

3. CLIPPINGS, 1975-1982

Saucier Rates As Artist With Both Brush and Skillet

The beauty of exquisitely prepared foods sometimes goes hand in hand with the talent of expressing that beauty through other media — water color, acrylic, oils, ice. Such are the talents

of Bert Long, Jr., saucier at the Las Vegas Hilton.

Relatively new to Las Vegas, Big Bert™ has become known to TV audiences during the three years

Cont. on Page 24



HILTON — Culinary arts reflected in pastels and oils. Bert Long, Jr., saucier at the Las Vegas Hilton displays some of his paintings.

Chef Cont. from P. 1

he co-hosted the funnee "Mickey Mulligan Show" in Klamath Falls, Oregon) is a man who believes in continually expanding his horizons. He won out over chefs from around the world to bring home the Gold First Place "Augie" in the 1972

competition sponsored by the Chefs de Cuisine Association. He also holds the coveted Escoffier Medal of Merit awarded by the Les Amis D' Escoffier Society.

Prepares for Art Show

Bert is busy now in his spare time building up a collection of his own paint-

ings for an art show being planned for the near future. Food, the focus of his profession in the culinary arts is delicately presented in his paintings with a deft subtlety and artistry. His talent has earned him three art scholarships.

With a background of experience as chef at L.A.'s renowned Hungry Tiger Restaurant and the Airport Holiday Inn, saucier at the posh Century Plaza Hotel and the Beverly Hills Hotel in Southern California, executive chef de cuisine of Klamath Falls, Oregon's most exclusive restaurant, The Gourmet Pantry, as well as positions with other famous restaurants, Bert, as instructor in culinary arts, has taught in the Los Angeles Unified School District and the Oregon Institute of Technology.

The Only Publication Exclusively for Hotel & Casino Employees

APRIL 30, 1975
VOLUME 2, NUMBER 8

Casino

WHERE TO GO / WHAT TO DO / WHEN IN HOUSTON
WEEK OF APRIL 16, 1977

where



HYATT REGENCY
HOUSTON

A TRAVEL AIDE
PUBLICATION

3M



Two nightly paintings by Houston artist Bert Long provide a dramatic visual backdrop to the songs of Mildred Jones each evening except Sunday in the Back Room at the Hyatt Regency, Houston. The paintings are on display through May 15.

Houston Chronicle

Amusements

Houston's Family Newspaper

MAY 3, 77



Photo by Sam C. Pierson Jr., Chronicle Staff

Chef Bert Long Began making tallow sculptures for buffet arrangements and is now a full-time artist. Long is showing his

paintings in the Back Room of the Hyatt Regency Hotel, 1200 Louisiana.

Chef shifts from palate to palette with his art

BY CHARLOTTE MOSER
Chronicle Staff

When chef Bert Long was a chef saucier, his natural skill at blending rich sauces won him cooking awards.

Now, replacing spoon and ladle with paint brushes, he whips up blends of colors and whirling jungle plants.

Long, formerly Executive Sous Chef at Houston's Hyatt Regency Hotel, turned to a full-time career as a painter in 1975 after 23 years in food services. A collection of his recent paintings are now showing in the Back Room Lounge of the hotel.

"It was always in me," says Long about his art interest, once exclusively expressed in the ice and tallow sculptures and fancy decorated cakes that chefs make. "I'm just moving into another phase."

Long calls his painting "representational surrealism". Most of the pictures deal with nature — trees, vines, water — executed in a detailed, cosmic art style. His latest painting is a mysterious portrait of a man sitting on a couch with a ghost next to him.

The swirling paisley lines of the canvases look like the elaborate line decorations on a multi-tiered cake that won a big cooking award for Long a few years ago.

Mushrooms are the only references to food in these paintings, but Long plans on bringing his cooking experience more into his painting. Moving in the direction of his last figure painting, he will next execute a series of paintings involving chefs. He envisions the series as a behind the scenes look at the culinary arts with chefs standing behind lavish buffets or stirring up a concoction, the perspiration of hard work on their brows.

Secretary of the Texas Chefs Association is also planning to make a series of portraits of the deceased presidents of the association for the group's archives.

Long is also developing a painting tech-

nique using kitchen equipment. The technique involves thick impastoed paint reliefs on canvas applied with pastry decorating tools.

A graduate of Wheatley High School, Long began working in food services as a dishwasher at the Houston Club when he was 12. From there, he rose to a floor steward and chef's apprentice. He entered the Marines and worked with the pastry chefs in the officers' club.

Eventually, he studied culinary arts at Los Angeles Trade Tech and taught food management at Oregon Institute of Technology. In Oregon, he had his own restaurant and television cooking show. He turned to full-time painting without ever having an art lesson.

Now, besides running a studio-gallery at 2409 Times, he is writing and illustrating a cookbook, making occasional ice or tallow sculptures for special buffets, and giving lectures on the culinary arts at University of Houston and Rice University.

Donning a chef's hat for old times sake in the Hyatt Regency's mammoth kitchen, he winks and says "But now I'm a painter."

Foley's Town Hall

An array of special events are coming your way from Foley's during May. Many of these events are free and require no reservations unless specifically stated. Here's a sample of what's scheduled:

- May 5 Psychologist Dr. Paul Rothas will explore the "Strange World of Dreams" from noon until 12:45 p.m. in Town Hall. Bring your sack lunch; ice tea will be provided.
- May 10 Dr. David Dreman will give helpful hints gathered from the pages of his new book "Psychology and the Stock Market". Noon. Town Hall.
- May 19 Clothes for the working woman will be spotlighted in a Career Fashion Show at 11:45 a.m. in Town Hall. Box luncheons optional at \$1.50 each. Reservations required.
- May 25 Fabric Fashion Show with clothes made from Malia designer fabric. Noon in Town Hall.
- May 26 Psychiatrist Dr. Fred Fason will discuss the low incidents of closeness in American marriages and the barriers to intimacy and non-verbal communication. Noon to 12:45 p.m. in Town Hall. Bring your lunch; ice tea will be provided.
- May 27 Sample nine wines and hors d'oeuvres at a Wine Tasting in Foley's Gourmet Shop after work from 7:30 to 9:00 p.m. Reservations required. 651-6191. \$3.75 per person.



Long Works At The Backroom

Through May 14, you will find an intriguing exhibit of paintings by artist Bert Long. Fifteen of his works, done in acrylics, are on display and available for purchase.

Bert Long is a native Houstonian, and a graduate of UCLA and Los

Angeles Trade Tech. After studying the culinary arts, he became a chef and won several awards, including the "Gold Augie" award presented to him in 1972 by the Chefs de Cuisine Association. He has also hosted television shows in Oregon and California; taught cooking classes and written a culinary column in a Las Vegas newspaper . . . his paintings are done in a series, focusing on one subject and painting it in different views, styles and colors.

IRS Providing Help To Small Business Men

If you are looking for a break from the ordinary during lunch or after work, stroll on over to The Backroom at the Hyatt Regency.

Whether you are starting or operating a small business, you can get important help from the Internal Revenue Service in downtown Houston. The IRS provides year around tax assistance for people with small businesses. Each Thursday at 2:00 p.m. in Room 1012 of the Federal Building, located at 515 Rusk Avenue, the IRS conducts a small business tax seminar. Each participant receives a Business Tax Kit which contains helpful publications and samples of forms required to be filed by business people who have employees. Participants learn how to

report income tax and social security withheld, and how to make deposits to the IRS.

In addition to the instructions regarding wage taxes, participants also receive information about self-employment tax and how to prepare quarterly estimates of earnings. Margie Miles, IRS Taxpayer Service Group Manager, said the seminars can start new business operators on the right track and help them to file correct employer tax returns. The seminars are free to the public. No reservations are required.

The Woodlands Villager

"Serving the Woodlands and South Montgomery County"

Volume 1, Number 5

Wednesday, May 25, 1977

12. Page

Wharf Art Exhibition Slated For Weekend

Bold, vivid colors. Move to the natural surroundings at the Woodlands.

If you've ever seen one of Bert Long's paintings is free and open to the public.

"They're alive," Long says, "You almost feel as if you're painted on the canvas yourself."

Long, a world renowned black artist, will be among 25 award-winning artists and art teachers displaying their original paintings at The Wharf Shopping Mall here Friday through Sunday, May 27-29, 10 a.m. until dusk.

Sponsored by the Correlated Arts Team, Inc., to benefit the Galveston Chapter of the Boy's Clubs of America, the quality art show and sale will add a special brand of beauty to

the natural surroundings at the Woodlands.

The Wharfside art show is free and open to the public.

Long is the owner of Bert Long Studio in University Village in Houston. One of his most talked about paintings, "The Ghost of Material Wealth," will be on display during the weekend show.

Noted for his representational surrealism, Long's paintings are presently on display in the MGM Grand Hotel's Gallery in Las

Vegas selling for \$1500 to \$1800, and in Siegal Galleries in Chicago, among others.

Two years ago, Long showed his works at the American Painters in Paris Exhibition in Paris, France.

Prices for Long's paintings at The Woodlands will range from about \$85 to \$1300. Other equally impressive artists showing here will offer originals at a wide price range.

Aug. 21- Sept 14 - 77



Preview opening

Paintings by Houston artist Bert L. Long will be previewed at an opening from 2 to 4 p.m. Sunday at the Brown and Scurloek Galleries at Fair Park, 2875 Gulf. Those attending will be able to meet the self-taught artist, whose showing here is sponsored by the Beaumont Art League. Long spent 23 years in

the food service business until he left the decorative ice and tallow sculptures in 1975, to devote full time to art. His paintings, in a style of "representational surrealism," will be on view from noon to 4:30, Tuesdays through Fridays, and 2 to 4 p.m. Sundays until mid-September.

THE SOUTHWESTERN Argus

• West University • Southside Place
• Stella Link • The Village • Southgate • Braes Heights • Braeswood

VOLUME 15

WEDNESDAY, FEBRUARY 16, 1977

NUMBER 41



BERT LONG

Former Exec Chef

Artist Opens Gallery

"I'm Happier now than I've ever been in my life. If I had to live in a tent to paint, I would," said Bert Long, Jr., former chef of haute cuisine turned artist.

Long said people often question him about leaving the profession he studied and spent 23 years working in. "What they don't realize is that I paint because I have to," he said. When I was chef, just doing my painting on the side, I would store up ideas in my head, waiting

for a chance to put them down on canvas." I finally reached the point where the urge to paint overcame everything else, and Long took it up full time.

He calls his style "representational surrealism." Long says he does his paintings in a series, focusing on one subject and painting it in different views, styles, and colors. Much of his work is done in watercolors and acrylics, and he currently has exhibitions in the Las Vegas Mu-

seum, convention center in Paris, France, the MGM Grand Hotel Gallery, and the Museum of Science and Industry in Chicago, and Siegal Galleries in Chicago.

Long is opening a studio at 2409 Times, in the Village, to paint and to display his work. He is planning a grand opening and a one-man show March 5. It will be the beginning of a dream for him.

He plans to add sculpture in the studio in the not too distant future. Long used to add artistic touches to ice sculpture and tallow sculptures he created as a chef. He plans to work with more permanent materials now.

Long is a native of Houston, graduate of UCLA and Los Angeles Trade Tech, and became a chef. He won several awards for his culinary talents, including the "Gold Augie" award in 1972 for a cake design. The "Augie" is comparable to the Oscar, Long said. It is awarded annually by the Chefs de Cuisine Association.

He also hosted television shows in Oregon and California with audiences over 200,000. He has written a cooking column for a Las Vegas newspaper and even taught school. Where did he ever find time to paint?

Luckily for Long, painting was something that came naturally to him. From childhood, he won prizes for his pictures.

Long's one man show will open March 5 in his gallery at 2409 Times.

South's Largest Weekly ABC Circulation

35¢
(33¢ plus 2¢ tax)

Forward Times



Houston, Texas

May 28, 1977 • Vol. 16 No. 20

IN FOUR SECTIONS

Bert Long's Art Work At The Woodlands

Bold, vivid colors. Movement. Details.

If you've ever seen one of Artist Bert Long's paintings, you'll remember it.

"They're alive," Long says, "You almost feel as if you're painted on the canvass yourself."

Long, a world-renowned Black artist, will be among 25 award-

winning artists and art teachers displaying their original paintings at The Wharf Shopping Mall here Friday through Sunday, May 27-29, 10 a.m. until dusk.

SPONSORED BY THE CORRELATED Arts Team, Inc., to benefit the Galveston Chapter of the Boy's Clubs of America, the quality art show

and sale will add a special brand of beauty to the natural surroundings at The Woodlands, a new town located 25 miles north of downtown Houston.

The wharfside art show is free and open to the public.

Long is the owner of Bert Long Studio in University Village in Houston. One of his most talked about paintings, "The Ghost of

Forward Times Houston, Texas May 28, 1977

"Material Wealth," will be on display during the weekend show.

NOTED FOR HIS REPRESENTATIONAL surrealism, Long's paintings are

presently on display in the MGM Grand Hotel's Gallery in Las Vegas selling for \$1500 to \$1800, and in Siegal Galleries in Chicago, among others.

Two years ago, Long showed

his works at the American Painters in Paris Exhibition, in Paris, France.

Prices for Long's paintings at The Woodlands will range from about \$85 to \$1300.



Houston Executive Chef Bert Long holds a Citation from the Texas Fine Arts Association, one of many special awards he has received in a painting career "on the side."

Executive Chef Bert Long Adding Second Art Career

Houston—Rare is the person who is able to distinguish himself in one creative career and then change directions to express another set of talents.

Bert L. Long, Jr., of Houston, has achieved prestigious appointments and awards in the culinary arts, as an executive sous chef and executive chef. Through the years, another kind of art began emerging, and he now has an additional creative direction in painting.

As he earned higher and higher plateaus in the Food Service Industry, the urge to paint continued to assert itself, and Bert Long's career has now shifted principally to that art.

Long was born in Houston and graduated from Wheatley High School. Long before graduation, however, he began working in food service (at age 14) in The Houston Club, rising from dish washer to floor steward and chef's apprentice. Later, with the U. S. Marines, Long specialized in pastries and specialty foods while in charge of officers' clubs.

The now-blossoming career in art got its first inspiration when he decorated cakes and gave buffet tables an

artistic arrangement apart from the food contained on the plates.

Upon discharge from the service, Bert Long moved to Los Angeles to pursue a professional chef's career. There, he received education at Los Angeles Trade Tech and the University of California at Los Angeles, while working his way up the chain of command in the Food Service Industry.

During this period, working in some of the Los Angeles area's finest restaurants, he advanced from second cook to pastry cook to saucier to chef to executive chef . . . the pinnacle.

In 1972, he won the "Gold Augie," the top plaudit bestowed by the Chefs de Cuisine Association of America.

Long later operated his own restaurant in Oregon, where he also hosted his own television show. While at the Las Vegas Hilton, he wrote his own newspaper food preparation column. He was also an executive sous chef with the prestigious Ritz Carlton Hotel of Paris in Chicago.

He has been a culinary arts instructor in California and continues to lecture on the subject at both the University of Houston and at Rice Uni-

versity here.

As a chef, Bert Long began painting part-time, then began to receive commissions for his works. He has assembled one-man shows from Boulder City, Nevada, to Chicago.

He returned to Houston in 1977 with the dream of devoting more time to painting and engaging in an active round of exhibitions, from the Hyatt Regency Hotel to The Woodlands to Texas Southern University to Houston National Bank.

He has been cited by the Texas Fine Arts Association, the Professional Educators of California, and numerous food associations for excellence in his fields of endeavor.

Bert Long continues his culinary career as executive chef at the Holiday Inn-Downtown, which allows him the financial freedom to pursue his art career, which is becoming international in scope. □

Coco's Plans Fourth Store

Dallas—Coco's will open its fourth coffee shop in Dallas in Loehmann's Plaza, announces William L. Hamm, president of Hunt Properties, Inc., developers of the new northeast Dallas shopping center.

The new Coco's will have a banquet room seating 40 persons, which is available for service club meetings and other events. Total seating capacity will be 131 diners. Opening is anticipated for April 1979.

Coco's is of contemporary design, and will be open daily serving breakfast, lunch and dinner. Seating will be at a counter, in booths, and at tables. The menu includes hamburgers, steaks, salads, chicken and a full range of breakfast items. Atriums and greenery provide an informal and bright design.

Owner of Coco's is Far West Services, Inc. Founded in 1948 in Southern California, the Newport Beach based firm operates 86 coffee shops, most under the Coco's name, and also The Plankhouse, Reuben's, and Moorings. The latter three are dinner houses.

Currently there is a Plankhouse on Composite, one block south of Walnut Hill Lane at Stemmons Freeway and a Reuben's in Fort Worth is scheduled to open later this year. □



TALKING SHOP, Marilyn Thompson, Bert Long and Gay Lansdon, top winners of the Baytown national art competition, discuss the paintings on display with Bobby Rountree, director of the Parks and Recreation staff which sponsored the competition. Eighty-five paintings are now on display at the Community

Building until Jan. 2 and represent other finalists in the competition as well as selected works. Awards were presented by Jody Lander, mayor pro-tem, at a reception opening the exhibition.

(Sun staff photo by Margaret Johnson)

The



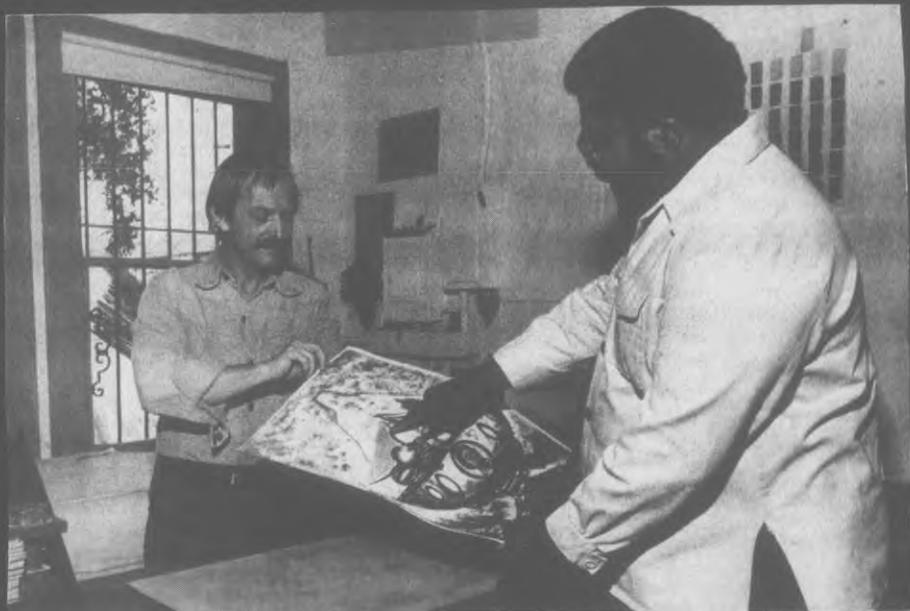
Inform er

And Texas

Freeman

Houston, Texas, Saturday, February 24, 1979

Established 1893



ARTIST-CHEF BERT LONG (right) pulls a limited edition of original lithograph prints with David

Folkman, owner-operator of Little Egypt Enterprises. (See story, Page 8).

Chef-artist featured on Ch. 13

Bert Long, Houston's famous artist-chef, will be the subject of a documentary, to be aired Saturday, February 24, at 12 noon over KTRK-TV (Channel 13). Long will

appear on "The Show '79," hosted by Claudette Sims.

Film for the program was shot at the recent opening of Long's art exhibition at the Univer-

sity of Houston Downtown College.

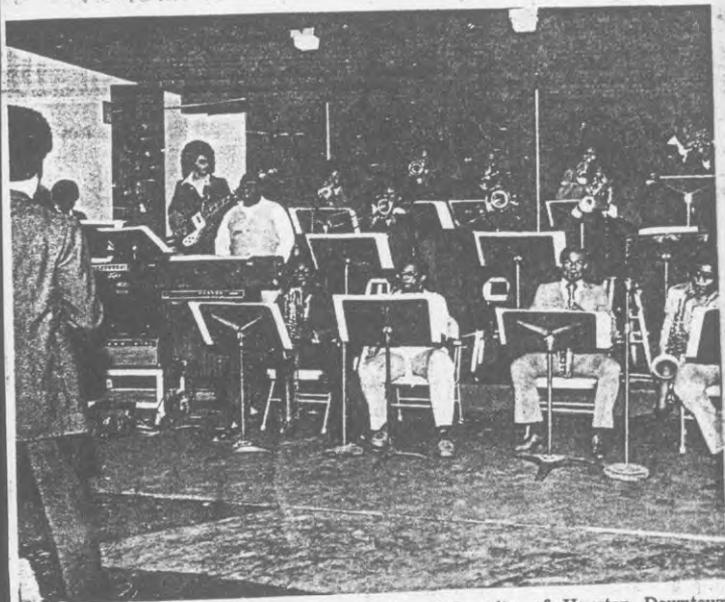
Some 400 persons attended the event which was billed as a food festival and jazz concert. It attracted one of the largest crowds for an art show in recent Houston history.

The film includes shots of painted ghosts circulating through the assemblage while a band blares away.

Food was prepared and donated by many of Long's chef friends, including La Quiche Restaurant, Lott Marketing Company, Star-Kist Foods, Holiday Inn, St. Joseph Hospital, and the Hyatt Regency Hotel. Ed Paetzel, king of the chili cook-offs, served the art lovers a sample of his soon-to-be marketed national chili dish.

SATURDAY, FEBRUARY 24, 1979

Houston Informer



THE WHEATLEY HIGH SCHOOL Stage Band, under the direction of Charles Stephens, made its debut appearance in a non-school event recently. The band entertained a crowd of approximately 400 at the February 8 opening of a major art exhibit by Bert Long in the O'Kane Auditorium at

the University of Houston Downtown College. Long's exhibit continues on view through March 2. Films of the band and other highlights of the evening may be seen Saturday, February 24, at 12 noon over KTRK-TV (Channel 13).

ting of life-
as "brain
Wednesday
of Houston
2 out of the

public hear-
m Margaret
Foundation
possible to
id next year

ted

its firm has
at what kids
aign to help
ob Bergland
ie American
Sciences in

is 2005

AAN

WIDEMAN,
passed away
February 21,
al hospital.
1:30 p.m.,
rest Park
al Chapel.
wood Ceme-
ST-PARK
FUNERAL
Lawndale

-IT

GHT, 80,
Houston,
979. Born
1898 in
vania, lived
Attended
y of Penn-
he married
d moved to
of West,
where he
by Crown
ated auto-
shop and
it franchise
e acquired
chise and
Angleton,
y City. Re-
1963. Ac-
c activities
resident of
otary Club,
f Brazoria
of Com-
of West
pendent
strumental
ast Colum-
e Depart-



Bert L. Long, 1959 graduate of Wheatley High School, shows one of his works at a program Wednesday commemorating February as Black History Month. He was one of several artists, scientists, and history-makers honored at Wheatley. — Post photo by Roger Powers

Connally says Reagan to win first primary

By MONICA REEVES
Post Austin Bureau

AUSTIN — John Connally conceded the New Hampshire Republican presidential primary to likely opponent Ronald Reagan a year in advance Wednes-

would schedule the presidential primary in March and the state primary in July. The bill's critics say it would largely benefit one-time Democrat Connally, and indeed, has been dubbed the "John Connally primary bill" by some.

Connally started to deny Wednesday

Houston Chronicle

Pair of artists' shows reflect own world views

BY CHARLOTTE MOSER

Chronicle Staff

When an artist depicts mankind, how much is that image a self-portrait and its context the artist's world view?

In his prints and paintings showing at Harris Gallery, 51 Kirby, French artist James Coignard puts a gnarled, voluted face in the middle of graffiti surroundings. Encircled letters of the alphabet, collaged newspaper clippings, scribbles and scrapes suggest a world of media confusion, perhaps even visual over-stimulation, swirling around the wide-eyed impassioned figure who catches it all with befuddlement. At times, the figure becomes a victim, literally lashed to the canvas with

There is a violated innocence about Coignard's work that brings to mind the "art brut" of Jean Dubuffet. Raw, spontaneous and somehow naive, Coignard's figure becomes archetypal, modern man baffled by everyday confusion.

There's no mistaking the role Bert Long plays in his paintings, now showing in O'Kane Gallery of University of Houston-Downtown, 1 Main Street. A hotel chef once known for his ice sculptures, Long has developed a painting imagery of an unusual psychological world with himself at the center.

A few years ago, Long's painting dealt with Christian symbols and religious emotions depicted in high realism with a touch of naivete. Though firm and clear, Long's

drawing is personal enough to avoid slickness. Since he's committed himself more to art, that personal quality has remained but his images have become more complex. Rather than religious icons, he now presents an array of psychological situations, many of them revolving around art. Indeed, the name of his current show is "The Spirit of Art IS Coming."

Spirits, in the form of translucent, ghost figures, were important visual elements in Long's progression from the transition from pure religious iconography to more subtle associations. Some of his literal spirit paintings are today among his most appealing.

However, new paintings like "Feast" point to a new sophistication with some references to Mexican surrealist Frida Kahlo. In this work, body parts, including a self-portrait of Long, are spread around a table, doubtlessly further reference to Long's chef background. More tongue-in-cheek about his restaurateur experience are self-portrait paintings called "Spirit of a Chicken Plucker" and "Rest in Peace Chef."

Long is on his way to finding visual symbols that are personal to his unusual background. This first show, is a promising one.

Saturday, February 10, 1979

Houston Chronicle

Section 3, Page 9



Self-portraits are the center of art by Bert Long, chef-turned-artist whose work is showing at UH-Downtown. Spirits and food, as seen in this print "Spirit of Temptation," are among the personal images in this promising work.

The "Spirit" Of Art Is Coming

BERT LONG...A GENIUS OF THE ARTS

BY ED WENDT

Whether or not you're a big fan of the arts, you best do yourself a favor by viewing the fantastic exhibit of local artist Bert L. Long.

The native of "Bloody Fifth Ward," as he refers to it, has placed the name of a genius with the names in the historical scrolls of the city founded along the banks of Buffalo Bayou.

Long's works were exhibited at the University of Houston, downtown last week and an estimated 500 people viewed his displays.

Among those attending were Cathy Joe Smith, Ms. Delores Morant, Mr. and Mrs. Clarence

Talley, Dennis Charry, Mrs. Denise Armstrong, Claudette Sims and Dianna Fallis of KTRK-TV.

The display was entitled "The Spirit of Art."

Long is noted for his paintings of ghosts.

"They're on everything," he says. "The spirit of art is coming. I think it is coming to me."

Bert Long is also an artistic chef.

As for his paintings, he said he wants people "to read their own messages" from his paintings.

However people read his paintings, the fact is that the name of Bert L. Long will surely go down as one of the nation's greatest artists."



(L-R) Ms. Delores Morant, prominent Art collector; Sherry Lee, Mrs. Talley and renown artist husband, Clarence Talley of Prairie View A&M and Robbie Sutton of Sutton's Black Art Gallery.

Forward Times Homelife, February 17, 1979



Lovely Dianna Fallis of Channel 13 and Bert



CLAUDETTE SIMS of Channel 13.



DR. BONEY, President of U of H downtown College shown here in front of unusual painting by Bert Long. Mr. Long's collection of paintings may be seen at O'KANE Gallery through March 8.



DINO (r) of Dino's of Calif. Beauty Salon with husband John.



Beautiful music was furnished by Wheatley High School stage band under the direction of Mr. C. J. Stevens.

Homelife

- Furnishings
- Food
- Fashions
- Home Improvement

A touch for every taste for life around the house

Houston Forward Times

Your Facts Of Life Newspaper

October 28, 1978 Vol. XIX No. 42

Houston, Texas 77004

Single Copy Price 35¢

FINE AND CULINARY Bert Long, Jr...Two Way Artist

Rare is the person who is able to distinguish himself in one creative career and then change directions to express another set of talents.

Bert L. Long, Jr., of Houston, has achieved many such prestigious appointments and awards in the culinary arts, as an executive sous chef and executive chef. Through the years, another kind of art began emerging, and he now has an additional creative direction in painting.

