

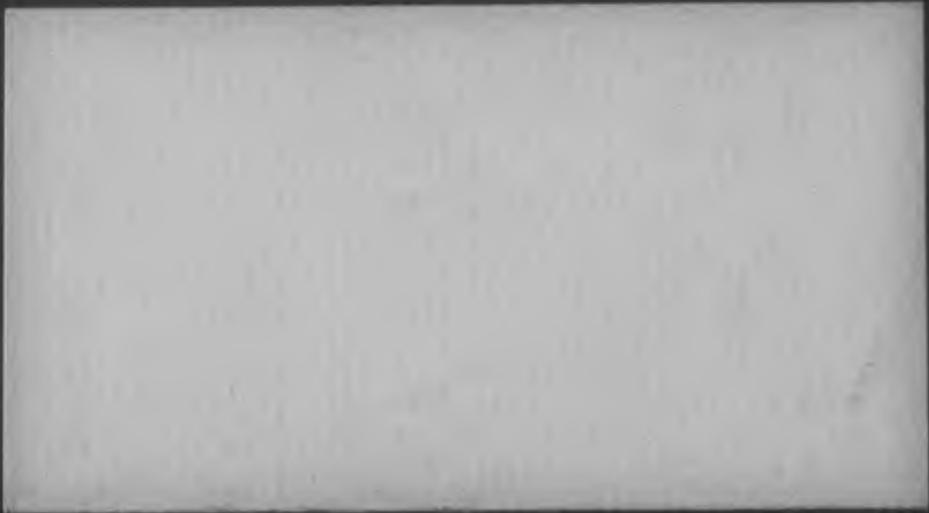
3. Announcements, etc., 1977

Gilbert bond
25% cotton

ACVAA Slide registry Dec. 1977

Green space 1972 Centrifugal forms 1972
Organic forms + space 1973 white flower forms 1973

#14-75,	#13-75,	#4-75	#1-75	3
#25-75	#27-75	#1-76	#21-76	
#22-76	#23-77	#24-77	#27-77	
#22-77	#25-77			



Mary McIntyre

Paintings and drawings by Mary McIntyre

studio viewing 1126 West Sixth
Rear Entrance
Austin, Texas

represented by Virginia Erickson 474-4189

Mary McIntyre
announces the association of
Virginia Erickson as artist representative
and invites you and your guests
to a select studio sale of
McIntyre paintings,
1970-1977

Wednesday through Sunday, September 28 through October 2
1-6 p.m.

1126 West Sixth Street
rear entrance
refreshments

continuing by appointment
474-4189
decorator patronage is invited

Mary McIntyre is one of Austin's foremost artists, as well as art critic for the *American Statesman*. She has had nine one-person shows and is represented by the Robert Rice Gallery in Houston. Her work expresses concerns for contemporary forms and media. Her recent paintings were acknowledged by John Canaday, former *New York Times* Art Critic, to be original in style and of distinctive merit.

This is an opportunity to invest in the works of an artist whose career is in the initial phase of maturity with an anticipated broad scope in the future.

ARTIST OR OWNER INVENTORY

CONSIGNEE TO: PECAN SQUARE GALLERY

NAME OF ARTIST OR OWNER: Mary McIndoe PHONE 472-5932ADDRESS: 1410 GASTONDate of Consignment: 5-1-77 Date of Termination: _____

Covering the following works:

No.	Medium	Title	Height	Width	Framed	Glass	Prices
1	acrylic on paper	Figures in Space #3	22	28	yes	yes	325. ⁰⁰
2	"	Color Figure Series #4	16	21	yes	yes	250.⁰⁰
3	"	Color, Figure Series #2	22	26	yes	yes	425. ⁰⁰
4	"	Transcending Figure Form Series #3	15	22	yes	yes	275.⁰⁰
5	"	Transcending Figure Form Series #4	15	22	yes	yes	275. ⁰⁰
6	"	Istanbul Series #2	22	28	yes	yes	300. ⁰⁰

Price includes 40 % Commission.

