



Crystal Void Oil, 70x60" Collection of the Artist

*In art,
there's reason to live between night and day —*

In the studio, working alone, I have thought that in times of the incredulous and the agnostic, that the ultimate symbol for an artist is the symbol of the unmeasurable, the Void. I think that the Void is where nothing exists, yet Everything. There, all of the mind has existed, like a vibrant Ghost, within a suspended place. It is the Chinese Tao, calling itself "The Seeming Beginning." The Void is the most valid testing place for art. The Void should be compared in meaning to the Vacuum. In the latter, "unspiritual material commotion" is possible — in the former, never possible.

What, moreover, is the Void, but the end place of all correspondences in the mind, wherein there function multiple mirrors and switchboards, revealers of their own great truths on a level usually inaccessible, until total clairvoyance could be reached were it not obstructed by dogma and delusions.

between Savage and Sublime —

How this space of the mind's eye is related to the non verbal state of painting! The Void. It is therein that knowledge passes into a further ordering that even the cave men sensed in a primal way, yet comparable to Modernism, possessed of memory as in a smiling balanced psyche, wherein the neutrons of the mind know that they know, beyond daily sensuous information and dialogue. The Being of the psyche is the most verifiable knowledge possible, because at the end, within the Void, is true Memory. The psyche, the mute measuring relative to the Void, is also forever active and creating. It is reducing itself, refining itself; it is in itself saying the most, as Kant would, by the least means. It crosses into the Void, into limits, and thus beginnings.

between becoming

But painting, using the least means to gather and focus its energies and forces to say the most, has lost its shadow. It wills to say only that that can be said in painting alone. Thus it transfers, it outcasts its claim to be an art movement, by the act of willing the use of its tools too exclusively, its intention is pure, but like a color value not knit properly, it misses a beat, skips out on recognition of its first energy. Narrative painting also skips its élan as it wanders in time sequence. It is not "it." In painting that is saying the least, its trap is to will away the ghosts of memory and the shadows of reasoning, all the end places of the Void, and then finds itself painting its own tool, much in the way that there have always been pictures of "The Studio."

and remembering —

Within the multiplicity of earth life, the seed bursts into another form from its genetic memory. A track, a foot print of memory in painting, reads as meaning. Form, and with form, space, is the result of impulsive and explicable motions on earth. Form will live on as the earth has hope of living.