As he earned higher and higher plateaus in the food service industry, the urge to paint continued to assert itself, and Bert Long's career has now shifted principally to that art. His style on canvas is what he terms "representational surrealism," using watercolors and acrylics to illustrate subjects, sometimes from different angles focusing on the same point.

LONG WAS BORN IN HOUSTON and graduated from Wheatley High School. Long before graduation, however, he began working in food services (at age 12) in The Houston Club, rising from dish washer to floor steward and chef's apprentice. Later, during service in the U.S. Marines, Long made pastries and specialty foods while in charge of officers' clubs.

The now-blossoming career in art got its first inspiration when he decorated cakes and gave buffet tables an artistic arrangement apart from the cuisine contained on the plates.

Upon discharge from the service, Long moved to Los

Angeles to pursue a professional chef's career. There, he received education at Los Angeles Trade Tech and the University of California at Los Angeles, while working his way up the chain of command in the food industry. During this period, working in some of the Los Angeles area's finest restaurants, he advanced from second cook to pastry cook to saucier to chef to executive chef ... the pinnacle.

A career in food preparation is continually augmented by courses and training seminars, and Long began receiving certificates and awards by the dozen for his creations in these sessions. In 1972, he won the "Gold Augie," the top plaudit bestowed by the Chefs de Cuisine Association of America.

LONG LATER OPERATED HIS OWN restaurant in Oregon, where he hosted his own television show. Then, while at the Las Vegas Hilton, at that time the world's largest resort hotel, he wrote his own newspaper column as he continued to achieve international recognition for food preparation. He was also an executive sous chef with the prestigious Ritz Carlton Hotel of Paris in Chicago.

He has been a culinary arts instructor in California and continues to lecture on the subject at both the University of Houston and Rice University.

As a chef, Bert Long began painting part-time, then began to receive commissions for his works. His paintings have been exhibited at the Las Vegas Art Museum, MGM Grand Gallery,

Paris Convention Center (France), Museum of Science and Industry (Chicago), World Art Tours (Denver), Chapultepec International Galleries (Chicago), Laguna Gloria Art Museum (Austin, Texas), Tohono Arts Gallery (Ajo, Arizona), Houston Art League, and the Cooperstown National Art Competition (New York City). He has assembled one-man shows from Boulder City, Nevada, to Chicago. Numerous banks and public

facilities feature his commissioned works.

Long returned to Houston in 1977 with the dream of devoting more time to painting and engaging in an active round of exhibitions, from the Hyatt Regency Hotel to The Woodlands to Texas Southern University to Houston National Bank.

A ONE-MAN EXHIBITION of his paintings will be on view February 9 through March 2, 1979, in the O'Kane Art Gallery at the University of Houston Downtown College. Mr. Long has been working with the staff of Little Egypt Enterprises to

pull lithos for presentation at the UH exhibition, along with his paintings.

He has been cited by the Texas Fine Arts Association, the Professional Educators of California, and numerous food associations for excellence in his fields of endeavor.

Bert Long continues his culinary career as executive chef at the Holiday Inn-Downtown, which allows him the financial freedom to pursue his art career, which is becoming international in scope.



BERT LONG, JR.

MAY 1979 \$1.15

Sepia

KELLE PATTERSON:

Beauty Queen Becomes A Singing Star

**"ROOTS I"
VS.
"ROOTS II"**

**SEX MYTHS
ABOUT MEN**

**LLOYD FREE
IS "FREE AT LAST"**

**SOCIAL PROGRAMS
FOR
BLACK STUDENTS**

**COLORING DANCE
BLACK AND WHITE**





Cooking a New Recipe through Art

Bert Long, one of the nation's first black executive chefs, returns to the diversion of his youth: Art.

By Hank Moore

There is the person who is able to distinguish himself in one creative career and then change directions to express another set of talents. Bert L. Long, Jr., has achieved many such prestigious appointments and awards in the culinary arts, as an executive sous chef, and executive chef. Through the years, another kind of art began emerging.

The chef has turned into an artist. The acrylic oil paintings of Bert Long are so unusual that the viewer never quite forgets them, shockingly so.

Always one of a kind, Long was not content enough at being one of the nation's first black executive chefs. He climbed the ladder of the food service industry, from kitchen help to management to consultant. He operated his own restaurant, taught seminars at the collegiate level, and won food preparation awards by the dozens.

For creative inspiration, he kept going back to the diversion of his youth: art. Except for an art course at Phyllis Wheatley High School in his hometown, Houston, Texas, Bert really had no opportunity for formal art training. Early in his youth, after his father's death, Bert went to work in the kitchen of The Houston Club, washing dishes to help his family meet living expenses. His star began to rise in the kitchens, and, thus, painting remained at "hobby" status.

During service in the U.S. Marines, he developed a flair for pastries and specialty foods while in charge of officers' clubs.

Pursuing a professional chef's career, he studied in Los Angeles, obtained teaching credentials at UCLA, and was chef saucier at Century Plaza Hotel, in the Western International Hotel chain, and the Hungry Tiger Restaurant in that city. Next in Oregon, then in Las Vegas, and finally in Chicago, his chef's career was flourishing, and his acrylic oil paintings shared working time with decorating cakes and preparing sauces.

Bert began getting art commissions. He began entering juried shows. He sold art on sidewalks. Often the furthering of an art career took him out of the kitchen; for periods, money was again sparse.

Bert kept making the sacrifice because he believed in his art. Periodically, it meant going back to work in the kitchens to support his art and his family.

In 1976, he gave up a high-paying chef's position with the Las Vegas Hilton Hotel to take his wife and three children across the country in a trailer, doing shopping mall shows to pay travel expenses. On his way to a show in Chicago, the Longs were stuck in Arizona with no money left.

Bert traded five of his paintings for \$60 in food, enough to finish the trip. A woman drove by, saw him painting, and commissioned a work of art, providing the needed gasoline money.

En route, both the car and trailer jack-knifed into a two-foot snow band on a freeway. Long got there and only sold one painting for \$65.

"Most people would ask why I would do it, to lose that much money. I knew I had the talent, and I knew it meant a few more

years of sacrificing before my art would pay my living," Long reasons today.

After the Chicago show, Bert sent his family back to Houston to live with his mother, Mrs. Tennie C. Taylor. He went back in the kitchen to work at the prestigious Ritz Carlton Hotel of Paris in Chicago. After all, four years before, he had won the "Gold Augie," the top award bestowed by the Chefs de Cuisine Association of America.

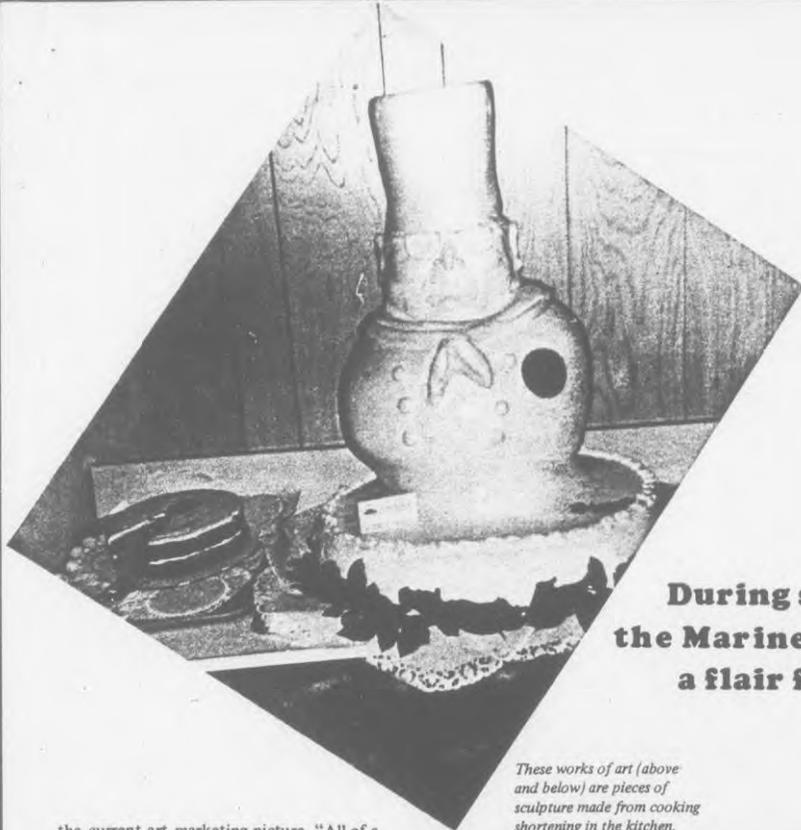
He lived for months in the trailer, in the middle of a vacant lot in the dead of winter. Looking for warm places in which to paint, he became acquainted with the city's Southside Community Art Center, source of inspiration and propulsion of the careers of several major black artists (Charles White, James Baldwin, Eldzier Cortor, and other Chicago artists). An autograph by White was framed by Bert, which he posts at all of his showings for good luck.

With a goal set to eventually get out of the kitchen and remain a professional artist, Long amassed a record of exhibitions, in New York, Las Vegas, Chicago, Paris, Denver, and throughout Texas. Numerous banks and public facilities featured his commissioned works.

In 1977, Long came back home to Houston, deciding to attach his rising art career to what he perceives as an increasingly important regional center of art, his hometown.

"There are plenty of fine artists locally, anywhere. Continually, the dealers would go after the blue-chip artists, often seeking anybody from New York," Long analyzes

Bert Long began his career as a dishwasher in a kitchen.



**During service with
the Marines, he developed
a flair for pastries.**

*These works of art (above
and below) are pieces of
sculpture made from cooking
shortening in the kitchen.*

the current art marketing picture. "All of a sudden, Houston is becoming a hot art market, though the stars have been here all along."

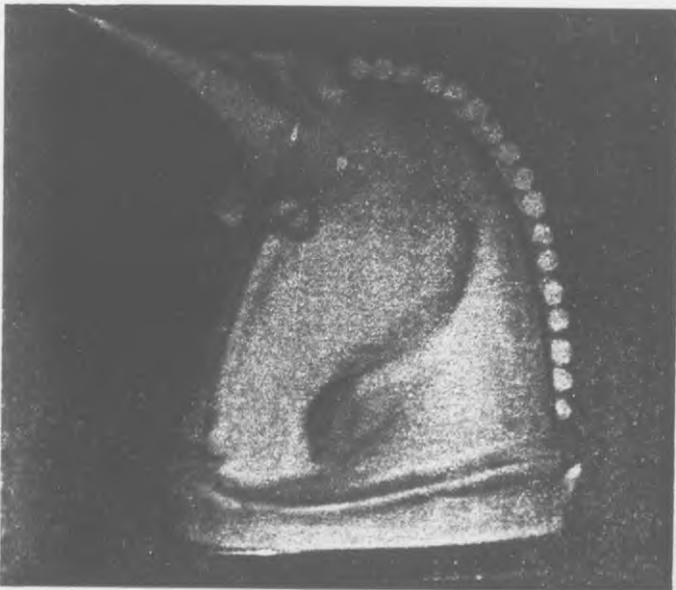
Long's art is surreal, putting him in the class of Salvador Dali. A ghost figure prominently into most of his paintings. The ghost is "The Spirit of Art," a trend which Long believes is long overdue and upon whose crest he hopes to ride in order to make statements on canvas.

"The Spirit of Art is something that is happening beyond the dealers' control. People are objecting," he says. "They want to see art they can identify with, rather than have trends pushed upon them."

There is some confusion in the art world — there are no clear trends, no single focus.

Long believes the public "wants statements made. The surreal artist uses the academic form of painting. He always has a message to tell. People are now rejecting the non-objective art form. They have been pounded with the plastic of society, but they still want to face reality. Surreal art combines reality with people's fantasies lived out."

The ghost partially symbolizes reincarnation. Bert is convinced that he was an artist in his former life.



With his chef's career flourishing, Long developed his natural talent in art.



Bert Long receives a citation from the Texas Fine Arts Association for a painting (right) commending him for his work entered in the regional exhibition, permitting him to enter a statewide showing.

Bert Long has three dreams. First, he wants to provide a positive image to which black youngsters can identify. Secondly, he wants to set up a trust to see aspiring artists through lean times on their way to budding careers. Thirdly, he wants to put spirit back into art.

As a child, he regularly viewed exhibitions at Houston's Museum of Fine Arts and, yet, never could pick out a black artist, someone with whom he could identify. "Some say that's not important, but it is, when you are that child."

On his quest to be that symbol, Long did not paint African scenes. "It is hard enough to make it as a black artist. We are not recognized as star material," he realizes. "The dealers expect us to do an ethnic trip so they can pigeonhole us by category. That's why I will not do regional caricatures. I only know about Africa what I hear about it. I do not do black or white or green or purple art. Come to think of it, it's well-done art because my painting transcends all. I believe I am a painter of all colors, races, and regions."

Looking back over the lean years, Bert Long is glad he did not get the chance to have formal art training. "It is easy to get trapped into doing what everyone else does. My life would be much easier if I painted the way dealers want me to paint

The Spirit of Art is moving through me; so, I have to do work that transcends times or fads or trends. I paint the way I want to paint. I know it will move the masses — maybe not now, but later."

The old masters were continually rejected by critics and dealers in their day.

In the last year, things have started happening for Bert-Long. First and foremost, he is well-accepted by his peers. "Artists know well in advance of everyone else who will be the next stars," he attests. "The dealers may know, but they will not take a chance by backing promising artists with their resources. If you listen to most dealers, you would fold up your easel."

He encourages art lovers to find an artist and buy directly from him. "Why buy a cardboard print from a store?" he questions. "For the same money spent on a photo reproduction, you could find an artist who could use the money for investing in more canvases and paint." Local art leagues can supply names and contacts of aspiring artists to the public; some dealers do as well.

Bert does not feel that black artists have the support of their own community. He believes black people, as the standard of living evolves upward, should then consider purchasing art as an investment. He points out that history has proven art a bankable

BEST BY MAIL

Rafael Wright National, Box 5, Sarasota, FL 33579

OF INTEREST TO WOMEN

DATES GALORE! Meet sincere singles-anywhere. Call GATELINE 1-800-431-5245

FREE wedding photography anywhere. Traditional wedding album offer. Particulars: Easton's, P-4 Cobblestone Dr., Clay, N.Y. 13601

STOP monthly cramps, blues! Free newsletter, request from: Dr. Maria Hecey, 7172 Hawthorn Ave., Los Angeles, Ca. 90046

BUSINESS OPPORTUNITIES

\$128.00 MONTHLY correcting pupils' lessons! Start immediately. Free report. Send self-addressed stamped envelope. Home, Box 9201-SPLM, San Diego, Ca. 92119

BEAT inflation! Second income from home! Write: Coady, 3808J Larnay, Detroit, MI. 48213

MONEY/Homemadness Newsletter. Monthly by M&A/CFA. Sample, \$1.00. Cook, Box 7299C, Carers, Ca. 95307

BUSINESSES for sale by owners. Free brochures. Interstate Business Marketing, PO Box 1888, Pueblo, Co. 81002

MERCHANDISE FOR SALE

GENUINE Indian Jewelry, Wholesale! Details \$2.00 (refundable). Lange/NMWA, 6031 N. 7th St., Phoenix, Az. 85014

TWELVE assorted one application perfumes including: Chanel 23, Arpege, Charlie, and Cle. \$1.00. J. Roncase, 5700 Arlington Ave., Riverdale, N.Y. 10471

LOTTERIES & SWEEPSTAKES

WIN \$45,500.00 investment! Details \$1.00. Foster, Box 35169, Detroit, 48235

HOMEWORKING OPPORTUNITIES

HOMEWORKERS wanted. Free supplies. COA, POB 3225(WA), Tacoma, Wa. 98405

\$480 WEEKLY "Guaranteed Program", Freedom, Box 30224(ES), Denver, Co. 80220

STAMPS investments. High profits. COA, POB 3225(WA), Tacoma, Wa. 98405

HOMEWORKERS! Make money! Choice from 35 programs. \$1.00 handling. B&S, Box 1330, Hobbs, N.M. 88240

FOREIGN banknotes. Investment information. COA, POB 3225(WA), Tacoma, Wa. 98405

PERSONAL - MISCELLANEOUS

SAVE \$2668.00 on a 1979 automobile! Earn \$300.00 weekly by reading your newspaper! We guarantee it or your money back!! Send \$3.00 to: D.C.I., Enterprises, 3823(S) Dondor, Chicago, Ill. 60612

FREE personal catalog! Intimate items! New, 7247-BJ Eccles, Dallas, Tx. 75227

"DISCOVER Desirable Dates — Anywhere! (Guaranteed Results): Lovens(limited, BX 18279(SF), Memphis 38118 — (901) 775-0226.

NEW TAX preparation aid — The tax information accumulator. Send \$2.00 (tax deductible). J & K Associates, Dept. 5, 130 Hubbards Path, No. Babylon, N.Y. 11704

\$9 SEASHELLS \$1.25 ppd. Fabulous collection of jewelry from the sea including miniature cones, Florida augers, button shells, margarinitas, pointed Venus, coquinas, etc. Hand picked. Dolphin House, 1501 Dolphin, Sarasota, Fla., 33577

BECOME AN ORDAINED MINISTER

For only \$3.00 donation or write for free details. Guaranteed legal in all states.

REV. MANSFIELD, Dept. SA

2524 East 7th St., Lane Beach, Ca. 96840

**\$1,728
EACH MONTH**

for only a \$3.00 investment! This unique plan assures success. For complete plans and details send \$1.00 (refundable)

MAURICE'S ENTERPRISES, Dept. SA

P.O. Box 4284, Charleston, S.C. 29405

LIVE SEAHORSES

Head like a horse! Tail like a mule! Pouch like a kangaroo! Grow to 3". You get 2 mated pairs (4) including pregnant mama seahorse (which gives birth to 30 babies), complete instruction and accessories, caring for these fascinating creatures of the deep. Start your own seahorse farm!! **LIVE DELIVERY GUARANTEED.** \$9.95
R. DURR & CO., 449 S. Blackhawk
Chicago, Illinois 60611

GOLDEN WITCHSTONE

Magnificent two carat Goldstone pendant created exclusively for witchstones, by Miss Perwin. Handcrafted, on 18" gold plated chain, just \$7.95. Matching post earrings, \$8.95. Complete set, \$14.95. Lifetime guarantee. Your Witchstone's quest surely holds the secret of happiness.

WITCHSTONES, BOX 327(S)

New Hartford, N.Y. 13413

FREE DISCOUNT CATALOG

Just Wait... Till You See The Exciting Merchandise, Maps & pages of

1984 AFRO WIG • Lashes • Eyebrows

• Jewelry • Girdles • Cashes

• Scarfs and Skin

• Outfits

• MUCH MORE!

Send me the Afro Wig.

I am enclosing \$5 dollars

Send me your Free

"Discount" Catalog.

GOLD MEDAL PROD., Inc. • "Discount" Catalog, Dept. 787

15 Hoover St., Levitt, L.I., N.Y. 11696

Throw Away Your Wig! Have Healthy Hair Again!

Spectacular Results Guaranteed!



Results of Unhealthy Hair.

Used as directed, ULTRA HAIR® is probably the best method yet for promoting healthy, attractive hair.

Apply it to your scalp where your hair is weak and lifeless. Like a thousand tiny fingers, ULTRA HAIR® goes to work, cleansing the scalp, stimulating and nourishing it.

You will actually feel it working on sluggish hair follicles, shocking them back to health again!

Isn't it time that you stopped crying about your lifeless scalp and did something positive for it? Get ULTRA HAIR®! We guarantee it!

\$19.95 — 3 month's supply + \$1 postage
\$35.95 — 6 month's supply + \$2 postage

ADD \$2 extra outside continental U.S.A.

Money-back guarantee. No C.O.D.'s.

Master Charge & Visa customers use our 24-hour, toll-free phone:

1-800-327-0444 (In Florida, call 1-800-432-2766)

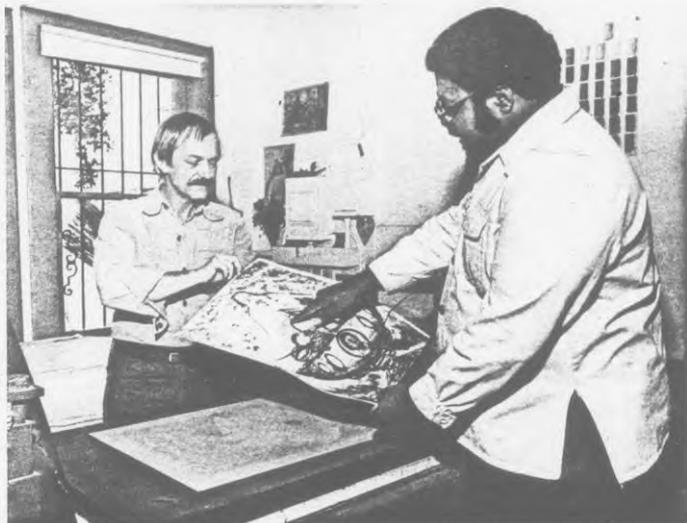
\$100 money-back guarantee.

ULTRACORPORATION Dept. 14
Box 101, Detroit, Michigan 48210

18-010



Healthy Hair.



Long pulls lithograph prints with David Folkman, operator of Little Egypt Enterprises in Houston, Texas. Folkman recovered the lost talent for transferring silkscreen art to metal plate lithography.

"IT'S A WIG"

BY ANDRE DOUGLAS



CRIMPED-NONA — AD 10 \$30.00

Please add \$1.00 for postage and handling. C.O.D.'s send \$2.00 deposit. Connecticut residents add 7%. MAIL TO WIGS AND THINGS 810 Atlantic St., Bridgeport, Conn. 06604

Save \$2.00

ENERGY PILL

PEPS YOU UP WHILE IT TURNS ON YOUR ENERGY LEVEL

Sold to Adults only! Contains ten active ingredients that will promote good health and well being. If you've been feeling tired and run down, your body may be lacking essential vitamins and minerals. Many people in today's fast paced of living eat too many "junk foods," which can affect your health. Now make sure your body's getting the essential vitamins and minerals it needs. Now come alive, feel better. Can be just the thing to improve your relations with the opposite sex. Mail Now \$9.95 + .95 postage for 60 day Supply. Satisfaction Guaranteed to:

ALL IN ONE Dept. Y-GN-49
Box 170 Hollywood, FL 33020

LOOK

Sex Appealing and Years Younger



FACE-AID®
SHAVERS CREME

Get Rid of Ugly Painful Hair Bumps and Dark Spots on Face and Neck

2 oz. Jar — One Month Supply — \$5.00 (Send Check or Money Order, No C.O.D.)

RAGUS COMPANY

P.O. Box 17033

Chicago, IL 60617

A ghost figures prominently in most of his paintings. The ghost is "The Spirit of Art."



Long enjoys the enthusiastic endorsement of art collector-exhibitor Robbie Sutton, with whom he visits.



Long returns to Houston's Hyatt Regency Hotel, where formerly he was a chef. This time, he presents a one-man art exhibition in the hotel's Back Room night club. With him is singer Mildred Jones.



At the Cooperstown Art Association's 50th anniversary National Art Competition in New York City, Bert Long poses with his award-winning entry, "Marriage Made in Hell."

SAY GOODBYE TO BAD LOOKING SKIN PATCHES FROM HEAD TO TOE!

Solve Your Problem Of Stretch Marks, Off Tone Birthmarks, Old Scars, White Patches, Any Type Of Blemish INSTANTLY!

Use it anyplace on your body from head to toe - you will be thrilled to see your unsightly marks disappear under HOWARD'S waterproof cream MARKHIDE'S. Helps your skin to look softer, smoother bringing back your more even skin tone. Enjoy it!
Formula No. C2862M is for medium skin. Formula No. C2862R is for darker skin. Price \$3 either jar. Try it. You must be delighted or your purchase price cheerfully refunded. Many women are absolutely amazed at the glory and beauty of their own legs the instant they begin using Howard's Markhide Cream.



Send a money order, check, or cash (certified). Join the throngs who enjoy this skin SECRET.

You can't lose.

CHECK SHADE:

C2862M - for Medium Skin

C2862R - for Darker Skin

Write today to: HOWARD

211 West Broadway, Dept. 5902

Inwood, Long Island, N.Y. 11696

FREE CATALOG! Just Write.

All the Latest and Greatest Jewelry, Wigs, Hats, Hair & Skin Aids, and so MUCH MORE.

ONLY
\$4.98
HIDE-A-WAIST

ADJUSTABLE TO
TAILOR MADE FIT

17 Sectional Features
Streamline
Waistline
Adjustable
Washable -
made of Leno
Luster, satin-
faced rayon,
fully guaran-
teed. Light
weight

Say "goodbye" to clumsy waist lines! Hide A Waist automatically shapes your figure to a new loveliness. Banishes unwanted bulges - gives you the narrow, youthful mesh which the newest styles demand. You've never had such graceful, alluring curves, such freedom and style in anything you've worn. 4 extra-length detachable and adjustable garters, reusable.

Order today. Wear it for 10 days FREE. If not delighted, return it for refund. Sizes 24 to 34. 4-88. Sizes 35 and over - \$5.98. (\$5.00 extra for the 4 extra-length detachable and adjustable garters.)

HONOR HOUSE PROD. CORP. DEPT. 51.62ECBB
Lynbrook, New York 11563

Run the Hide A Waist to me. If I am not 100% delighted with it, I may return it within 10 days for prompt refund of the purchase price.

YOUR WAIST SIZE _____ inches

I enclose payment plus 75¢ for postage

Please send COD. I enclose \$1.00 good will deposit and will pay postman the balance plus COD and MD fees.

NAME _____

ADDRESS _____

CITY _____ ZIP _____

NY State residents add state and local sales tax.

INTRODUCING



**SHELTON'S BEAUTY PRODUCTS
for EVERY PURPOSE**

Dry Scalp, Brittle Ends, Short & unmanageable Hair?
...try SHELTON'S HAIR CARE PRODUCTS
with Vitamin E & Wheat Germ Oil.

MONEY BACK GUARANTEE
Free Brochure Included!

4 oz. Easy Comb Protein Conditioner	\$1.80
16 oz. Easy Comb Protein Conditioner	\$2.30
16 oz. Balsam Health Food Conditioner	\$2.30
16 oz. Balsam Health Food Shampoo	\$2.30
4 lbs. Lamin Fluff Shampoo	\$6.00
7 oz. Special Formula Health Food Conditioner	\$1.60
7 oz. Sore Conditioner	\$1.60

(Add \$1.00 for postage and handling)

Name: _____
Address: _____
City: _____
State: _____ Zip: _____

SHELTON'S SHEEN WAVE LABS
1405 S. South John St. Goldboro, N. C. 27530

**Help your church
select their choir robes
and Save Money**



NO EXTRAS — WHAT YOU SEE IS WHAT YOU GET! Free Delivery — Free Catalogue. Make your Church Choir's attire match their vocal skill!



A. A. HANCOCK
3020 E. 91st St., Chicago, IL 60617
Send me Free Catalogue

YOUR NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

SOUL FOOD



The distinct design SOUL FOOD T-Shirt comes directly to you for style and leisure. This shirt is available in Black for \$5.98 or White for \$4.98 in adult sizes S, M, L, and XL.

The canvas tote is both durable and washable. Large enough to carry books for classes or overnight things. The tote is a natural color with black design, and is \$4.98.

Please send full payment in cashier's check or money order only. (No C.O.D.'s) Add \$1.00 for mailing and handling costs. Kansas residents add 3 1/2% sales tax. Please allow 3-4 weeks delivery.

SOUL FOOD INDUSTRIES
P.O. Box 8214 Topeka, Ka. 66606

"The surreal artist uses the academic form of painting. He always has a message to tell."

investment, as wealthy families like the Rockefellers know. Listed as an asset, one can borrow money on art or use it as collateral.

"Few black artists can be found in most major galleries," he observes. "I am an exception, being in such places as the MGM Grand Gallery. The situation for Chicano artists is even worse; they are hard to come by."

One of his staunchest supporters, Robbie Sutton, owner of Sutton's Black Heritage Art Gallery in Houston, agrees that Bert's appeal, especially to middle-and-above-income whites, will pave the way for other black artists seeking to express their creativity beyond one ethnic vein.