Signed: _____

Accepted by: Ann White

RETURNED IN GOOD CONDITION

Date _____

Artist or Owner

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Price includes 40 % Commission.

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Accepted by: Ann White

RETURNED IN GOOD CONDITION

Date _____

Artist or Owner

Mary McIntyre

Mary McIntyre was graduated with honors in Art History from Radcliffe, where she received her Bachelor of Arts degree. She also studied at the Art Student's League in New York, the Brooklyn Museum School and at the University of Texas, where she received her Master of Fine Arts degree. Works by the artist have been featured in numerous one-man shows locally, in Texas and in Indiana. Her work is widely represented in private and corporate collections, and has been included in many juried exhibitions of the Texas Watercolor Society, Texas Fine Arts Association and several Invitational Painting Exhibitions statewide. As the art critic for the Austin American-Statesman, Mary's interesting and personable columns have been enjoyed weekly by Austin residents since September, 1975. The artist is a popular lecturer and teacher, and has provided instruction at the University of Texas' "Career Days" and "Seminar in Arts Administration," at Laguna Gloria Museum of Art, Concordia College, Southwestern University, Huston-Tillotson College, Trinity University and at St. Stephens School.

"Black Iris." Height 18 inches. Width 26 inches.



"Nude." Height 11-14 inches. Width 15 inches.



Powell Shephers

DANCE PROGRAM

A Celebration of Light
Improvisations for Kandinsky
Strange Space
Angel of Faces

With:

R. GAVIN BRYARS, music, BILL DODD, words and objects,
GREG GUISER, photography, JOHN LUTTERBIE, lighting,
MARY McINTYRE, painting, TOM NICHOLS, words and
objects, FRED WEYRICH, design, JERRY WILLINGHAM, music,
JOE MANRY, stories.

hanging sprayed paintings as part of the performance. The dancer
moved through + around them.

1-2-3 JULY 1977 9:00 p.m. limited seating
STUDIO 'D' 500 E. 6th (on NECHES)
\$3.00 RESERVATIONS • 477-9998

May - are you free for a coffee
between 12+2 tomorrow (Sunday)
at my (Judith Simio) apt. #4
1200 Windsor, 477-9336 Punky

Mary McIntyre

Art Critic, American Statesman, weekly since Sept., 1975
Lecture, University of Texas Career Days, Jan. 1977
Lecture, University of Texas Seminar of Arts Administration, 1976
Art Critic, American Statesman

Job Experience:

Art Review, American Statesman, May 17, 1975
Lectures, Laguna Gloria Art Museum, 1974, 1975
Art Instructor, Concordia College, Austin, Texas, 1971-1974
Lecture, Southwestern University, Georgetown, Texas, 1971
Lecture Course, Huston-Tillotson College, Austin, Texas 1971
Lecture, Trinity University, San Antonio, Texas, 1970
Lecture, St. Stephens School, Austin, Texas 1971
Adult Lecture course on Contemporary Art, Laguna Gloria Art Museum
School, 1969
Teenage Class, Children's Art Classes and Adult Lecture Class on Art
History, Laguna Gloria Art Museum School, 1968
Educational Director of Laguna Gloria Art Museum School, 1964-68
General Illustrator and Statistical Draftsman, C.R.P.L., N.B.S., Boulder, Col.
Photographer, Don Carlson Studio, Boulder, Colorado, 1953
Commercial Artist, WTTV, Bloomington, Indiana, 1952-53

MARY McINTYRE
1410 Gaston Avenue
Austin, Texas 78703
(512) 472-5932

STUDY

Radcliffe, A.B. cum laude; Major in Art History
Skowhegan School of Painting and Sculpture --
(First Prize painting)
The Brooklyn Museum School
The Art Students' League
Indiana University, photography
University of Texas, M.F.A.

