

14. ART SCENE CORRESPONDENCE, 1981-1982

Bert,

I'm sorry this took so long. At this point in time, there are a few personal problems which have been hampering me from functioning properly. Please bare with me.

My family arrived, My car is permanently of service - so - I decided to mail these to you. I figured you'd receive them quicker.

Kathleen Power Curci

HOUSTON ARTSCENE Houston's only fine arts newspaper.  
HOUSTON ARTSCENE supplies in-depth reporting and critical writing covering dance and theatre, music, poetry, and special emphasis on the visual arts.  
HOUSTON ARTSCENE keeps Houston readers in touch with the Arts, and Houston artists in touch with each other and the Art World.

In the upcoming February/March issue:

- (1) "THE FUTURE OF ART -- MANIFESTO FOR MURDER," the entire text as read by Bill Steen at the Contemporary Arts Museum.
- (2) REALLY RED: THE EDGE-OF-THE-BLADE-ROCK 'N ROLL  
An in-depth interview with John Paul Yuma, guitarist with Really Red, one of Houston's hottest and most controversial New/Wave Punk bands.
- (3) INTERVIEW WITH HARRY PARKER  
The director of the Dallas Museum of Fine Arts shares his enthusiasm over ~~that~~ that Museum's expansion plans, along with its avowed support of Texas art and artists.
- (3) ARCO CENTER FOR VISUAL ARTS  
Find out about a new bright spot on the horizon for Southwestern artists.
- (4) LAWDALE ANNEX BECOMES INTERNATIONAL  
The Lawndale Annex, a part of the University of Houston Central Campus Art Department, scores another coup for its growing reputation on the ~~the~~ national and worldwide art scene by announcing that it will sponsor an international art competition.
- (5) HOUSTON ARTSCENE REVIEWS  
Lin Swanner at Little Egypt  
Ricky Jones' ~~naww~~ album PIRATES  
Sartre's "No Exit" at Stages  
Leonardo da Vinci at the Houston Museum of Fine Arts  
Rosie Mackiewicz at Mancini

.....AND MUCH MORE....

Look for HOUSTON ARTSCENE at  
Houston Museum of Fine Arts Bookstore  
Moody Gallery  
Watson de Nagy  
Graham Gallery  
Robinson Gallery  
Toni Jones Gallery  
Rachael Davis Gallery

Harris Gallery  
Sutton's Black Heritage Gallery  
Perception Galleries  
Jack Meir Gallery  
Boulevard Gallery

December 3, 1981

Mr. Robert Buford  
Buford Selections Inc.  
Palmer Road  
Tyler, Texas

Dear Mr. Buford,

I enclose a copy of the current  
Art Scene with coverage of your  
appearance on the Assistance League's  
art panel in the Spring — in  
case you had not seen it.

I also enclose advertising info.  
for Art in case you should ever  
have a need to publicize  
information in our paper.

Once more, thanks for your  
foresightedness in commissioning work  
for your new office.

Best wishes,  
Anne Roberts

Enclosures  
Copy: Art long

December 3, 1981

Mr. Robert Buford  
Buford Television Inc.  
Palmer Road  
Tyler, Texas

Dear Mr. Buford,

I enclose a copy of the current  
Art Scene with coverage of your  
appearance on the Assistance League's  
art panel in the Spring — in  
case you had not seen it.

I also enclose advertising info.  
for Art in case you should ever  
have a need to publicize  
information in our paper.

Once more, thanks for your  
foresightedness in commissioning work  
for your new office.

Best wishes,  
Anne Roberts

Enclosures  
Copy: Art long

# ARTLINES

---

Box 2671 Taos New Mexico 87571 505-758-4519

ARTlines cordially invites you to the FIRST EIGHTEEN MONTHS, a gala evening to be held January 23, 1982, at the Heydt-Bair Gallery, Santa Fe. Co-hosted by Heydt-Bair, the aim of the FIRST EIGHTEEN MONTHS is to thank the artists and businesspeople who have contributed to the success of ARTlines, and to raise money to finance our expansion and continued well-being.

