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P E E E E E E

2. CLIPPINGS AND ANNOUNCEMENTS

2





LUNA A.D. MCDLXX *Acrylic on Canvas* 40" x 48"

Marian Hettner Grunbaum

Born in Germany.

Studied at the University of Heidelberg.
Moved to Houston in 1937 and studied at
the University of Houston under Robert
Frasch, and at the Museum of Fine Arts
School.

MARIAN HETTNER GRUNBAUM

Thursday, May 27

7:30 - 9:30 P.M.

2950 Kirby Houston

DuBose Gallery



THE CONDUCTOR *Colored Pencil*
29" x 22"

This first show for Mrs. Grunbaum is a twenty year accumulation of her paintings which I believe worthy of the serious collector's consideration. These paintings are priced within the range of everyone.



TRIAD #3 *Acrylic on Canvas* 24" x 30"



AUTUMN WIND *Collage*
14" x 10"



UNTITLED *Casein*
16" x 12"

ART CIRCLES: Unbinding the Ties

THERE IS evidence that artist Marian Granbaum could emerge from the tight discipline she paints within on her hard-edged geometric works.

Several of the works on view now at DuBose Gallery show a gentle easing toward surrealism in color and shape. The geometric paintings are neatly proscribed and the colors are inviting, but the freer works — in color and form — are more interesting. —D. J. HOBDY

Louisiana Gallery will close out its show season with an auction Thursday of Pre-Columbian and other primitive sculpture and contemporary paintings by Copley, Calder, Chillida and Tamayo. The works can be previewed at the gallery from 11 a.m. to 5:30 p.m. Monday and Tuesday and at Col. Sanders' Inn, 2920 Southwest Freeway, the auction site, Thursday until 7:30 p.m. when bidding starts.

Drawings and lithographs by prize-winner James Boynton



Mexican crucifix circa 1750 in Louisiana Gallery.

will be shown in University of St. Thomas' Welder Hall June 6-20.

Boynton, a Tamarind Fellow who has exhibited his works at the Brussels World Fair and is represented in New York's Museum of Modern Art, is on the St. Thomas art faculty.

Contemporary Weavers, Houston Designer/Craftsmen

and the Creative Stitchers combine their wares for display and demonstration at Foley's Northwest and Sharpstown Monday through Saturday.

The exhibit includes macramé, metal sculpture, leather, jewelry, pottery, woodworking and fabric decoration as well as stitchery and weaving.

Technique demonstrations will be made from 10 to noon and 1 to 3 daily during the show.

Deadline for entry into the statewide painting and sculpture exhibition planned by the Dallas Museum of Fine Arts is 5 p.m. Friday.

Ray Parker of New York will judge the competition, which is open to artists who have lived in the state at least six months. Works previously exhibited are not permitted.

Awards range from \$250 to \$1000. The show will be previewed July 13.

Spotlight

art

by Keanon Freed

Debut Houston showing

Marion Hetmer Grunbaum has painted quietly and unobtrusively in her studio for some decades before this opportunity for a one-woman show in Houston was presented by Du Bose Gallery.

Trained at the University of Heidelberg, initially in music, Mrs. Grunbaum says that there was never a time when she did not paint but that it was a course in design in 1950-1951 with Robert Preusser that made her intensify her efforts. Although traces of recognizable form appear in earlier work she has long been an abstractionist.

Above all she is a colorist, and her sense of color is very sensitive, usually applying it in hues of equal intensities. The geometrical forms in her larger work are there primarily as a departure for color. Motifs are simple and uncluttered, a circle, a swirl, a triangle. Since 1966 her painting has been entirely hard edge.

A number of smaller paintings and collages utilize the porous side of masonite panels. Most abstractions, other quite delicate and spiritual, are cut out and superimposed on canvas.

Marion Grunbaum's exhibition demonstrates that she is comfortable in the contemporary idiom. Her paintings speak the clean, crisp and sometimes architectural language of the 70's.

