at first glance. The figures which gesture toward each other in profile are flatly painted, formally placed against flat or diagonal walls, or a grassy slope. The elements in the paintings are limited and appear to be carefully chosen, each contributing to the telling of a story.

Indeed, these paintings depict religious or secular stories and poems. The most popular here are of Krishna or the Devi, or are the visual equivalent of secular love poems, or are portraits of princes. Favorite texts represented are the "Bhagavata Purana," "Gita Govinda," and "Ramayana."

Krishna was the incarnation of the god Vishnu, and was an irresistable lover. His main lover was a married woman, Radha, who expressed her supreme devotion to the god Krishna by committing adultery. However, other lesser lovers, cowmaidens, or *gopis*, followed suit and competed for the love and favors of Krishna.

THE SEXUAL UNION of Radha or the cowmaidens and Krishna was of transcendent significance, the allegory of the relationship of humanity to god. Krishna's amorous episodes occupied the imaginations of Indian poets leading to a quantity of love poetry dealing with the minutiae of physical passion — desertion, hope, anticipation, enjoyments and delights.

When a motif such as a woman waiting in vain for her lover was chosen, elements symbolic of her emotional state were painted, such as swirling storm clouds, a drooping head, grey background.

Different types of trees and animals as well as colors had a symbolic reference to the emotional condition or relationship of the persons depicted. The paintings were meant to be read by perusing all elements and contemplating their meaning.

Krishna's natural habitat was the landscape of spring, where love prevails. He was depicted as blue, which may have referred to his spiritual prototype, Vishnu, whose symbolic color was that of the sky, or it may have been significant of his name, "Krishna" meaning "the dark one."

THERE IS SOME stylistic relationship between the Indian miniature painting, reaching back to the influence of Islamic artists brought to India in the courts of Moghul emperors. Islamic forms of depiction became merged with Hindu concepts, producing a flowering of this art form in several regions for a long period. These paintings were from the Pahari Schools in the Punjab Hills north of Delhi, and date from the late 17th to the early 19th centuries.

The miniatures were painted for inclusion in albums, and were not hung on walls. The works are unsigned, although the names of some of the artists are known. Several paintings in sequence have a story character, similar in effect to the sequence of Christian wall paintings within borders in the Italian 14th century churches.

This particularly fine group was collected by W.G. Archer, an Englishman, while in the Indian Civil Service, and later the Keeper of the Indian Section of the Victoria and Albert Museum in London. The exhibit was assembled and circulated by the International Exhibitions Foundation, Washington, D.C., with grants from the National Endowment for the Arts.

THE DE KOONING exhibit of six paintings, 24 prints and eight bronze sculptures overtly declares the passion of the artist and his intense involvement with the potential for expression of each medium.

De Kooning was one of the great innovators in the Abstract Expressionist movement of the late 1940s and 1950s, and was famous particularly for his monumental, slashing depiction of grinning women. At age 72, he has continued to powerfully expand the range of his chosen style.

Works in all three mediums have a related projection into space and a kind of push and pull of surface forms. The sculptures are most obvious in these qualities with the flaying outward limbs as in "Seated Woman on a Beach," 1972, and the faceted shadows created by his massed and gouged surface.

These figures have a relation to the works of Giacometti, and Francis Bacon, and to the dynamism of Rodin without his sensuous acceptance of the realistic musculature of the body. As in de Kooning's previous paintings of women, these bronzes of both men and women have a monumental quality; though they are under life size. They state that man is inwardly tortured, yet endures.

THE PAINTINGS are all abstract, employing thick oil paint applied with large brushes and scrapers. They involve large areas in varying colors integrated with wide dark linear strokes. The greater percentage of the paintings are in "whites: Pale peach, pale blue, pale tan. These whites form the unifying factor for the paintings and sustain massed areas of brighter color.

One viewer of the exhibit commented that the de Koonings were not subtle. On the contrary, the paintings have great subtlety in the choice of colors, their integration with each other, and in the range of painterly effects achieved by a variety of ways of applying paint. To "enter" the composition requires time in observation of the movement in space created by the colors and lines. They are not blatant as they superficially appear.

The lithographs are like the bones of the paintings. Dropping out the off-whites and the brighter colors, they deal in the broad linear movements utilizing the white of the paper as areas around or surrounded by the lines. De Kooning in all conveys a beautiful innate sense of balance and spacing.

SEVERAL different methods and at least five different kinds of papers were used. De Kooning utilizes the possibilities and limitations of each. The lithographs done on stone have denser, more clotted areas, and show marks of scraping with a blade to lighten and vary strokes.

A number of prints were done on aluminum plates from transfer paper. "Wah Kee Spare Ribs" is the title of two of these. There is an amusing title and image relationship. The design of these prints forms an upward movement as in the paintings. A broad application of ink with a brush on the transfer paper resulted in printing only the edges of some of the lower strokes, giving variety and increasing the movement of the forms in space. Note the differing effects of the same print on different types of papers and with a change in cropping.

Whether one kind of exhibit or the other satisfies you, or whether you prefer the other five exhibits in the Michener Gallery, right now in Austin you are offered a visual experience unequalled in any other public exhibition arena in the world outside of the great museums.

Photo by Bruce C. Jones
BRONZE SCULPTURE 'LARGE TORSO'
De Kooning exhibit in Michener Gallery

Abstracts form range of images

By MARY McINTYRE
Special to The American-Statesman

Original prints and drawings by four Austin artists in two widely separated exhibition spaces give a range of images within abstract compositions. With so many local graphic galleries meeting their market needs by vending commercially printed offset lithographs, it is good to see new displays of intaglios and lithographs executed directly by the artist.