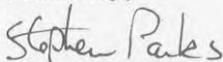
The centerpiece of the evening will be a silent auction of more than forty paintings and graphics graciously donated to ARTlines by artists featured in our pages during the FIRST EIGHTEEN MONTHS. A list of contributing artists and details of the works is attached.

A preview exhibit of the works to be auctioned, which was displayed through November 24 at the new Stables Community Art Center in Taos, will hang in the ARTlines offices (Old Courthouse, North Plaza, Taos) through January 10, 1982. The show will then be moved to Heydt-Bair in Santa Fe where it will be on view from January 16 through the 23rd.

The evening will include music, dancing, champagne, and fine hors d'oeuvres. Though the Heydt-Bair Gallery is spacious, we're expecting a large turnout and therefore we encourage you to purchase tickets in advance by filling out and returning the attached reservation form. Should you be unable to attend but wish to submit a written bid on any of the pieces listed, we've enclosed a form for that too. ARTlines will act as agent for these bidders, and escalate the bids at an appropriate interval (not to exceed \$50), up to the specified maximum. Polaroid photographs of any of the pieces can be provided upon request.

SEE YOU THERE!

Sincerely,



Stephen Parks, Editor



Nancy Pantaleoni, Publisher

# THE FIRST EIGHTEEN MONTHS

The following artists have donated works for the  
Sealed Bid and Silent Auction,  
all proceeds from which are to benefit ARTlines:

ARTIST	MINIMUM BID
RAY BELCHER	
"Galisteo", Black & White Photograph, 14½" x 14½",-----	\$ 225.00
LARRY BELL	
"El Series", Vapor Drawing, 36" x 54",-----	<del>\$3,500.00</del> 1,925.00
TOM BERG	
"Bishops Lodge 5, Pool Study", Oil on Canvas, 12" x 9"-----	\$ 200.00
BRIAN BLOUNT	
"Quiet Ghost Evening", Pastel & Torn Paper Construction, 20" x 27",-----	\$ 450.00
BILL BOLENDER	
"Talpa Night", Colored Drawing, 22" x 35"-----	\$ 150.00
LESLEY BROWN	
"Storm Over The Mountains", Watercolor, 13½" x 19½",-----	\$ 75.00
KEVIN CANNON	
"Untitled", Graphite On Paper, 10" x 12½",-----	\$ 500.00
WALTER CHAPPELL	
"Metaflora/Parsley", Black & White Photograph, 11" x 17",---	\$ 400.00
RON COOPER	
"Collision Of Foot & Meter", Black & White Photograph, ----	\$ 500.00
DORIS CROSS	
"Raw", Lithograph, 30" x 22",-----	\$ 350.00
DENNIS CULVER	
"Sweet Ranch Autumn", Watercolor, 18" x 26",-----	\$ 250.00
BILL DAVIS	
"Two Women", Black & White Photograph, 12" x 17",-----	\$ 150.00
"Dance", & "Winter", Suite of Two Black & White Photographs, Donated by Julia Black,-----	\$ 150.00
GUS FOSTER	
"Rio Grande George Bridge", 1980 Cirkut Photograph 278 <sup>o</sup> , 9½" x 52½",-----	\$ 600.00
BILL GERSH	
"Jumping", Mixed Media on Arches Paper, 30" x 22",-----	\$ 500.00
LOIS GILBERT	
"Mind Over Matter", Colored Pencil, 28" x 36",-----	\$ 360.00
R.C.GORMAN	
"Sisters-In-Law", Silkscreen, 22" x 30",-----	\$ 450.00
ETHEL GREEN	
"The Last Day", Acrylic on Canvas, 19" x 20",-----	\$ 500.00
DOUGLAS KENT HALL	
"Henry Miller", Silver Print on Museum Mount, 17" x 12",---	\$ 400.00
ELLIE HAMILTON	
"Cooling", Ink & Watercolor, 21" x 18",-----	\$ 350.00
CARL JOHANSEN	
"Untitled", Colored Drawing, 13" x 10",-----	\$ 250.00