He says art collectors are a loyal bunch. Those who find and support an artist early in his or her career provide inspiration in the face of rejection by critics and dealers.

Art dealers themselves, Long points out, have a high attrition rate. "Most are not willing to nurture the artist. Without the artist, there is no gallery. Then, you have a dealer who persisted in buying those offbeat paintings. He is the one who set the trends and launched the 'old masters' to successful careers."

Late in 1978, Bert Long left the kitchen for good. He gave up a position as executive chef at the Holiday Inn in

downtown Houston (though he remains on consultant status with them). His wife, Connie, met living expenses by working as a mail clerk at Brown & Root, Inc. A major television documentary was done on him. Then, more art commissions and more citations and awards from juried shows.

He recently gave a one-man exhibition of both paintings and original lithograph prints in the O'Kane Art Gallery at the University of Houston's Downtown College. The lithos were pulled at the prestigious Little Egypt Enterprises, whose Dave Folkman makes invitation-only commitments to the most promising artists for support and resources.

By the end of 1979, Bert wants to establish a studio in New York, though he will keep Houston (and its growing importance in the art world) as home base.

He fully expects the public interpretation of his works of art to cause some controversy and misunderstanding beyond the quality of an artist's work. That's how, reasons Bert Long, people pick artists out of the crowd and make them a personality. For many reasons, some personal and some philanthropic, Bert Long would love nothing more than to be pointed to as a positive image. It happened once for him as a chef; now, he is determined to have it as an artist. +++



Bert Long and wife, Connie, proudly accept the Gold Aulge Award in 1972 from the Chefs de Cuisine Association of America. The honor was won for Long's pastry and cake decoration.

Houston Chronicle

Sunday
Aug. 12, 1979

Houston's Family Newspaper

Lively arts

Photo by Steve Ueckert, Chronicle Staff

BY CHARLOTTE MOSER
Chronicle Staff

FOR THE UPWARDLY mobile Houston black, being a professional person has meant for a long time being a doctor or lawyer. Now, as the city diversifies with its new growth, there's a new image in town — the professional black artist.

"Blacks have been indoctrinated to think they shouldn't make art. Instead of doing something that they love, they believe they should do something that makes money," says Bert Long, one of the leaders in Houston's growing black art community. "I know better. I've already existed in the corporate world. I tend to take risks."

These days, Long is not alone in his views. Not long ago, the only black artist in Houston who came to mind was Dr. John Biggers, long-time chairman of the art department at Texas Southern University. A powerful influence in Houston's black art community, the Biggers' style has dominated a generation of black art students and a couple of decades of black art awareness in Houston.

Today, however, the list of young and independent black Houston artists is impressive. In addition to TSU-associated black artists like Biggers, Carroll Sims, and Kermit Oliver, new black artists are emerging as leaders not only among blacks but also in the white art scene.

"I'm a professional artist and I'm black," says Floyd Newsum, 29, Philadelphia-educated artist now associate professor at University of Houston-Downtown. "My problems are the same ones artists have everywhere — where to show, how to sell. No matter what color you are, you're going to have a tough time."

Among the young black artists assuming lead-

Left: Kwaku Bedika's sculpture was bought by Almeda Clinic doctors. Right: Philadelphia-educated artist Floyd Newsum is one of Houston's young professional black artists.

The new black artists

Photo by Buster Dean, Chronicle Staff

ership roles in Houston today are Newsum, whose early directorship of UH-Downtown's O'Kane Gallery brought a number of black artists their first one-man Houston shows. He now shows at Toni Jones Gallery. Long, working since January as art columnist for the black Houston newspaper *Forward Times*, has also worked with Little Egypt Print Workshop. Fletcher Mackey, instructor at the Museum of Fine Arts School and recent recipient of the Casa Argentina Travel Grant, the first black to receive the award; and Jesse Lott, formerly associated with the defunct Robinson Gallery where he had a one-man show.

Other developing black artists on the scene are Benny Settles, Bertram Samples, Ed Mills, Bob Morrison, Karl E. Hall, Clifton Hoyle, Clarence Talley, Dolores Walls, Harvey Johnson, Edith Humphreys and Clifton Joseph.

Like artists everywhere in Houston today, this new group of black artists looks beyond the local art scene. Its heroes lie with eminent national black artists like Romare Bearden, Richard Hunt, Jacob Lawrence, Benny Andrews and Charles White. If not formally educated, they are often well-traveled. As often with their white colleagues, they feel a need to break away from rigid academic criteria and explore personal, often esoteric imagery.

"We all have a different point of view," insists Newsum, who says he had to work himself away from influences taught to him at the Tyler School of Art of Philadelphia's Temple University. "We're all still getting established."

A case in point is the range of art styles practiced among black Houston artists today. Bert Long claims that most black artists work in realistic styles, but there are varieties within that mold. White Biggers and artists like Burford

Evans advocate a black social realism in their work, artists like Kermit Oliver, Newsum and Long turn realism into mystical, surrealist subject. Lott constructs semi-abstract realistic works from found objects and urban refuse. Mackey, on the other hand, works within a totally abstract format.

Just as important as the new artistic independence among Houston's black artists is the emergence of support groups to back up the new activity. In the past, non-profit art centers like the Black Arts Center, the Adept New American Folk Gallery and the Jewel Woodard Simon Center for Emerging Art (formerly Fleming Gallery) were the main outlets for developing professional black artists. Though purposeful and high-minded, these outlets have never quite provided consistent commercial representation for black artists.

At the same time, in Houston, commercial representation for black artists has been more of an educational "service" than a professional business. Sutton's Black Heritage Gallery on Griggs Road, for instance, provides the first stepping stone for many developing black artists.

Yet, according to Alvia Wardlaw, TSU art historian and former curator at the Museum of Fine Arts, a fully professional art dealership for black artists has not surfaced in Houston.

"I hate to see our artists standing on the street corner selling work because they can't sell it in galleries," says Wardlaw, who believes there are many outstanding talents among black artists that are undiscovered. "No one yet has come up with the right kind of gallery or made a serious commitment to black professional artists."

Wardlaw would like to see a gallery for black

(Continued on page 13)

Artists

(From page 11)

artists located in Houston's art center on a par with New York's Midtown Gallery.

However, there is new activity among black artist associations in Houston. The oldest group, the Organization of Black Artists, was founded in 1970 and, until recently, has played a quiet role in providing fellowship for amateur, professional and student artists in Houston. It is headed by Alfred Blair, art teacher at Ross Sterling High School, and its members include TSU faculty members Biggers and Sims.

Last year, however, the group was the first black artists organization in Houston to receive a grant from the Cultural Arts Council of Houston for a touring exhibition of work by local black artists. The show, which pivots on the work of Biggers, is called *Mobil Art* and has been seen around the city, including Foley's Downtown. Currently, it is showing at Barbara Jordan Park.

Two more ambitious groups for black artists have also now been formed. The National Conference for Artists (NCA) is in the process of starting a Houston chapter headed by TSU student Sandra Craft. Last year, the group co-sponsored lectures at TSU by black New York artist Benny Andrews. Among the group's current plans are developing an index of black artists in Houston.

Four months ago, Bert Long began a group called Artists in Action. Designed to acquaint artists — black and white — with how to enter the art scene, the group is planning a series of workshops and exhibitions.

"Artists have got to help other artists," says Long, who left a career as a chef and food management administrator to become a full-time artist. "If something brings all artists together, everyone will benefit."

Pursuing this philosophy, Long is now working with prominent Houston sculptor James Surls to organize a late summer all-community extravaganza to be called the *Artists Model* ball. The free event on Aug. 31 will kick off the opening of a show of miniatures held at University of Houston's sculpture annex on Lawndale.

Working so openly with the white community is a new development for Houston's black artists. According to Newsom, it's not only necessary for economic support but a badge of professional acceptance because it's largely the white audience, not the black, that provides economic support.

"Most black people don't buy paintings. They'll go to an interior decorator and buy mass-produced pictures or African art," says Newsom, who has been in Houston for three years. "They don't think a black artist can be well-trained." In addition, most blacks of economic means buy investment art, like their white counterparts, and not contemporary work by young artists.

Unless it's a highly professional black gallery like New York's Randall Gallery, Newsom says he will never show at an all-black gallery. "I couldn't survive as a professional because nothing would ever sell," he says. What he would like to see, however, are museums of black art like Harlem's Studio Museum.

However, Newsom sees some changes taking place in Houston's black art audience. While the numbers are few, he says there are a handful of committed black collectors who buy work by young black artists. Dr. Edith Jones, Eleanor Hucklebee, Robert Jones and Dr. Arthur Hicks are among them.

For instance, three years ago, a group of three black doctors purchased a major nine-foot wood sculpture by black Houston artist Kwaku Bedika for the Alameda Medical Center clinic, Alameda at Binz. It was his first major Houston commission. Although Bedika has exhib-

ited his work in South America, he has never had a one-man gallery show here.

However, Wardlaw believes that it's the art structure, not the art itself, that is inhibiting the growth of Houston's black art audience. "There's no apathy among the blacks about art. They haven't learned the processes of being patrons or artists," she says.

The new involvement of blacks in Houston's art scene could change all that. "I know I'm high profile now,"

says Bert Long. "But I don't mind being a role model for young black artists. They can't go to the Museum of Fine Arts and find one."

Zest

The Houston Chronicle magazine of people, places and pleasures

Zest

Sunday, August 26, 1979



Photos by Buster Deah, Chronicle Staff

Bert Long, left, and James Surls are co-organizers of *Pow Wow* and the gala Contemporary Artists & Models Balls set for University of Houston's Lawndale Annex warehouse. It is an extravaganza to kick-off the Houston art season.

BY CHARLOTTE MOSER
Chronicle Staff

FIRST, THERE WAS Main Street, and then there was the Houston Festival. Now, a new blending of Houston's business community, artists and art institutions has arrived on the scene. It's called *Pow Wow*.

Pow Wow, as its name suggests, won't be the usual corporate-sponsored art event. A one night affair to take place on Friday, it will include a gala 1979 Contemporary Artists & Model Ball in an Eastside warehouse, up to 1,000 miniature artworks by Texas' top visual artists, an exposition of the finest culinary arts, and a fashion show of artist-designed costumes.

"We wanted to kick off the art season with a phenomenon," say the *Pow Wow* directors. "Art is everywhere. We wanted to touch as many definitions of art as possible."

University of Houston sculptor James Surls and Houston artist Bert Long are the masterminds behind the "by invitation only" extravaganza. Between the two of them, they've located 20 corporate and private sponsors for the event, contracted with two bands for the ball, and rounded up 500 visual artists and 25 of the city's top chefs. Some 1,500 people are expected to attend this art-opening-to-end-all-openings at the UH Sculpture Annex on Lawndale off Telephone Rd.

Surls and Long came together as a result of the Houston Area Artists group formed during the Contemporary Arts Museum's *Fire* show last spring organized by Surls. Feelings run high in the group that more communication needs to take place between local artists, art institutions, and the Houston public.

That philosophy is behind *Pow Wow* but the two organizers take a different approach to the problem.

"A university art department is supposed to be the hub of creative energy," says Surls, who had originally planned a more traditional first show for the year old Lawndale studio and exhibition space. "We're the ones who are supposed to take chances."

When the idea of *Pow Wow* began to take shape, Surls revamped his plan to include as many artists as possible for the opening show. Miniature artworks were the most logical solution to space limitations. So far, he has received about 300 miniature works which will be hung stacked in old art-salon fashion.

As the art salon notion began to jell, the idea to

make the exhibition opening into a costumed Artists and Models Ball, a la the 19th century, came into being.

On the other hand, Long sees the event as a way to incorporate Houston businesses into the art community. A former master chef and restaurant owner, Long recently left the business world to become a full-time artist and part-time art columnist for *Forward Times* newspaper.

"The miniature show will give Houston corporations a chance to acquire works by a large number of local artists. If they buy a block of 50 miniatures, chances are good that some of these young artists will develop into important artists," Long reasons. At the same time, such purchases will give Texas artists the chance to be represented in the collections of Houston corporations.

Long is also responsible for the dazzling array of food planned for the gala. He has master chefs from Houston's leading hotels, including the Warwick, the Plaza, the Shamrock Hilton, and the Hyatt Regency, planning competition class food artworks for the evening. Hyatt Regency has donated its kitchens for food preparation. Chefs will also be given a special gallery area for their non-edible artworks.

He has also arranged for food products companies like Sysco, Erenwest, and Lott Marketing to introduce new lines of finger food at *Pow Wow*. He says Wakefield Crab Co. from Seattle is shipping down king crabs for the occasion.

Entertainment for the evening will be equally unique. Five professional fashion models from Ben Shaw Modeling Studios will model costumes designed by Houston artists Jean Romeril, Mel Chin, Susan Smith, Charmaine Locke and Sonja Zarek. Television hostess Warner Roberts will emcee the fashion show. Also scheduled are dance performances by James Clouser of Space Dancer Theater and up to 50 dancers from the Mahal Academy of Belly Dancers. The Rocky Hill Blue Band will provide music.

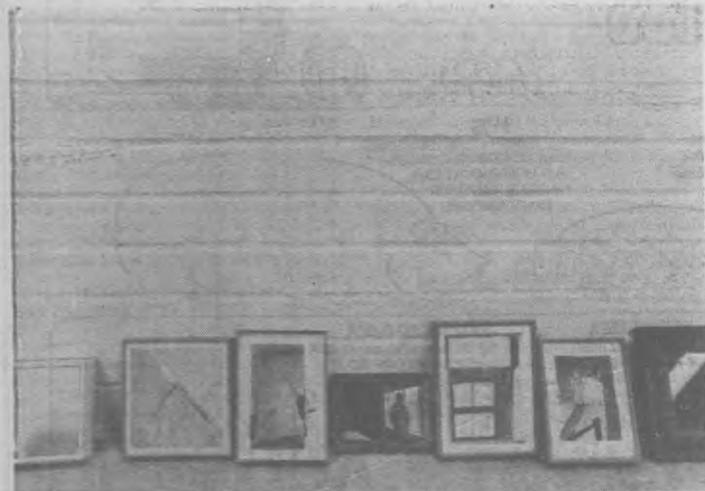
Long also hopes to document the event with an art catalog. So far, a major publications donation from First City National Bank has allowed for the printing of 1,000 multi-color invitations.

"It's up to the artists to take the initiative," says Long. "If we want to get help from the Houston community, we have to reach out."

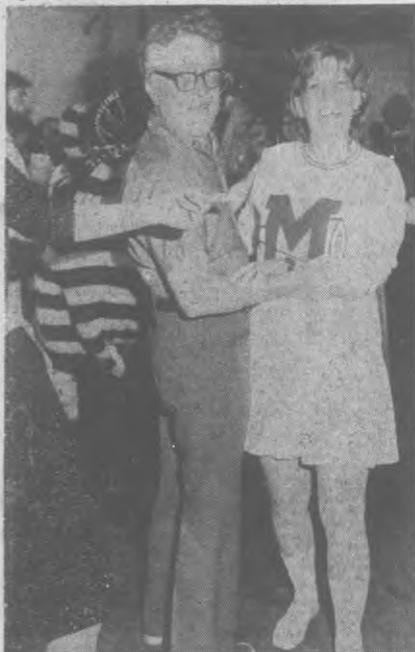
Pow Wow begins at 8:30 p.m. at the Lawndale Annex at the corner of Dismuke and Lawndale, entrance on Hillman. Invitations are available by calling 749-4953.

Art is everywhere

And, so — it seems — is *Pow Wow*, a new group bursting onto the art scene with its gala Contemporary Artists & Model Ball.



Some 500 artists from Texas and Louisiana will contribute 1,000 miniature artworks for the *Pow Wow* exhibition.



Artist Herb Mears and wife Ava Jean of Houston Grand Opera borrowed son Andy's Memorial High shirt and sweater.



Unidentified tagalong couple (left) with Southwestern Camera's John Paul Sturtevant and date Jane Walsh.



Betty Ewing

How hot was it? Miss Piggy nearly barbecued at sizzling artists' party

MISS PIGGY, two Killer Bees and a man wearing an Ethiopian lion's mane for a hat all agreed that the initial 10 minutes of the super successful first annual Houston Contemporary Artists and Models Pow Wow was the hottest.

"After that, it didn't seem to matter," said lur-headed Philip Kroopf, store designer for Gordon's Jewelry, whose lucky wife Sandra converted her big two-faced Picasso mask into a fan.

They got there early and stayed late.

Upwards of 2,500 bodies, many of them in costumes, pressed into the vast sub-tropical un-air-conditioned Lawndale Annex for the art exhibit and entertainment.

Miss Piggy, who was about to toss her complete mask, said the temperature outside the building was late evening San Francisco by comparison. Underneath it all was the face of pretty Carol Horton of Manufacturers Life Insurance, and her Beast companion was Dave Williams of Metzdorf Advertising.

The popular Killer Bees didn't seem to mind the warmth of their fake fur suits and are sure to wind up in the Pow Wow catalog that will be distributed later, according to Bert Long who coordinated the ball with his fellow artist James Surls. Art magazines all over the USA are clamoring for news of the affair, they say.

"We built these with wind tunnels," explained Terrie Frankel, patting her striped tummy that was built around a hula hoop in a masterpiece engineering job.

After all Terrie (she was once double cast as Portia with Sandy Duncan at Lon Morris College) and husband Lonnie wouldn't be caught anywhere without a costume. Two years ago they bought the 26-year-old three-story Frankel Costume Co. on Fannin from his mother, Leola Frankel. In fact, they costumed a number of the revelers.

King Bert, a Frankel creation, doffed his gorgeous bejeweled velvet cape at

most immediately upon arriving at the big tin building that serves as an annex for the University of Houston Central Campus art department.

Some wag suggested that the most comfortable costume on this steamy night would have been to follow the advice of the old song, "Taint No Sin to Take off Your Skin and Dance Around in Your Bones."

But everybody was reasonably covered, including Mahal Academy's belly dancers who rated several encores.

Free lance model Ethel Hightower was a glamorous Cleopatra and chemical engineer Israel Melstein was — an Arab? William Simon, professor of sociology at UH, with brown robe, staff and beard, was a convincing Moses. Associate professor of art John Semple created his own handsome Pope John Paul costume.

Art department chairperson and professor George Bunker simply came to the party as James Surls which isn't as simple as it sounds. He wore bones in his ears and a wig with a ponytail. Very un-George Bunker.

Artists and architects turned out en masse for this production. One threesome chatting over the good sound of the Rocky Hill Blues Band of Houston included Gertrude Barnstone, wearing an ultra contemporary see-through plastic mask, Mel Chin, whose monumental sculpture made of saplings, sand, water and stone will remain on view at UH Clear Lake through Oct., and Frank Davis, whose dirigible was hanging from the rafters at Lawndale Annex.

Architectural student Paul Pirrung of Lakewood, Ohio, brought along his handsome white Alsatian Shadow Fox that didn't snap or even pant. The couple that came with Southwestern Camera's John Paul Sturtevant and his date Jane Walsh didn't either. Cardboard.

Artist Herb Mears and wife Ava Jean,



Free lance model Ethel Hightower came to the Pow Wow as Cleopatra. Guests dined and danced and viewed 500 miniature works by Texas and Louisiana artists.

now of Houston Grand Opera's operation, put together a costume at the last minute, they said, thanks to son Andy's closet. Now a sophomore at San Marcos, Andy formerly was a Memorial High cheerleader.

Enjoying the interpretations of Jerry Jeff Walker's country music by James



Photos by Odden Robertson.

Killer Bees Terrie and Lonnie Frankel caused a lot of buzzing at the first annual Houston Contemporary Arts and Models Pow Wow Ball with their fake fur creations. The

professional costumers' built-in wind tunnels kept them perfectly comfy at the un-air-conditioned UH Lawndale Annex party scene.

Clouser, director of Houston's Space Dance Theater, were Blaffer Gallery director Bill Robinson and the art department's Joan Seeman, former Galveston sculptor Harvey Bott and wife Dede, now of Houston, and Norman Wish and Susan Plum. The really royal looking pair were Jane (Fortune Queen) Tarlo of Irving

Phillips architectural firm and Bert (Hadrian) Tibbits. Credit Bill Stanger's costume design.

The art exhibition included some 500 miniature paintings, sculptures and multi-media presentations created by talented artists from Texas and Louisiana

and was presented in salon style. Underwriters of the evening (admission and food were free) included First City National, Hyatt Regency Hotel, Houston Club, Athletic Club, Plaza Hotel, Warwick Hotel, Shamrock Hilton, Sysco Foods, Lott Marketing Company and the Cultural Arts Council of Houston.

POW WOW *The cultural exchange*

By Rosetta T. McPherson
Houston's art community had a meeting of the minds two weeks ago at the University of Houston's Annex. The event was attended by 2,500 artists, models, collectors and supporters of the art community. The three bare rooms were filled with laughter, greetings, excitement and the traditional exchange of a cultural "pow-wow!"

The concept was a dream created by artist Bert Long, Director of Artists In Action and believed by Art Professor James Surls, Assistant Art Professor Lawndale Annex U of H. Together these men challenged those who failed to believe that their goal would result in success. Long and Surls sought to prove that the art community here was alive, throbbing and prepared to make its way into the national scene. "Houston is sitting on a hot bed of activity. We have a healthy contemporary art scene here. Houston's art scene is ready to erupt!" exclaims Long.

The Pow Wow was indeed a social affair, but its true significance lies deep in the hearts of the art community. It



JAMES SURLS, Assistant Professor of Art, U of H (Nationally acclaimed sculptor), co-director of Pow Wow Contemporary Artist and Models Ball.

was an opportunity for artists to unite, exchange ideas, to meet one another, and realize the great number of people who want to share in their attempts to put Houston on the map as a recognized cultural center. The event was the initial step toward doing just that.

What was the attraction to the Pow Wow? Bert says, "The event was preceded by tremendous energy, excitement and involvement." He believes that the art community was awaiting the opportunity to do something. They had the need to express themselves and feel unity.

There was a sense of unity felt amongst the 2,500 guests who rubbed shoulders, drank beer, and perspired through the night. Yet, few seemed to be disgruntled, all appeared to be having a grand time. With beads of perspiration due to the absence of air conditioning, there existed smiles and festive souls.

Along with the merrymaking and live entertainment was an art exhibit of miniatures. Each artist was requested to do a work in miniature for the showing, which consisted of over 500 pieces. However, the greatest show of all was given by the audience who were creative costumes from every period and scope of the imagination. As one walked through the crowd, there were tails on men, crowns on women, birds leaping from belly buttons and signs hanging on a few backs. Each individual seemed to convey a message of joy, participation and excitement.

Bert believes the Pow Wow to have been one of the most positive events to occur in Houston. He feels that the national spotlight is on Houston and the time has come for the art community to become recognized. Houstonians have failed to develop their cultural taste to include the art community which exists here. Bert feels that education and exposure to the art world are both necessary for that development.

"Once people are introduced to art, they like it," knowingly expresses Bert.

The Pow Wow was indeed a grand success. It was covered by every major network and newspaper in Houston, and three national publications are doing stories. It has been recorded as the largest grand art scene ever put together by an art community. James Day of First City National Bank of Houston was so impressed with the event that the bank has agreed to partially fund a catalogue documenting the gathering. The catalogue will be sent to every bonafide art archive in the world. "We must do it again next year. We anticipated 20,000 people to attend," state s Bert Long with convicted energy.



BERT L. LONG



FREE LANCE MODEL Ethel Hightower came to Pow Wow as Cleopatra.



MAHAL AND TEN of her lovelies performed their art to Encores at Pow Wow.



JEANNE AND Blair Pittman



KILLER BEES, Terrie and Lonnie Frankle, (owners of Frankle Costume Shop) are just buzzing about Pow Wow excitement.

Houston Monthly

October, 1979
Vol. 8 No. 12

ART IN THE 70's

by Bert Long

Artist, Director of Artists in Action, Art Columnist for "Forward Times" and "Dallas Art Review"

In receiving this assignment to provide an overview of the Houston art scene for the seventies, my first reaction was one of jubilation. I had visions of myself, a lowly artist, zipping off reams of the written word on how the Houston artist has fought, starved and succeeded in making Houston the most likely successor to New York as art capitol of the world. The meat for this juicy art literature I decided should be a compilation of thoughts from persons who, in some measure, have been involved for the last ten years or less in this vibrant art conglomeration called Houston. The revelation of my second reaction follows the comments made by people prominent in the Houston art scene. (This material has been edited.)

MOLLY PARKINSON Art Advisor, Mayor's Office

As I view the art scene in Houston over the past 10 years, it is a view which gives me a great deal of happiness, delight and hope. I feel Houston has progressed a great deal. Many situations have done a complete turnaround. Dreams have become realities. I have seen the Museum of Fine Arts double in size and it will continue to grow with such additions as the magnificent sculpture garden being created by the internationally acclaimed artist, Nogouchi. Our Contemporary Arts Museum in the past decade has grown from a quonset hut to a dynamic new permanent home which equals or surpasses any in existence. Our ballet has gained international status. Houston's opera company is traveling all over. It is recognized as being one of the four great opera companies in this country. Our symphony has gained a reputation which garners it invitations to perform in Canada and Mexico. The city fathers and legislators have been working in tandem to bring about the Lance Lalor bill to provide cities the opportunity to raise their hotel-motel taxes and give one percent to the arts. The passing of this bill was one of the most significant events occurring in the Houston art scene in the past decade.

People from all over the world are becoming interested in art in Houston. The word is out, Houston is where it's happening. While we are in pretty good shape in the performing arts, I feel we need to take a closer look at the visual arts. They need help. Houston has not kept pace with visual art by showcasing it.

We need the amenities: more green space, art, fountains, etc. Utilizing the arts with our architecture would be like

putting the necklace on the model. We haven't done that in the last 10 years.

A decade ago our museums did not have the recognition of the art world. They could not attract such exhibitions as Cezanne, King Tut or the fabulous Armand Hammer Collection. The museum-school is now in existence, too. These positive events have just emerged in the last five years.

The growth that did happen in the past ten years was partially a result of generous people like Ima Hogg, the Cullens, the Mastersons and numerous others. Their generosity, coupled with the fantastic corporate growth of this city and the generous corporate support, are the reasons for the quality of art we have today in Houston.

The advent of alternative spaces in the late seventies has had a profound effect on the arts with such places as Lawndale Annex at the University of Houston, headed by James Surls and Roberto Molinas. Places like this have provided space for artists to show. Ten years ago there were no such places.

The people in attendance at opening nights ten years ago would all be dressed formally, an elitist type situation. Now there are people of all persuasions, in all different types of clothing at most artistic openings, showing a greater interest by more types of people. I've seen a great surge of people with a hunger for the arts emerge. Miller Theater has played a significant role in this interest.

If we continue to work together, there is no way we cannot succeed in reaching our goals.

TOM ROBINSON

President,

Thomas V. Robinson Fine Arts Galleries

If the business of being an artist or an art dealer was in its infancy in the late sixties, it's now in its adolescence. The climate for doing business is much better than it was ten years ago. One reason is there are a larger number of competent and mature artists working and living in the area. There are many galleries that have a quality level which is consistent. Primarily I would say that the art community's exchange of educational ideas with the general public has produced a mature audience.

Prior to 1972 the Contemporary Arts Museum was housed in temporary facilities. It didn't have an anchor until it established a permanent facility. The directorship has attempted to generate interest in activity at the CAM.

Houston has developed a mystique for the visual arts that is beneficial to art dealers, gallery owners and artists who choose to base their business and their home in Houston by virtue of the fact that being from Houston is important to people in Dallas, Fort Worth, Kansas, New York, the west coast, the world.

Houston as an art market itself is a myth. Houston as a base for artists in the

sale of art to other parts of the country and other parts of the world has evolved over the past ten years into being a fact. However, of the four metropolitan areas in the state, Houston ranks third in the sophistication of its visual arts.

CHARLES V. HOOKS President, Hooks-Epstein Galleries and Art Dealers Association

The art market in Houston has increased a great deal. There are several reasons, one being the sheer number of new dealers coming onto the scene in the past decade. Everything is available in Houston. This was not the condition prevailing ten years ago.