ME'S

and

The Houston Harpsichord Society

invite you to

An Afternoon of Art and Music

"Young at Art"

Marian H. Grunbaum

drawings & collages

Margaret Sheppard

weavings

Sunday, August 29

2-5 pm

*Music of the Baroque performed by
members of the Houston Harpsichord Society*

(off Waugh)

Aug. 30-Sept. 30 1976

— hours: 10-6 Mon-Sat

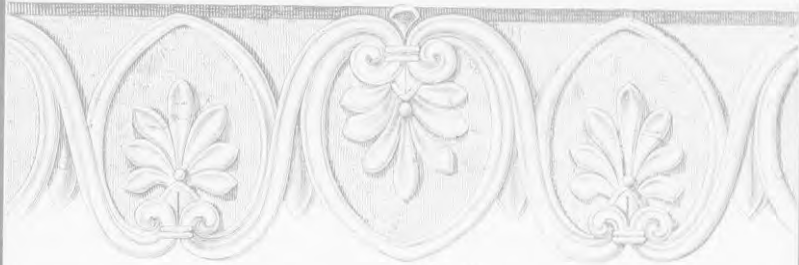
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Art: Gallery roundup

By MIMI CROSSLEY
Post Art Writer

Marian H. Grunbaum and Margaret Sheppard at M.E.'s Gallery.

Grunbaum was born in Germany, studied at the University of Heidelberg and in Dresden, and moved to Houston in 1937. From her years in Germany and art studies at the University of Houston and the Museum School of the Museum of Fine Arts here, she was deeply influenced by the teachings of the Bauhaus School that gave us so much of what we know in modern design, color and architecture.

Her 30 works — color drawings of gouache on paper plus collages and canvases — are, she says, "non-representational color for color's sake." They are geometric juxtapositions of color in diagonals, blocks and zig-zags, sometimes using unusual secondary colors and intensities. All explore the optical and emotional effect of color to try to reach that plateau where color can be both logical and mysterious.

Some of the best are those that work in this tight theory but throw away the hard-edge by painting on rice paper, so that the geometry becomes handmade and softened.

Sheppard's weavings at the gallery make a natural balance for the works, with an enormous coverlet hanging on one wall, blending geometric patterns in fabric. This show will stay on view through Sept. 30.

Briefly noted: Norman Baxter, an illustrator for the firm of Baxter and Korge, Inc. in Houston, has a show of watercolors and pen-and-ink drawings on view in the Houston Natural Gas Building lobby in downtown Houston, through Sept. 12.

Opening Thursday, sculptor David Parsons of Rice University will show his recent works at the Robinson Galleries, 1100 Bissonnet, including abstract forms in egg shapes and his "string quartets."

Paintings, weavings fill 'Young at Art' exhibit

BY CHARLOTTE MOSER

Chronicle Staff

When does an artist ever know enough about his art to be old at it?

Mildred Hettner Gruenbaum, 71, and Margaret Sheppard, 69, have been making their paintings and weavings for a long time. But their show at M.E.'s Gallery, 1100 West Loop West, is as lively, vibrant and youthful as the name of the show, "Young at Art."

Both Sheppard and Gruenbaum are connoisseurs of their art, refined over years and years of experimentation and experience. Sheppard, one of Houston's leading handweaving teachers, is considered a technical expert in weaving. She has published articles on weaving in several national publications in addition to serving on local and national boards of weaving organizations.

Gruenbaum, who emigrated to Houston from Germany in the 1930s, began her career as a violinist but for the last 20 years has developed a highly sophisticated painting style of color harmonies. She has exhibited widely throughout Houston.

Together, the two artists have installed a show that is attractive, although fairly

limited and hard to separate from the other craft objects in the gallery. Sheppard's weavings and Gruenbaum's paintings are both geometric in character and subdued in color and technique.

The weavings are impressively delicate and fragile. A pink coverlet is so perfectly crafted that it seems untouched by human hands. Another wall hanging of silvery blue and gray silk threads is a wonder to behold.

Gruenbaum's color studies are Albersesque in character with graduated colored squares stacked in full canvas grids. The artist occasionally wanders into op art designs that seem peculiarly original in spite of the familiar patterns they take. This doubtless has something to do with the excruciating precision in Gruenbaum's color and the slightly textured, hand-made quality of the paintings.

Less successful are Gruenbaum's attempts at romantic, lyrical drawing which verges dangerously close to the amateurish.

A good idea and a good show, "Young at Art" will remain on view through September.



GRUNBAUM 1980 - 1985 - 1990 - 1995 - 2000 - 2005 - 2010 - 2015 - 2020

Grünbaum

**MARIAN
HETTNER
GRUNBAUM**

APRIL 19-MAY 10, 1980

Artist Reception:

Saturday, April 25, 1980

7 to 9 P.M.