DOUGLAS JOHNSON	
"La Bandera", Lithograph, (unframed),-----	\$ 150.00
KENT JONES	
"Homage To Leonardo", Cast Paper, 25" x 31",-----	\$ 375.00
EARL LINDERMAN	
"The Star's Dressing Room#2", Lithograph, 22" x 25",-----	\$ 250.00
RICK LOEWENKAMP	
"Whoop", Lithograph, 15" x 22",-----	\$ 80.00
CARLOS RUIZ LOLAS	
"Habras de Oirme", 1979, Oil on Canvasboard, 24" x 36",-----	\$ 800.00
BEA MANDELMAN	
"Happiness Series #6", Mixed Media, 10" x 12",-----	\$ 200.00
BUNNY MAURO	
"Untitled", Acrylic & Collage, -----	\$ 200.00
GARY MAURO	
"Aqua fa Male", Graphite & Acrylic on Parchment, 31" x 34",--	\$ 450.00
"Ma Vino fa Cantale", Graphite & Acrylic on Parchment,	
30" x 37",-----	\$ 450.00
DUANE MONCZEWSKI	
"Yelapa, Mexico", Black & White Photograph, 12" x 18",-----	\$ 100.00
JOAN MEYERS	
"Adobe Nude", Palladium Print, 10" x 12",-----	\$ 200.00
TOM PALMORE	
"Gorilla", Signed Print, 29" x 24",-----	\$ 80.00
"Cat", Signed Print, 29" x 24",-----	\$ 80.00
BERNARD PLOSSU	
"Ranchos Church", Black & White Photograph, 10½" x 7",-----	\$ 150.00
DAVID PRATT	
"Thunder Bomb", Mixed Media, 20½" x 15",-----	\$ 100.00
KEN PRICE	
"Watercolor Study for Oval Plate", Colored Pencil & Watercolor, <sup>450.00</sup>	
13" x 10",-----	<del>800.00</del>
JEAN PROMUTICO	
"Untitled", Oil on Acrylic on Linen, 40" x 20"	
Donated by Megan Hill,-----	\$ 350.00
WESLEY A. RUSNELL	
"Green Pumps", Oil, Canvas, Wood Panel, 12" x 14",-----	\$ 125.00
FRITZ SCHOLDER	
"Dream E", Monotype, 40" x 30",-----	\$1,000.00
SUSAN STEFFY	
"Leaves", Black & White Photograph, 9" x 11¼",-----	\$ 350.00
JIM WAGNER	
"Taos Flowers", Oil on Canvas, 15½" x 20",-----	\$ 300.00
RANDY WHITE	
"Antique Ledger Paper", Mixed Media, 8" x 10",-----	\$ 100.00
MELISSA ZINK	
"The Unsung Dream of a Mended Hero", Ceramic, 9" x 7" x 4"--	<sup>200.00</sup> <del>800.00</del>
"Literary Masterpiece", Drawing, 11" x 12",-----	\$ 80.00
"Escape of The Dread Art Virus", Drawing, 11" x 12",-----	\$ 80.00

Unless indicated, all paintings and prints are framed, and all Photographs are matted and glass covered. Dimensions indicate image size.

IF YOU WISH TO SUBMIT A SEALED BID, PLEASE FILL OUT THE FORM BELOW AND MAIL TO:  
ARTLINES, BOX 2671, TAOS, NEW MEXICO 87571, OR PLACE IN THE BOX PROVIDED AT ANY OF THE EXHIBITION SITES.

ARTIST: \_\_\_\_\_.

TITLE: \_\_\_\_\_.

ARTLINES MINIMUM BID:-----\$\_\_\_\_\_.

BIDDER'S NAME: \_\_\_\_\_.

ADDRESS: \_\_\_\_\_.

STATE: \_\_\_\_\_, ZIP: \_\_\_\_\_.

MY MINIMUM BID IS \$\_\_\_\_\_. I AUTHORIZE ARTLINES TO CONTINUE BIDDING UNTIL MY MAXIMUM BID OF \$\_\_\_\_\_, HAS BEEN REACHED.

ALL PIECES SOLD THROUGH MAILED BIDS WILL BE SHIPPED C.O.D. TO THEIR NEW OWNERS. FREIGHT, CRATING, AND STATE TAXES, WHERE APPLICABLE, WILL BE ADDED.