I believe the area could become very active, although it's not as active now as the so-called New York dealers and other people think it is. I believe the myth is partially due to the relative amount of money that's available in this area.

There is a need and has been a need for a good contemporary museum. I don't believe any museum can be strong without a permanent collection. Our Contemporary Arts Museum doesn't have any room or facilities for a collection. To have a lasting impact, they must have a permanent collection.

Early in the decade we brought in a show of Picasso, Braque, Rouault and the only name recognized by our Houston patrons was Picasso. I believe that if we held that same exhibition today our patrons would be familiar with all. The trend is changing and the people are better educated now even though the museums have been somewhat lax in educating them. Gallery owners have been the major educators and I feel the museums could do more.

There is a lack of public sculpture in Houston. Not enough emphasis has been placed on it in the past. We are getting there, but I think it is awful we don't have it yet.

Photography has grown tremendously as an art form and Houston has made great strides in the past few years.

Yes, I've seen a change in the particular type of art being accepted. I believe the clientele is becoming more sophisticated. I have a lot of faith and hope to remain in business here. I think business will be good eventually. Houston probably won't become the art capitol of the world in the next ten years as some seem to think. It may never happen, but we might be able to overtake Chicago and Los Angeles.

BETTY MOODY Owner, Moody Art Gallery

Ten years ago the major galleries were primarily Meredith Long, Kikos, Dubose, and Dianne David. Most showed area artists' work and some artists from outside. Dianne David was showing lots of European art at that time. There was not a noticeable growth in galleries then. What really started the growth in this



Local artists helping to take care of one of the few pieces of Monumental sculptures in Houston art scene. Cleaning was directed by artist C. Moore Patterson (lady at left) and was commissioned by Janie C. Lee Gallery
Photo: Donald D. Woodman



The art of John Alexander is an example of fine art show intellectual growth in Houston. He is one of the few local artists showing in New York. Ten years ago there were none.
Photo: Larry Jouett Photography



Shown is an example of the work of James Surls, director of the Lawndale Annex University of Houston and nationally acclaimed artist who was recently chosen as the only artist from Texas to show in the Whitney Museum Exhibition in New York. His is an example of art in Texas on a high spiritual level rather than a decorative level.

decade was the major building by corporations that began here. Because of the incredible economic growth and the influx of large corporations, several dealers started dealing in corporate collections. The last decade was a formative period that saw galleries, artists, and dealers come and go. People were trying to get their art philosophy together. It was and is a growth period with healthy competition.

Some major changes occurred six years ago. These were brought on when Janie C. Lee and Watson De Nagy began showing internationally acclaimed artists.

The Museum of Fine Arts was growing at a rapid pace ten years ago. Most of the art being shown was of people living and working in this area. Of course, there were exceptions. There were not that many major shows being brought in. The deMenil family was instrumental in bringing major shows. There was plenty of midwest Cubism being shown, as well as a lot of European type work. Dianne David's gallery was probably before its time. Some of the most viable artists of that time were showing there. Lucas

Johnson, Roller Wilson, Bob Camblin, Fridge, Jim Love.

LUCAS JOHNSON Houston Artist

One thing is interesting concerning the past ten years in the Houston art scene. At one time the artists of Houston were looking to move out of Houston and it has sort of reversed itself now. Houston's not a jumping off place now, it's the place to come to. It's just the fact that the city has grown.

TONI JONES Owner, Toni Jones Art Gallery

I really can't see much change in the art community in the past ten years. There has been increased attendance at museums all over the world, as there has been in Houston. There has been some increase in art purchases by corporations but, except for these two recent developments, things haven't changed much. We always seem to revert to the status-quo. There does not seem to be any cohesive element allowing diverse groups to bring ideas together and make them successful.

Most art groups remain segregated and loyal only to their own interests and ideas. We seem to be rushing off in too many directions at one time. We're parts of a whole instead of a whole of parts.

I don't remember how many galleries were in Houston ten years ago. Probably about 32. There are now at least 60 dedicated to bringing all kinds of art to the community.

We are finding that with the decline of the economy there is also a decline in the number of gallery visitors.

JOHN ALEXANDER Houston Artist

I feel the power structure that runs, promotes, deals and collects art in Houston is still a group of people that sees art as a commodity, decoration or some social tool. They have very little or no understanding of art on a higher spiritual level. The only change I've seen in the past ten years is that there is more money involved now so they are more committed and therefore stronger. Unfortunately, they are still as boring as ever.

There you have it. These were the general feelings of a small sampling of the art community. There were many art events which resulted in some sort of turnaround. My enthusiasm at the beginning of this project has cooled somewhat. There is a mood which seems to prevail throughout the art community. Virtually to a person they agree that the art scene has prospered, but no one seems sure why. Even with all of its wealth it appears Houston is lacking in sophistication. Truly, its sophistication is growing. It is evident in the progress of the Houston Pops orchestra, our theater and symphony productions.

However, in the one area the layman associates with the word art, the visual arts, an unfortunate lagging behind is evident.

With the development of the alternative spaces such as University of Houston's O'Kane Gallery and Lawndale Annex, Sutton's Black Heritage Gallery and Roberto Molina's Little Egypt Enterprises, Houston will be provided with that spiritual type of art that often has a hard time finding a space to exist within a gallery system that must cater to the decoration-oriented corporate collectors. For Houston to continue its progressive trend, we must have the input of all types of art. We must establish systems of inclusion rather than systems of exclusion.

I believe that if the visual artists are not nourished, the base of all our artistic progress will erode and, as we all know, it just works better if you put the horse in front of the cart. As Ms. Molly Parkinson put it: "We must all swim up or downstream together." Right now the visual art vehicle exists. It just needs Houston to give it a push so it can get underway.

This issue of *Houston Monthly* contains some insights into the sights, sounds, and cultural influences which the decade of the 1970's brought us. The author of the article on art of the 70's is by himself an indicator of how rapid a change the decade has brought. Early in 1970, Bert Long was a chef in restaurants on the West Coast, a culinary instructor, and an award winner in the food industry. In January, 1980, he looms as one of Houston's hottest art exponents.

Bert Long has left the kitchen after a 20-year career in food service, to pursue an art career. He finds himself in the vanguard of Houston's black art community, this area's leading surrealist artist, and a man whose exhibitions and programs made the art and social communities buzz with conversation several times in 1979.

This native Houstonian found an art course at Phyllis Wheatley High School to be a diversion from the kitchen in which he started working at age 11 (as a dishwasher, to support his family after his father's death). His star began to rise in the food industry, and art retained a "hobby" status.

Decorating pastries while in the U.S. Marines reactivated the artistry. He was a top chef in Los Angeles, took teaching credentials at UCLA, and later he himself taught. He owned a restaurant in Oregon, was an art columnist and exhibitor in Las Vegas, and began getting more exhibitions while working at the prestigious Ritz Carlton Hotel of Paris in Chicago.

Bert had intended to leave kitchens after Las Vegas. In 1976, he gave up a high-paying executive chef's post to take his wife and three children across the country in a trailer, doing shopping mall shows to pay expenses. "I traded five of my paintings for \$60 in food to finish the trip. I took art commissions to get gasoline money. My trailer jack-knifed in a two-foot snow bank. And, once I reached the art exhibition, I did not sell anything. I had to send my family back to Houston while I went back into the kitchen," he recalls today.

Bert Long

He wants to educate the public about art.



by 1,500 of Houston's socially and artistic elite.

"There are plenty of fine artists locally, anywhere," Bert knows. "Continually, the dealers will go after blue-chip names, seeking anybody from New York and refusing to acknowledge that local talent exists. Still, I am determined to be appreciated in my hometown, as well as elsewhere, and that's why I have to stay in Houston: to show that superstars need the recognition, especially if they are locals."

Bert Long's commissions and support have come from the white community. He moved back to Houston in 1977 and was a chef for a year before quitting to go into art for good. "Many people ask why I would do it, to lose all that money and security," Long concedes. "I knew I had the talent, and I knew it meant a few more years of sacrificing before my art would pay my living."

Long has amassed a record of exhibitions in New York, Las Vegas, Chicago, Paris, Denver, and throughout Texas. His first major Houston art opening (at The University of Houston in February, 1979) was fully catered and received widespread TV coverage . . . two feats that no other artist has yet to achieve locally. As a vehicle to honor corporate involvement in the arts, Bert directed the successful Artists and Models Ball, held August 31, 1979, at The University of Houston and attended community. He believes that the

black community should (but does not) support art as an investment. "It is hard to make it as a black artist. We are not recognized as star material," he believes. "I will not do African regional caricatures. I only know about Africa what I hear about it. I do not paint black or white or green or purple art. If it transcends tastes, it is successful art."

In recent months, Long has acted as an art consultant to Kentucky Fried Chicken Corporation. With his friend Ed Paetzel, he has catered jet set functions as a means to combine food with art. Bert sculpted for the Alley Theatre Gala Ball. His participation in this spring's Houston Festival will be monumental. The Contemporary Arts Museum will show his works in 1980. Art collectors in New York City are already buying his work as a future investment.

"I want to set up a scholarship fund for young artists," says Long. "I want to tell big business that art is as bankable an investment as there is. I want to show people how to build collections, even if they are living on modest incomes or have no formal art training. For the same money as a photo reproduction, you can support a struggling artist who can use the dollars to buy more canvases and paint."

While painting, Bert Long's quest is, quite simply, to educate the public about art. He may be reached at his studio by calling 233-0401.

FEB 80

ARTEFACT

THE TEXAS MAGAZINE OF THE ARTS

VOL. I NO. 2/\$2



Page 13-14-29-30-31-32
Cover

speaks for him, was played by David Wurst.

Returning to the Alley after a six-year absence to design the Victorian parlor, where the majority of the action takes place, was Jerry Williams. The costumes were designed by Ellen Ryba, now in her second season with the Alley.

In making the announcement for the opening play in the Alley's 1979-1980 season Nina Vance commented, "We believe John Orlock to be a young talent of great potential,

and we are pleased to underwrite this belief with a major production of this delicate, humorous, and poetic play."

John Orlock is currently Literary Manager of the Cricket Theatre in Minneapolis and works closely there with the Playwrights' Lab.

Director of "Indulgences in the Louisville Harem" was Beth Sanford, who staged the Alley's closing production last season, "Side by Side by Sondheim."

"Indulgences in the Louis-

ville Harem" will play through November 25, followed by the second production in the U.S. of Agatha Christie's "Black Coffee," scheduled December 6 through January 20. The Alley season will continue with a major revival of Chekov's "The Cherry Orchard" (January 31-March 2) and the world premiere of "The Gospel According to St. Matthew" with Robert Symonds from March 13 to April 13. A final play, April 24-June 1 remains to be announced.

To celebrate the emergence of Houston as a major arts center, more than 2,000 artists, business executives, educators, students, and community leaders donned costumes and open attitudes August 31st at the first annual Houston Contemporary Artists and Models Ball which celebrated the formal opening of the University of Houston Central Campus Lawndale Annex, and the miniature show. The whole event was called POW WOW.

This evening was a first in many ways. It was designed by program coordinators James Surls and Bert Long to be a cultural exchange between artists and all segments of the community. Numerous business and civic groups, such as the First City National Bank of Houston, the Hyatt Regency Hotel, Houston Club, Athletic Club, Plaza Hotel, Warwick Hotel, Shamrock Hotel, Sysco Foods, Lott Marketing Company and the Cultural Arts Council of Houston donated funds and volunteers as well as services for lighting and sound equipment, invitations, security, food, entertainment and more. It took a very special type of energy and vision to create and see through this extraordinary evening which included 20 corporate and private sponsors, 500 visual artists, 25 of Houston's top chefs, 2 bands, dance from James Clauser and the Mahal Academy of Belly Dancing, and of



The Miniature Show, University of Houston-Lawndale Annex

course the guests, artists and models. All braved the heat generated both internally and externally by the show to come together for a high that was not elicited from some thought-to-be-dangerous substance, but rather from the electricity of the exchange going on between the traditionally segregated artist, business, and civic communities.

The show itself was an exhibition of more than 1,000 miniature paintings, sculptures, multi-media presentations, and food-sculptures by artists from Texas and Louisiana. They were shown salon style, in the manner of European model-balls in the nineteenth century. The show included many artists who had not been seen before in a formal show, and the varieties of form ranged from painting and sculpture to poetry and a towering wedding cake.

The entertainment was as diverse as the show. Music



Classical European Wedding Cake by Exec. Chef Josef Budde and Pastry Chef Srrat Vichaita, 4' five layers, donated by the Warwick Hotel to "POW WOW"

came from the Rocky Hill Blues Band, and top fashion models from the Ben Shaw Modeling Agency runway costumes designed by some of Texas' top



Killer Bees Terrie & Lonnie Frankel at "POW WOW"

artists. James Clauser of the Space Dance Theater did an interpretation of Jerry Jeff Walker's music as well as one of Paganinni, and the Mahal dancers belled into a frenzy.

Then there were the guests, cleverly costumed as killer bees, kings, queens, aliens and others.

The show was a new idea in Houston, the ball was a new idea in Houston, and Lawndale itself is a new idea in Houston. The Lawndale Annex came into being simply because there was a need for it. There was a need for an "alternative space" where the contemporary artists of Houston could do and show their art, and create some movement of their own outside of the traditional and already established houses. To keep Lawndale news circulating there is a *Lawndale News Letter*. In the first newsletter James Surls comments on the intent of Lawndale:

"Why Lawndale anyway? Why is it important? Why is a kind of alternative space important? Because the existing art establishments are doing their best as it is. They simply can't do it all and it is naive on our part to assume they can. Let's help them, but let's also initiate some movement on our own. I believe Lawndale can accent existing points of view, but in addition can present new ones. It can place a whole new set of



Lin Emery, *Kinetic Piece*
Fabricated Steel
The Miniature Show, University of Houston-
Lawndale Annex

circumstances in the middle of art world traffic. If we have something to show, and we do, and someplace to show it, they'll come and look, and I believe that is important. I operate from the premise that it is as important to show art as it is to make it. I feel that you as the public should know what our part will be, what we expect Lawndale Annex to do, so I will make a statement of intent which is three-fold. First we must service our own, and by "own" I mean the University. This space must be accessible to our students. Also it should be accessible to faculty. If we have the opportunity to use it, then we will feel that we are part of it and will offer input. Lawndale Annex will not function without your input because its existence is based around one of self-help. Second, we owe it to ourselves to see what lies outside, the grassroots level of the art world in Houston, Dallas, Ft. Worth, and the rest of the state. If we have the place, then we can expose art which needs to be seen to the public, and this also gives us the opportunity to see it and grow. We as a university will have the chance to grow because we saw it, the artists will have a chance to grow because his or her work is being seen, and Houston will have a chance to grow because there is movement at the grassroots level. Our third reason for being is to service that part of the so-

called high art world that has no avenue for expression in the existing channels of Houston art society. It makes no difference if I like the aesthetics, or agree with the politics of one show or another, to deny a show's visibility is to deny the large number of supporters it already has, and the ones it would have, and beyond that it denies Houston the opportunity of the chance to have an "art experience." Any show has controversy, and controversy means there are those who are for and those who are against it. I believe shows can only create—exchange, and again, that exchange is the source of our growth as an art entity."

The Lawndale Annex has a committee of five persons, chaired by Mr. Surls, from the faculty of the University of Houston as a governing board. They will take proposals from any artist or group of artists into consideration for showing. While the board doesn't pretend to be able to service the needs of all artists they are making an attempt.

The idea to turn the opening of Lawndale and POW WOW into an arts phenomenon rather than another cocktail party was the brain-child of Mr. Bert L. Long Jr., art columnist for *Forward Times* newspaper, consulting chef, and artist. Mr. Long is a longtime chef with major culinary awards to his credit, he has also received national recognition for his paintings and other works of art, with the special distinction of combining his mastery of food and sculpture into works of art. He is featured in ARTEFACT this month in the TAPROOTS section.

So on August 31st, there was thanks to Mr. Surls, Mr. Long, the combined artistic, business and civic communities, and the University of Houston, POW WOW. A meeting of the minds and bodies, and the open invitation to the artists of the southwest to come to Lawndale to see, and be seen.



TAPROOTS

BERT L. LONG JR.

food is the way to
one man's art



My Loving Wife, 1979 24x48"
Acrylic



Bert L. Long Jr.



Original Time Piece, 1977
24x48" Acrylic

Bert Long Jr., Houston artist, both culinary and visual, is a man who came out of the kitchen and into the frying pan of the contemporary art world because he *had to*. "I became one of the first black Executive Chefs in the world—it was art—that was how I became well-known," Long says, "but I *had to* take it further, to pure art, it was the only way for me." *Had to* is a phrase you hear a lot if you listen to Long, and it doesn't mean the C.I.A. or wolves at the door are the other alternative, it means that for this man who is constantly in power over-drive, there is something that needs to be done. Maybe it's an ice-sculpture, maybe it's a community coming together for an arts event, maybe it's a canvas full of symbols that would make Jung turn in his grave, whatever, it is an idea hanging somewhere out there that Long is about to make into a concrete reality, *had to*, he says.

Long was born September 27, 1940 in the fifth-ward of Houston. Today, after a career in the culinary arts that has won him international recognition, and the title of Executive Chef, which is to the food world what the title of Chairman of the Board is to the corporate world, Long is back in Houston's fifth-ward pursuing his career as a fine artist. "It's funny," Long says, "I fought like hell to get out of the fifth-ward, now I'm back there, living in the same conditions I fought like hell to get out of. But now it's more important that I live there. It's where I have to live in order to be able to use my talent. If you have the God-given talent you have to use it, and I mean everyone, if you're a bus driver, then you better be a good one."

Long's talents and energies are extraordinary and far-reaching. With sculptor James Surls, he was one of the prime-movers behind POW WOW the event that opened the Lawndale Annex at the University of Houston, and initiated the Artists and Models Ball. POW WOW was typical of a Long *had to* project. He saw the need for an arts event that could unite previously segregated elements of the Houston community in an arts atmosphere to promote the arts and artists of the city. So POW WOW was born, and Long enlisted bornnespersons, administrators, politi-

cians, chefs and artists to help. Maybe some could have had the idea to bring this group together, but Long and Surls did it, and opened a show for Houston that was really based, and I mean bucks and time here, on a community effort for the arts. Long says, "POW WOW was a personal thing for me to do to let the artists know they have the power. They have the power to do their work, show it and sell it. There should be no starving artists. POW WOW was about getting the power base together, and selling it. To sell it we involved the people of the community. You know I went to a bank to get some support for POW WOW, and not only did that bank offer us financial support, the President of that bank was at POW WOW himself. He backed up his support with his presence. You know what that means? It means that art is the vehicle that gets things done, brings people together, and moves us forward. And the support for art is out there, you just have to go out and get it, POW WOW proved that." POW WOW also proved what the energy of two men could do for a whole community of artists. In Long's case POW WOW was a gift he gave, and a vision that said it could be done, it *had to*.

Long began his career in the culinary arts at the age of twelve. Doing it the hard way, at The Houston Club, he rose from dishwasher to apprentice Chef. He then enlisted in the Marine Corps, where he made pastries and specialty foods for the officers clubs. After his discharge from the Marines Long moved to L.A. to pursue a career as a chef. During this time he became an Executive Chef, and started to earn an international reputation. In 1972 he was presented with the "Gold Augie" the Chef de Cuisine Ass. of America's version of an Oscar. From L.A. he moved to Oregon where he operated his own restaurant and hosted his own T.V. show. From there he went to the Las Vegas Hilton, (at the time the largest resort hotel in the world) where he continued to achieve international recognition for food preparation, and wrote a newspaper column. Long continues to write today as Fine Arts Editor for *Forward Times* in Houston. He has also taught classes in the culinary



Bert L. Long Jr.



R.I.P., 1979 64x55" Acrylic



The Spirit of Art, 1979 Ice

arts in California and Texas.

As a chef, he went after painting part-time, while creating food sculpture. The transition to full-time art was a natural one for Long, who continues to incorporate food in his art. He began to receive commissions for his art work, and in 1977 returned to Houston having made the commitment to full-time art. His paintings have been exhibited throughout the U.S. and in many one-person and group shows. His one-person show at the O'Kane Gallery (U. of H.) *The Spirit of Art is Coming* was the subject of a T.V. documentary. He has also been seen in Europe at the Centre International de Paris. Among his awards is the Dorothy Oudin Memorial Prize, from the Cooperstown Art Ass., New York City.

His canvas work has been compared to that of his idol, Salvadore Dali. He calls his style "representational surrealism." It is filled with romantic and mystic symbols because Long feels that life without romance and mystery simply doesn't work. Nor can art. "It's like franchised food," he says, "there's nothing there."

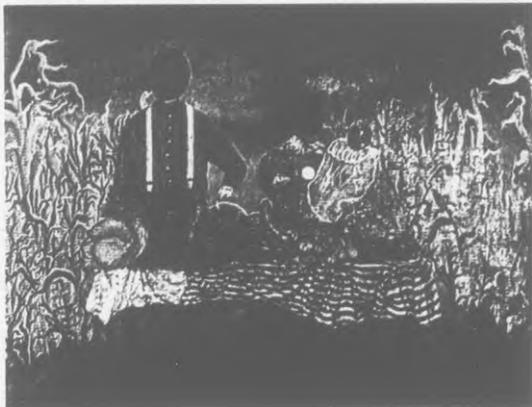
The road from Executive Chef to Master Artist was not, for Long, paved in pastries. "I have sat on street corners at art festivals with my work, I've gone to mall shows, I was stranded in New York without anything. In fact I'll tell you a story about Beaumont. I had a one-person show in Beaumont and there was an incredible storm that night. I didn't sell one piece the whole night. So I packed up the show and stopped at a gas station, the man at the station asked me what I was carrying, and I said 'art,' he said 'let me see,' so I unpacked the show in the station and he bought a piece. Not only did he buy a piece, he called up a friend who came down to the station and bought a piece too. I spent a year just traveling in a trailer trying to sell a painting wherever I could. Once I traded five miniatures for a box of groceries."

This is the stuff that Hollywood screenplays are made of, right? Wrong, because the sincerity and quality of Long's work deny the sentimentalism that could accompany his rags-to-riches-to-rags story. He views his transitions as somethings that were neces-

sary to the whole picture, a natural evolution in his coming of age as an artist. "You can not have a job and be an artist," Long says, "I exist today as an artist because my wife supports me through her work and energy, but I have been painting all my life, while I've been going through the changes that have led me to my art."

"Most of my work is complex, I usually involve ten or fifteen symbols," says Long. "I use the words HA HA because a lot of art is put on, it makes fun of itself. The hand with the OOHOO, is the pain of creating art day-to-day. The black palette with no colors on it symbolizes the art situation today, art with no life." All of Long's present canvases have surreal backgrounds. All express the direct connection between the artists' emotional makeup and his symbolic schematic. In the *Ghost of Everlasting Love*, Long's "representational surrealism" is extremely clear. He uses a background of strong color to engage the viewers imagination toward the subject of the canvas, an ancient tree carved in as many years as the date and heart it has carries in its center. The tree holds a swing with a delicate ghost, and holding the swing is a man who has been carved like the tree from time. It is a very strong painting that uses accessible symbols to explain a straight-forward emotion, and is set in a background that says to the viewer, something mystic is going on here, something romantic, and something universal. With this combination Long is able to elicit a gut-response to his paintings, something which is essential to the artists' philosophy of art. Long feels that you have to reach people at the gut-level and get them over the first hurdle of art enjoyment before they can begin to take art seriously. He gets that gut-reaction from the viewer because his subjects and their presentation are archetypal rather than sentimental, they strike a chord that is common to human experience in such a real way that they verify life rather than questioning it.

Some of Long's paintings convey the sadness he feels about the state of the arts. His dim view of the art world centers around commercialism. "Unfor-



Faceless America, 1979
72x96" Acrylic

Some of Long's paintings convey the sadness he feels about the state of the arts. His dim view of the art world centers around commercialism. "Unfortunately I think art has become big business, all the romanticism is gone—money is killing the creativity," he says. "There is pain here because art is the saviour of the world. To me art is everywhere and everything. As time passes we come to see it more and more and understand this. Money has to be used to make art live, not kill it."

Long, however, is not of the school of tortured artists. His personal magnetism could unhinge compasses, "I do not worry about anything period."

But then there is his amazing drive, "I'll never be comfortable, though. I'm a doer, an idea person. I think them, write them out, and do them. I *have to*. Of course you always have to pay some kind of price to break through, to do something that hasn't been done. But nothing is impossible."

Together, the man and his art make up fine art, spiritual, engaging, and carrying the special signature of Long to his viewer. There is an exchange going on in Long's work constantly between his translation of experience through symbols and surreal backgrounds, and the recognition of this experience by the viewer. Exchange is a key word for Long, it is the power-base for whatever he is doing artistically, be it food, canvases, or organization. Long is exchanging his services and talents with a community that is in need of them. The power of his art is that it is accessible and available to be recognized and appreciated, it is a fair exchange, it *has to be*.

Bert Long's work can be seen July 6–20th, 1980 at the Galveston Arts Center Gallery. ♦



Ghost of Everlasting Love, 1977
36x48" Acrylic



Marriage Made in Hell, 1978
30x40" Acrylic

Interview by Catherine Willner

Photographs by Larry Joutt



315 West Alabama
Houston Texas 77006

FEB-80

All of this sifts down to Houston's artists in several ways. Far and away the most important is the quality of support given directly to individual Houston artists. In most cases, the gap between Houston's artists and the city's collectors is so immense that it seems to take on a class sensibility, with the collectors at the top and the artists somewhere in the category of servile, blue-collar workers.

However, I suspect that the gap really has more to do with a kind of anxiety that artists will violate the existing social pattern and introduce change into the system. Often, Houston artists are chastised like bad children for leaving their studios and entering the public arena of cultural decision-making. This comes across occasionally in the form of paternalistic condescension. For instance, in December, when member Houston artists legitimately questioned the voting practices in electing board members for the Cultural Arts Council of Houston, council executive director John Blaine played dumb about the legal responsibilities of the tax-supported council. Instead, he said the artists were simply feeling "disenfranchised." The outcome of this brouhaha has yet to be determined.

For years, Houston artists seemed to enjoy the role of muse-filled children uninterested in controlling their artistic fates, or perhaps unable to do so. The benevolent passivity Schjeldahl observed among old-timer Houston artists testifies to that. Anti-intellectualism also appears in some Houston artists' attitudes. The Houston boosterism that better art is made here than in New York thinly disguises the fact that more demanding standards of measurement are either avoided or dismissed.

Part of the problem here lies, once again, in the lack of consensus about what "good" art is. The line is a thin one between rejecting the esoteric mumbo jumbo that has emanated from New York's art world for the last few decades and accepting outright anti-intellectualism. The two are not the same. Today some of the best minds in the country are rejecting the mumbo jumbo without abandoning high artistic standards, and Texas artists may be suffering from the failure to understand this.

Finally, a significant trend in Houston's art

A R A N D O M



Avarice (1979), Earl Staley
Acrylic on canvas (48" x 54")
Photograph courtesy of Texas Gallery



III Proposal (1979), Suzanne Manns
Multimedia drawing with gold leaf (22" x 26")
Photograph courtesy of the artist



Krokeu (1979)
Basilios Poulos
Acrylic on canvas
(90" x 79")
Photograph
courtesy of
Watson/Willour



Special Delivery (1979), Jim Love
Steel (9 1/2" x 6 1/2" x 3")
Photograph courtesy of Jamie C. Lee Gallery



El Acahuila de la Vida (1978)
Lucas Johnson
Mixed media on panel (12 1/2" x 11")
Photograph courtesy of Moody Gallery

community, the emergence of artist leaders, was not fully developed in Schjeldahl's article. He probably didn't think it particularly extraordinary that there are artists on museum boards here, that women and blacks are visible leaders among artists, and that younger artists are developing respectable reputations.

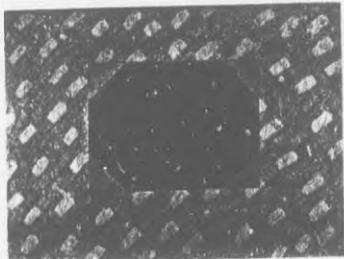
For other parts of the country it's not extraordinary, just healthy and normal. For Houston it's extraordinary, because it has happened to any great extent only in the last two years.