Works by Vicky Bohannon, Lee Chesney and Helena de la Fontaine form a cool and unified exhibit at Pecan Square Gallery. All the works are on paper, all are either black and white or with pale color, and all have abstract imagery but with considerable variation.

Brazilian born de la Fontaine has lived and exhibited in Austin for several years. Her works project an extreme discipline, and perfection of form in both the amazingly intricate colored pencil drawings and the embossed paper of her intaglios. Anthropomorphic shapes in the prints form flying wedges within which are designs and textures in subtle tints of color. Some of the zinc plates are also on display. The artist rolls paint on some plates in order to cause the deep grooves to emboss the paper without color. On others she inks and wipes the plate with colors in sequence to give heightened variation to the design.

DE LA FONTAINE'S drawings are done with sharply pointed colored pencils in narrowly ruled diagonals. The images are repeated and reversed to form a unit. Variation in tone in an area is achieved by different pressures on the pencil in a sequence of diagonals.

Chesney's titles, "Mystical Lament," "Conception," "Germination," "Tumbling Nemesis" give clues to the organic, archetypal basis of his imagery.

Though all his intaglio prints deal with forms suspended in space, two have greater frontality and more dramatic separation of the floating forms and the background space. These two are printed in a pale gray-blue and combine sharply edged shapes with cloudlike forms and looping lines.

OTHER CHESNEY PRINTS are composed of smaller shapes making a more pronounced interplay with background areas. These smaller shapes take on a variety of forms and textures and colors, in places echoing the larger background shapes, and in places making a deliberately jarring contrast.

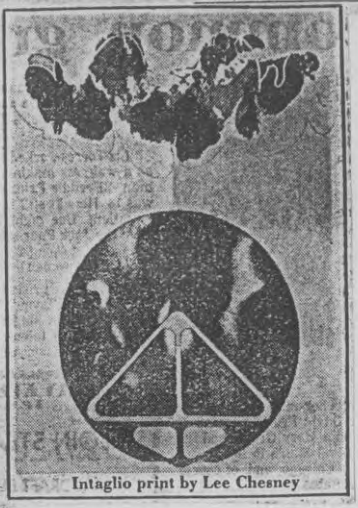
Vicky Bohannon exhibits one print and several drawings. The drawings employ pastel colors in looping marks across a painted surface. Through the surface marks can be seen rectangles or subtly changing bands of color. A "screen" effect is thus created by the surface markings, which extend beyond the edges of the shape beneath.

Her intaglio print uses a similar concept in that the background of rectangles has floating puddled forms mottling the surface and extending beyond its edges.

Carolyn Manosevitz displays a large number of drawings and a few lithographs and paintings on canvas at St. Edward's University. Drawings are her best and primary vehicle for expression. She is able in them to explore space defined by an increasingly varied number of markings, a kind of personal visual vocabulary.

DERIVED FROM GORKY, but looser and lighter in touch, her drawing style uses the white of the paper to interplay with colored and gray toned scratches, smudges, straight lines, loops and dashes.

She composes lightly on the paper, using about 10 different marking forms which balance each other about the page much as a choreographer might plan a series of movements about a stage. Skilled as some of them are, one yearns for more direction for the eye, especially in the definition of space as projection or recession. The best either float in the center of the page using the white of the paper as space, or, if carried to the edges in an all-over design make some distinction of whole areas as projection.



Intaglio print by Lee Chesney

Old West depicted in UT display

By MARY McINTYRE
Special to The American-Statesman

Through the romantically realistic paintings of the Old West is evoked nostalgia for the frontier, the promised land, the potential fulfillment of the American dream. The paintings and sculpture from the C.R. Smith Collection on display at the Huntington Galleries, UT Art Building, provide various aspects of this dream as seen or imagined by artists working from the mid-19th Century through the 1970s.

Documentation of the Indians, army and cowboy life, the conquering of the West through covered wagons, man and the vast land, these are the themes of the paintings. They tell stories of heroism, solitude, adventure. Each painting is a little drama with costumed actors in a setting designed to evoke an emotional response.

MANY OF THE ARTISTS were illustrators. Many arrived on the Western American stage of history after the conquest of the Indians. They traveled and sketched, some photographed, and returned to their studios to work out compositions and detailed paintings.

In the heyday of illustrated magazines, before the photographs so strongly supplanted drawing, there was a large audience eager to see images of what had happened in the golden West. *Harpers Weekly, Colliers, Western Story, Century Magazine* were some of the magazines reproducing drawings and, later, fully colored paintings by these artists.

Most of the artists had formal art training, but some were self-taught. For several, like Nick Eggenhofer, an illustrative quality prevails in his full color painting. But for Maynard Dixon, Ernest Narjot and Joseph Henry Sharp other pictorial qualities were of greater concern: a "modern" (1930s) stylization for Dixon, a dominant mood rather than detail for Narjot, and an impressionist way of painting sunlight in a wood for Sharp.

Unfortunately, many of the paintings are not dated, so that the general development of this kind of painting has to be surmised from the birth dates and biographical data of the painters. Joshua Shaw was born in 1777, and thus was a precursor of the Old West painters. His painting, *The First Ship*, depicts Indians in gestures of alarm, viewing a sailing vessel, on a flatland waterway (the St. James?). The 19th Century American symbol of the sublime, the guiding light, was the sun and it glows on Shaw's horizon with an ominous brillance.