IF YOU WISH TO ATTEND THE ARTLINES FIRST EIGHTEEN MONTHS CELEBRATION, PLEASE FILL OUT THE FORM BELOW. THE EVENING WILL BE HELD AT THE HEYDT-BAIR GALLERY IN SANTA FE, FROM 8:00 UNTIL 11:00 PM ON JANUARY 23, 1982. TICKETS ARE TEN DOLLARS PER PERSON.

NAME: \_\_\_\_\_.

ADDRESS: \_\_\_\_\_.

STATE: \_\_\_\_\_, ZIP: \_\_\_\_\_, PHONE: \_\_\_\_\_.

PLEASE MAKE RESERVATIONS IN MY NAME FOR \_\_\_\_\_ PERSONS, AT \$10.00 PER PERSON.

ENCLOSED IS MY CHECK OR MONEY ORDER FOR \$\_\_\_\_\_.

DUE TO LIMITED SPACE AT THE HEYDT-BAIR GALLERY, ARTLINES WILL LIMIT TICKETS SOLD TO 250. PLEASE REPLY PROMPTLY!

November 19, 1981

Mrs. Steve Sabitz, D.P.  
Republic Bank  
P.O. Box 299001  
Houston, Texas 77297

Dear Mrs Sabitz,

I am enclosing a copy of the Curlat Art Scene paper with coverage of your appearance on the panel discussion on Corporate art, last March at Houston Center. We appreciate Republic Bank's continued support of the art community.

As we prepare the next issue for publication, I'm contacting you for something to consider advertisement in this or future issues of the paper. I include the advertising brochure.

Art Scenes, being the only visual art paper in Houston is very important to our National standing as a developing center. As a writer for the paper, as well as a private dealer in sculpture, I appreciate its importance.

I hope you will be able to give the paper your support.

Best wishes,  
Anne H. Roberts

Enclosure  
Copy: Bert Long

December 3, 1981

Mr. Ron Gleason  
Atlanta Richfield Corp.  
P.O. Box 2819  
Dallas, Texas 75221

Dear Ron,

Sending you a copy of current  
Art Scene, so you would be sure to  
have copy with coverage of Assistance  
League show at 2 Horn Center.

I say current because we are  
in hopefully the final process of preparing  
the next issue, which has been  
waiting on final funding.

Keep us in mind should there  
be a need through ARCO for announcements  
or advertising in the future.

Best wishes in your new position—  
Should be exciting.

Yours truly,

Anne Roberts

Enclosure  
Copy: Bert Long

ANNE H. ROBERTS/FINE ARTS

2472 BOLSOVER / SUITE 270  
HOUSTON, TEXAS 77005

*Mr Bert Long*

LARGEST COMBINED DAILY CIRCULATION IN TEXAS

# FORT WORTH STAR-TELEGRAM

MORNING EVENING SUNDAY

EDITORIAL DEPARTMENT

May 5, 1982

Dear Bert,

Would you please send a copy of the Scene that has my interview with Ken Havis. Thanks.

Yours truly,



Ron Lowe

# FORT WORTH STAR-TELEGRAM

400 WEST SEVENTH ST. / P.O. BOX 1870  
FORT WORTH, TEXAS 76101

Bert Long  
2212 Staples  
Houston, TX 77026



The African-American Family History Association

cordially invites you

to the opening of the exhibition

**Homecoming: African-American Family History in Georgia**

Friday, March 26, 1982

8 p.m.

Atlanta Public Library

1 Margaret Mitchell Square

Adaptation of *Nkonsonkonso* (link), which symbolizes among the Ashanti of West Africa the unity and permanence of kinship.