Three people have arisen as voices of con-

science in art: James Suris at the University of Houston's Lawndale Annex, Lynn Randolph of the Women's Caucus for Art, and Bert Long, art writer for Houston's largest black newspaper, *The Forward Times*. Unlike Houston's old-timer artists, these leaders have not retreated passively to their studios waiting for someone or something else to redefine Houston's artistic priorities, as the federal government finally had to redefine Houston's city council. Instead, they are aggressively entering the fray of Houston's cultural decision-making.

Part of this new boldness may be due to an

LOOK AT HOUSTON ART



Gussered Rectangles
(from a series 1978-1979)
Michael Hollis
Acrylic on canvas
(22" x 30")
Photograph
courtesy of
Texas Gallery
Annex



Untitled (1978)
Gael Stack
Oil on canvas (68" x 56")
Photograph courtesy of
Meredith Long & Company



Dancing Man (1979)
James Surls
Elm and oak (84" x 50" wide)
Photograph courtesy of the artist



Lovis Corinth in Vermont (1975)
"Manual" (Ed Hill and Suzanne Bloom)
Photograph (16" x 20")
Photograph courtesy of
Cromin Gallery



Two Mobius (1979). Don Shaw
Steel and bronze (8" x 14")
Photograph courtesy of Moody Gallery

increased security in their positions as artists. For the first time in the past few years, some Houston artists have received important support for their work from other parts of the country, including Surls, Dick Wray, John Alexander, and Frank McGuire. Part of it may be a sense of territoriality, protecting their stake in the face of Houston's wallowing growth. So far, however, what seems to be most significant about these leaders—and there have periodically been others before—is that they are working for Houston artists as a whole, not simply special interest groups. The formation of the Houston Area Artists

(which came about as a result of Jim Harithas' "resignation" from the Contemporary Arts Museum), the "Fire!" show, and **Pow Wow** are the most broadly based visual arts endeavors this city has ever seen apart from Chamber of Commerce-led events.

That these informed leaders are rising from the ranks of homegrown Texas artists is also significant. I'm not sure that such as Linda Cathcart (CAM director), Bill Agee (MFA director), or Philippe de Montebello (former MFA director) should become leaders for the local artists' community. Like so many people in Houston today, they are itinerant profes-

sionals, museum people who have come to tell Houston about what's going on elsewhere and provide new, enriching information. If the pattern proves true, they will leave (or have left) Houston. It will be the people who stay who, in the end, will have to make the long-term changes in Houston's cultural community.

Because of these new, vital developments, I don't think Houston's art scene will blow away with as much ease as it once might have. As Schjeldahl has seen, the structure is here. Now new roots are going down, and they will pull the pieces together. ■



Self Portrait with Cat, by Sharon Claggett, will be among the artwork offered at the annual print sale.

Edible art

IF IT'S outrageous, artistic and — here's the clincher — edible, it can be submitted to the *Outrageous Edible Art Contest* at University of Houston's Art Annex on the central campus for prizes up to \$100.

Bert Long, editor of *Houston Art Scene*, judges the tasty art from 6:30-9:30 p.m. March 27. Anyone can enter. The rules are that it has to look good and taste good, too. Submit entries 5:30-6:30 p.m., March 27.

UH Printmakers' Art Association plans this zany event to go along with the students' annual print sale. Original silkscreens, woodcuttings, etchings and lithograph prints can be picked up for, that's right, outrageous prices. Any amount from \$1 to \$100 will allow spectators to tote home pieces by tomorrow's artists.

The fine print sale continues Friday, March 28 from 9 a.m. to 9 p.m. Proceeds go to scholarships and seminars for the students.

From Elgin at Calhoun, red arrows will guide visitors to the Art Annex Building on the central campus.

— BONNIE BRITT

Showcase

MAR. 80

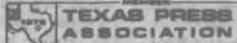
The Houston Post



Houston Forward Times

35¢

South's largest weekly ABC circulation



Houston, Texas

May 3, 1980 Vol. 21 No. 17

PRAIRIE VIEW DEAN SAYS Progress Of Black Engineers Still Lagging

BY FRANK WHITE
While the national focus on increasing the number of black engineers has had positive impact, the actual progress of these professionals is severely lagging. Austin E. Greoux, engineering dean at Prairie View A&M, told a group of industry representatives last week.

As the featured speaker at Prairie View's Business Cluster meeting April 17, Greoux praised the 70 or so recruiters who were on campus looking for prospective technical professionals.

"In every facet you have given support to this university. You have caused us to have the largest enrollment in our history—416 students including 218 women. You've helped us to be first in the state and in the nation with our production of over 12 percent of the Black engineers," Greoux said.

But he challenged them to bring to parity a condition which has made no significant change since a viable effort was started

to ameliorate it eight years ago. HE CITED A MEMORANDUM THAT THE Science and Engineering Council sent to President Carter February 8 which stated efforts to product black engineers were "making progress, but not even 50 percent of that parity has been met after eight years."

Statistics last year showed 311,277 students enrolled in the 290 engineering schools accredited by the Engineering Council for Professional Development. Of this total, 31,000 comprised minorities (women and nonwhite ethnic groups) and 5,493 were Black.

Greoux called it a "stark reality" that while no dramatic change occurred in the production of black engineers, there was a 40 percent increase in non-U.S. citizen receiving graduate degrees in engineering during the period under scrutiny.

And, he was equally concerned about black engineers seemingly being locked into the mechanical and electrical disciplines, thus

making their representation in civil and chemical engineering virtually nil. He noted that less than 30 of the 250 chemical engineering graduates two years ago were black.

"THE GRAVITY OF THE SITUATION is less than a fraction of one percent came from a minority. It's a tragic picture, but it's a fact. There will be virtually no graduates in chemical engineering in a very crucial period. We have to find alternative energy sources. We will need to go away from firing, exacting periods and move to issues that confront us—transportation, energy, housing longevity. We will need to take advantage of those opportunities that will make this nation stronger than it already is," the dean said.

Greoux was particularly disillusioned over the lag of graduate engineering degrees being sought by blacks, since these professionals could become role models as well as educators in the historically black institutions with engineering programs.

He cited the following statistics: of the 46,991 graduates in engineering in 1977, 894 were black; of the 16,182 masters of engineering degrees conferred, 201 went to blacks; and of the 2,373 doctoral engineering degrees conferred, 15 were received by blacks—a drop from the previous year.

GREAOX SAID THE SHORTAGE OF Black engineers today is not only hurting the Black population but is also stagnating the profits of industry. "You are spending thousands and thousands of dollars looking for those students who aren't there."

Greoux said that while he understood the situation was changing, industries have created barriers at the point of entry before graduates even get a chance to prove themselves. He said these barriers include set scores on college entrance examinations, grade point averages and specific course loads.

"At Prairie View, we decided that it's not that crucial to set barriers but to recognize those

standards which are universal. Greoux said. "To do this we had to put in place those resources that could effectively produce and clientele—a faculty and staff with credentials and the proper attitude relative to serving you and that bottom line of corporations—profit."

For the past ten summers, Prairie View's engineering college has taken prospective students through ten weeks of "intensive readiness" with its Engineering Concepts Institute. The program was designed to give students an adequate foundation for core mathematical and scientific requirements. Greoux said the college retained 90 percent of last year's record enrollment of 185.

Greoux said he hopes the college can soon offer a masters program as well as degrees in chemical and industrial engineering. He urged the industrial representatives to continue sending inquiries to Kenneth Ashworth, Texas Commissioner for Higher Education, concerning these offerings.

19A

Houston Forward Times, May 3, 1980

Artist hit for \$9,000 paintings

Paintings Valued at \$9000 Stolen From Artist

BY RUTH DALCOE
Police are looking for a man who allegedly broke into the Art

Studio of Bert Long Jr., World Renowned Surrealist Artist, and stole five paintings valued at

\$9000 dollars. The paintings, which have been missing for about a week,

have been the object of a city-wide search. People in Long's neighborhood and surrounding communities, had been alerted by Long to keep an "eye out" for any suspicious character who might try to sell the paintings. Each painting was described thoroughly by Long and a reward was also offered by him to persons who may know of the whereabouts of his paintings.

Long's efforts seemed to have paid off on Sunday around 1:30 p.m. He received a telephone call from a nephew who told him to come down to a store where a man was trying to sell a painting very much like the one described by Long. Long quickly drove down to the store as fast as he could. When he got there and recognized his painting, he called the police.

THE MAN DENIED STEALING the paintings. He claimed he bought the painting from another man. The suspect then led the police and Long to the house where the alleged thief lived. When the police knocked on the alleged thief's door, he apparently recognized the two policemen from other encounters and began to run. The police recognized him also. After a wild chase through neighborhoods, the man eluded the police.

The painting recovered by the police so far is titled "Glass

House," one of Long's most recent works of art. Paintings which have not been recovered are a six foot piece of work titled "Hanging Tree No More," a five foot square piece titled "Lafan," and early undated abstract piece, an original lithography titled "Spirit Within" and a 24-inch by 24-inch painting titled "Surrealistic Collage."

LONG, WHO IS ALSO well-known as Executive Chef and news Columnist, says that he discovered his paintings missing on April 22, after he had returned to his studio that evening.

"I had gone out to get a story and mistakenly left my lights on in the studio," Long began. "When I got to my studio, I noticed that my door was opened. I have a photographic memory. Just that morning I had shown a couple of my collectors (customers) two of my paintings. So when I walked into my studio, I noticed right away that the two paintings which I had placed in certain positions were not there. When I began to look for them, I found that three more pieces were missing. That's when I called the police."

The police were still looking for the man who eluded them for questioning.



ARTIST BERT LONG shows (Photos by JIMMY STAFF-FORD)



HANGING TREE is the title of this valuable painting by Bert Long that was taken by burglars



LONG PINNS AT BREAK-IN SCENE

DAILY CITIZEN

Vol. 13, No. 141

TUESDAY, June 17, 1980

Phone 488-1108

15 cents

THE

The Bay Area's DAILY newspaper serving Clear Lake City, Clear Lake Shores, Dickinson, Friendswood, Kemah, El Lago, League City, Nassau Bay, Seabrook, Taylor Lake Village, Webster, and Pearland.



BERT L. LONG, JR. is the juror for the Clear Creek Art League Show scheduled to open on June 22, at UH/CLC in Atriums I and II. Long, a well-known Houston artist, is pic-

tured here with his award-winning painting, "Ghost of Material Wealth."



The Exchange

We Care

NEWS

Section B

Thursday

June 19, 1980

Bert L. Long, Jr. is the juror for the Clear Creek Art League Show scheduled to open on June 22, at UH/CLC in Atriums I and II. Long, a well-known Houston artist, is pictured here with his award-winning painting, "Ghost of Material Wealth."



Art league show opens Sunday

Sponsored by Friends of the Arts, a Juried Art Exhibition of the Clear Creek Art League will be shown in Atriums I and II, second level, of the University of Houston at Clear Lake City. A wine and cheese reception will open the exhibit on June 22, 5 to 7 p.m. with presentation of awards at 6:30 p.m.

Bert L. Long, Jr., well known Houston artist, will jury the show which will hang through June 25. Long, a native Houstonian, is very active in the Houston art scene for he is an artist, Chairman/Director of Artists in Action, publisher of the "Houston Art Scene" and is also a free-lance writer. He has been represented in shows and galleries from Nevada to New York to Paris and throughout Texas. The public is invited to meet Bert Long at the reception,

THE

DAILY CITIZEN

The Bay Area's DAILY newspaper serving Clear Lake City, Clear Lake Shores, Dickinson, Friendswood, Kemah, El Lago, League City, Nassau Bay, Seabrook, Taylor Lake Village, Webster and Pearland.

Vol. 13, No. 147

TUESDAY, June 24, 1980

Phone 488-1108

15 cents



BEULAH MAE VAGLIENTI won first place in the Clear Creek Art League juried show with the acrylic painting, "Once Upon a Time." The show, judged by Bert L. Long, will be shown in Atriums I and II, UH-CLC until July 25. (Daily Citizen Staff Photo by Annie Alexander.)

Acrylic painting named best in Art League show

By ANNIE ALEXANDER
Staff Writer

Beulah Mae Vaglienti's acrylic painting entitle "Once Upon a Time" took first place honors in the Clear Creek Art League's juried show which opened

Sunday at UH-CLC.

Bert Long Jr., Houston artist and publisher of "Art Scene," was the judge of the show. He said the first place work is "just exquisite. It would hold its own in any major exhibition."

Long said the show is "an outstanding

and varied selection. The creativity is equal to the competence.

"So many times one imagines that an art league show will be a collection of paintings of flowers by little old ladies with nothing else to do. This exhibition shows that is not so. Here we have good quality in many different media," he said.

There is no age limit on the participants in the show. After the judging was complete, and Long had chosen 57 works, he discovered that one of the artists whose work he had chosen was 14 years old and that one of the innovative new medium had been used by a woman of retirement age.

Chris Leibfried, a 14-year-old freshman at Clear Lake High School, had an etching selected for the show. He learned etching and other forms of printmaking from his mother, Betty Leibfried, who won an honorable mention in the show.

Edith Clawson's acrylic sculpture was selected for the show. Long said, "I would have thought she was a young recent graduate of an innovative art school." Mrs. Clawson is retired.

Susan Fasick-Jones received the second place award and Helen Garriott placed third.

A special honorable mention was given to Shirley Sterling.

Honorable mention was given to Danny Clements, Jeff S. Colby, Rose S. Colby, Audrey Dygert, Rebecca Fajkowski, Helen Garriott, Betty Janzow, Elizabeth Leibfried and Shirley Sterling.

Betty Janzow's portrait named titled "The Champ" won favorite of the show by vote of those attending the exhibition opening.

The show will continue in Atriums I and II at UH-CLC until July 25.



EDITH CLAWSON is showing an acrylic sculpture, "Arch Images," in the Clear Creek Art League Show currently on exhibition at UH-CLC. (Other photos on page 3.)

The Exchange

We Care

NEWS

Section B

Thursday

June 26, 1980

Art league opens show at UH/CLC

By ANNIE ALEXANDER
Staff Writer

Beulah Mae Vaglienti's acrylic painting entitled "Once Upon a Time" took first place honors in the Clear Creek Art League's juried show which opened Sunday at UH-CLC.

Bert Long Jr., Houston artist and publisher of "Art Scene," was the judge of the show. He said the first place work is "just exquisite. It would hold its own in any major exhibition."

Long said the show is "an outstanding and varied selection. The creativity is equal to the competence.

"So many times one imagines that an art league show will be a collection of paintings of flowers by little old ladies with nothing else to do. This exhibition shows that is not so. Here we have good quality in many different media," he said.

There is no age limit on the participants in the show. After the judging was complete, and Long had chosen 57 works, he discovered that one of the artists whose work he had chosen was 14 years old and that one of the innovative new medium had been used by a woman of retirement age.

Chris Leibfried, a 14-year-old freshman at Clear Lake High School, had an etching selected for the show. He learned etching and other forms of printmaking from his mother, Betty Leibfried, who won an honorable mention in the show.

Edith Clawson's acrylic sculpture was selected for the show. Long said, "I would have thought she was a young recent graduate of an innovative art school." Mrs. Clawson is retired.

Susan Fasick-Jones received the second place award

continued page 7



BEULAH MAE VAGLIENTI won first place in the Clear Creek Art League juried show with the acrylic painting, "Once Upon a Time."

INBETWEEN

JULY 1980

#77

The Ice Man Cometh to the Strand.

A new ice age coming to Galveston?

You might think so when Bert Long, Jr. brings his unprecedented presentation of ice as a fine art form to the Galveston Arts Center on The Strand, 202 Kempner, July 4.

Long, who is exhibiting his one man show of recent paintings and ice sculptures through July 20 at the Center, will open his show with the carving of a 3,000 pound ice sculpture in the street in front of the Center. This artistic feat will be accompanied by a foot of manmade snow.

The exhibit housed in the Center itself will be no less spectacular, featuring not only Long's Dali-type paintings, but also four ice sculptures (of the melting variety) and a free standing permanent collectible ice sculpture.

Long, a Houston-born artist, made his first excursion into the world of art in the culinary arts—as one of the first black executive chefs in the world.

As a chef, Long painted part-time and created his own food sculptures. After 15

years in the culinary business around the country, Long returned to Houston to commit himself fulltime to art.

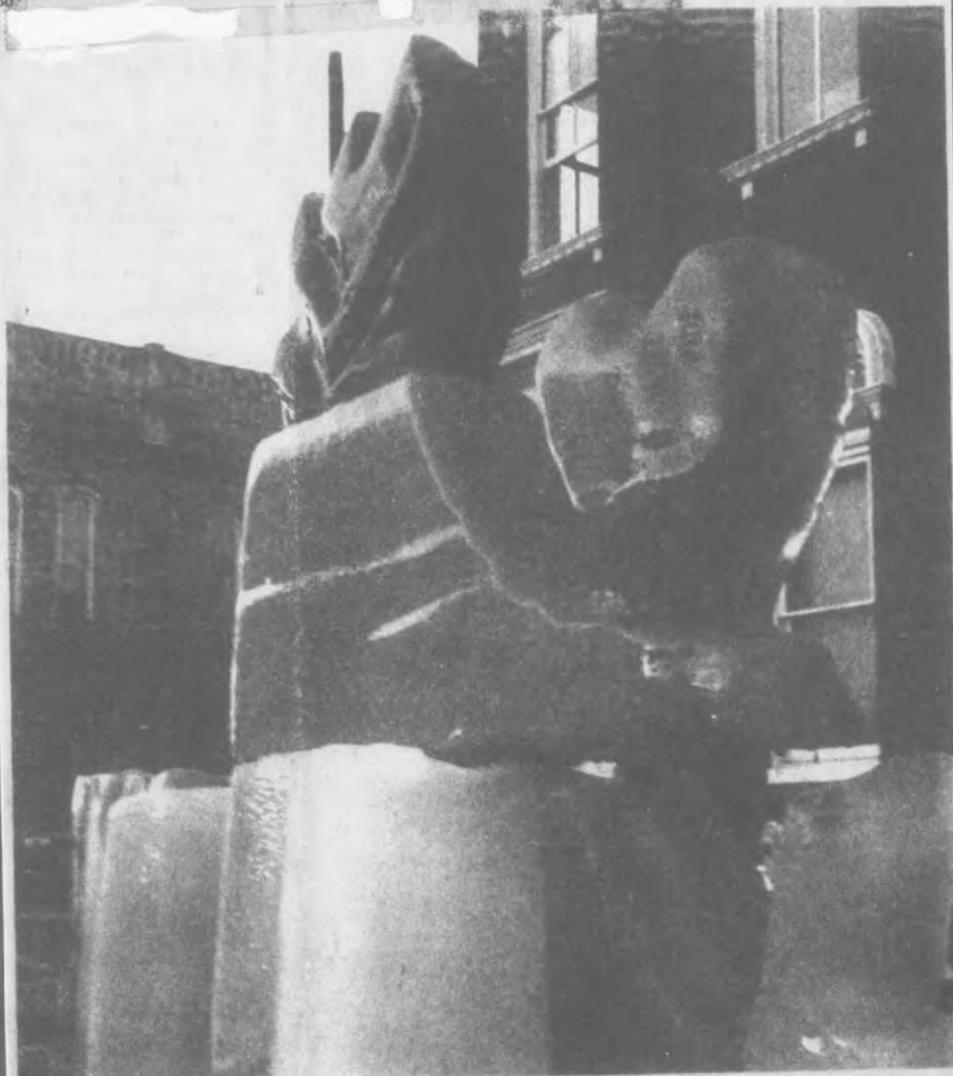
His paintings and sculpture have been exhibited throughout the United States in many one person and group shows. His one man show at the O'Kane Gallery at the University of Houston was the subject of a television documentary.

With work compared to Salvadore Dali, Long terms his style as "representational surrealism." It is romantic with mystic symbols and Long feels that art without romance and mystery is like franchise food. "There's nothing there," he contends.

The opening reception and ice sculpture demonstration will be held from 4 to 8 p.m. Friday, July 4. It is free-of-charge and the public is invited.

The Galveston Arts Center on The Strand is open seven days a week. Gallery hours are 8 a.m. to 5 p.m. Monday through Friday; 11 a.m. to 4 p.m. Saturday; and 1 to 4 p.m. Sunday.





Staff Photo By Eric Hanson

AN ABSTRACT ICE SCULPTURE carved Friday by artist Bert Long begins to melt in the afternoon sun on Kempner Street and Strand. The sculpture was part of a demonstration of ice

as an art form presented by the Galveston Arts Center. About 3,000 pounds of ice were used in the work.

Carter

nia for the Democratic Party, according to party treasurer Evan Dobell.

Carter said at the town meeting he is pursuing a new initiative to end the stalemate over the release of the 53 U.S. hostages in Tehran, who have been captive since Nov. 4, 1979.

The president said he was "in

Later, the president was asked by a reporter if he was hinting at a new breakthrough in Iran.

"Nothing special," the president replied. "I can't predict any breakthrough. We're just trying all the time different things."

Carter had avoided public comment on efforts to end the stalemate

the gymnasium by about 4,000 flag-waving and cheering residents, and he responded with old-fashioned politicking, shaking hands and kissing babies.

He even shook hands with several demonstrators, some of whom chanted "Free Puerto Rico now" and others carrying anti-nuclear

Continued from page 1

Artscene South: A View Of Patrons, Galleries And Artists

Continued From Section 5, Page 1

Many of Houston's galleries are located in the River Oaks Shopping Center, an elegant, art deco complex that has recently been restored. River Oaks is Houston's equivalent of the Garden District and the more monumental sections of Old Metairie, combined. Said one Houston gallery owner, "Frankly, we're here to be near the big bucks."

Houston galleries contain work by many Texas artists and also art that is imported directly and unmistakably from New York. Some Houston galleries are actually branches of big New York operations; Watson de Nagy, to cite one example, and also Meredith Long. The prestigious auction house Southeby Park Bernet also has a Houston branch in a magnificent shopping mall called The Galleria.

NEW YORK ART AND BIG MONEY seem to be intimately linked in Houston, which being the fastest growing city in the U.S. calls itself "the golden buckle on the Sunbelt." But Houston

artists are less than ecstatic about the market for New York art, which they feel is cold and unconnected with Texas concerns. James Suris, whose wooden sculptures derive from phenomena in nature — from pine cones, for example, and from the whorled configuration of shells — sees romance as the defining characteristic of new Texas art. Lynn Randolph, a painter of penetrating surrealist portraits, says, "Houston artists are all different and very complex, but at the same time they share a common intent. This is with what's primordial and tied to the earth, but that also has a spiritual or psychological dimension built in."

Atlanta artists are not unified in their aims and concerns, nor do they enjoy a dialogue such as that linking their Houston counterparts. Nevertheless, certain qualities mark Atlanta art and distinguish it from the painting and sculpture that is marketed in New York. Says Atlanta weaver Katy Brown, "Artists here favor richness instead of minimalism, expression and

emotion as opposed to being distant and cool. Also, art tends to be decorative. There are lots of big commissions from interior decorators here."

THE LANDSCAPE IN ATLANTA, as in Houston, seems to reinforce and even explain the artists' concerns. Atlanta is a green, rolling city, where winding streets meander through gentle, tended hills. Old houses with porches and low, sheltering eaves seem to be organic parts of the landscape, while small, patrician apartment buildings with classical detailing peep through the trees.

"Home life is definitely the most important thing for Atlantans," says portrait painter Comer Jennings,

"which explains why people think about art as interior decoration."

Houston, on the other hand, is all freeways, where motorists zip intrepidly from lane to lane. Despite, or more likely because, they experience impersonality on the highways, Houston artists today are actively seeking the personal in their art.

Driving in Houston, an obvious, later-day extension of cowboy experience, also seems to breed individuals with big ideas. Suris manages the Lawndale Annex as a one-man operation, while Randolph taught herself to paint with truth to nature that borders on the uncanny. Perhaps the epitome of Texas gumption is painter Bert Long Jr., who abandoned a hard-won career

as an executive chef for art and also single-handedly puts out the tabloid "Houston Art Scene." Says Long, who also heads a coalition called Artists in Action, "Artists will have to develop a Superdome mentality ... Art has to be made available to the masses on a level which will instill in them a need to tune in every day."

IN NEW ORLEANS, THE VALUES of concern to artists are less easy to categorize. True, certain artists focus directly on the local scene with results that are can be powerful and moving to experience. Elizabeth Shannon, for example, makes evocative sculptures from Louisiana flora, while Douglas Bourgeois paints bilious, accusatory

pictures of Orleanians on hedonist binges. But the keynote of New Orleans art is diversity, which may be an extension of the city's traditions of tolerance and cultural eclecticism.

The development of regional schools of art is often held up as a challenge to New York and to its undisputed position as begetter of everything new and important in art. But does New Orleans or Houston or Atlanta show signs of generating a such a regional school? Not really. Not just at the moment, at any rate. But the potential is there, and just as the cities are en challenging the northeast U.S. economically, so they may one day be the source of breakthroughs that will alter the history of art

The Exchange NEWS

-We Care

Clear Creek Art League to meet

For first monthly meeting of the Clear Creek Art League will have Bert Long to the Bay Area as guest speaker. Members and their guests are urged to attend this meeting Tuesday, Sept. 9 at 7:30 p.m. at Harris County Park Building on NASA Rd. 1.

These informative programs are open to all interested in this ever changing world of art whether they are active artists or patrons desiring to further their knowledge and appreciation of the arts.

Bert Long, a Houston born artist whose enthusiasm for art is limitless, will lead a discussion and demonstration of his philosophy on contemporary art. Publisher/Editor of the Houston Artscene, Chairman/Director of Artists who has exhibited in numerous shows in the U.S. as well as in Paris, Long uses watercolors and acrylics to illustrate subjects in terms of "representational Surrealism."

A leader in Houston's cultural decision making today, Long believes that "The Arts Need You" - come and find out why!



BERT LONG jurying the Clear Creek Art League Show at UH-CLC in June.



ARTIST BERT Long was the guest speaker at the Cultural Affairs Council meeting held at the Clear Lake Area Chamber of Commerce at noon on Tuesday, Sept. 9. Long is showing an acrylic to council

chairman Francy Phelps, Edna Fleming of Freeman Memorial Library, and Susie Wignall with Salt Grass Potters.

Long speaks on artists in south

Artist Bert Long was the featured guest speaker at the Cultural Arrairs Council meeting held at the Clear Lake Area Chamber of commerce on Tuesday, Sept. 9.

Houston born Long is the publisher/editor of the "Houston Artscene" and has exhibited his watercolors and acrylics in numerous shows in the U.S. as well as in Paris.

"Artists in the South" was the theme addressed by Long in which he stressed the point that artists have to start communicating with the public if they wish to acquire their support. "There has to be more involvement by the artist with the community," said Long, "...artists can still experiment with various mediums, but should not forget the lay person."

A new and different medium Long has been using to communicate more with people is ice. A former executive chef, Long sculpts thousand-pound blocks of colored ice before the eyes of his audience. He showed slides of his works that had been commissioned in Houston and Galveston.

"Art is always in a revolution," Long stated, "and despite what some people think, everything has not been done in the art field."

In February he has been commissioned to do a two man art show at the University of Houston en-

titled "Orgy" where he plans to use ice and shortening as the mediums for his artistic expression.

Francy Phelps, chairman for the Coastal Region Arts and Crafts Fair, has asked Long to participate in the local fair in October and carve one of his ice sculptures.