THE WORKS OF William Ranney (1813-1857) represent a carryover of European *genre* painting, that is, realistic representation of people in everyday activities. In his case this means mean hunting or traveling on horseback. Ranney was born in Connecticut, fought in the Texas-Mexico war and later settled in New Jersey.

One of the most interesting and distinctive styles is that of Henry F. Farny (1847-1916) who is represented by 14 small paintings, dated from 1886 to 1914. Many of these are done in tempera and watercolor, and have a very controlled quality projecting a cooly photographic effect of versimilitude. His landscape is as carefully detailed as the figures, with small bits of blue shadows, and textures of rock, teepee and shrubbery meticulously dry brushed on the surface.

Tom Lea (b. 1907) and Peter McIntyre (b. 1910) painted the most recently dated scenes, from the 1970s. McIntyre's three paintings have a distinctive and tastefully limited color scheme, and modernist style in paint application. Tom Lea's earlier painting, *Stampede*, is a study for a mural in the Odessa Post Office; but next to it is a 1975 painting of a lone cowboy on horseback on a hill, with a rainbow behind. His illustrative style prevails in the 1975 painting, and in *Stampede* drawing is stylized, but it is redeemed through a rhythmic movement of the animal bodies, heads and horns.

MISSING FROM THE collection are paintings by Charles Remington. Remington's strong development from the predominately illustrative style and function of his works to a more painterly concern with impressionist light and generalized form, should provide the centerpiece of the collection.

The European movements of Impressionism and Cubism taking root in the United States did much to put Western painting into a side category. But in the Southwest, the actual frontier, disappearance of the Indian, and traditional cowboy life are only two to four generations past. The recognizable aspect of these paintings, the visual configuration that people understand combined with a themes of our recent heritage provide the strong attraction of the Western type of painting.

Taken within the context of the attitudes of the artists as depictors of the romantic adventure of the physical and spiritual conquest of America's promised land, the collection can hold for the viewer great excitement. Some of it is outside the concept of fine art, moving so far toward illustration, but the best of it appeals with strength to the nostalgic childhood adventurer within us.

Exhibit reflects history of black American art

By MARY McINTYRE
Special to The American-Statesman

A major exhibit of paintings, prints and sculpture by black American artists is presented on a Bicentennial tour with the Amistad II documentary materials at the Lyndon Baines Johnson Library through December. The quality of the work is high. Represented are both general art styles and those projecting a "Black Experience" message.

David Driskell, the curator of the exhibit, and chairman of the Department of Art, Fisk University, was in Austin at the opening. He is the author of a new book, *Two Centuries of Black American Art* published by Doubleday, and he articulated a brief history of art by black Americans.

THE EXHIBIT'S relationship to the Amistad saga is as an outgrowth of the success of the mutinied slaves on "La Amistad" to be granted freedom and returned to Africa. A later addition to their support by John Quincy Adams and prominent abolitionists was the American Missionary Association. The Association established missions in Africa and a number of colleges in America. Huston-Tillotson College is one of these and is a cosponsor of the exhibit in Austin.

Driskell felt the exhibit's function was two-fold: as a tribute to the events which the Amistad materials represent by putting together works of outstanding black artists not necessarily reflecting ethnic things, and as a demonstration that colleges established by the American Missionary Association had also collected significant works, since most of the exhibit is from these collections.

ONE OF THE earliest artists was Edward M. Bannister who painted gentle landscapes in the Barbizon School tradition. Thereafter European and American art academy styles prevailed in competent works with no distinctively ethnic message until about 1925.

The Negro Renaissance began at that time through the stimulus of men like W.E.B. Dubois, and Marcus Garvey. They taught an identity concept, that an "African-ness" should prevail in art.

In 1935-40 the WPA employed black artists along with the jobless white artists. This provided a sense of belonging, of fitting in for the first time.

WORLD WAR II changed the societal pattern. Blacks went to Europe where they observed little discrimination and came back disenchanted with the United States. They felt they "must show the injustices to our people," said Driskell. So, the late 1940s saw a new ethnic thrust.

Jacob Lawrence, a painter who shared this attitude, became well known and widely exhibited. He is represented by three paintings in the exhibit done in his flat, well-designed style with overtones of "message."

Romare Bearden, Elizabeth Catlett, and William Johnson were also artists of this postwar group. Johnson traveled in Europe and developed a sophisticated and deliberately "primitive" style. His *Temptation of Christ* portrays four figures, including the devil, in varying shades of brown within a stylized flat format.

THE THRUST for integration in the 1950s brought a relaxation again of the black attitude. Black artists worked in Abstract Expressionist, Op, and Pop styles. "They literally threw aside all shackles of ethnic subjects, with only a few still working in the ethnic style," said Driskell.

"In the 1960s through the early 70s black artists again used black themes. They tried to show what our culture represents, a literal kind of humanist statement, a statement of man's condition."

A DRAWING by Claude Lockhart Clark represents an aspect of this recent ethnic attitude. The drawing, entitled *Mantis*, and made with felt tip pens, ink and brush on paper provides a complex message involving negroid faces, a praying mantis dressed in stars and stripes, skulls, Lincoln, George Washington, men of power with cigars and masks dominating a negro. All this is skillfully unified through a highly developed sense of design and pattern.