Mr. Bert Long  
2210 Staples  
Houston, Texas

**1982  
HOUSTON AREA  
JUNIOR COLLEGE  
STUDENT EXHIBITION**

Presented by

**THE UNIVERSITY OF HOUSTON  
AT CLEAR LAKE CITY**

with support from

**UH/CLC Art Association  
and  
UH/CLC Friends of the Arts**

***University of Houston  
at Clear Lake City***

**BAYOU BUILDING, ATRIUM I,  
SECOND LEVEL**



## JURORS

---

### ART FACULTY, HUMANITIES DIVISION, UNIVERSITY OF HOUSTON AT CLEAR LAKE CITY

Nick de Vires, associate professor	<i>ceramics, sculpture</i>
Ellin Grossman, assistant professor	<i>art education, fibers</i>
Sandria Hu, associate professor	<i>painting, drawing</i>
Edward T. Hugetz, assistant professor	<i>film/video, photography</i>
Neva Mikulicz, assistant professor	<i>printmaking, 2-D design</i>
Jane C. Nash, assistant professor	<i>art history</i>

## AWARDS

---

<b>FIRST PRIZE</b>	<b>\$75</b>	
Angela Innis	"MARKET DAY"	mixed media
North Harris County College		
<b>SECOND PRIZE</b>	<b>\$50</b>	
David Jefferson	"UNTITLED"	photograph
College of the Mainland		
<b>THIRD PRIZE</b>	<b>\$25</b>	
Mike Cherry	"WATER AND ROCK"	watercolor
San Jacinto College		

## HONORABLE MENTIONS

---

Judith E. Anderson	"TEXAS PRIDE"	oil
Alvin Community College		
Suzanne Bearnth	"SEVENTEEN DOLLARS AND FIFTY CENTS"	graphite pencil
San Jacinto College - North		
Debbie Haught	"BIRTH"	wood
San Jacinto College		
Ruth Leisey	"DAY AND NIGHT"	clay
College of the Mainland		
Anita McCormick	"JUGS 4"	charcoal
College of the Mainland		
Anita McCormick	"FAMILY"	etching
College of the Mainland		
Susan McLendon	"UNTITLED I"	photograph
Galveston College		
Denise Myers	"GERANIUM"	colored pencil
San Jacinto College		
Gary Simons	"INDIAN CORN"	graphite pencil
San Jacinto College		
Catherine Sullivan	"UNTITLED"	acrylics
Houston Community College		
Bernie Wimberly	"TRICERASECT"	wood
San Jacinto College - North		



March 10, 1982

Bert Long, Editor  
HOUSTON ART SCENE  
2212 Staples  
Houston, Texas 77026

Dear Bert:

Please be advised of the first 1982 Houston Area Junior College Student Juried Art Exhibition at the University of Houston at Clear Lake City, March 10 - 31. This exhibit is sponsored by the University of Houston at Clear Lake City, with support from the UH/CLC Art Association and the UH/CLC Friends of the Arts.

The exhibition includes works from students of 10 Houston area junior colleges: Alvin Community College; Brazosport College; College of the Mainland; Galveston College; Houston Community College; Lee College; North Harris County College; and San Jacinto College - North, South, and Main Campuses. 67 works from over 200 entries were chosen for the exhibition, juried by the art faculty members of UH/CLC.

Enclosed is a copy of the brochure/catalogue, listing the cash award winners (and including photographs of their works), and the participants in this art exhibition.

We would be very pleased and honored if you should be able to view this exhibition and, hopefully, review it.

Thank you for your consideration and interest.

Sincerely,

A handwritten signature in cursive script that reads 'Lydia'.

Lydia Bodnar-Balahutrak  
Art Exhibitions Coordinator

LBB:ab



**University of Houston  
at Clear Lake City**

Lydia Bodnar-Balahutrak Box 8  
2700 Bay Area Boulevard  
Houston, Texas 77058

OFFICIAL BUSINESS  
STATE OF TEXAS  
STATE PENALTY  
FOR PRIVATE USE



Bert Long, Editor  
HOUSTON ART SCENE  
2212 Staples  
Houston, Texas 77026

F O C U S:  
RICHARD BOSMAN

March 6 through April 18, 1982 The Fort Worth Art Museum



The Assassin, 1981

Richard Bosman is one of a growing number of painters whose contemporary Neo-expressionist work marks a significant departure from color field painting, Minimalism and Conceptual art, dominant trends in recent decades. In contrast to the prevailing austerity of those move-

ments, he is bold and free to invent his own stories whose he couldn't decipher for the Chinese text.