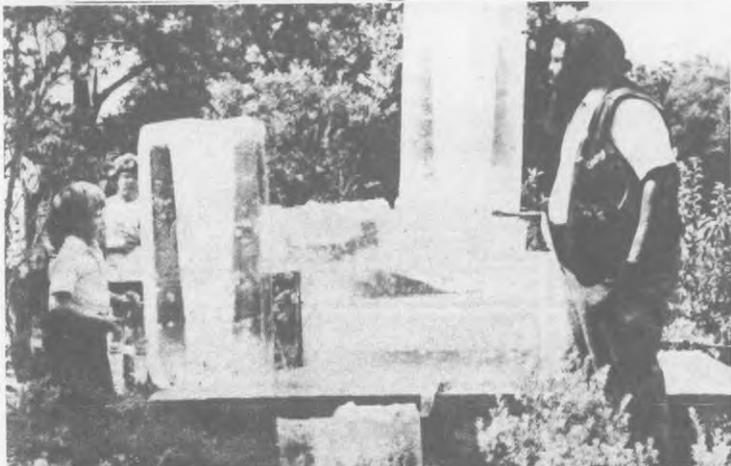
The Exchange NEWS

"We Care"

Section A

Volume 11 Number 36

October 2, 1980



ARTIST BERT LONG will carve three 3,000 pound blocks of colored ice at the Coastal Region Arts and Crafts Fair at the Clear Lake Fairgrounds on the corner of Highway 3 and Bay Area Boulevard in Clear Lake City. Long will carve one each of the three days of the Fair on Friday, Oct. 10; Saturday, Oct. 11; and Sunday, Oct. 12. He is pictured here with two friends using a chisel to sculpt the massive blocks of ice as they share this new look at art. (Photo by Linda Heitkamp.)

Art's new look

Now you see it, Now you don't

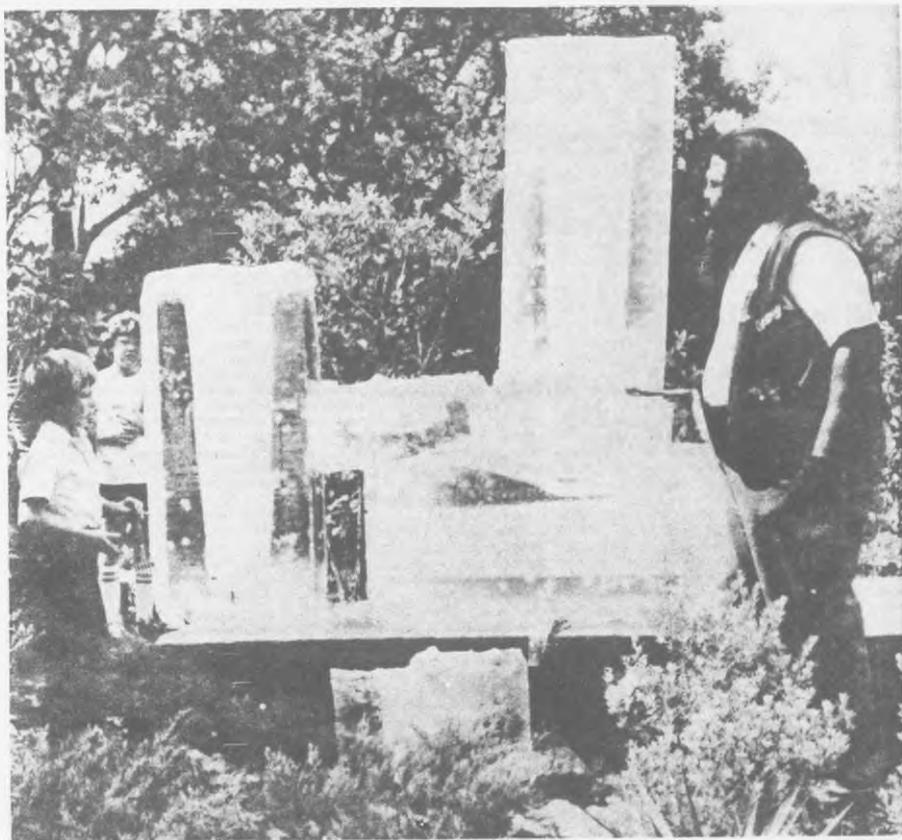
Artist Bert Long believes that he is creating an artists "revolution" of the eighties through his abstract ice sculptures. At his exhibit at the Galveston Art Center in July he carved a 3,000 pound ice sculpture in front of the center.

Long finds working with ice "an interesting challenge, and I also love the immediacy of it. When you're working with it, especially out in the sun, you can just go on forever because the form just keeps changing and giving you new ideas." Most of the time the 300 pound blocks of ice are colored, a fact which his viewing audience finds fascinating. The translucent effect of the colors seen through the rays of the sun adds to the three-dimensional quality of the ice.

Chainsaws, wood-cutting saws, chisels and mallets are among the unusual tools that Long uses to express his artistic ideas into temporary reality. This is one medium in which he feels he can communicate directly with the public and have them get directly involved in an "art happening."

Since 1976 Long has been making a living for his family through selling his paintings. He states "I'm the happiest I've ever been in my whole life. You know, monetary things keep so many people from doing what they really want to do. But I know that I have to create art."

Long will be sculpting ice blocks at the Coastal Region Arts and Crafts Fair on Friday, Oct. 10, through Sunday, Oct. 12, at the Clear Lake Fairgrounds.



Long creates a 'revolution' in ice

Artist Bert Long believes that he is creating an artists "revolution" of the eighties through his abstract ice sculptures. At his exhibit at the Galveston Art Center in July he carved a 3,000

pound ice sculpture in front of the center.

Long finds working with ice "an interesting challenge, and I also love the immediacy of it. When you're working with it, especially out in the sun, you can just go on

forever because the form just keeps changing and giving you new ideas." Most of the time the 300 pound blocks of ice are colored, a fact which his viewing audience finds fascinating. The translucent effect of the

colors seen through the rays of the sun adds to the three-dimensional quality of the ice.

Chainsaws, wood-cutting saws, chisels and mallets are among the unusual tools that Long

uses to express his artistic ideas into temporary reality. This is one medium in which he feels he can communicate directly with the public and have them get directly involved in an "art happening."

Since 1976 Long has been making a living for his family through selling his paintings. He states "I'm the happiest I've ever been in my whole life."

Long will be sculpting ice blocks at the Coastal Region Arts and Crafts Fair on Friday, Oct. 10, through Sunday, Oct. 12, at the Clear Lake Fairgrounds.

ARTSPACE

Southwestern Contemporary Arts Quarterly

DECEMBER 1980

\$3.50

HOUSTON AT DALLAS at the Five Hundred Exposition Gallery, Dallas

Ten Houston artists were featured in the show Houston at Dallas at the Five Hundred Exposition Gallery during the month of October. It was a show that might unnerve the timid, but also one that offered something for even the most jaded viewer. Although there was no actual common thread, the show was unified by the intense independence and aggressiveness of most of the art. The forcefulness of the art is in line with our culture's stereotypes of an oil town.

Figurative and symbolic references were plentiful, with non-representational art and subtle aesthetic posturings notably absent. Myths of the Wild West, in the broadest sense, and the realities of urban life merged in a frantic stew. Color was largely vibrant, often violent. Technically much of the art had a roughness that was physically inviting, if not seductive. Curated by James Surls, the show worked well as a whole with many pieces looking stronger than they would have individually. In the installation, the art was fortunately given the space it demanded.

Michael Tracy's sculptures were the strongest presence. His work deals in the icons and mysticism which characterize Latin-American catholicism. He also suggests the significance of Biblical violence which is usually played down by Americans and Europeans. *Cruz de Consolacion* is a wooden cross covered with tar, rusted nails, metallic paints, and crowns of thorns. Similarly the "Dolores Suite" (from the Spanish for pain) refers to the stations of the cross, a traditional series of panels which tells the story of the Crucifixion. In a set of nine panels resembling tombstones, there is a progression from a flat, gold surface to a grotesque conglomeration of spikes, nails, tar and human hair. Tracy's sculptures may be morbid, but we can no more look away from them than we can look at an impending auto accident.

In two large paintings by John Alexander,



Jesse Lott, *Dog*, (sculpture) wood and mixed media.
James Surls, *Go with Me*, drawing (courtesy Delahurty)

The Klan and Rats on Fire, compulsive brushstrokes combine to form an agitated mass of color as the subjects specified by the unnecessarily obvious titles emerge. These paintings are tormented visions, as undecorative as they are disturbing. Alexander uses a gestural application of paint to draw us into a thematic confrontation.

Unsettling color is also found in Earl Staley's two paintings. *Two Lovers Surprised by a Comet* creates an interesting tension by incorporating humor along with acid color and raw technique. Two intertwined lovers in a nocturnal landscape are illuminated by a wildly colored comet bursting across a large part of the canvas. Even more successful is Staley's *Boystown* in which a blurred group of figures flee toward a fiery oven. The mood is nightmarish, but not scary, as if you know that you are only dreaming. Hearts and palm trees counteract the disquieting scenario.

Family by Bert Long combines a painting with eye-level mirrors mounted on either side of it and spray paint on the wall around the mirrors. In the painting, ghost-like figures are seated on a couch in an ambiguous space. The viewer's eye is pulled back and forth between the transparent forms and solidly painted palette, brush, medallions, buttons, etc. On the canvas itself are also mounted a number of mirrors which reflect the viewer's image in an unresolved interplay with the painted image. Long debates reality versus unreality on a number of levels including dreams, altered perception, and artistic illusion.



Bert Long, *Family*, painting

Charmaine Locke, *Full*, sculpture

Five color photographs by Suzanne Paul utilize flash to isolate figures against a dark background. Treatment of the subjects is consistently harsh as they awkwardly engage in a range of traditional and bizarre social rituals—from carving a turkey to cocktail party conversation to narcissistic exhibitionism at a roller disco.

A sculpture and a drawing by James Surls are also intentionally crude, but here it is only in technique and not in content. *Turning Flower Two* combines a roughly welded steel stem with offshoots of huge wooden knobs, which appear to be carved out of old telephone poles, to create a spiralling configuration. In its simplicity, it has the charm of a gargantuan whittling. *Go with Me* is a line drawing apparently based on folk legend. Size and placement of figures relates to their narrative importance rather than conventional perspective. Surls uses varying darkness and width of line to add a richness which makes tone and texture unnecessary.

Sculptural constructions by Jesse Lott also rely on a folk art appearance. In *Dog*, partially-worked branches are used to construct the animal's body while scraps of junk wire, metal, and glass form the face. The result is eccentric and inviting. *Fire Spitter* is an oversized female figure which Lott has obsessively constructed from bits of wire, glass, and metal. Monstrous in appearance, this figure, with outstretched hand, is nonetheless benevolent rather than threatening.

Tacy Tajum's flower pieces are four-foot square panels on which plastic flowers have

been mounted to create a field. The flowers were then painted with drips and spray paint. Although there is an association with the plastic memorials with which graves are adorned, Tajum's most successful piece on exhibit was *Brazil*, a more colorful, painterly, and three-dimensional work, encroaching on the surrounding space in admirably tropical fashion.

Also on view was *Full* by Charmaine Locke, a large rounded pumpkin-headed body covered in folds of canvas and red wax. The form was naively bland, not engaging, and yielded little from any angle but the front. Two paintings by Lynne Randolph set male nudes in simple-minded visionary landscapes. The realistically-painted pictures have just enough distortion and out-of-place handling (for instance, a lightning bolt is represented by a jagged tube-white line) to make it look unintentional. The same person appears in one picture three times in a shallowly surrealistic manner.

In Houston at Dallas, the work of ten artists was combined in a surprisingly, but not entirely consistent show. Although there were some similarities in rawness of technique, unworldly themes, and harsh content, individualism was usually dominant. Whether those are reflections of Surls' personal taste or emerging Houston directions remains to be seen.

—Robert Raczka

Robert Raczka teaches at the University of Texas at Arlington.

Coastal Region Texas State Arts and Craft Fair A big success in Clear Lake

The Coastal Region Texas State Arts and Crafts Fair highlighted the fall season in the Clear Lake area during the weekend of Friday, October 10, through Sunday, October 12.

Drawing a crowd of about 8,000 from all over the state, the fair was held under colorfully striped tents on a 26 acre site at the corner of Highway 3 and Bay Area Boulevard in Clear Lake City. The fair included 85 juried and 20 invited demonstrating artists and craftspersons, and 85 performing artists in a continuous entertainment schedule throughout the three-day period.

Supervised by the Clear Lake Area Chamber of Commerce, this was the only regional state-chartered fair in Texas for 1980. Operating under the guidelines established by the Texas Arts and Crafts Foundation in Kerrville, the fair was also supported by the Texas Commission on the Arts and Humanities and the National Endowment for the Arts.

A delight and fascination to fair-goers were the mammoth ice sculptures of Houston artist Bert Long which were commissioned by the Clear Lake Chamber of Commerce.

A Sparkle ice truck delivered 3,000 pounds of colored ice each day of the fair which Long arranged with a fork lift before laying a creative hand to this unusual medium.

The translucent effect of the colors due to the probing of the ice sculpture's core by the sun produced an effervescent 4th dimensional quality.

Chainsaws, wood-cutting saws, chisels and mallets are among the unusual tools that Long uses to express his artistic ideas into temporary reality. This is one medium in which he feels he can communicate directly with the public and have them get directly involved in an "art happening". Long's sculptures each day of the fair were the subject of many a photographer's camera.

Long feels that his newest art form is a revolution. Long states,

"the New Art Renaissance is upon us. Ice sculpture is merely a beginning."

A third demonstrating artist that continually drew a crowd of admiring observers was Leon Brown, a native of Friendswood, Texas. Talented and comfortable with a wide variety of artistic techniques such as painting, carving, sculpting, and creating custom jewelry, Brown's latest exciting choice of mediums for artistic expression is Styrofoam. Using specialized tools he created, he sculpts figures in styrofoam later to be cast into bronze through the "lost wax" method. At the fair Brown sculpted a life-size mermaid which would be the perfect compliment to grace the patio of any lake-side restaurant in the Clear Lake area.



BERT LONG, Red, Yellow,
Blue, Green, Clear.
Ice sculpture, 3,000 lbs.

tic retreat. Owners Don and Becky Rehmeier donated all the materials as curriculum co-ordinator Mary Ann Smith planned a variety of activities for all ages which included easel painting, ceramics, pipe-cleaner animals, clothes pin dolls, and a paper-maché ghost to inspire a Halloween mood.

In reviewing the success of the fair, Francys Phelps, who was fair chairperson and is alumni direc-

JANUARY / FEBRUARY, 1981

HOUSTON
ArtScape

DEC.
30

ARTnews

Six years ago, when William Agee first came from California's Pasadena Art Museum to head Houston's Museum of Fine Arts, some Houstonians would ask him why there weren't more cowboy paintings in the collection. "People don't ask that anymore," says Agee, who succeeded Philippe de Montebello, now director of New York's Metropolitan Museum of Art, as the Houston museum director. "I guess that's emblematic of how things have changed in Houston art."

The 1970s changed a lot in Houston. At the beginning of the decade the population was just over 1.2 million; with 1.5 million inhabitants according to the 1980 census, Houston is now expected to rank behind New York, Chicago and Los Angeles as the nation's fourth largest city. National and international corporate headquarters are everywhere in Houston's flourishing business community. And as a center of oil production, Houston is being called the "Energy Capital of the World."

The 1970s were also a decade of growth for the visual arts in Houston. The city's museums, the Museum of Fine Arts and the Contemporary Arts Museum, both opened major new exhibition halls in 1972-73, as if anticipating the art boom of the later '70s. By 1973, with New York galleries clamoring to open outlets in Houston, the city was rapidly becoming known as the "Buckle on the Sun Belt." Houston's Blaffer Foundation presented major touring collections of masterwork paintings throughout Texas in 1976. From every part of the country, artists arrived in Houston in the '70s to get a piece of the art market action.

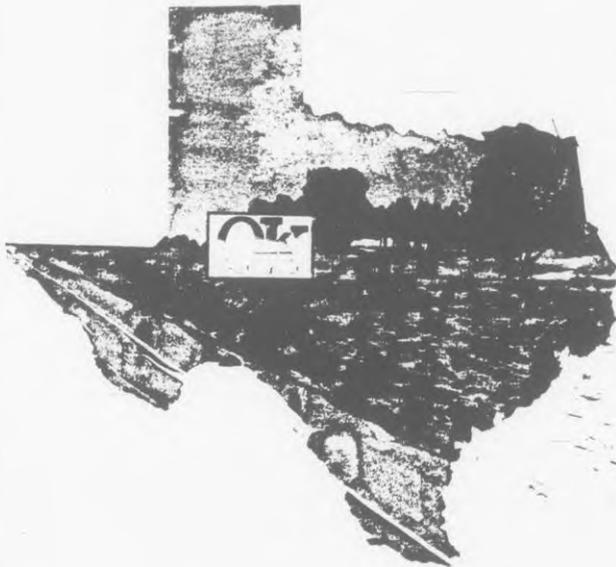
Now, in the 1980s, reality has caught up with Houston. After the rapid growth and glamour of the mid-'70s, there remains the difficult task of building a permanent, progressive art audience in a boom town whose residents are primarily transients or blue-collar workers.

"We're starting to get more people in the gallery now who are genuinely interested in art," says Marvin Watson of Watson/de Nagy Gallery, which opened in 1973 in association with New York's Tibor de Nagy Gallery (with which it is no longer connected). "But we've still got a long way to go."

Most of the growth in the art community during the '70s took place on the institutional level, at the city's expanding galleries and museums. As a result of the new audiences created by this expansion, one hopeful sign for the 1980s is a deepening involvement with the arts by a generally younger, more professional audience. Also, the city's artists themselves are playing a more active role than in the past.

"I think the '80s will be a time when Houston's artists come into their own," says Bill Robinson, director of the Univer-

Charlotte Moser is an ARTnews correspondent in Houston.



Bert page 127

COURTESY: MOODY

COURTESY WATSONDE NAGY

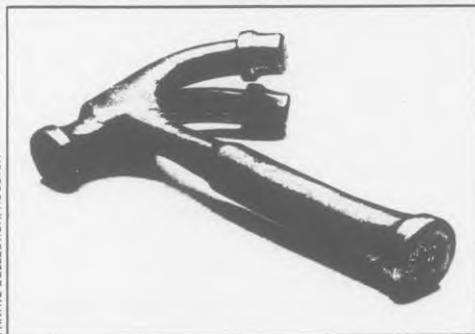
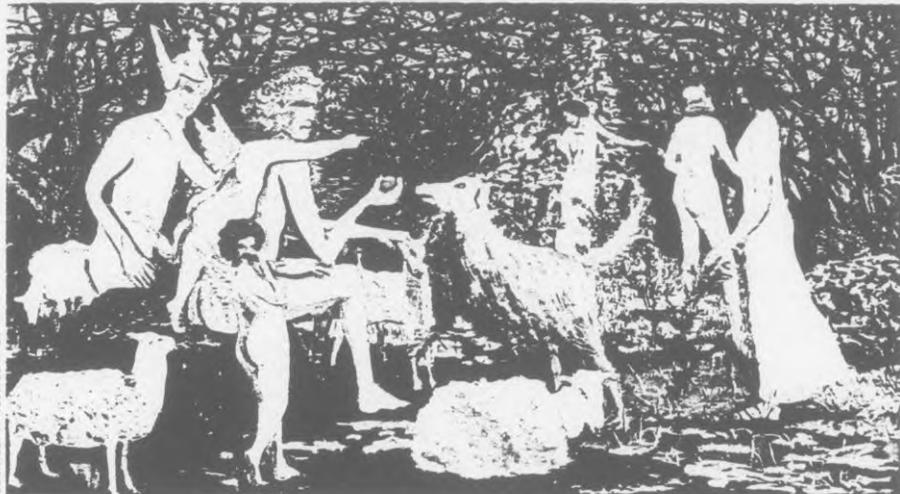
PRIVATE COLLECTION: HOUSTON

Playing Cowboys and Artists in Houston

After its art boom of the '70s, Houston now faces the difficult task of building a permanent, progressive art community. "I think the '80s will be a time when Houston's artists come into their own," says a gallery director

by CHARLOTTE MOSER

city o
alreac
art sp
The
rapid
leries
60, u
these
soph
an as
"blu
ques
Men
son:
Hoo
that
sce:
tior
wit
to
To:
gra
"li:
of



OPPOSITE PAGE Jack Boynton, *Texas Sunset*, 1979, poster, 22 by 22 inches. ABOVE Earl Staley, *The Judgement of Paris*, 1980, acrylic on canvas, 60 by 108 inches. LEFT Jim Love, *Small Hammer*, 1978, welded steel, 5 1/4 inches long.

sity of Houston's Blaffer Gallery. "We're already seeing the beginning of alternative art spaces."

The growth of Houston's scene has been rapid. In 1973-74, the number of art galleries in Houston skyrocketed to more than 60, up from 40 just a few years earlier. Of these, fewer than ten operated at a highly sophisticated level, with the rest dealing in an assortment of styles ranging from Texas "bluebonnet paintings" to primitive art of questionable authenticity. Janie C. Lee, Meredith Long, Marjorie Kauffman, Watson/de Nagy, Moody, Texas, Cronin, Hooks-Epstein and DuBose are the galleries that form the backbone of Houston's art scene. The Houston Art Dealers Association (HADA) was formed in the mid-'70s with a membership drawn from this group to encourage higher-quality galleries. Today, HADA sponsors a number of programs, including the annual summer "Introductions" shows featuring the work of artists new to Houstonians.

As different as they were at the beginning

of the decade, the city's two main art museums, the Museum of Fine Arts (MFA) and the Contemporary Arts Museum (CAM), located across the street from each other, have weathered administrative crises in recent years and today are characterized by their quite similar exhibition philosophies.

Despite the glamorous 1973 opening of its new Brown Pavilion designed by Mies van der Rohe, the major developments at the MFA have been behind the scenes. A recognized scholar of early 20th-century American art and contemporary minimal art, Agee has devoted most of his exhibition activity to a few historically significant shows, notably retrospectives of Patrick Henry Bruce and Gustave Caillebotte and the survey of Cézanne's late work that originated in New York at the Museum of Modern Art. Agee has also concentrated on developing the museum's collection and restructuring its administration. Between 1978 and March 1980, former board chairman Alexander McLanahan, a stockbroker,

served as the museum's president, concentrating on business matters while Agee was in charge of curatorial affairs. But this arrangement was eventually abandoned when McLanahan returned to private business, saying that he had confidence in the administrative abilities of the chairman and the board of trustees. Moreover, the MFA has expanded its physical plant with the addition of the new Glassell School of Art. There are also plans for a sculpture garden by Isamu Noguchi, scheduled for completion in 1982, to be located between the MFA and the CAM.

Agee says the most significant advance the museum has made in the '70s has been in the development of the collection. A major photography collection, curated by Anne Tucker, has been assembled at the MFA, and the museum's holdings in early 20th-century American painting have been expanded to 40 works from the previous three. Begun in the late '60s, the first *Handbook* of the museum collection appeared recently. Moreover, the museum's curatorial

staff was expanded, with John Wisdom in charge of early European art and J. Patrice Marandel curating 19th-century European art. (Marandel recently moved to the Detroit Institute of Arts.)

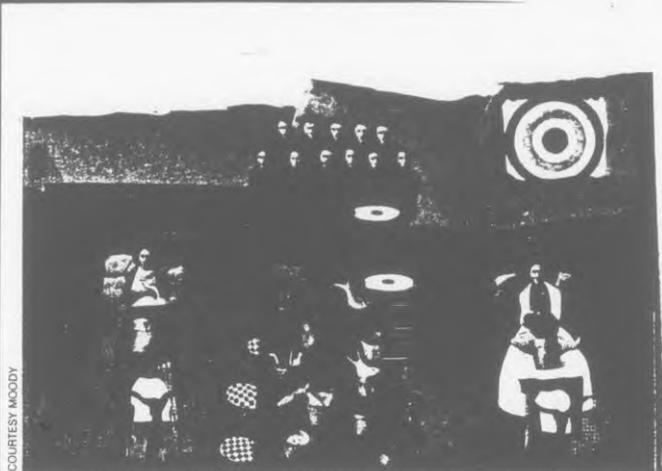
The Contemporary Arts Museum's administrative problems during the '70s were even more severe. Directed by James Harithas from 1974 to 1978, the CAM sponsored a steady stream of locally controversial exhibitions that, together with the devastating flood of 1976 that destroyed many works of art, threatened the future of the museum.

Headed since 1979 by Linda Cathcart, formerly curator at Buffalo's Albright-Knox Art Gallery, the CAM is now taking a middle-of-the-road, more scholarly course. Despite the museum's charter as a non-collecting institution, Cathcart has expressed some interest in the possibility of establishing a collection, and she essentially shares Agee's philosophy of the art museum as a "preserver of artifacts of culture." Possibly the most outstanding show Cathcart has brought to Houston in her first year at the CAM was this fall's Nancy Graves retrospective. However, the traditional conception of a museum meets some obstacles in Houston. "When I anticipate an expected response [from a Houston show], it often doesn't come," says Cathcart. "There's a constant need to reiterate the function of a museum."

Similarly, there is no serious community of art collectors in Houston, a necessary resource for any museum. "For some reason, Houston is not a collecting city," says Agee. "But a few of our efforts have taken root here and there's been some growth." Most recently, Matisse's *Backs 1-4* sculptures were given to the MFA by Houston donors.

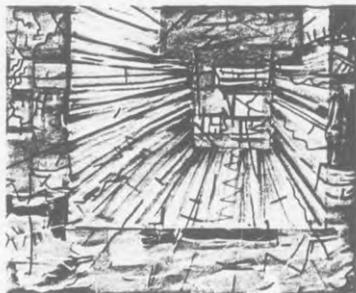
Houston's lack of collectors has posed a more serious problem for the city's galleries, particularly those that were initially attracted to Houston by its rapid, well-financed growth. After two years of operation, the Houston branches of New York's Wildenstein and Max Hutchinson galleries closed their doors. So did the Houston branch of New Orleans' respected Tahir Gallery. There have been other important gallery casualties in the '70s—Cusak, Pelham-Von Stoffer, Robinson—all of which played serious roles in shaping Houston's current art scene. Most of these closed because of financial losses incurred by lack of sales and interest from the Houston audience.

Nevertheless, those galleries that remain have not been seriously hurt by the national economic recession largely because many of them stay in business through sales to Houston corporations. Local galleries have played important roles in developing the collections at Houston's First City National Bank, the Galveston-Houston Corporation, Zapata, Inc. and United Gas Pipeline, among others. They have also contributed



COURTESY MOODY

ABOVE Lucas Johnson, *The Witnesses*, 1980, oil on canvas, 30 by 40 inches.
RIGHT Dick Wray, *Untitled*, 1979, oil and acrylic on canvas, 60 by 64 inches.



to the development of major national collections such as that of Prudential Insurance. However, the idea of the corporations as the new "Medicis" is only partially true because corporations generally don't take risks on new and controversial art. Instead, they want what Houston collectors in general want: blue-chip New York School painting. This is reflected in corporate buying. In an article he wrote last year for *Houston City Magazine*, New York critic Peter Schjeldahl called Houston the "Corregidor of color abstraction" in America. It is not surprising that New York paintings line the walls of the MFA's Cullinan Hall.

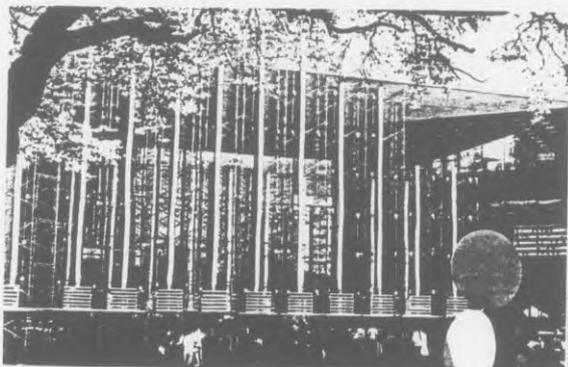
"Houston corporations don't want more controversial works even if they are critically acclaimed," says Betty Moody of the Moody Gallery, which specializes in quality contemporary regional works. "They don't want work that's too distracting. This discourages artists from creating tough work."