PHOTO: HICKEY ROBERTSON

ROBERTO MOLINA

2437½ University Boulevard

Houston, Texas

Gallery Hours: Tues.-Sat. 11 to 5

ROBERTO MOLINA

MARIAN HETTNER GRUMBAUM

April 19 - May 10, 1980

- | | | |
|--------|---|-------------|
| 1. | "Crossed Square", acrylic on canvas, 40" x 40" | \$800. |
| 2. | "Crossed Square", acrylic on handmade paper, 14" x 14" | \$280. |
| 3. | "Aeolean", acrylic on canvas, 48" x 37" | \$800. |
| 4. | "Transitory Dream", acrylic on canvas, 60" x 40" | \$1000. |
| 5-11. | "Crossed Squares", acrylic on handmade paper, 14" x 14" | \$250 each |
| 12-14. | "Tryptich", acrylic on canvas, 36" x 30" | \$900. |
| 15-20. | "Fishscale", acrylic on handmade paper, 14" x 14" | \$250. each |
| 21-23. | "Crossed Square", acrylic on canvas, 40" x 40" | \$800. each |
| 24-26. | "Dragons", acrylic on handmade paper | \$280. each |
| 27-28. | "Wavepatterns", acrylic on handmade paper | \$250. each |
| 29-31. | "Araberques", acrylic on handmade paper | \$280. each |

GALLERY

2437^{1/2} UNIVERSITY BOULEVARD
HOUSTON 70005

Demonstrating 'sensitive use of color'
**Paintings of Marian Hettner
Grunbaum on exhibit in the Village**

This Saturday art patrons will be able to see the recent work of Marian Hettner Grunbaum at Roberto Molina Gallery, 2437½ University Blvd. in the Village. The one woman show, a collection of non-objective paintings, will open April 19 from 11 a.m. to 5 p.m., and the opening party will take place the following Saturday, April 26 at 7 p.m.

Mrs. Grunbaum made her debut singly in 1971, although she had painted quietly for many years prior. It was said at that time that "her paintings speak the clean, crisp and sometimes architectonic language of the 70's. Above all, she is a colorist, and her sense of color is very sensitive."

At a subsequent show she shared with Margaret Sheppard, a handweaver, it was acknowledged that her art was as "lively, vibrant and youthful as the name of the show, 'Young at Art'".

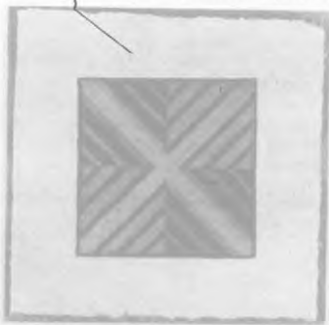
"Young at Art" is aptly applied to the near 80-year-old Mrs. Grun-



Artist Marian Hettner Grunbaum at work in her studio.

developed a highly sophisticated painting style of color harmonies.

The Houston Chronicle's Charlotte Moser has written, "Grunbaum's color studies are Alberesque in character with graduated colorhued squares stacked in full



One of the artist's works on rice paper.

baum, who says that there never was a time during which she did not paint. Born in Germany, she studied music in Dresden and Humanities at the University of Heidelberg. In 1937 she, her husband, Dr. Franz Grunbaum, and two children emigrated to Houston. She has studied art at the University of Houston and at the Museum of Fine Arts School, and for more than 35 years has

canvas grids. The artist occasionally wanders into op art designs that seem peculiarly original in spite of the familiar patterns they take. This doubtless has something to do with the excruciating precision in Grunbaum's color and the slightly textured, hand-made quality of the paintings."

Marian Hettner Grunbaum's work will be shown for three weeks beginning this Saturday.

Amusements

Art

Grunbaum paintings youthful in intensity, refined in maturity

BY DONNA TENNANT
Chronicle Staff

The paintings are youthful in their intensity, yet sensitive and refined in a way that speaks of maturity.

Marian Hettner Grunbaum is about 80 years old. You may remember her one-woman show at Dubose Gallery in 1976. You might have wondered, fleetingly, what she has been doing since then. In her current show (through Saturday) at Roberto Molina Gallery, 2437½ University, one sees a continuation of her consuming interest in color explored within a non-representational geometric format.

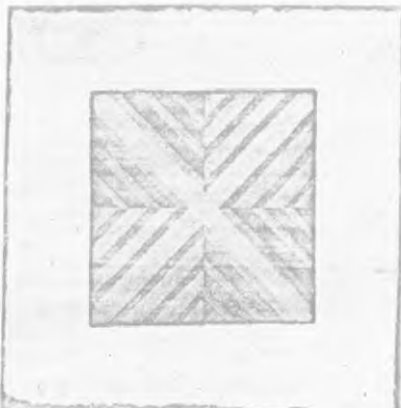
Her 31 paintings fall roughly into two categories: large, hard-edged acrylics on canvas and smaller, more delicate pieces on hand-made paper.