SOLO AND DUO SHOWS

- 1977 - Pecan Square Gallery, Austin, Texas
- 1976 - Robert Rice Gallery, Houston, Texas
- 1975 - Baylor University, Waco, Texas
- 1973 - Bradford Art Gallery, Austin, Texas
Bank of Commerce, Laredo, Texas (Duo)
- 1972 - Cultural Activities Center, Temple, Texas
Kilgore Junior College, Kilgore, Texas
- 1971 - Southwestern University, Georgetown, Texas
- 1968 - Paris Art Gallery, Paris, Texas (Duo)
- 1963 - Townley Galleries, Austin, Texas
- 1953 - Art Building, Indiana University (Photography)

GENERAL EXHIBITS

- 1975 - Texas Watercolor Society 26th Exhibition
- 1974 - Twentieth Century Women in Texas Art
Texas Watercolor Society 25th Exhibition,
\$300 Purchase Prize
Texas Fine Arts Association Citation Exhibition
U.T. Ex-Students Watercolor Show
- 1973 - Collection American Contemporary Arts & Crafts Slide Library
- 1971 - Texas Painting and Sculpture '71 Exhibition, Dallas
Museum of Fine Arts
- 1970 - Twelfth Annual Invitational Painting Exhibition,
Longview, Texas
National Spring Jury Show, Texas Fine Arts Association
Eleventh Annual Invitational Art Exhibit, Longview, Texas
Texas Fine Arts Association, Citation Exhibit,
Citation Winner
Texas Fine Arts Association, Invitational
- 1968 - Lutheran Religious Art Exhibit, Austin, First Place Award
Texas Fine Arts Association, Spring Jury Show
Texas Fine Arts Association, Invitational, Circuit Merit
- 1967 - Fourth National Juried Arts Exhibition, Tyler, Texas
Texas Fine Arts Association, Citation Exhibition,
First Place Award
- 1966 - El Paso Annual Sun Carnival Art Exhibit, El Paso Art Museum
Texas Fine Arts Association, Invitational, Circuit Merit
- 1965 - Indiana Artists Exhibition, John Herron Museum, Indianapolis
Texas Fine Arts Association, Spring Jury Show
Texas Fine Arts Association, Citation Exhibition,
Juror's Choice
- 1964 - Texas Fine Arts Association, Spring Jury Show

ART WRITER

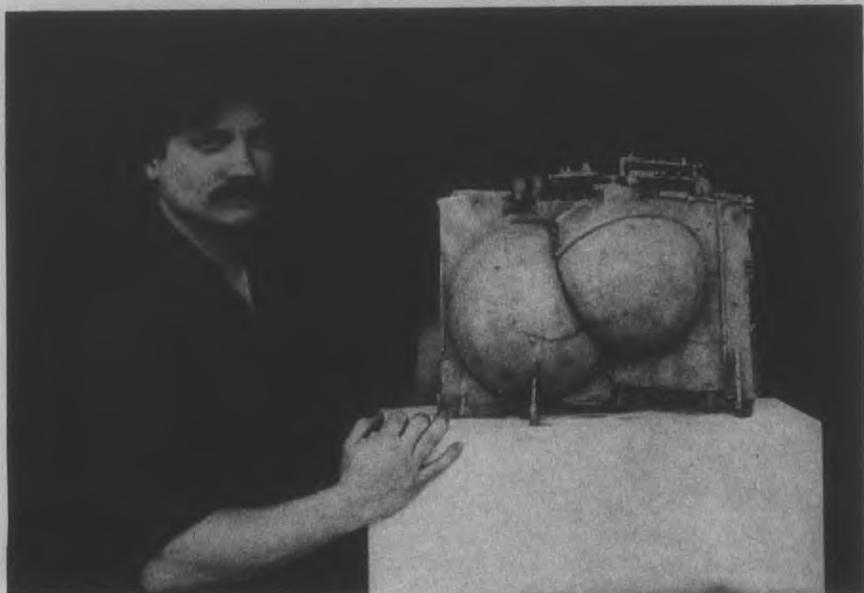
AMERICAN-STATESMAN, Austin, Texas
ARTWEEK
ArtVoices/South
Neuberger Museum, handout sheet for Robert Indiana exhibition