David Driskell commented that we talk of black American art because of societal patterns, but "in the end we have either good art or bad art. The work must stand on its own, void of any ethnic quality."

What he has assembled here is good art, all fascinating in its range of styles from the depiction of black beauty, black attitudes, both gentle and aggressive, to dynamic abstractions which reflect recent developments in American art with nothing "black" about them.

Indian life depicted in displays

By MARY MCINTYRE
Special to The American-Statesman

The historic North American Indian is currently enjoying exposure in the art scene in Austin. Vintage photographs and photogravures by Edward S. Curtis mark the opening of The Southwest Center for Photography at 17th and Lavaca, and up on Guadalupe at the Michener Galleries is a display of Indian beadwork from 1800 with paintings of Indians by Winhold Reiss.

The Curtis photographs include the platinum print portrait of Geronimo, dated 1905, a silver print (screened) of a Jacarilla Chief in full feathers, and *The Vanishing Race,* an orotone of a much exhibited image of Indians on horseback trailing into the darkness.

Edward S. Curtis began in 1900 to make a systematic photographic study of Indian culture. Estimating 15 years of work, it took 30. He produced 40,000 images using cameras with plate sizes varying from 14 inches by 17 inches to 6 inches by 8 inches; and nearly all were on glass plates.

The result of Curtis' work was *The North American Indian,* a series of 20 volumes and 20 portfolios picturing 80 tribes of the United States and Alaska with text by Curtis. The original sets of these photogavures sold for $3,250 to $5,925 in the 1930s, and the price today has brought $60,000 at the Sothby Parke Bernet Gallery.

The 42 prints on display are interesting on an historic and technical basis. They are dated from 1900 to 1914, and represent a range of printing methods and materials from cynotypes printed on location in the sun to finished prints on platinum-coated papers. All the photogravures in the Austin show were from either the text or portfolios of the *The North American Indian.*

This exhibit also marks the entry into the Southwest of the first nonprofit gallery devoted solely to photographic exhibits of both historic and contemporary content.

Begun by Larry and Dana Wilhelm, the gallery plans to assemble shows of contemporary works by portfolio competitions on a theme such as "The Land" and "Woman." These will be sent on circuit display to museums and commercial centers to provide extensive exposure. The Wilhelms wish the gallery to be a major center for regional photographers, providing a reference library, workshop facilities, framing and mounting equipment, and information on all types of photography.

The availability of the Curtis photographs caused an updating of the opening of the Southwest Center of Photograhy. This exhibit will be on display through Dec. 12.

An exhibit of beadwork from the Museum of the American Indian, at the Michener Galleries, offers fine examples of a major artistic form for some nomadic tribes.

Most of the objects are lavishly decorated with beads, and are dated in the late 19th Century. They provide a glimpse into the elaborate forms of self-adornment practiced by the American Indians.

Maya legends expressed through Merida's Cubism

By MARY McINTYRE
Special to The American-Statesman

Maya legend plays a part in the sophisticated painting of Carlos Merida. Though geometric and cubist in design, his images maintain an orientation toward human and animal bodies; and most titles relate directly to personages in Maya beliefs or indicate a mythic consciousness.


MERIDA

The eighty-five year old Merida presided at the opening last week of his large retrospective in the Michener Galleries, Harry Ransom Center, University of Texas campus. Born in Guatemala of Mayan descent, he had already decided to become a painter when he met a close friend of Picasso who had settled in Guatemala, Jaime Sabartes. At Sabartes' evening parties he learned of Cubism, and became motivated to leave for Paris the next year to continue his studies.

HIS FIRST STAY in Paris, 1910 to 1914, was during the development of Cubism, from its early phase dependent upon direct analysis of a figure or object, to the synthetic phase of the invention of forms. Although he knew a variety of prominent artists and studied with a Fauve painter, Van Dongen, it was this synthetic cubist style which Merida eventually adapted to become his dominant mode.

Merida returned to Guatemala and found there themes for fusion with his modern artistic concepts. The "Book of the Community," the Maya *Popol Vuh*, provided the legends of figures and animals which populate his paintings. In a later mature development he linked the geometric aspect of much Maya architectural decoration with the geometric aspects of late Cubism.

During the second trip to Paris, 1927-1929, he was introduced to Dada and Surrealism which presented another way of relating human and animal forms to space in a painting. In the exhibit, Merida's earliest paintings and lithographs, dated 1933 and 1943, indicate the struggle to fuse an organic form of a body with loosely painted abstract areas. The result is a floating detached symbol for a figure in the 1933 paintings indicating a surrealist influence. The lithographs of 1943, entitled *Images from the Popul Vuh*, demonstrate a more successful integration of irregular areas of color with line drawings of creatures.

FROM 1954 ON, his mature style of geometric designs forming the vehicle for human and animal beings shows a consistent development with much variation. The compositions make a central image spread out toward the edges of the format with areas of the background paper, or panel, interspersed with the design.

The human image is nearly always there. It is created by a variety of circular and half moon shapes for head, a vertical for the neck, mass indicating torso, and some symbols for limbs, hands and feet.

Colors are sonorous, using blacks as punctuation for earth tones in the earlier paintings, moving toward secondary and brighter colors in the later ones.

Merida invented a vehicle for making shallow relief paintings, called petroplastic, which is a mixture of acrylic and marble dust. Some paintings using petroplastic have a very rough surface, and appear related to walls, reflecting Merida's considerable experience with murals.