The lack of support for its own artists has been a telling flaw in Houston's image as a genuine art center. Unlike smaller southwestern communities such as Santa Fe, where collectors pride themselves on supporting New Mexico artists, there are no

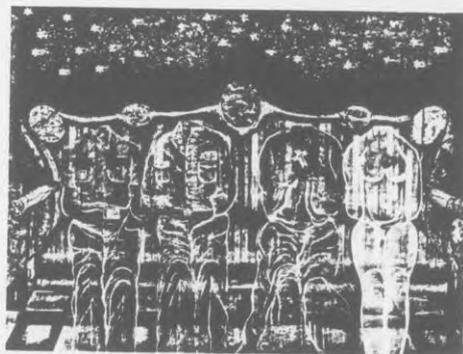
major collections of contemporary Texas art in Houston. Even Houston artists gaining national reputations, such as sculptor James Surls, whose work has been seen at the Whitney Museum and who recently had a successful show at New York's Frumkin Gallery, or painter Earl Staley, who has shown at New York's New Museum and will be included in the Hirshhorn's "New Directions" show in February, have no real following in Houston.

"I have a friend in Houston who bought three de Koonings" says Surls, who has lived in Houston since 1977 but has sold only two pieces locally. "If she'd bought one de Kooning, or even two, and spent the rest on regional art, it would have made a big difference to a lot of Texas artists."

According to Marvin Watson, who recently added Staley to his gallery, people who do buy Texas artists usually don't make multiple purchases. However, Moody says three of her Texas artists who have shown in Houston for more than a decade—Bob Camblin, Jim Boynton and Lucas Johnson—have local collectors who buy small pieces from each of their periods. "Collectors from other parts of the country want works by these artists," says Moody,



FRANK MARTIN



ABOVE Melvin Ziegler's *Public Cathedral*, outside the Houston Public Library, was commissioned for the 1980 Houston Festival. LEFT Bert Long, *The Family*, 1980, acrylic on canvas with mirrors, 72 by 96 inches.



"but they are seriously underestimated by Houston collectors."

Related to this lack of support for regional artists is a general lack of real interest by Houston museums in regional artists. Except for the four-year tenure of James Harithas at the CAM, Houston's museums have so far paid only token attention to the city's own artists: Symbolic of institutional indifference to them is the perennially precarious status of the city's only juried museum show for Houston-area artists, a biennial sponsored for the past five years by the University of Houston's Blaffer Gallery. "We had hoped the show would move around to the other Houston museums, because it's difficult for us to always hold the show with our academic schedule," says Bill Robinson of the gallery, which this year is offering an unusual number of shows of regional contemporary art. "The show is important because it's a clearinghouse for information we all should participate in. A lot of new artists emerge in it."

On the other side of the ledger, the Rice University Museum, privately supported through the Menil Foundation's Institute for the Arts, recently staged a major retrospective of Houston sculptor Jim Love. Love

has long been supported by the city's single most important art patron, Dominique de Menil. And the Contemporary Arts Museum did recently announce that three Texas painters—Earl Staley and Charles Schorre from Houston and Vernon Fisher from Dallas—will be among artists to receive small one-man shows in the museum's downstairs "Perspective" gallery. Cathcart has also hired a curator from the Corcoran Art Gallery, Marty Mayo, to act as the museum's liaison to Houston's artists.

However, since Cathcart's arrival, the CAM has scheduled no main gallery exhibitions for regional artists. Though Cathcart has said that she likes to follow an artist's work for three years before giving him or her a show, she has nevertheless shown a number of relatively unknown New York artists, including some represented in "American Painting: The Eighties," curated by critic Barbara Rose. Likewise, William Agee at the MFA explains that, as a general art museum, the MFA is obligated to bring works to the Houston public that they could not see elsewhere in the city. While the MFA has made very few acquisitions of work by regional artists in the last

decade, it recently acquired works by a number of artists in Rose's "Eighties" show. They now hang in the museum offices.

Behind the low-key support for regional artists by Houston institutions lurks the knotty conflict between the East Coast esthetic of the museum professionals and the distinctive regional influences on Texas artists. Although not all Houston artists fall into this category—particularly those who have moved to Houston from elsewhere during the '70s boom—a growing number of Houston painters and sculptors feel bound together by a unique esthetic orientation.

Talk of a "Texas art style" first began in the mid-'70s, when James Harithas began staging major shows at the CAM for artists like Dick Wray, Luis Jimenez and Mel Casas. While the theory of a regional esthetic has never been formally articulated, work by artists born and educated in the South and Southwest is clearly influenced by traditions other than the abstract painting of the East Coast.

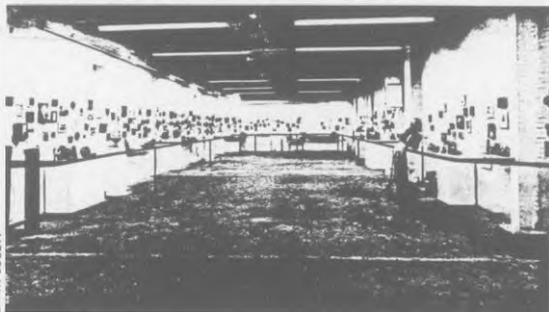
The art of the South and Southwest is more romantic, less intellectualized, frequently narrative, naively intuitive and metaphorically explicit. More than any other factors, the magnificent starkness of West Texas' cratered Big Bend deserts and the nature mysticism of the Indians and Mexicans who live there have influenced work by Texas artists.

Suris, who has become something of a spokesman for this romantic regional point of view, recently assembled an exhibition of work by Houston artists that he felt embodied the singularity of Texas art. The show, which was seen in October at Dallas' Exposition 500 Gallery, included work by John Alexander, Charmaine Locke, Bert Long, Jesse Lott, Suzanne Paul, Lynn Randolph, Earl Staley, James Suris, Tacey Tajan and Michael Tracy. "All these artists use nature mixed up with their psyches in a raw-bone fashion," says Suris. "Their work has got something to do with their coming from nature, being here and living on the land."

Often considered "flashy" or "abrasive," such work is regarded as a risk, particularly for an audience preferring the subtleties of New York abstraction. Consequently, with the exception of a few galleries, most of this work still cannot regularly be seen in Houston. At present, the city has few if any alternatives to the established galleries and museums.

Two possible exceptions are the Roberto Molina Gallery and the Lawndale Annex of the University of Houston. Molina has no stable of artists and provides his space for a rental fee. The Lawndale Annex is a converted cable factory where the university holds its studio art classes. Directed by Suris, the Lawndale Annex now contains three exhibition areas that operate without university funds and must be supported by

POW WOW ↓



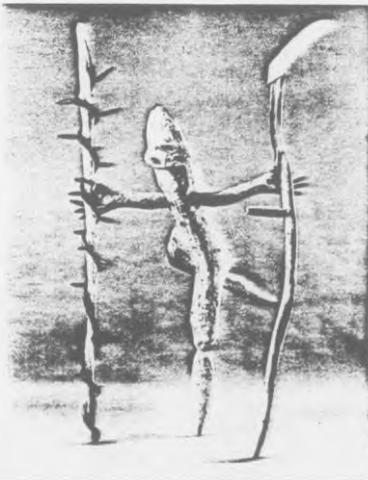
LARRY JOULETT

ABOVE One of three exhibition areas in the Lawndale Annex, a converted cable factory where the University of Houston now holds its studio art classes. LEFT Bob Camblin, *Self-Portrait*, 1980, watercolor, 29 by 23 inches.



COURTESY MOODY

RIGHT James Suris, *Balance*, 1980, hickory, pine, elm, oak, maple, padouk, 71 inches high.



PRIVATE COLLECTION

the community. So far, the annex has staged exhibitions such as a show of contemporary art from neighboring Louisiana and of women artists from Austin. However,

along with other artists. Suris is now discussing the formation of an independent Houston art center to house artists' services as well as alternative exhibitions.

"The established institutions cannot possibly cover all of the territory," he says. "Even if they are operating at 100 percent efficiency, there will still be spillover. Rather than dismiss that energy or render it useless, an art center would provide a place for artistic phenomena to happen. It would allow artists to make cross-references."

The art-center idea, still in its fledgling stages, represents one of the new directions for Houston art in the '80s. As the city's more established institutions seem to withdraw into a narrow professionalism, new groups are emerging to catch what Suris calls "spillover."

In the late '70s, two broad-scaled civic enterprises were launched, which reflect the expansion of Houston's art audience. In 1977 the Houston City Council created the Cultural Arts Council, the only such body in any Texas city. Designed to dispense tax funds to Houston's visual and performing arts institutions, the CACH now allocates 75 percent of its tax money, from a hotel-motel tax, to the city's ten largest cultural institutions, including the MFA and the CAM. In its current form, the CACH, which is the outgrowth of a Chamber of Commerce committee that is now Houston's Business Committee for the Arts, does not provide grants to individual artists or directly provide services to the city's artists. However, there is now interest in legislation that would permit funding of such projects through tax money.

Closely allied to the CACH is the Houston Festival, an annual downtown arts festival also generated by the Chamber of Commerce. In the last few years, the festival's ambitions have grown and it now aims for international recognition. While it has recently been criticized by more activist artists for its interlocking leadership with the CACH and its exploitation of art for commerce, the Houston Festival last year sponsored or commissioned a number of major sculptural works, including an environmental scaffolding work across the face of the Houston Public Library by local artist Melvin Ziegler.

In other areas, the 1970s saw the emergence of artists' advocacy groups such as Artists Equity and the Women's Caucus for Art. The Volunteer Lawyers and Accountants for the Arts has also developed as an important resource for the art community and as a bridge between it and the city's growing population of young professionals. Also, the College Art Association's Mid-American Conference was held in Houston for the first time last October.

While Houston's art scene doesn't yet rank as the nation's fourth most active to match the city's new population standing, there are recent developments that can lead it beyond the boom of the '70s. The stage has been set and the characters cast. In the 1980s the real drama of an active art community will, hopefully, be playing in Houston. ■

Houston Chronicle

Wednesday
Dec. 3, 1980

Amusements

Bert Long's large *Faith, Life and Despair* dominates an exhibition by black artists at ArtBank Gallery.

Art

ArtBank Gallery show a landmark for OBA

BY DONNA TENNANT
Chronicle Staff

Seven members of Houston's Organization of Black Artists are showing paintings, drawings and prints at ArtBank Gallery, 2605 Richmond, through Saturday. The exhibition, entitled *Contemp — OBA*, is diverse due to the fact there was no curator. Each artist selected several works to display and the show includes portraits, landscapes, abstractions, imaginary scenes and even a yarn painting by OBA president Alfred Blair.

OBA was organized in 1970 and chartered in 1971 with about 25 members. Now, some 30 to 40 artists belong to OBA. The group includes professional artists, teachers, college students, housewives and whoever else is interested in furthering the goals of OBA. "We love art," said Blair. "We want to foster it and bring it to a wider audience."

There was little money available for many years and at times it was difficult to keep up the momentum. However, OBA received grants in 1978 and 1979 from the Cultural Arts Council of Houston to support exhibitions by some 30 black artists. The shows have been traveling to various locations around the city: to universities, churches, community centers, nursing homes and wherever people gather. The OBA artists consider the show at ArtBank a landmark exhibit, for it is the first time a commercial gallery has agreed to show their works.

A notable piece in the exhibition is Bert Long's large *Faith, Life and Despair*, a painting on metal. The image is divided into three areas, each one corresponding to a

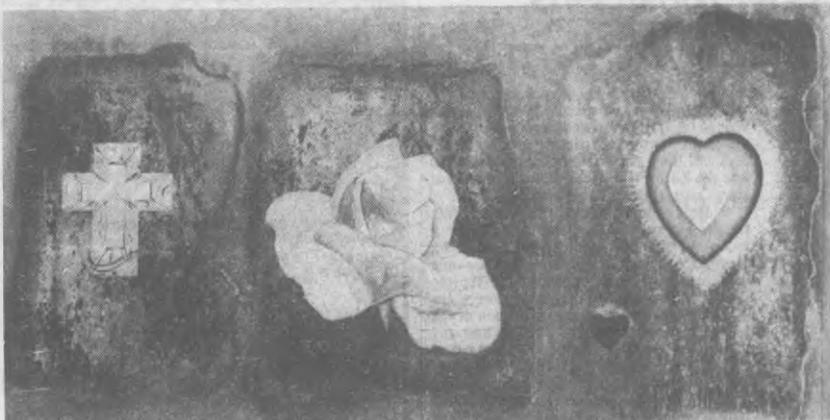


Photo by Steve Campbell, Chronicle staff

word in the title. Faith is represented with a mirrored cross, life by a brightly-colored rose and despair by a shattered mirror in the shape of a heart. The mirror is mounted in the middle of a heart edged with pleated white lace. The purple color used for the background is liturgical and the format is loosely based on Mark Rothko's dark paintings in Houston's Rothko Chapel.

For the opening of the show, Long carved an abstract sculpture from colored ice. He has done numerous ice sculptures in this area and insists that ice is the new art form. He likes the fact that ice is constantly changing.

Another very talented artist in the show is Roy Thomas, a graduate of Texas Southern University and a high school art teacher. In *The Stop*, he paints four people waiting for a bus on a cold and windy day. His composition is unusual, for a signpost divides the canvas in half and partially hides one of the figures. On the right, only the arm and hand of a man is visible. The viewer almost feels as though he is in the picture. Thomas' technique of using thick concentric lines energizes his subject matter.

Floyd Newsom, a member of the art faculty at the University of Houston Downtown College, delves into dream states in his works. The garden in *She's a sweet and gentle flower* may remind you of the symbolic, fantasy paintings by 19th-century French primitive painter Henri Rousseau. Burford Evans experiments with a variety of styles and subject matter, but is best at capturing scenes from everyday life. Karl Hall's *Rhody and the Fire Rocks* shows great potential. The rocks in the background are painted in mesmerizing abstract patterns with lines much like those in turn-of-the-century Art Nouveau.

Although Blair hopes to expand OBA nationwide, there are now only two chapters, one in Houston and one in Nigeria. Member Deborah Ekwo, who moved to Africa, has been active with artists at Cross River State in Nigeria. Plans are in the works for an exchange exhibition. In addition, member Bert Long is talking with James Suris about a possible show at Lawndale Annex, part of the University of Houston.

Amusements

Art

Ice sculpture by Bert Long was carved from brightly colored blocks of ice.

2 distinct moods prevail in Long-Newsum exhibit

BY DONNA TENNANT
Chronicle Staff

It was the opening night of the Bert Long/Floyd Newsum show at O'Kane Gallery. The guests were already arriving, picking their way carefully through the slushy yellow, red, blue and green shaved ice that covered the sidewalk out front. Long, who had just completed the large ice sculpture standing in the middle of the gallery, was soaking wet and tired. He disappeared to change his clothes. The magnificent sculpture, however, was already mixing with the guests. There was no doubt that it was to be the star of the show.

Of course, the ice sculpture is long gone from the University of Houston Downtown College art gallery. And yet a ghost of it lives on in the memory of anyone who saw it. The painting *Hot Seat*, however, is still there and continues to echo the bright colors and biomorphic shapes of its icy brother gone before. Actually, the subject of *Hot Seat* is almost gone, too. It is a ghostly male figure pinioned to the electric chair by two objects piercing his wrists, a mirrored heart and a mirrored cross. Around his neck dangles an artist's palette that doubles as a timepiece. "Bert Long has been making ghosts for years," someone said, staring up at the painting. It was a particularly insightful comment.

Long is a Houston artist who came to the art world by way of his ice sculpture. He is aware of the part that melting plays in his ice works, calling his process the "development of form created through the evolution of destruction (melting)" and touting it as a revolutionary art form. This body of work shows that Long is not only improving technically, but is broadening and deepening his vocabulary of symbols and forms.

"I can really relate to this guy," another guest remarked, looking surprised.



Each painting seems to have been inspired by subjects relating to specific events in Long's life: religion, love, marriage, the elusiveness of success, pain, and of course, art. In *Pain in My Heart*, for example, a red heart is seemingly pinned to the canvas by a cleaver and a butcher knife. In *My Loving Wife*, a black-haired beauty looks seductively at the viewer and yet holds out a palm on which "NO" is inscribed. In *Spirit of Eternity*, mirrored hearts, mirrored crosses, a rainbow and fluffy white clouds fill the sky. Long's work, although increasingly less naive, still charms and disarms with its straightforward approach.

Newsum's smaller, more intimate works have a difficult time competing with Long's work, for they create a different mood altogether. This series on paper is called *Dressing Room Ritual*. Using elaborately detailed pencil drawings and painted pieces, sometimes including bits of photographs, Newsum shares his glimpses of a world in which female figures prepare themselves to meet the public. It is a subject that has fascinated artists for hundreds of years and Newsum handles it with an appropriately delicate touch.

The show continues through Friday. Viewing hours are 10 a.m. to 5 p.m. Monday to Friday at 1 Main St. (749-1950).

Houston Chronicle

Houston's Family Newspaper

Wednesday
March 18, 1981

Art Galveston show separates several artists from crowd

BY DONNA TENNANT
Chronicle Staff

Don't drive to Galveston just to see the *Houston Art Scene Invitational* at the Galveston Arts Center, 2127 Strand. If you are in the area, however, and have never visited the spacious gallery that adjoins the arts center, this is a good opportunity.

James Surls, Bert Long and William Keith, all Houston artists, invited 12 artists to show between three and five pieces each. The spacious, high-ceilinged gallery easily accommodates the many sculptures and two-dimensional works in the exhibition. A work of art by each of the curators also is included.

The show is a strange mixture of artists at different points in their careers. There is no denying a budding talent in several of the younger artists, particularly Judy Long, Barry Atkins and James Hatchett. Although still developing their styles, their paintings and sculptures seem honest and related to personal experiences. They have been more successful in shaking off the imagery of their teachers than Jeff DeLude and Jim Poag, who are still very much under the influence of instructors Surls and John Alexander (Surls teaches sculpture at the University of Houston and Alexander taught painting there until last year).

Poag, like Surls, works with his hands. He nails together carved bits of wood, tires, bamboo fronds and assorted other found objects to make his large free-form sculptures. DeLude uses a violent and painterly style on large canvases in his attempts to convey the frantic pace of life in Houston. His distortions of perspective lie somewhere between expressionism and bad painting.

If one were to single out specific works of interest, perhaps they would be Barry Atkins' carved wooden figure with a gnarled mass of roots for the head or James Hatchett's *New Event Piece*. The latter is simply a photo-journalistic book entitled *UFO...Contact from the Pleiades* with an accompanying statement noting that the artist believes this work to be a key publication.

Also included in the show are three welded steel sculptures by Meredith Jack and several rather contrived photographs by Frank Martin. Pat St. John Danko's pieces reflect her literary and theatrical interests. Viveka Barnett's boomerang pieces are interesting for the way they probe the differences between painting, collage and sculpture.

This show does not "demonstrate the panorama of talent and art being produced in the Houston-Galveston area," as it is supposed to. What it does, however, is separate several promising young artists from the crowd.

The show continues through March 29. Hours for the gallery are 10 a.m. to 5 p.m. Monday through Friday, 11 a.m. to 4 p.m. Saturday and 1 to 4 p.m. Sunday. For more information, call (713) 763-2403.

Houston

MAY 1981/\$1.25

The Glamor of Publishing
Right Idea, Right Time

Capital Collections
For Appreciation's Sake

CityWest Announced
\$2.2 Billion Price Tag

"Houston is eating its own young," says artist Bert Long. The energy that the city has generated in the past two or three years has attracted a lot of young and talented artists to this city, but when they arrive they find they can't make a living. They are being consumed by the energy that brought them here, and if they can't make a living soon, they will have to flee the city, Long says.

Long's statement echoes the sentiments of many well-established artists living in Houston. They lament that the city has never supported the visual arts like a city that touts itself as a "cultural center" should.

"When the arts are found in the local newspaper under the section labeled 'Amusements,' just how sophisticated do you think this town really is?" asks painter Dick Wray.

Almost overnight Houston has ripened from a provincial town into a cosmopolitan city. The ballet, symphony and theatre have all reached adulthood. But the non-performing arts and artists in Houston seem the neglected in comparison. To most people the names Max Apple, Don Foster, Phillip Lopate, Jim Surls, Geoff Winningham and Ben Woitena are just names from the Houston telephone book.

"We know all the local murderers by name, but we don't know who the local artists are," says Wray.

Perhaps the biggest stigma local artists suffer from is that they are "local."

"The city suffers from the Houston Syndrome — if it is local, then it is no good," says Bert Long. Too often collectors go out of town, usually to New York, to acquire pieces for their collections. "When an 'ol Texas boy wants to drill an oil well does he go to New York for supplies or does he look here?" Long asks.

It's ironic, but many New York collectors recognize the value of Houston's artists and fly down here to buy their work. "Some of the most vital

art being produced in the United States is being produced here and the city doesn't know who the artists are — but the out-of-towners know who they are," Wray says.

Many of the Houstonians in the market for art buy only what Long calls "blue chip" art. He defines it as art that is currently very popular and consequently very expensive. "If the mainstream documents it as acceptable, then they pick it up," Long says.

Long can't understand why people want to "buy" the blue chip art at such high prices when they can "invest" in local art at much lower prices. Almost always the collector who flies to New York to buy art could find a piece of local art — good art, not hack art — for a fraction of the price he will pay in New York. He compares buying local art to constructing a high-rise office building — the return on the investment won't come in a few months but over the long run. "There are artists here in Houston who have already gained international reputations. Their values will only go up," he says.

Meredith Long, the owner of Meredith Long Galleries and a 24-year veteran of the Houston art scene, says New York artists have such high stature among collectors because the art critics, major galleries and museums are in New York. "There are a lot of artists here who

are just as good as the artists who have a higher reputation but live in New York," he says. For the image and reputation of Houston artists to blossom, the city needs a "consistent and influential publication that has national credentials with nationally known critics" writing about the arts and artists in Houston.

"You don't have any art critics of a national stature in Houston," Meredith Long says. "Without art critics championing the local artists and without an art publication from here, it will take time for the art community's reputation to grow."

Surprisingly, the Houston Festival is seen as hurting the Houston art community's reputation more than it helps it. Every artist interviewed used the word "carnival" to describe the festival originally organized to support "the arts."

"The whole art world looks at the Houston Festival as a carnival," Bert Long says. Many artists complain that the Houston Festival has evolved into an arts and crafts festival rather than an art festival. "When the 'kicker' radio station starts asking artists to bring their pictures down, that should show you what has happened to the festival,"

Ben Woitena (right): "It is one of the things you shoot for, being able to live off your work."

ARE WE NEGLECTING OUR ARTISTS?





Geoff Winningham: Finds little money though he's published three books.

Wray says.

A number of well-established Houston artists have begun to pull out of the festival. Don Foster, Bert Long, Jim Surls, Ben Woitena and Dick Wray no longer show their work in the festival. "When you put a painting in a carnival atmosphere it just doesn't work," says sculptor Ben Woitena. "And you don't want kids to climb all over your sculptures."

When the festival was smaller and held on South Main in the early seventies, it was a celebration of the arts in Houston, says Tom Robinson, owner of the Robinson Galleries. Now that half a million people attend it, it has become a way to sell Houston through the arts, he says.

"Unfortunately, art in Houston has become big business and big money," Bert Long says. "People look at it to see how many people can come through the doors, how many

hotel rooms will the visitors take up, and how many meals will they eat."

But the artists haven't abandoned the festival to their criticisms; they've made numerous suggestions for improving the festival. Europe holds its art festivals in the fall to kick off the performing arts season. Moving the festival to the fall would keep the festival true to the "spirit and purpose" of an art festival, Robinson says. "The city should hire someone to go to Europe and find out how to put on a festival properly," Foster says.

Much of the criticism focused on how the art works had been displayed. An artist's work might be located next to a stage or food concession. "The problem with the Houston Festival," Woitena says, "is that the visual arts are not as entertaining as the theatre and music . . . let's continue to include the vis-



Dick Wray: Little space to show art.

ual arts, but let's maintain their integrity by putting them in a closed environment and let's have them travel." Woitena believes that the city could greatly improve its image as an art center if it acquired the best works from the festival and sent them on tour across the nation.

"Right now I don't know if the organizers even realize they aren't providing the right format," he says.

Although the better-established artists don't like to exhibit their work at the Houston Festival, the less established artists need the exposure it provides.

"My students are always asking me how they can get into a gallery," Wray says. "But there is precious little space for people outside the established art community to show their work."

Sculptor Jim Surls wants to remedy the lack of exhibit space by establishing an art center in Houston. The center would provide an "alternative space" for artists who haven't been able to exhibit in the galleries or museums. The art center would also have studios, classrooms, a restaurant or cafe, and some lounge areas. Most important, the center would provide a place where artists could exchange ideas and information about their own work and other artists' work, Surls says.

Bert Long suggests that the city provide materials to some of the artists working at the center, and after an artist created a work from the materials it would then be donated to the city to place in parks and public buildings. Currently, Long is working to start an art center at Lyons Avenue and Griggs Road.

Even if the city had the critics, the



Bert Long: "Too often collectors go out of town."



Max Apple: A Gilley's for writers?

center and a restructured festival, the city lacks what artists need most — art collectors. Houston is a difficult town for artist to live in because it has few serious collectors to buy the art being produced here, Surls says.

"Most people in Houston, in reality, buy only art that decorates their homes," Surls says.

Houston does have some fine collectors, some of the best in the world, but having a city with only two or three collectors is like having a city with only two or three artists. "If 10 or 15 people in Houston started collecting art furiously, the arts would take off," Surls says.

Most Houston artists supplement their income by doing something in addition to producing art. Surls teaches at the University of Houston, and Wray teaches at the school in the Museum of Fine Arts. Foster and Woitena have been lucky enough to support themselves solely from their art works. "It is one of the things you shoot for, being able to live off your work," Woitena says. According to Foster, it is a nineteenth century notion that artists must starve until they are discovered (but last year Bert Long, an artist with a family to support, had only \$2,000 in income to report to the Internal Revenue Service.) Geoff Winningham, a local photographer, teaches at Rice University and shoots for magazines and corporations occasionally.

"I have made very little money selling photography as art, but that is not to say I haven't enjoyed it," Winningham says.

Winningham has published three books, one each dealing with high

school football, wrestling and the rodeo, but he says photographers make very little money from their books unless they become best-selling coffee table items.

"It's tough," Woitena says. "In some cases you almost have to educate the people you are selling to about the need to buy art."

"There would be a lot more collectors if they understood art," Wray says.

But the bayou city doesn't need a legion of Armand Hammer's to buy local art; the corporations could support local artists, Bert Long says. Most of the artists interviewed say little of the money donated to the Museum of Fine Arts and to the Cultural Arts Council ever trickles down to the artists. The corporations could commission specific artists to produce sculpture and paintings for their buildings. Bert Long says it is possible to establish a collection of works from Houston artists for one-tenth what a corporation pays for an average New York sculpture.

"It's Houston's bad fortune if they don't support the local artists," Wray says. "By the time they get around to buying them they will be much more expensive."

Bert Long adds that beside being a good investment, supporting local artists would be good for the corporation's public image.

While the art community suffers the growing pains of its adolescence, the local literary community is taking its first wobbly steps.

"Of all the arts, literature is the least developed in Houston," says Phillip Lopate, director of the University of Houston Writing Project and the author of three books.

"There are probably not more than 10 professional writers — not journalists, but people who create literature — living in Houston."

As Houston becomes a more cosmopolitan city, more writers likely will migrate here. Within the past three years, the creation of UH's writing program and the headquartering in Houston of the southwest chapter of PEN have attracted writers.

PEN is an acronym of poets, playwrights, essayists and novelists. A writer must have written at least two books of literary merit or one of outstanding literary merit before the members of PEN ask him to join. Writers of pop fiction like Louis L'Amour and Barbara Cartland would not be asked, says Betty Spears, the founding secretary for PEN. The international organization works to preserve freedom of speech and opposes governments that incarcerate writers because of their political beliefs. On the local level, PEN members work to increase interest in literature and writing. They hope to do this by sponsoring writing contests and awarding "discovery" prizes to some of the best unpublished writers living in Houston. The group also sponsors readings by authors of their works.

"There are a lot of people who are cultured in other areas but have never been to a prose reading before," Lopate says.