OTHER

Lecturer, University of Texas, Career Days, 1977
Lecturer, University of Texas, Seminar on Arts Administration, 1976
Instructor, Laguna Gloria Museum of Art, 1974, 1975
Instructor, Concordia College, Austin, Texas, 1971-4
Lecturer, Southwestern University, Georgetown, Texas, 1971
Instructor, Huston-Tillotson College, Austin, 1971
Lecturer, Trinity University, San Antonio, Texas, 1971
Lecturer, St. Stephen's School, Austin, 1971
Instructor, Contemporary Art, Laguna Gloria Art Museum School, 1961
Instructor, Teenage Class, Children's Art Classes and Adult Lecture
Class on Art History, Laguna Gloria Art Museum School, 1968
Educational Director of Laguna Gloria Art Museum School, 1964-8
General Illustrator and Statistical Draftsman, C.R.P.L., N.B.S.,
Boulder, Colorado
Photographer, Don Carlson Studio, Boulder, Colorado, 1953
Commercial Artist, WTTV, Bloomington, Indiana, 1952-3

3
3

May — First Anniversary Group Exhibit



**Sculpture by
David
Deming**

Pecan Square Gallery Blanco at W. 6th

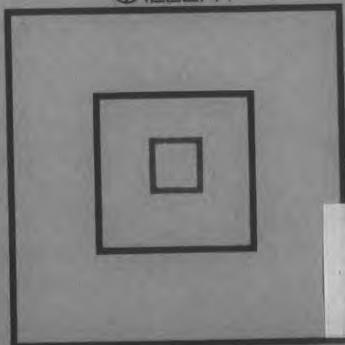
Artists' Reception, Friday, April 1, 5 pm - 7 pm



**Paintings by
Mary
McIntyre**

May — First Anniversary Group Exhibit

PEGAN
SQUARE
GALLERY



Blanco at W. 6th
Austin, Texas 78703

BULK RATE
U.S. POSTAGE PD.
AUSTIN, TEXAS
PERMIT NO. 41

Mac & Mary McIntyre
1410 Gaston
Austin, TX 78703

ROUND AND ABOUT

Indianapolis Native Emerges From Cages To Flowers In Texas

By BETSY HALLIDAY

At last, former resident Mary Harrell McIntyre, is out from behind bars.

The Austin, Tex., artist has emerged from her "cages," earmarks



of earlier paintings, charming domestic scenes often featuring her daughters. As the offspring flew the nest, so did the barriers.

The award-winning artist now is painting big, bursting flowers, a riot in shocking pinks and purples.

Mrs. Halliday, THE FULL-TIME painter, who also is art critic of the American Statesman at Austin and owner of Pecan Square, a restored shopping area, was in Indianapolis during the holidays for visits with her parents, Mrs. Harold C. Ochsner and Samuel R. Harrell.

She and her husband, Dr. Francis Elliott McIntyre, a general practitioner, also presented two of their daughters, Carolyn and Sylvia, at the Dramatic Club's Christmas Ball and Cotillion.

The Indianapolis native remembers that she always liked to draw. "I was fascinated with books and so disappointed when I graduated from ones with pictures to chapter books." In Mrs. McIntyre's early years the Harrells lived in a house on Pennsylvania Street where the soft-spoken, quiet Mary spun pictures in her head, fantasizing in her third floor bedroom.

"My first grade teacher pointed out to me that people had necks. It was such a revelation." The artist adds that she "doodled" her way through Tudor Hall School.