OTHERS HAVE the plastic and marble dust as a primary application on paper to raise in shallow relief the areas which are to be painted.

Without knowing Maya legend, titles relating to "Kings," "Wizard," "Fortune Tellers," "Magic Mask," "Mystic Knowledge," "Nuptials" reinforce the effect of Merida's paintings of symbolic human images refined to universal significance.

Laguna exhibit reflects Mayan traditions

Labels at the exhibit of Indian Ceremonial Costumes of Highland Guatemala, 1890-1940, at Laguna Gloria Art Museum identify the community from which each costume came. However, so distinctive and traditional are the patterns for each town that the garment itself is an identifying factor.

As with Guatemalan religious customs, the designs carry an intermingling of significance from pre-Hispanic tradition and Christianity. The two which most obviously do this are the double-headed eagle and the cross, both of which were part of the Indian tradition before the Spaniards came. The cross is used in the design of *huipils*, a loose top garment worn over the shoulders and chest. For the Maya Indians the cross symbolized the four cardinal points of the world, and was decorated with emblems of the sun and moon. The Spaniards transposed the meaning of the cross to Christanity, and the eagle to the ruling house of Hapsburg.

OTHER SYMBOLS which have survived from ancient times into designs in the exhibit are the turkey which was a symbol of a Mayan god, and the tree of life, and a bird and corn plant. It was believed that a bird brought the Indians corn.

Several of the garments were worn by members of the *confradia*, a religious organization independent of the Church, but honoring Christianity. The *confradia* were begun by the Spanish priests as a way of involving the local community. Composed of a small but equal number of men and women each such organization was responsible for the care of a particular saint. The leader kept the effigy of the saint in his house for a year. The group made a fiesta on the saint's day, and wove garments for the statue, one of which is on display.

Also in the exhibit are elaborate garments worn by the members of *confradia* for special occasions, some of whom used ribbons from Czechoslovakia which had reached Guatemala as trade items.

THE INFLUX of commercial dyes and yarns as well as the greater mobility of the people today is bringing about a change in the patterns and colors used. Instead of clearly distinctive motifs for each town, the use of similar patterns in other communities blur the identifying character of the garment.

Also, the traditionally laborious process of dyeing thread in colors obtained from local plants, insects and animals is giving way to the brighter and more easily used imported dyes.

All of the garments in this exhibit, however, represent the traditional dyeing, and weaving, as well as the use of community patterns.

ONE CONTEMPORARY article is the dramatic round kite, 12 feet in diameter. Such kites are used in the "Day of the Dead" celebrations of the town of Santiago Sacatepequez, and are flown by boys running down a hill. This one was made by four boys from white and colored tissue pappers glued with school paste. It took them four months to make it.

• • •

The works of an artist-craftsman who specializes in hand carving letters into stone show both a finely developed sense of design and a playful imagination. The calligraphy on slate panels and in lithographs by David Kindersley is on exhibit upstairs at Laguna Gloria Art Museum until Jan. 2.

Kindersley is an Englishman, son of a former Conservative Member of Parliament, who apprenticed himself to the libertarian calligrapher-carver Eric Gill in the 1930s. Achieving mastery in his chosen craft, and training in architectural balance and design, he eventually left Gill to form his own workshop in Cambridge, England.

MOST IMPRESSIVE in the exhibit are the slate panels, particularly the one with "flourishes," curlicues on the ends of lines and intertwining with words. The clarity, perfection and apparent ease with which these letters were chiseled is a tribute to Kindersley's lengthy dedication to the development of a skill. Interesting and amusing are the sheets of experimental alphabet designs, and the sayings, printed through color lithography.

Kindersley has received commissions worldwide for his carvings and for carvings by his workshop. The products reflect the finest craft standards in carrying out projects by the workshop from the first sketch ande selection of materials to carving and gilding to the finished object.

—MARY McINTYRE

• • •

Laguna Gloria, UT shows often outstanding

By MARY McINTYRE

The end of a year provides the occasion for reflection. Art in Austin ran an extraordinary and uneven gamut from the highly sophisticated exhibits provided by the University of Texas and the efforts by the community museum, Laguna Gloria, to reach a public hopefully aware and interested, to the amazingly poor response to the few galleries concerned with the visual expression of contemporary man's thought.

In 1976 three important local galleries closed, and others courageously opened. Laguna Gloria Art Museum expanded greatly its programs and succeeded in reaching its widest public yet. Laguna pushed its financial and space limitations in an exhibition program necessarily modest but hitting some highlights in American and Latin American art.

St. Edward's University continued in its character of exhibiting works by practicing artists with as much emphasis on the personality and attitude of the artist as on the quality of the art.

However, it is the University of Texas with its incomparable spaces devoted to changing exhibits and its considerable financial resources which unavoidably wins the accolades for bringing to Austin exhibits in depth of international significance. The Michener Gallery alone has more exhibition space allocated to non-permanent exhibits than does the Museum of Modern Art in New York.

THE YEAR BEGAN with the great exhibit of Egyptian art from the Brooklyn Museum. Other extraordinary exhibits were drawn from Latin American art of widely ranging periods: gold from ancient Colombia, *The Barbachano Ponce Mayá Art* collection of clay figurines and pottery, retrospectives of Leonara Carrington, Gunther Gerzso, Jose Maria Velasco and Carlos Merida. Nor were the North Americans neglected, with drawings from the New York Studio School, prints from the Clark Collection, solo shows by Willem de Kooning, Maurice Prendergast and Milton Avery.