In *Crossed Square* (40" x 30"), stripes of yellow and green reverberate within a large peach-colored "X." In *Acolean* (48" x 37"), stripes of green, blue, yellow, orange and lavender march across the space with tropical intensity.

In the smaller works like *Crossed Squares* (14" x 14") Grunbaum uses triangles, stripes and wave-like patterns to create lyrical, sensuous and romantic interludes against a heavily-textured ground.

The work seems to belong to another age. One may think initially of the decade of the '60s with optical art or minimalists like Kenneth Noland, Frank Stella and Ellsworth Kelly. But more accurately, Grunbaum is part of an earlier generation of color theorists that leads us back to Paul Klee and the German Bauhaus, Piet Mondrian's Neo-Plasticism or perhaps the *Homage to the Square* series by Josef Albers.

Grunbaum was born in Germany, and studied music and humanities there before coming to Houston in 1937.



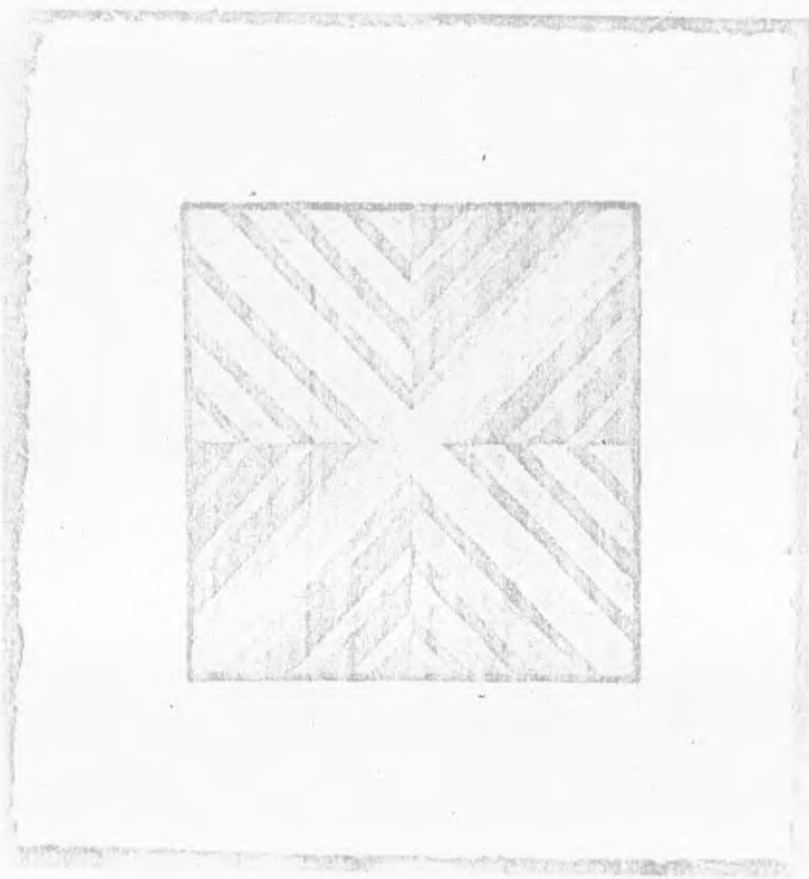
Crossed Square by Marian Hettner Grunbaum is on display at Roberto Molina Gallery.

She admits the influence of the Bauhaus, an influential arts and crafts school founded in Germany in 1919 by Walter Gropius. Gropius had unique ideas about the relationship between artists, craftsmen and designers that continue to affect us to this day.

Gropius did not believe that architects, painters or sculptors should work *with* craftsmen. Instead, all should be craftsmen *first*. Consequently, all aesthetics would have a solid base in craftsmanship. Albers advanced similar theories at Black Mountain College in North Carolina between 1933 and 1950.

Like Klee, who taught color theory at the Bauhaus, Grunbaum has explored color extensively. Her abstractions are more than color charts exploring the interaction of line, plane and color. The power of color to evoke energy and emotion pervades from every stroke of Grunbaum's brush.

Grunbaum's
'Crossed
Squares'
on
handmade
paper



Review

2 galleries in the Village

By MIMI CROSSLEY
Post Art Writer

GALLERIES OPEN and close and move around Houston in clusters, creating small centers of art in neighborhoods and shopping centers. Two galleries in the Rice Village—one an *ad hoc* cooperative where artists pay a fee to show, and the other a shiny new showcase with a small, clean space—promise us a new center for looking at painting, prints and sculpture.