By 1980 he had become increasingly involved with a series of eleven films of tea. These narratives invariably portray men in extreme, dangerously poised, morally wounded

man's everything about mental Bosman's art is exaggerated, it is an important means of expression for the artist.

The immediate sources of Bosman's painting are numerous — Conrad, detective novels, movies, Kung-Fu comic books among others. His use of mass media sources is our first clue to his dual intentions. The situations into which Bosman thrusts his characters are exaggerated to an almost ridiculous degree. We are not surprised to learn that the image in *THE ASSASSIN* is taken from a comic book. It is his awkward, desperate gesture as he appears almost stuck in his coat which attracted Bosman to the figure. The artist borrowed the figure and positioned him in a new setting; one with highly exaggerated perspectives. The lethal gun and the telephone which Bosman has rendered equally potent are humorous at the same time they are ominous.

The series of small heads are similarly remarkable for their dual qualities. One longs to turn one's own head and pretend the images were never seen, they are so grotesque and disturbing. But they are too compelling to dismiss. In part because Bosman forces the issue and gives us a vision so dreadful it is comical. Once again, we should not be surprised by the source — horror comics. Bosman succeeds in playing it both ways. He simultaneously exploits the funny and dreadful aspects of his subjects without the formal over-diminishing the latter.

Bosman's development as a painter has been rapid, especially during the last two years. He moved quickly from essentially two-dimensional painted wood cutouts with more exclusively decorative concerns to a series of paintings whose imagery was often borrowed from Chinese detective novels. He enjoyed the mixture of the supernatural and the more mundane in these

and drawn or be resolute in two notable examples: *THE ROPE* and *INJURED MAN*, the figures desperately struggle with their fates. Bosman's subjects are heroes who become emblems of hope and despair.

Bosman's handling of the paint reinforces the drama of the circumstances. Its rich but crude and frantic application is extremely expressive in feeling. In several paintings the figures appear to be in as much danger of drowning in a sea of just-cast paint as anything else that may befall them while they thrash about at sea.

With the detective series Bosman has moved from the universal to the specific, from subject matter of mythical dimensions to the narrower focus of the detective genre. The scene has shifted to modern American interior. And while the canvases are not intrinsically scaled, by any means, neither do they suggest the infinite time and space of previous work.

Bosman, the son of a Dutch sea captain, was born in India and lived in Indonesia and then Egypt before moving with his family to Australia at the age of 14. His experiences of living in a series of foreign port cities often amidst extreme political turmoil surface in the quieter paintings, just as Bosman's posthumous jihad battle for the past several years is reflected in his more recent series of interiors.

Although supposedly we have become addicted to the description of violence by its constant play on television we are nevertheless provoked by Bosman's work. His paintings call forth a range of contradictory adjectives — *drives*, *energetic*, *violent*, *funny*, *stupid*, *whimsical*, *passionate*, *textual* etc. — with the same veracity that the paint has been applied.

Marge Goldwater,  
Dallas

**BIOGRAPHY**

Born in Madras, India  
1944  
Lives in New York, New York

**EDUCATION**

Byan Shaw School of Painting  
and Drawing, London  
1964-1969

New York Studio School  
1969-1971

**SOLO EXHIBITIONS**

1980  
Brooke Alexander, Inc.  
New York, New York

1981  
Brooke Alexander, Inc.  
New York, New York

1982  
Dart Gallery  
Chicago, Illinois

**SELECTED GROUP EXHIBITIONS**

1971  
Gallery of the New York  
Studio School  
New York, New York

1975  
Mary Paz Gallery [catalogue]  
Malaga, Spain

1977  
Hundred Acres Gallery  
New York, New York

1980  
"Selections"  
The Drawing Center  
New York, New York

"Illustration & Allegory"  
[catalogue]  
Brooke Alexander, Inc.  
New York, New York

"The Times Square Show"  
New York, New York

1981  
"Body Language: Figurative  
Aspects of Recent Art"  
[catalogue]  
Hayden Gallery  
Massachusetts Institute  
of Technology  
Cambridge, Massachusetts