On the fourth floor of the Undergraduate Library the great permanent collection of literature and art entitled, *Baudelaire to Beckett* went on extended display.

Other permanent collections or collections on extended loan were brought out in part or whole at various times. The *Abstract Expressionist and Imagist Paintings* derived from the Michener Collection, and was organized to celebrate the works of artists represented in a similar New York exhibit of 1961. The *Villanella Cubist Collection* was displayed at least three times to provide comparison with exhibits in the same galleries.

PHOTOGRAPHY WAS actively sought and displayed with regularity at Laguna Gloria, the Austin Women's Center, and at the new nonprofit Southwest Center for Photography. The University of Texas had an excellent exhibit in the Michener Gallery of three Austin photographers using old large view cameras as well as photography sections in both the art faculty exhibit and the art students exhibit.

All three of the Austin galleries which closed were displaying contemporary art of quality. The Apers of Fourth Street could partially blame their lack of parking, but their standards of art and presentation were excellent. The Ray Gallery folded after creating a good exhibition space on East Sixth and having only one show. The closing of Kerbey Lane Gallery has left a gap in the promotion and assemblage of good regional crafts, leaving The Shop of Nice Things in the Potpourri, and the Laguna Gloria Crafts Shop as survivors.

The new gallery dealing in the contemporary paintings, sculpture, and prints is Pecan Square Gallery. A good collection of international names in fine prints is found at the new Gallerie Ravel. The Garner and Smith print gallery and art bookstore roused itself to a fine exhibit of intaglios by the local Tony Bass this part year.

THIS COMPOSITE review of 1976 poses some questions:

Will Austin ever have a significant public art collection on permanent display?

Will the people of Austin ever commit themselves financially and with strength of interest to the much needed growth of the community museum, Laguna Gloria, in addition to the gratuitous enjoyment of exhibitions at the University?

Will we ever become sophisticated and confident enough in our own taste to adequately support local galleries concerned with the original expression of thought?

erican-Statesman Sunday, March 14, 1976

Likan replies to criticism

show world letters

Editor:

The article in the Feb. 29 *Show World* of *The Austin American-Statesman* entitled *Likan Show poses questions for Laguna* presents a serious challenge to my name and demands a clarifying answer.

The title's question is answered by Mary McIntyre herself, documented in many ways throughout the article, coming to her conclusion: Laguna should not have given space for the Likan exhibit.

The writer elaborates about paint material and their commercial names which are never mentioned by serious art critics as a means to describe art work.

The writer uses the word 'pretty' as a predicate of my work which is derogatory in connection with a work of fine art, it only applies to 'Kitsch'. As an artist and critic, she must be aware of that.

I have developed over the years a sophisticated technique of acrylics which the writer cannot possibly explain (as she did), since I purposely did not elaborate. Calling the manufacturers of some acrylic firm whose colors I did not even use, served in this case the purpose to reduce the value of my work, hurting me financially by implying that use ot acryiics in combination with Damar will result in film failure; in other words, the paint will fall off.

This is an open insult to my reputation as a serious artist for more than 35 years, and my experience with paint materials in three different continents. There are collectors of my work in Austin who became rather disturbed over these derogatory informations. I can assure that each one of my paintings is carefully executed without any risk of later damage. This I owe to my name.

The next paragraphs are quite open implications that my work actually does not belong into the city-supported Laguna Gloria Art Museum because of low standards, not being modern (abstract images), but of "familiar type that deal little with historical or contemporary problems."

Since I am not affiliated with the so-called contemporary art movement (abstract expressionism), I am *very contemporary*, because I create as an individual, not representing any movement on its way out (this fact already publicized), but finding my own way out of the present mess in art.

The next thing is that the writer is apparently ignorant about the fact that two of my works were accepted by the Texas Fine Arts Association, one receiving a jurors choice award.

The last paragraph is an open attack on the Museum's supporters cultural standards by permitting and appreciating the Likan show. *Because* my paintings reflect the contemporary world in which we live today and just for that reason will certainly broaden the understanding of it.

My protest to such dishonest presentation is the following:

No biographical data was given as an introduction, necessary for an honest evaluation, because my established reputation would have been the basis and the protection against these unjustified assaults.

Being included in Who's Who in the Midwest, Who's Who in the Southwest, Who's Who in American Art, Dictionary of International Biography (London) and Notable Americans of the Bicentennial Era is enough guarantee against the doubts created by the writer.

She also denied recognition of my teaching position at Laguna Gloria Art Museum School for the last 6½ years and the seven years teaching at the Chicago Academy of Fine Arts. Only by omitting these facts, she could hope to convince the readers of my incompetence.

The whole article is not dealing with the show, but with unrelated events and situations, vicious and destructive, and in very bad taste. Such kind of critique will rather widen the already existing gap between contemporary painter and contemporary public.

An analysis or evaluation of a work of art can only based upon the concept of art. Norm equals name. At one time, the concept of art was self-evident, axiom; this concept is now negated by many within the contemporary art movements, bringing us closer to Orwell's 1984 or The Absurd.

According to the value-theory: to judge a thing (painting) as to its value, the meaning of its name (art) has to be compared with the properties (colors, forms, composition etc.) of the thing (painting) itself, or to define the degree of its fulfillment of its concept (art).

There are rare occasions that an artist will use words as a means of communication, since he communicates with color and forms; in this case, I have to use them for my defense.