THE LATE Donald Mattison, a family friend and dean of Indiana portrait artists, saw the young woman's penchant for capturing likenesses on canvas. "He suggested that I enroll in life drawing at John Herron on Saturdays when I was in the eighth grade. What a shock! Only some nuns in the class were more petrified than I." Mrs. McIntyre went on to Radcliffe College where she was graduated cum laude in art history.

The painter continues to draw from life. "Five of us hire a model and sketch together once a week to keep the 'language' alive, so to speak," says Mrs. McIntyre. She talks of the importance in keeping skills sharpened.

As a young mother of three little girls she laid her palette aside while her husband was in medical school.

"When we were settled at Austin, the Junior League began calling me, the medical auxiliary began calling me for this and that. My husband wasn't making even \$150 a week. I figured if I were going to hire a babysitter, it might as well be for something I wanted to do."

SHE ENROLLED in an art course at the University of Texas where she eventually earned a master's of fine arts degree. "I feel that one of the main functions of a teacher is to get a student over the low points — to pull it out of the memory bank."

Mrs. McIntyre paints five hours a day. "For a while I had a studio in my home with all of the invitations for procrastination." Now she paints in separate quarters which she can leave in a mess with no guilt feelings.

The former Hoosier, who speaks with a soft Texas accent, will have a one-woman show in April at Austin. She has had several throughout Texas with an important exhibition in June in the Rice Gallery at Houston, which she says is the biggest art market outside of New York City. The artist's oldest daughter, Barbara, a free-lance



MARY HARRELL MCINTYRE UNLEASHES NEW ART STYLE Flower Form Hangs In Home Of Her Mother, Mrs. Harold C. Ochsner



ARTIST'S DAUGHTERS WERE SUBJECTS OF EARLY PAINTINGS Sylvia And Carolyn Made Bows At Dramatic Club Cotillion

photographer will have two one-man shows this month at Portland, Ore.

Mrs. McIntyre completed her preservation project, Pecan Square, in June. A gasoline station and other old buildings in a blighted area of Austin were transformed into a shopping complex by its owner. The renovation includes a cafe, art gallery, woodworkers, leather craftsmen, a potter, gifts and antiques, photographers, vintage clothiers and hair cutters.

Austin artists display at Pecan Square Gallery

The current exhibit at Pecan Square Gallery, Blanco at West Sixth, features two artists living and working in Austin.

Mary McIntyre's works on paper dealing with the figure and larger works of acrylic on canvas depicting flower

forms will represent the last 10 years of the artist's work.

"My paintings," she says, "deal with space, color, and light as a combined symbol for the unknown — that which draws the mind onward. Whether executed in

soft spray paint, thick spray paint, or brushwork, fingers, eyedropper or whatever, the conceptual motivation is the same.

"The pictorial problem has been to relate the human form to the abstract symbol for the unknown. Through many years, flower-derived forms were used as substitutes for the human figure. Most recently, a series of studies of the figure as reflected in a mylar curtain resulted in an abstracted configuration of the human form which I have used in relationship to space, color and light (the unknown).

"I am addicted to the creative process. It is a privilege to spend a great portion of your life in the mental and physical struggle with creative factors, and in the end, have a few people care about the results."

David Demings' sculpture in metal, wood and bronze represents various series of works done in the last few years since being an instructor at the University of Texas. The large works displayed on the gallery lawn are pieces done earlier than the present series of Tripods, such as viewed at the UT Faculty Art Exhibit in January and presently on the grounds of the Laguna Gloria Art Museum. Sculptures representing the figure complete the wide range of materials and concepts in this exhibit.

The Museum of the South in Corpus Christi will have an exhibit of Demings' work starting April 21st.

The McIntyre - Deming exhibit will be on display at Pecan Square through the month of April. Some of the works will remain on display through May as a part of the gallery's first anniversary exhibit.