"For Love and Money: Dealers  
Choose" [catalogue]  
Pratt Manhattan Center Gallery  
Pratt Institute  
New York, New York

"Paintings by Richard Bosman,  
Ken Goodman, Dennis Kardon  
and Richard Mock"  
Brooke Alexander, Inc.  
New York, New York

"Twenty-second National Print  
Exhibition" [catalogue]  
The Brooklyn Museum  
Brooklyn, New York

1982  
"New Drawing in America"  
[catalogue]  
The Drawing Center  
New York, New York

"A New Sensibility"  
Young Hoffman Gallery  
Chicago, Illinois

**SELECTED BIBLIOGRAPHY**

Flood, Richard. "Review."  
**Artforum**, January, 1982, p. 80.

Hill, Andrea. "Being Bad."  
**Artscribe**, December, 1981,  
pp. 16-20.

Hunter, Sam. **New Directions  
Contemporary Art From the  
Commodities Corporation  
Collection**, Princeton, New  
Jersey, 1981.

Kramer, Hilton. "Art: Illustration  
& Allegory on View." **New York  
Times**, May 23, 1980.

Lawson, Thomas. "Reviews."  
**Artforum**, January, 1981, p. 75.

Levin, Kim. "The Times Square  
Show." **Arts**, September, 1980,  
pp. 87-89.

Phillips, D. C. "Richard  
Bosman." **Arts**, January, 1981,  
p. 13.

"New York  
Reviews." **Artnews**, February,  
1982, pp. 162-163.

Ratcliffe, Carter. "Narratives."  
**Print Collector's Newsletter**,  
January-February, 1982,  
pp. 170-173.

Raynor, Vivian. "Art." **New York  
Times**, August 16, 1981.

Simon, Joan. "Double Takes,"  
**Art in America**, October, 1980,  
pp. 113-117.

**CHECKLIST**

In the listing of dimensions,  
height precedes width.

**INJURED MAN, 1980**

Oil on canvas  
30 x 40 inches  
Private Collection

**JEWEL, 1980**

Oil on canvas  
30 x 24 inches  
Courtesy Brooke Alexander,  
Inc., New York

**THE NORSEMAN, 1980**

Oil on canvas  
84 x 75 inches  
Collection Hornick Industries,  
New York

**THE ROPE, 1980**

Oil on canvas  
54 x 42 inches  
Collection Alfred Ordovery,  
New York

**SPEEDBOAT BLONDE, 1980**

Oil on canvas  
42 x 54 inches  
Collection Martin Sklar,  
New York

**THE ASSASSIN, 1981**

Oil on canvas  
84 x 66 inches  
Courtesy Brooke Alexander,  
Inc., New York

**THE HARVEST, 1981**

Oil on canvas  
Two panels, each  
96 x 48 inches  
Courtesy Brooke Alexander,  
Inc., New York

**HEAD, 1981**

Oil on canvas  
16 x 20 inches  
Courtesy Brooke Alexander,  
Inc., New York

**HEAD, 1981**

Oil on canvas  
16 x 20 inches  
Courtesy Brooke Alexander,  
Inc., New York

**HEAD, 1981**

Oil on canvas  
20 x 16 inches  
Courtesy Brooke Alexander,  
Inc., New York

**HEAD, 1981**

Oil on canvas  
16 x 20 inches  
Courtesy Brooke Alexander,  
Inc., New York

**HEAD, 1981**

Oil on canvas  
16 x 20 inches  
Courtesy Brooke Alexander,  
Inc., New York

**HEAD, 1981**

Oil on canvas  
20 x 16 inches  
Courtesy Brooke Alexander,  
Inc., New York

**THE RED CURTAIN, 1981**

Oil on canvas  
84 x 66 inches  
Neumann Family Collection,  
New York

**THE RED STAIRCASE, 1981**

Oil on canvas  
84 x 66 inches  
Private Collection, Virginia

**UPTOWN MURDER, 1981**

Oil on canvas  
84 x 66 inches  
Courtesy Brooke Alexander,  
Inc., New York

---

The Fort Worth Art Museum  
1309 Montgomery Street  
Fort Worth, Texas 76107

Non-Profit Org.  
U.S. Postage  
PAID  
Fort Worth  
Texas 76107  
Permit No. 2098