GUSTAV LIKAN
1407 Ridgecrest

MORE ON LIKAN

Editor:

I feel that the article on Gustav Likan was in very bad taste. Ms. McIntyre attacked a man who is not only a very fine gentleman, but in my opinion, a fine artist. It is my understanding that she is not qualified in her art knowledge to insult such a dedicated artist.

I hope the *American-Statesman* will write a more complimentary article about Likan. There are many, many people who are incensed by the article.

MRS. ED OLLE
723 Sparks

Sunday, March 28, 1976 The Austin Ame

Controversy over Likan continues

Editor's Note: Mary McIntyre's qualifications as an art writer stem from her BA cum laude in art history from Radcliffe University and MFA with a major in painting from the University of Texas. In addition, she has also studied at the John Herron Museum School, Skowhegan School of Painting, the Brooklyn Museum School, the Art Students' League and Indiana University. She has also had her works featured in more than 30 shows since 1960, including seven one-woman shows at such institutions as Indiana University and Baylor University. She has also taught art at Concordia College and Huston-Tillotson College, guest lectured at Southwestern University, Trinity University and St. Stephen's School and served from 1964 to 1968 as Educational Director of Laguna Gloria Art Museum.

Editor:

Ms. Mary McIntyre is indeed a great asset to us Austin *Show World* readers, in leading us through the image of contemporary 'here today, gone tomorrow' art movements, important, trivial or absurd, historic or destructive; and in her selective ability and appreciation of the exciting young artists in Austin, and their needs.

But when she attacks on internationally known artist like Gustav Likan, who has in Europe had one man exhibitions and taken part in group shows in Zagreb, Split, Paris, Berlin, Vienna, Salzburg, etc. apart from his activities in Argentina and U.S.A. (Who's Who in American Art) I feel she fails as an art critic.

With her own words, and quotes from a telephone conversation with an acrylic paint manufacturer, she has insidiously tried to destroy in her readers' minds, the art of Likan which he has built over many years, with knowledge, great skill and work.

This has done a real injury to Likan's reputation; only, however, among some of the enthusiastic but less informed art lovers in Austin.

Is it the narrow snobbery and prejudice of a younger generation, or is Ms. McIntyre unable to recognize and appreciate art outside her own likes and experience?

THERESA LUDWIG
1800 Wild Cat Creek

Reply to:
A LOCAL GUIDE TO
BUYING PAINTINGS
(March 28, 1976)

Likan vs. McIntyre

show world letters

Editor:

Austin has long needed a qualified art critic and now we have one in Mary McIntyre; and there is controversy. I have a degree in art history and have enjoyed Ms. McIntyre's articles.

Ms. McIntyres's article Mar. 7 on Gustav Likan was neither "vicious" nor "destructive" nor "in very bad taste" — I refer to Likan's letter in *Show World* of Mar. 14.

It was merely informative. Surely, such a "sophisticated technique of acrylics" should be explained to the layman in order to appreciate such laborious work.

Actually, it was a rather pleasant show: restful and dreamy, even soporific.

No one artist can appeal to everyone. Likan should be content that there are collectors of his work in Austin.

HAZEL FOSHEE
2402 Pemberton Place

KUDO FOR CRITIC

Editor:

Unfortunately, when we are in disagreement with a stated observation, we are quick to respond negatively; and yet when we are in agreement or pleased with statements made, we often do not respond, seeing no need to do so.

It seems necessary, especially after reading last week's letters, to write that I am among those very pleased with Mary McIntyre's thorough reporting on important art activities in Austin. She is a knowledgeable, studious, inquiring observor who is currently free from affiliations with the University of Texas or any other institutions which could influence her reportage.

I have complete confidence that she will continue to report, ask questions and make statements of opinion about the visual arts in Austin in a professional and responsible manner.

Thank you Mary, and congratulations *American-Statesman* . . . although I may not always agree, I will continue to look forward each week to your article in *Show World*.

MRS. CHARLES T. SIKES
4513 Balcones Dr.

AND A PAN

Editor:

Gustav Likan's recent exhibit at the Laguna Gloria Art Museum is one of the most exciting, colorful and profound group of paintings to come before the Austin people.

I would hope that Lawrence Miller will in the future NOT be dictated by what Mary McIntyre states as "exhibits of either historic significance or contemporary art movements."

Who is she to decide that Gustav Likan is of so little significance that a question is posed for the museum, and that his work will do nothing to broaden our understanding of the contemporary world or its antecedents"?

I feel Ms. McIntyre needs to define for the Austin people her use of the word 'contemporary' . . . as in "art movements" and "world." Contemporary has a dictionary definition "living, occurring or existing at the same time" — and thus Gustav Likan and his work are certainly contemporary.

The majority of Austin people I would guess are unfamiliar with the terms and definitions relative to art history and analysis, and I feel that this man's work is something so extraordinary as to arouse the emotions and awe of even those totally unfamiliar with art or artists or movements or history.

His vibrant colors and simplicity of form, combined with his transparent glazing technique provide a unique and exciting experience for Austinites. Let's see more of this kind of thing.

Hurrah for Laguna Gloria Art Museum and Lawrence Miller!

ANNE C. BALDESCHWILER
2603 Oakdale Court

show world letters

ART BLAST

Editor:

As an Austin artist who sells through museums and galleries and also enjoys direct contact and sales with the public, I wish to level a long, loud blast at Mary McIntyre.