David Demings and metal sculpture

Installation
Pecan Square Show
April 1977







*Vita matantul
Presents Seminar also*

THE UNIVERSITY OF TEXAS AT AUSTIN
THE COLLEGE OF FINE ARTS
AUSTIN, TEXAS 78712
Fine Arts Student Council

Department of Art
Ph: 512-471-3365

February 9, 1977

Ms. Mary MacIntire
1410 Gaston Avenue
Austin, TX 78703

Dear Ms. MacIntire:

On behalf of the Fine Arts Student Council, it's a pleasure to tell you how delighted we are that you will be a part of our first Career Symposium.

The week-long event will begin Monday, February 21, with a general assembly in the B. Iden Payne Theatre of the lovely new Drama Building at 7:00 p.m. ~~Thursday~~, February ~~24~~, is the evening you'll be speaking. You will be met in the main lobby of the Art Building at 6:30 that evening by a student council representative who can answer any last minute questions you may have. The evening's program will begin in the Building's auditorium, when all speakers will be asked to give a very brief self-introduction, including your current occupation, educational background, and major points of your career. ^{Tuesday, 22}

Following these self-introductions, you will adjourn to a private seminar room with the students who have special interest in your area. Here is where you can go into detail about your career. Please feel free to use audio-visual presentations -- just let me know several days in advance so that we may arrange for appropriate equipment. The general time range for these presentations should be 30 minutes.

An important part of your presentation will be to answer students' questions. Here are some that you can expect; and if these points aren't brought up by students themselves you may want to cover them anyway because of their importance:

1. What are the educational and non-educational requirements for your career?
2. What does the job field look like for prospective graduates?
3. What salary range can be expected (immediate and long-range)?
4. What are the "highs" and "lows" of the job, particularly at the entry level?

Tuesday, Wednesday and Thursday evenings will end with a special 9:00 p.m. reception at the Alumni Center, where you will have an opportunity to visit informally with students who are interested in your field, with others in the music and drama fields, with faculty, and with the other speakers.

Dear Mary,

Thank you ever so much
for your paintings. They are truly
a marvelous addition to our
sale. We do appreciate your
generosity, and so happy you
thought of the Settlement Home!

Enclosed is your list, signed,
and also one of our donation
receipts.

Thank you again.

Judy Gallat

8-16-77

MARY MACINTYRE- 1410 Gaston Ave.

Given to Settlement Club for Benefit Sale

		<u>MATERIALS VALUE</u>
1 framed serigraph	26½ x 31 ½	\$60.00
1 framed watercolor	21½ x 26½	60.00
1 frame, wood	35½ x 30½	130.00
1 folding easel		15.00
1 frame, wood	32 x 28	25.00
1 framed serigraph	30 x 26	50.00 (glass broken)
1 framed oil painting	26 x 33	80.00
18 unframed drawings @ 1.50 ea.		27.00
1 unframed abstract painting on paper		6.00
1 unframed drawing of figures (paper sprayed in acrylic)	22 x 30	10.00
1 mounted & textured print		7.00
1 painting on canvas	3'9" x 2'11"	40.00
1 painting on canvas	3' x 6'6"	220.00
1 painting on canvas	30 x 24	17.00
1 painting on canvas	22 x 18	15.00
1 painting on canvas	16 x 12	15.00
Total:		<hr/> 477.00

please sign and ^{return}~~retain~~

Received August 20, 1977

Mrs. Maria Jacobson
for the Settlement Club

March, 1977

My paintings deal with space, color, and light as a combined symbol for the unknown--that which draws the mind onward. Whether executed in soft spray paint, thick spray paint, or brushwork, fingers, eyedropper or whatever, the conceptual motivation is the same.

The pictorial problem has been to relate the human form to the abstract symbol for the unknown. Through many years, flower-derived forms were used as substitutes for the human figure. Most recently, a series of studies of the figure as reflected in a mylar curtain resulted in an abstracted configuration of the human form which I have used in relationship to space, color, and light (the unknown).

I am addicted to the creative process. It is a privilege to spend a great portion of your life in the mental and physical struggle with creative factors, and in the end, have a few people care about the results.

Actually, most people are more interested in real estate.