ART SCENE  
2212 STAPLES  
HOUSTON, TX 77026

Margaret Puckett  
Principal

J. W. Towns  
Assistant Principal

Marsha Garland  
Assistant Principal

William Clarke  
Counselor

Beverly Gambill  
Counselor

# KINGWOOD MIDDLE SCHOOL

3000 Woodland Hills Drive, Kingwood, Texas 77339

April 29, 1982

Houston Art Scene  
2212 Staples St.  
Houston, TX 77026

RE: P. O. 19108

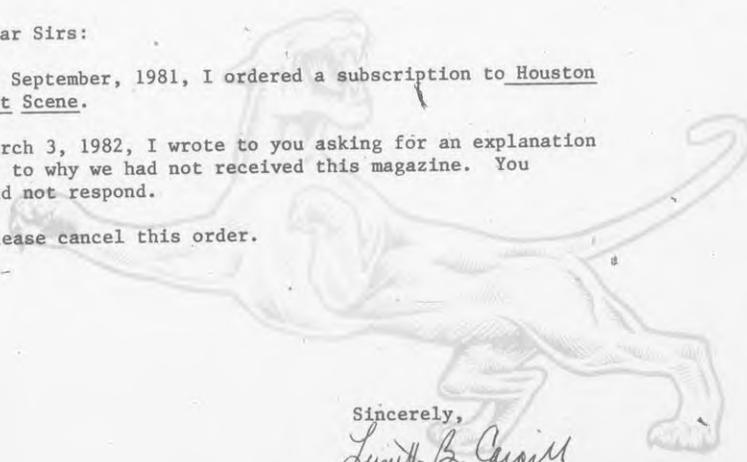
Dear Sirs:

In September, 1981, I ordered a subscription to Houston Art Scene.

March 3, 1982, I wrote to you asking for an explanation as to why we had not received this magazine. You did not respond.

Please cancel this order.

Sincerely,

  
*Lynette B. Cargill*  
Lynette B. Cargill,  
Librarian

c.c: H.I.S.D.

Kingwood Middle School  
Learning Center  
3000 Woodland Hills  
Kingwood, TX 77339



Houston Art Scene  
2212 Staples St.  
Houston, TX 77026

3  
WARRASLEY  
1. Costa Jr. MERSEYSIDE  
ENGLAND.  
29. 8. 87.

Dear Bert

I am aware of your magazine because you did a critique on my last work "Art Games" in the Nov/Dec 80 issue.

Since then I have been working on the enclosed. Please read it and if you feel it means anything print it in your next issue, and by word of mouth join "the Movement".

I have by chance only just read your "Opinion" in the Nov/Dec issue - You give me courage.

Thanks

TERRY DUFFY

P.T.O.

William A. Graham

P.S. If you can also advise  
me who else I can get in  
touch with U.S.A. I would  
help the "movement".

P.S. I have enclosed photos  
which you may use if  
you wish.

Here you are Bert -

Hope you're feeling  
much better

Sory this can't be more...

Bill Jaha

Graham Gallery

/ Houston / Texas 77098



Franklin D. Roosevelt

But Long  
- Art Scene  
2212 Staples  
Houston 77026

END BERT L. LONG, JR. COLLECTION



SOUTHERN MICROFILM OF TEXAS, INC.

900 W. 34TH  
P.O. BOX 1824  
HOUSTON, TEXAS 77001  
(713) 869-0181

**ROLL NO.**

RECORDS OF: Archives of American Art

AT Houston, Texas

DATE March 2, 1983

**CONTENTS:** Bert L. Long, Jr. Collection:

11. Bert Long and Floyd Newsum Exhibition, O'Kane Gallery 1981 THRU

14. ART SCENE CORRESPONDENCE, 1981 - 1982

CAMERA OPERATOR Dorothy

NUMBER OF EXPOSURES 352