MARIAN HETTNER GRUNBAUM: Paintings, Roberto Molina Inc., 2437½ University Blvd. Marian Grunbaum is a purist who paints hard-edge, geometric abstractions in bright colors. Very much in the design tradition of Josef Albers, Grunbaum's vertical and diagonal stripes are eye-dazzlers.

While the large paintings are smooth and optically challenging, the smaller works on hand-made paper hold most of the interest. Their Op Art patterns are played off against the paper's rough texture for a contrast between precisionist painting and a hand-crafted look. And while the big works are striped with intense, equally advancing color, the small paintings explore the visual nuances of second-

ary hues.

The Molina gallery space, on the second floor, is usually challenging but sometime keeps erratic hours. Though the sign states they are open from 11 a.m. to 5 p.m. Tuesday through Saturday, they tend to lock the inner gallery and take off, so it's best to call ahead.

DAVID FOLKMAN and AL SMITH: Prints The Main Gallery, 2409 Rice Blvd. This exhibition of prints, a few paintings and collaborative works comes from the master printmakers—Little Egypt Printshop.

Thus Al Smith gives us his mysterious, funky pyramids posed amid abstract, painterly line and scumbled grounds. Folkman shows some of his silver-blue, luminous twilight treescape that are his trademark. Each print is a complicated work of many techniques in a very limited edition so that each becomes a procedural puzzle for viewers who love fine prints.

Among the several collaborative works are also pieces by Folkman and Kathryn Clark and a Folkman-Bob Cambin painted box. The works are shown to good advantage in the clean, well-lighted space. The Main Gallery has a schedule of shows through early summer, and plans to combine serious exhibitions with framing business.

Notes on the paintings of MARIAN HETTNER GRUNBAUM
Molina Gallery, April-May 1980.

Upon later discovering the artist's musical past as symphonic violinist, many of my initial observations of the visual works of Marian Hettner Grunbaum were confirmed. Within my first several minutes with the paintings, I thought of music, some of its qualities. There are five basic structural themes represented in the show, including series titled "Crossed Squares," "Fishscales," "Dragons," "Arabesques," and "Wave-patterns," along with individual pieces which I consider united as one thought series. In the latter group are "Aeolian," "Transitory Dream," the "Tryptich," and "Rhythm I and II."

In "Crossed Squares" and "Fishscales," intricate, deliberate variations on an exacting geometric theme present a fugue-like exploration of tonality, accentuation, conscious (while never self-conscious) intervals of color intensity and its absence, paralleling intervals of sound and its absence. In music, the spaces of silence, or rests, define the passages of sound, or phrases. When one voice drops down, the others take on a different meaning. So it is in these paintings, where color emerges and recedes, moving in and out of certain sequences. In the six 14x14" panels described as "Fishscales," aligned or "stacked" triangles announce complex rectangular color patterns. The "grid" format is repeated in each painting. Seen together, an almost limitless number of arrangements for these forms is suggested to the imagination, for within these few exist such variety of color, shape, and depth.

While "Crossed Squares" are more succinct in their structural development, a subtle play is added in the dialogue/interchange of after image. I was amazed to discover the precision with which two of the 40x40" acrylics (Blue/Green; Orange/Red) exchanged identities: in the after image of one was the mirror image of the other, and vice versa. Such manipulation of the many variables at play here demands thorough examination, experimentation, and, at last, understanding of color intensity and the optical relationship to its opposite shade.

The "Dragons," "Wavepatterns," and "Arabesques" seem to emphasize depth over surface. As in the fugue, primary voices (here, colors contained in repeated shapes) succumb to secondary ones; one voice (color-shape) overlays another and a sort of "inner" depth of field is established in a multivalent web of sounds: musical themes, subjects and countersubjects (colors: visual themes, dominant shapes and counter/reces-

sive/shapes.) One "Dragon" appears; the other disappears. In the two 18x18 "Arabesques" a curious shift in space or illusory depth occurred for me. When seen from a few feet's distance, one seemed to "implode," pulling light into itself with great speed; the other, to "explode," reflecting light, even "sending" light out from its center at an equal speed. But when seen from a greater distance, the roles were reversed. The "voices" changed, and thus, the statement, also.

One can almost hear the harmonic vibrations in "Aeolean." Similar passages carry the viewer/"listener" through what I think of as melody in "Transitory Dream." The optical play in "Rhythm I and II," emphasized by their juxtaposition in the show, creates an almost disconcerting eye movement-undulation. This last group of paintings, though perhaps not conceived as a series, are similar in their directness, simplicity, and power, again implementing color as vehicle for formal unity.

Terrell James
September 1980

END MARIAN HETTNER GRUNBAUM
COLLECTION