In her *Local guide to buying paintings* she seems determined to dissuade the local patron from visiting the local artist in his studio and dealing directly with him. Why? Well, she argues, because you will impose on the artist's time and energy, be trapped into an obligation to buy, and, lacking the liaison of a gallery operator, both you and the artist will lose face.

Possible, I admit. Also, you might slip on a banana peel and knock the easel over, you might be ordered by the artist to change your will in his favor, you might swoon from the embarrassment of mistaking Indian Red for Burnt Umber. But discounting these possibilities, an art lover *can* have a special treat seeing art in the studio and the context of its creation. For he is most likely to be dealing with an artist who enjoys creating art and sharing it freely. Most likely the artist will be less, not more, mercenary than a dealer.

But Ms. McIntyre adds a more seriously mistaken economic objection to a studio visit. "And it won't be any cheaper than going through a gallery. The artist is bound by a selling price agreed upon with his gallery."

Bunkum!

Work in the studio sells at the artist's price. Work in a gallery sells at the artist's price plus the gallery commission (which varies with the gallery). It would be most unusual for that commission to reach back into the studio, into packing cases in freight terminals, into envelopes carrying slide samples, into museums and other galleries and adjust prices on all of an artist's work in order to render it non-competitive. Price-fixing might be attractive to the highest-priced outlet, but it is not common practice. Only superior marketing skills can earn the gallery commission or, ultimately, justify its existence.

Cheapness and financial disinterest are not the distinguishing advantages of galleries. Such false assertions are not really credible and consequently cast galleries into the same doubt and suspicion Ms. McIntyre tries to pin on the artist. Everyone loses in this strangely destructive competition.

This is not to suggest, for my part, anything but the best of good luck to all galleries, and especially those handling my work. The same to Ms. McIntyre whom I do congratulate for making a real effort to discriminate qualitatively and not quake before sacred cows. This is new to Austin art reviews and is necessary if this town is to grow up artistically.

MALCOLM R. BUCKNALL
808 West Ave.

Dealer calls letter 'bunk'

show world letters

To the Editor:

Having been an Art Dealer-Gallery Owner in Austin since 1949, I found Mary McIntyre's article "guide to buying paintings." Show World, March 28, to be comprehensive, accurate and boundless with good advice.

As for Malcolm R. Bucknall's "Art Blast" to "Editor" appearing in Show World, April 11, 1976, in response to McIntyre's article — "BUNKUM":

No dealer (in his right mind) would enter into a loose agreement which allowed two price lists — one for the artist who is selling retail direct from his studio, and one to the gallery. Failure to establish a standard between artist and dealer is an invitation to disaster — and one of the two, if not both, are generally labeled "unreliable." If such a situation exists, one can only conclude that the artist either underevaluates his work, or needs to sell (at almost any price). In the case of the gallery whose prices are above those quoted by an artist, it can be assumed that the gallery has failed to qualify the percent of his commission. An untenable situation exists. Such a practice might seem to indicate that both artist and gallery were mercenaries.

A reputable dealer must be very discriminating as to works shown and offered for sale. Mutual respect and trust between the artist and dealer is a must — as well as a contractual agreement — spelling out prices of works being offered for sale, regardless of who the seller may be. A professional artist would seldom, if ever, deviate from the well established practice of being represented by a reputable gallery in favor of representing himself. Both artist and dealer, by virtue of a contract, are protecting their investment involving countless hours, dollars and individual talents.

Professionals perform professionally, thus instilling in the buyer a sense of trust and respect for both dealer and artist. Mary McIntyre is professional — so is our Austin *Show World*. Both are an asset for the community and the prospective art buyer. My congratulations.

MARJORIE TOWNLEY
4407 Ramsey

Critic's role questioned

show world letters

To the Editor:

When Amusements Editor Patrick Taggart hired Mary McIntyre to report on the Austin art scene, he hired a competitor in the Austin art market to set the newspaper's standard for art. For McIntyre is not a professional critic but a local artist-dealer who is getting it while she can.

I am incredulous that the amusements editor describing McIntyre as a "stringer," is blind to the conflict of interest and the hardship it places upon the art community to be reviewed by a competitor who wields in her writing hand the power of this city's largest newspaper.

McIntyre is a de facto art critic and the conflict denies Austin an effective art page.

KENNEY WHITEHEAD
3707 Cedar

Pro McIntyre

To the Editor:

I would like to respond to Kenny Whitehead statements questioning Mary McIntyre's integrity and her supposed conflict of interest in writing her column for this paper.

Mary McIntyre has never owned or held any financial interest in a gallery in this community in any way whatsoever.

Allow me to state, I have lived in this community for 50 years. Over half of my live has been devoted to the picture business. Many people living in this area have accepted me as being knowledgable in my chosen field.

I remember the years, and not too far back, when nothing or at least very little was reported by this newspaper or any other publication on the subject of art. I can remember bringing artists works of international importance to this community and NOT receiving any reviews from any of the media.

I would like to extend my congratulations to Mr. Patrick Taggart, who selected Mary McIntyre for the task of reporting the art news in this area. I have known Mary McIntyre for the past 18 years. She is knowledgable, completely aware of artists works and displays the highest quality of integrity anyone could expect. All of us should be very grateful this lady's tireless dedication and appreciate her abilities as an outstanding critic.

JOHN CARTER
609 W. 10th

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CAMERA OPERATOR Minnie NUMBER OF EXPOSURES 930