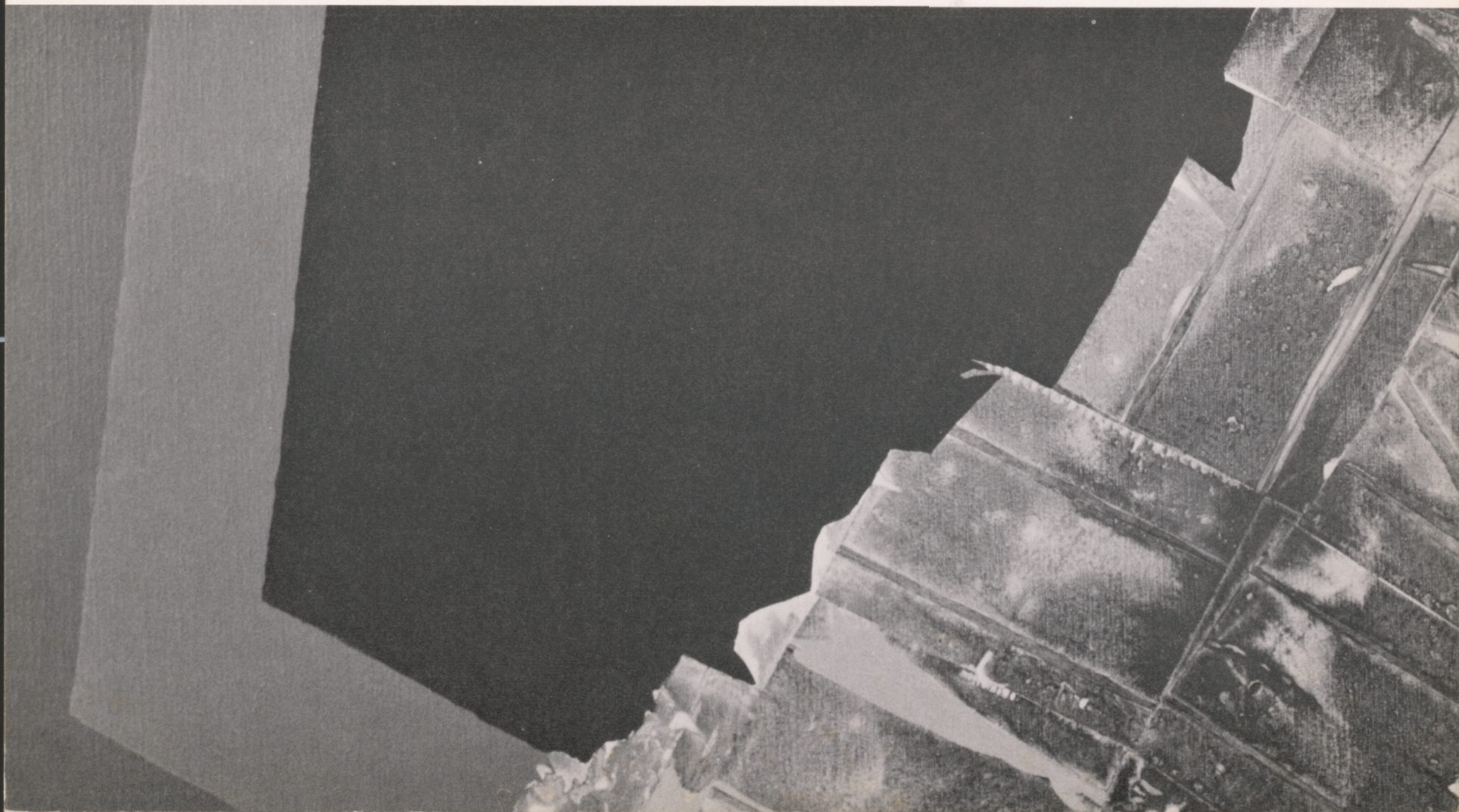
Dorothy Hood

You are invited to view the recent works of Dorothy Hood at an opening reception Sunday, 1 April 1979, 1:00 to 4:00pm

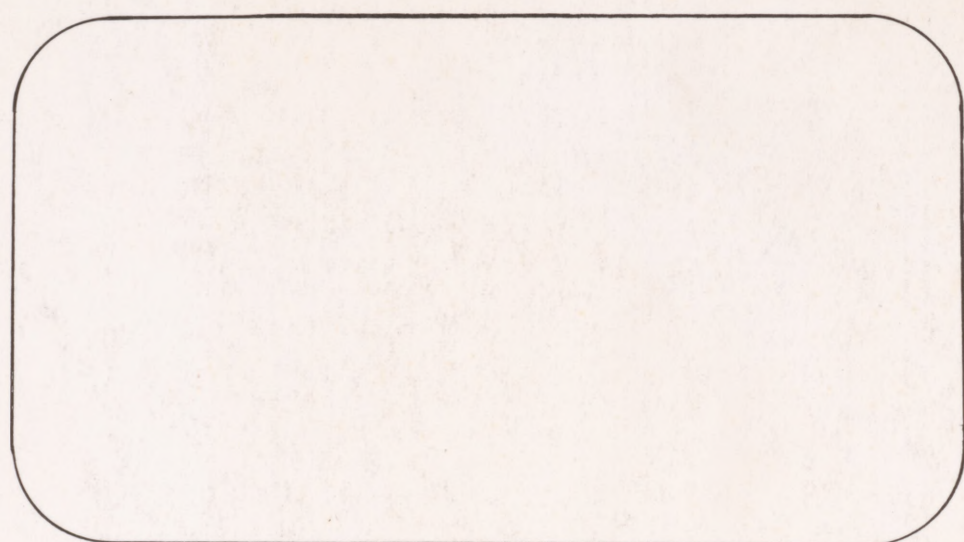
THE UNIVERSITY OF HOUSTON AT CLEAR LAKE CITY
Bayou Building 2700 Bay Area Boulevard
The exhibition will run through May 5.


Public Collections

- Alverthorpe Collection, Jenkintown, Pennsylvania*
- Art Museum of South Texas, Corpus Christi*
- Baylor University, Houston*
- The Brooklyn Museum, New York*
- The Contemporary Arts Museum, Houston*
- California State College, Long Beach*
- Everson Museum, Syracuse, New York*
- Fort Worth Art Center, Fort Worth*
- McNay Art Institute, San Antonio*
- Museum of Fine Arts, Houston*
- New Harmony, Indiana*
- The Museum of Modern Art, New York*
- The Museum of Modern Art, Mexico City*
- The National Gallery of Art, Washington, D.C.*
- Philadelphia Museum of Art, Pennsylvania*
- Rice University, Houston*
- San Francisco Museum of Modern Art, California*
- The Santa Barbara Museum of Art, California*
- State University, Potsdam, New York*
- University of Texas Museum, Austin*
- University of Houston, Houston*
- University of Houston, Clear Lake*
- Whitney Museum of American Art, New York*
- Witte Memorial Museum, San Antonio*
- La Jolla Museum of Contemporary Art, California*
- Museum of Art, Rhode Island School of Design, Providence*
- The Worcester Art Museum, Worcester, Massachusetts*



DHA.23





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TEAR ▽

Dorothy Hood

RECENT WORKS.