At the first PEN-sponsored reading on April 13th, approximately 300 people attended, yet the other 1.5 million Houstonians remain untouched by local writers.

continued on page 47

Gourmet society has a Texas experience

BY ANN CRISWELL
Food Editor

It was chill under glass and Lone Star long necks all around when two Houstonians gave a New York gourmet society a Texas Experience. The New York chapter of the *Chaine des Rotisseurs*, a gourmet society founded in Europe in 1248 and reactivated in 1950, commissioned the dinner from Ed "Chill Lee" Paetzel and Bert Long.

Paetzel is a two-time chill cooking champion and winner of many other chill cook-offs. Long is an award-winning professional chef-turned-artist who is known for his colored ice sculptures, most recently two 3,000-pound sculptures on view at the Kerville State Fair in May. His cooking career included stints at the Ritz-Carlton in Chicago, Century Plaza in Los Angeles and the Hyatt Regency here, where he met Paetzel, then personnel director for the hotel.

Long and Paetzel, who are beginning to gain some fame as "those Texans", cooked 20 hours a day for four days in the kitchen of the Hyatt Grand Central in New York preparing the dinner. Long developed the recipes especially for the dinner.

"I was the 'oven man'. We used the hotel's rotary ovens which have six racks three feet deep," Paetzel said. "We had four six-foot warmers crammed full of food."

Fortunately they cooked extra, Paetzel said, because the 70 guests ate enough for 250. And just check out this menu: 30 pounds of chill, three large briquets, 14-15 racks of spareribs, barbecued links, chitlings, enchiladas, gumbo, stuffed crabs, 15 pounds of boiled shrimp, bog's head cheese (the bog's heads with yellow roost in the mouths were used as table centerpieces at each end of the table), hot and cold oxtails, smoked chicken and Spanish chicken. And that's only the entrees.

Paetzel also took with him 20 doses tamales from Bertha's Mexican Restaurant, 120 link sausages from Green's barbecue plus a load of boudin sausage. Side dishes included squash, mustard greens, blackeyed peas, okra and tomatoes, dirty rice, pinto beans, herbed corn and candied yams. For dessert, there was a choice of sweet potato tarts, bourbon pecan bars and Strawberry Cloud. Guests washed it all down with sangria, frozen margaritas and of course, Lone Star, "the national beer of Texas," said Paetzel.

Finished dishes were displayed on mirrors and formally served French style on silver trays, but everybody dressed western and decorations included Texas flags and stuffed animals. At the end of the boisterous evening someone stuck a Lone Star long neck in the mouth of a wild bear's head used as decoration, too. Only scraps of food were left, Paetzel said, including bits of the following dishes.

Pecan bars with hot bourbon sauce

- Graham Cracker Crust
- 1/2 stick butter (1/4 pound), melted
- 1 cup light corn syrup
- 1 cup dark corn syrup
- 1/2 cup honey
- 1/2 cup granulated sugar
- 1 tablespoon vanilla
- 1 teaspoon cinnamon
- 1 teaspoon nutmeg
- 1/2 cup bourbon
- 3 cups pecans (half finely chopped, half ground)
- 4 eggs

Hot Bourbon Sauce

Melt butter in a saucepan and prepare Graham Cracker Crust; set crust aside. Combine melted butter, corn syrup, honey and sugar, vanilla, flour, cinnamon, nutmeg, bourbon and pecans in bowl of electric mixer. Using the wire whip of the mixer, if you have one, whip at medium speed until all ingredients are thoroughly blended. Beat eggs slightly with a fork; not to the point they foam. Add to mixture and mix on low speed until blended. Remove from mixer. Place cracker crust in oven and pour pecan mixture in shell. Bake in a preheated 350-degree oven until the filling sets, about 40 minutes. Remove from oven and let cool completely. Cut in finger-size bars, place on a plate and ladle Hot Bourbon Sauce over the bars.

Hot Bourbon Sauce

- 2 cups Coca Cola
- 1/2 cup orange juice
- 1/2 cup apple cider
- 1 1/2 teaspoons vanilla
- 1/2 teaspoon nutmeg
- 1/2 teaspoon cinnamon
- 1/2 cup good bourbon
- 1/2 cup cornstarch
- 2 tablespoons butter

Combine Coke, orange juice, cider, vanilla, nutmeg, cinnamon, bourbon and cornstarch and stir until cornstarch dissolves. Heat over low heat, stirring with a wire whip, until mixture is thickened and translucent. Remove from heat and stir butter into sauce until melted. Serve hot immediately over pecan bars. Sauce may be prepared ahead of time and the butter added at the last minute.

Graham cracker crumb crust

- 5 cups graham cracker crumbs
- 1 1/2 cups warm melted butter
- Mix crumbs with butter and press firmly in bottom of a rectangular 13x9x2 pan. Bake in preheated 350-degree oven 5 minutes. Remove and set aside to cool.

Texas cheese biscuits

- 1/2 cup sugar
 - 1 1/2 teaspoons salt
 - 1/2 cup dry powdered milk
 - 5 tablespoons butter
 - 1 1/2 cups cold water
 - 1/4 cups cake flour
 - 2 1/2 cups bread (all-purpose) flour
 - 1 1/2 tablespoons baking powder
 - 1/2 cup grated cheddar cheese
- In a stainless steel pan or bowl, place sugar, salt, dry milk and butter. Blend with a wooden spoon to a soft paste. Add the cold water and stir with a wooden spoon. Sift together the cake flour, bread flour and baking powder. Add to the first mixture and mix by hand to a smooth dough.

Turn dough out onto a floured board. Cover with a cloth and let rest 10 minutes. Roll dough out 1/8-inch thick with a rolling pin. Cut with a Texas-shaped cookie cutter about 2 to 2 1/2 inches wide and place on a lightly greased sheet pan or pans covered with silicon paper. Don't let biscuits touch. Brush top of each with a rich egg wash made by blending 2 eggs and 1 cup milk. Let rest 5 minutes. Bake in a preheated 425-degree oven until golden brown, about 10 to 12 minutes. Makes about 2 dozen 2 1/2-inch biscuits.



Ed Paetzel and Bert Long, right, prepare stuffed crabs, one of 30 regional specialties they prepared for a Texas Experience dinner for the New York chapter of the *Chaine des Rotisseurs* gourmet society at the Grand Hyatt New York.

Sweet potato tarts

- 1 pound fresh sweet potatoes
- 1 teaspoon allspice
- 1/2 teaspoon ginger
- 1 1/2 cups dark brown sugar
- 1/4 teaspoon salt
- 1 tablespoon cornstarch
- 2 teaspoons nutmeg
- 1 teaspoon mace
- 2 teaspoons cinnamon
- 3 eggs
- 1/2 cup evaporated milk
- 1/2 cup honey
- 1 tablespoon vanilla
- 1/4 cup orange juice
- 1/2 pound sweet (unsalted) butter, warmed enough to soften, but not melt
- 6 or 7 (3 to 4-inch) unshaped tart shells (See story Page 25 for related recipe).

Cook (steam) sweet potatoes in their jackets until very soft to the touch. Peel, let cool and mash through a sieve. Place in large electric mixer bowl with allspice, ginger, sugar, salt, cornstarch, nutmeg, mace and cinnamon. Beat at low speed until thoroughly blended. If you have a mixer with wire whip, mix at second speed until blended.

Add eggs and continue mixing at medium low speed. Add milk, honey, vanilla and orange juice. Reduce to low speed and mix until well blended and smooth. Remove from mixer. Stir in softened butter with a kitchen spoon. For best results, let filling stand about 1 hour before filling tart shells to give sugar time to dissolve completely and spices to disperse flavor.

Spoon filling into unbaked tart shells; fill to the top. Bake in preheated 350-degree oven until done, about 20 to 25 minutes or until firm. (To test: Insert a silver knife in center; it should come out clean.)

Texas-style stuffed crab

- 1/4 cup unsalted butter, melted
- 12 small blue crab shells (4 to 5 inches in length)
- 2 chicken bouillon cubes
- 1/2 cup white wine
- 1 cup white cream sauce
- 1 tablespoon chopped chives
- 1 tablespoon minced shallots
- 1 teaspoon ground white pepper
- 1/4 cup Dijon mustard
- 1 egg, slightly beaten
- 1 1/2 pounds white lumpsum crab with juices
- Fresh bread crumbs
- Grated cheddar cheese
- Grated Swiss cheese
- Freshly grated parmesan cheese
- Melted unsalted butter

Brush insides of the crab shells with 1/4 cup of the melted butter. Dissolve bouillon cubes in white wine. Combine white sauce, chives, chicken bouillon mixture, shallots, white pepper, mustard and egg in a bowl. Mix thoroughly. Add crabmeat with juices and fold in gently with a wooden spoon until crab is thoroughly coated with sauce mixture. Do not break up crab, and avoid overmixing. Place crab mixture in buttered shells.

Combine bread crumbs, cheeses and some melted butter. Toss lightly until blended. Do not over mix or mixture will be gummy. Sprinkle mixture over crab. Place crab shells on cookie sheet in 350-degree oven and bake until topping is light golden brown. Makes 6 servings, two crabs per person.

To make fresh bread crumbs: Trim crusts from one-fourth of a loaf of white sandwich bread and chop coarsely in food processor or blender.

Houston Chronicle

Thursday
June 18, 1981

Houston's Family Newspaper

Page 20, Food Section

Houston Chronicle

Thursday, June 18, 1981

Gourmet society has a Texas experience

BY ANN CRISWELL
Food Editor

It was chili under glass and Lone Star long necks all around when two Houstonians gave a New York gourmet society a Texas Experience. The New York chapter of the *Chaine des Rotisseurs*, a gourmet society founded in Europe in 1248 and reactivated in 1950, commissioned the dinner from Ed "Chill Lee" Paetzel and Bert Long.

Paetzel is a two-time chili cooking champion and winner of many other chili cook-offs. Long is an award-winning professional chef-turned-artist who is known for his colored ice sculptures, most recently two 3,000-pound sculptures on view at the Kerrville State Fair in May. His cooking career included stints at the Ritz-Carlton in Chicago, Century Plaza in Los Angeles and the Hyatt Regency here, where he met Paetzel, then personnel director for the hotel.

Long and Paetzel, who are beginning to gain some fame as "those Texans", cooked 20 hours a day for four days in the kitchen of the Hyatt Grand Central in New York preparing the dinner. Long developed the recipes especially for the dinner.

"I was the 'oven man'. We used the hotel's rotary ovens which have six racks three feet deep," Paetzel said. "We had four six-foot warmers crammed full of food."

Fortunately they cooked extra, Paetzel said, because the 70 guests ate enough for 250. And just check out this menu: 30 pounds of chili, three large briskets, 14-15 racks of spareribs, barbecued links, chitterlings, enchiladas, gumbo, stuffed crabs, 15 pounds of boiled shrimp, hog's head cheese (the hogs' heads with yellow roses in the mouths were used as table centerpieces at each end of the table), hot and cold oxtails, smoked chicken and Spanish chicken. And that's only the entrees. Paetzel also took with him 20 dozen tamales from Bertha's Mexican Restaurant, 120 link sausages from Green's barbecue plus a load of boudin sausage.

Side dishes included squash, mustard greens, black-eyed peas, okra and tomatoes, dirty rice, pinto beans, herbed corn and candied yams. For dessert, there was a choice of sweet potato tarts, bourbon pecan bars and Strawberry Cloud. Guests washed it all down with sangria, frozen margaritas and of course, Lone Star, "the national beer of Texas," said Paetzel.

Finished dishes were displayed on mirrors and formally served French style on silver trays, but everybody dressed western and decorations included Texas flags and stuffed animals. At the end of the boisterous evening someone stuck a Lone Star long neck in the mouth of a wild boar's head used as decoration, too. Only scraps of food were left, Paetzel said, including bits of the following dishes.



Ed Paetzel and Bert Long, right, prepare stuffed crabs, one of 30 regional specialties they prepared for a Texas Experience dinner for the New York chapter of the *Chaine des Rotisseurs* gourmet society at the Grand Hyatt New York.

Pecan bars with hot bourbon sauce

Graham Cracker Crust

- 1/2 stick butter (1/4 pound), melted
- 1 cup light corn syrup
- 1 cup dark corn syrup
- 1/2 cup honey
- 1/2 cup granulated sugar
- 1 tablespoon vanilla
- 1 tablespoon flour
- 1 teaspoon cinnamon
- 1 teaspoon nutmeg
- 1/2 cup bourbon
- 5 cups pecans (half finely chopped, half ground)
- 4 eggs

Hot Bourbon Sauce

Melt butter in a saucepan and prepare Graham Cracker Crust; set crust aside. Combine melted butter, corn syrups, honey and sugar, vanilla, flour, cinnamon, nutmeg, bourbon and pecans in bowl of electric mixer. Using the wire whip of the mixer, if you have one, whip at medium speed until all ingredients are thoroughly blended. Beat eggs slightly with a fork; not to the point they foam. Add to mixture and mix on low speed until blended. Remove from mixer. Place cracker crumb crust in oven and pour pecan mixture in shell. Bake in a preheated 350-degree oven until the filling sets, about 40 minutes. Remove from oven and let cool completely. Cut in finger-size bars, place on a plate and ladle Hot Bourbon Sauce over the bars.

Hot bourbon sauce

- 2 cups Coca Cola
- 1 cup orange juice
- 1 cup apple cider
- 2 teaspoons vanilla
- 1 teaspoon nutmeg
- 1 teaspoon cinnamon
- 1 cup good bourbon
- 1/2 cup cornstarch
- 2 tablespoons butter

Combine Coke, orange juice, cider, vanilla, nutmeg, cinnamon, bourbon and cornstarch and stir until cornstarch dissolves. Heat over low heat, stirring with a wire whip, until mixture is thickened and translucent. Remove from heat and stir butter into sauce until melted. Serve hot immediately over pecan bars. Sauce may be prepared ahead of time and the butter added at the last minute.

Graham cracker crumb crust

- 5 cups graham cracker crumbs
 - 1 1/2 cups warm melted butter
- Mix crumbs with butter and press firmly in bottom of a rectangular 13x9x2 pan. Bake in preheated 350-degree oven 5 minutes. Remove and set aside to cool.

Texas cheese biscuits

- 1/2 cup sugar
- 1 1/2 teaspoons salt
- 1/2 cup dry powdered milk
- 5 tablespoons butter
- 1 1/2 cups cold water
- 1 1/4 cups cake flour
- 2 1/2 cups bread (all-purpose) flour
- 1 tablespoon baking powder
- 1/2 cup grated cheddar cheese

In a stainless steel pan or bowl, place sugar, salt, dry milk and butter. Blend with a wooden spoon to a soft paste. Add the cold water and stir with a wooden spoon. Sift together the cake flour, bread flour and baking powder. Add to the first mixture and mix by hand to a smooth dough.

Turn dough out onto a floured board. Cover with a cloth and let rest 10 minutes. Roll dough out 1/2-inch thick with a rolling pin. Cut with a Texas-shaped cookie cutter about 2 to 2 1/2 inches wide and place on lightly greased sheet pans (or pans covered with silicon paper). Don't let biscuits touch. Brush top of each with a rich egg wash made by blending 2 eggs and 1 cup milk. Let rest 5 minutes. Bake in a preheated 425-degree oven until golden brown, about 10 to 12 minutes. Makes about 2 dozen 2 1/4-inch biscuits.

Sweet potato tarts

- 1 pound fresh sweet potatoes
- 1 teaspoon allspice
- 1/2 teaspoon ginger
- 1 1/2 cups dark brown sugar
- 1/4 teaspoon salt
- 1 tablespoon cornstarch
- 2 teaspoons nutmeg
- 1 teaspoon mace
- 2 teaspoons cinnamon
- 3 eggs
- 1/2 cup evaporated milk
- 1/4 cup honey
- 1 tablespoon vanilla
- 1/4 cup orange juice
- 1/2 pound sweet (unsalted) butter, warmed enough to soften, but not melt
- 6 or 7 (3 to 4-inch) unbaked tart shells (See story Page 28 for related recipe.)

Cook (steam) sweet potatoes in their jackets until very soft to the touch. Peel, let cool and mash through a sieve. Place in large electric mixer bowl with allspice, ginger, sugar, salt, cornstarch, nutmeg, mace and cinnamon. Beat at low speed until thoroughly blended. If you have a mixer with wire whip, mix at second speed until blended.

Add eggs and continue mixing at medium low speed. Add milk, honey, vanilla and orange juice. Reduce to low speed and mix until well blended and smooth. Remove from mixer. Stir in softened butter with a kitchen spoon. For best results, let filling stand about 1 hour before filling tart shells to give sugar time to dissolve completely and spices to disperse flavor.

Spoon filling into unbaked tart shells; fill to the top. Bake in preheated 350-degree oven until done, about 20 to 25 minutes or until firm. (To test: Insert a silver knife in center; it should come out clean.)

Texas-style stuffed crab

- 1/4 cup unsalted butter, melted
- 12 small blue crab shells (4 to 5 inches in length)
- 2 chicken bouillon cubes
- 1/2 cup white wine
- 1 cup white cream sauce
- 1 tablespoon chopped chives
- 1 tablespoon minced shallots
- 1 teaspoon ground white pepper
- 1/4 cup dijon mustard
- 1 egg, slightly beaten
- 1 1/2 pounds white lumpmeat crab with juices
- Fresh bread crumbs
- Grated cheddar cheese
- Grated swiss cheese
- Freshly grated parmesan cheese
- Melted unsalted butter

Brush insides of the crab shells with 1/4 cup of the melted butter. Dissolve bouillon cubes in white wine. Combine white sauce, chives, chicken bouillon mixture, shallots, white pepper, mustard and egg in a bowl. Mix thoroughly. Add crabmeat with juices and fold in gently with a wooden spoon until crab is thoroughly coated with sauce mixture. Do not break up crab, and avoid overmixing. Place crab mixture in buttered shells.

Combine bread crumbs, cheeses and some melted butter. Toss lightly until blended. Do not over mix or mixture will be gummy. Sprinkle mixture over crab. Place crab shells on cookie sheet in 350-degree oven and bake until topping is light golden brown. Makes 6 servings, two crabs per person.

To make fresh bread crumbs: Trim crusts from one-fourth of a loaf of white sandwich bread and chop coarsely in food processor or blender.

Art notes Alternative galleries in Houston

By MIMI CROSSLEY

To Jon Powell, an alternative art space "is a place for people to show art that may not be commercial, for people who make art that may be too new for commercial galleries, for people whose work is experimental."

That is, in fact, the kind of art Powell shows at 3221 Milam in his capacity as gallery director of a definitely non-profit exhibition space. 3221 Milam is the home of Theatre Dance Unlimited, located in a series of halls upstairs over a storefront near the corner of Milam and Elgin.

It is now the place for a whole variety of avant-garde events in Houston: music, drama, dance and that creative mix of things artists do called performance art.

Just a year ago, Theatre Dance Unlimited added a visual gallery, organized by printmaker David Folkman, who also operates Little Egypt Workshop, one of Houston's leading art printers. It was, and is, a bit ad hoc. While 300 people might turn out for a performance, the gallery is not always organized in any traditional sense. Art is hung along the stairway, in the hall, above the bulletin board and down next to the peeling linoleum of the floor.

Powell, a painter, joined Theatre Dance Unlimited as a costumer for the ballet, under a grant from CETA (the federally-funded Comprehensive Employment Training Act) and began taking care of the gallery this spring. Shows have been upbeat, funky, and full of the new styles emerging out of the music bars and dance halls, with titles such as *Repop* and *Popular Mechanics*.

Currently, 3221 Milam has the show Powell has been planning to do for

months. *Five Unimportant Modern Artists* shows photographs, canvases and wallworks by Timmy Driscoll, John Peters, Powell's own "pool paintings," Michael Valadez and Kelly Alison, through Oct. 8.

Art, live and out-of-doors, is also currently on view in another alternative space, that provided by three groups joining forces at 1420 Peden. Artists in Action, Waterworks, and Little Egypt Workshop are putting on view the works of 10 sculptors plus Bert Long's ice sculpture. A performance event held recently may not have left much of Long's art to see, but all the other pieces will be up through Oct. 20.

Around the corner, there's a funny painted door at 1401 West Gray, the home of Little Egypt's gallery space, now showing works by Bonnie Bibb and Linda Heitkamp. A space originally set up to show prints made by the workshop, it has branched out as a multimedia, visual and performance space.

Other alternative art spaces (call for exhibition and performance information):

■ Granddaddy of alternative art spaces in Houston is Lawndale Annex, the senior and graduate studio space for University of Houston artists, off the Gulf Freeway, Lawndale at Hillman. Now showing Latino artists from Texas. Open daily, 9 a.m.-5 p.m. 749-8854.

■ Studio One: Artist Bill Steen shows works of artists who interest him, stages performances, at 1511 Congress. 224-0155.

■ Artists in Action: Under the direction of Bert Long, a group of artists has leased the Hope Development Foundation building, Lyons at Jensen. Exhibitions to be announced.

■ A new Houston arts group called Artists in Action, headed by Bert Long, is cosponsoring what is titled *20/20 - A Celebration of Artistic Vision* Sunday, at Little Egypt Workshop, 1420 Peden. The event encompasses outdoor sculpture, film, dance and music. The sculpture will be up for a month following the opening. Other sponsors include Waterworks, a silkscreen workshop run by Al Smith. *20/20* will begin at 4 p.m. and continue to 10 p.m., and is free to the public.

Houston, Texas is a raw, open, boomtown at the edge of civilization. Its honky-tonks and moon walks form an uneasy alliance in the ever-expanding frontier myth. This myth of Houston is a curious blend of fact and fiction.

About 300 Houston artists ride the edge of this frontier. Several are beginning to receive recognition by that bastille of culture, New York City. Super-artists Gael Stack, James Surls, and Earl

unleash the primitive power of materials to convey core mystical experiences rather than formalistic, cerebral constructs. While neither folk art nor abstract expressionism, the work is characterized by an energized, tactile sense of media.

Lawndale Annex of the University of Houston is organizing the first exhibition to define this school. Opening September at Arcosanti, Arizona for the Teilhard and Metamorphosis symposium, the exhibit explores the mystical, mythical, and ritual aspects of the earthy spiritual encounter the work celebrates.

Many artists' work fall within already-defined styles, but those styles acquire a new intensity in the hands of Houston artists. As Peter Schjeldahl noted in his article surveying Houston art (*Houston City*, Feb. 1980), Houstonians love color. Color field and abstract expressionism are hot items. Two of the leaders in these fields are Charles Schorre of Dubose Gallery and Dick Wray of Moody Gallery. Charles' canvases sizzle with acid reds and raw jags of line, sometimes layers of thread-bared canvas. The intense color, comparable to Houston's August heat, cuts a new edge in the field. Schorre can then turn to paint a subtle canvas to hit the opposite edge of the field. Dick Wray is playful, strutting fleshy pinks into staccato paintings beyond anything de Kooning ever brushed in his *Women*.

Color field artists in Houston also toss in content. Most innovative is Ron Hoover, who combines qualities of impressionism and action painting but removes any sugary, decorative qualities. He throws paint on canvas, creating spray to convey haunting forces lurking within the psyche and society.

The Women's Caucus for the Arts has activated a rise in figure painting. University of Houston's O'Kane Gallery did a double-barreled show of two top artists: Lydia Bodnar-Balahutrak and Diane Parker. Lydia's full-figure portraits of her husband and self are a new realism, a poetic diffusion of light-engulfed forms. Diane focuses on women and children, or women's "coffees." Her paintings use a blunt brushstroke of hyped impressionistic color to express the immediacy and warmth of the scene. William Keith has developed a gaunt expressionistic style of portraiture/figures and Lynn Randolph paints large nude semi-surrealistic portraits of friends. Then there is the *tour de force* of Susan Smith's photo-realism paintings of manikin-models who portray the silk veneer of roles today's woman faces.

These artists are firmly entrenched in Houston with no visions of moving to the Big Apple, though all have made the pilgrimage to New York. For Charles Schorre it was a decision—in 1948—where to best raise a family. As he

The Houston Image as a New Arts Frontier: Fact, Fiction—or Both?

By Jana Vander Lee

Staley are cracking into national exhibitions at the Whitney, Guggenheim, Hirshhorn and New Museum. A steady stream of art critics and curators comes to investigate Houston. This spring the New Museum board of directors toured Texas to check out the scene.

The Houston Art-Style: Content, Not Cowboys . . .

Houston artists generally break into three categories: Texas Funk, Spirit, and Houston's rendition of other nationally-recognized art styles. Cowboy art is limited to one of Jack Boynton's visual pun posters *Amarillo Boot*, sold in the Museum of Fine Arts bookstore for tourists. Houston art is a raw, gutsy brush with reality, heavy into content.

The Texas Funk style, with its anti-intellectual, crass materialism, expressed with a vengeance the hick Texas *nouveau riche*. Fostered during James Harithas' temptuous tenure at the Contemporary Arts Museum, the style flourished in the mid '70s, but burnt out as a recession devalued the humor of mocking Texas' tasteless excesses. Generated by Dallas artists such as Robert Wade of the earthworks Texas map, George Green's cockroach paintings, and Ant Farm tableaux, the style has veered into punk—as with Houston's Suzanne Paul's photographs shown at Charles Cowles Gallery in New York.

The Spirit artists such as Dorothy Hood, Dee Wolff, Jana Vander Lee, Earl Staley, Bert Long, Jesse Lott, Charmaine Locke, James Surls, Gael Stack, and Lucas Johnston cut across style and are joined by content. Whether abstract, surrealistic, or neo-primitive, these artists

Jana Vander Lee has authored numerous articles on the visual arts. An artist, she has also served as educator, lecturer, and curator of several Houston-based art exhibitions.

says, "In this dull, flat, humid climate, you get a lot of work done." For Jim Love, whose sculpture is touring San Francisco Museum of Modern Art and the Hudson River Museum, it was the awareness that to be an artist "it didn't have to be New York, it shouldn't have to be." The half-hermit Houston artists independently developed alternative life styles to what many consider the crass commercial New York art scene. But why Houston?

Arts Pumped Up with Oil

Houston is money, oil money that keeps gushing. Red-neck wildcatters who hit it big at the turn-of-the-century built the financial dynasties that rule Houston today. Those dynasties are still pumping money into Houston's arts. Their names grace many public buildings: Jones Hall, Cullen Auditorium, Sarah Campbell Blaffer Gallery UHCC, Cullinan wing of the Museum of Fine Arts. Moody Foundation helped underwrite five recent Contemporary Arts Museum exhibitions. The Brown Foundation made a ten-year challenge-matching funds grant that in the first four years netted the Museum of Fine Arts \$9.5 million. Leading families also donate art works in honor of family members, and serve on the museum

boards. Their generous support of the arts is made to the institutions for them to create the cultural atmosphere of Houston.

Support of the arts is part of the code of honor. Si Morris relates how early fundraising was handled. A new attorney in town was visited by one of the prominent citizens. Rather than be invited to contribute, the attorney was assessed of his donation. He blanched at the amount and declared that, as he was just starting practice, he couldn't possibly give that much. Thereupon, he was advised to borrow the money because, "Here, if you're going to be somebody, then you have to act like somebody."

Patronage of the artist or performer exists on a limited scale. One family has been collecting Charles Schorre's work for a 30-year period. Generally, the private collections feature one to three pieces of any given artist. Direct financial support of an artist is for a specific project or trip. One generous oil heir was known to support 18 artists, some of which were Houston-based. The de Menil collection is recognized as the leading encyclopedic collection. Dominique de Menil has collected Houston artists such as Jim Love, Philip Renteria, and William Steen. More collectors are

Below, Houston artists gather at Lawndale on the U. of Houston campus for a super-informal photo session.

Frank Martin photo



And behind it all, making it happen, is the so-called "weaker sex." Molly Parker-son, cultural liaison of the mayor's office, is the tactful shock absorber for the encounters between the art community and a builder's city council, whose members don't all appreciate "that modern stuff," but who must approve all public art. Two top galleries are directed by women: Janie C. Lee, a blue chip, basically New York-style gallery that transferred from Dallas when the boom swung to Houston, and Betty Moody, who committed herself to developing a Houston and regional stable of 12 artists. Both set standards for the emerging Houston art scene.

Houston Artists Receive Minimal Support

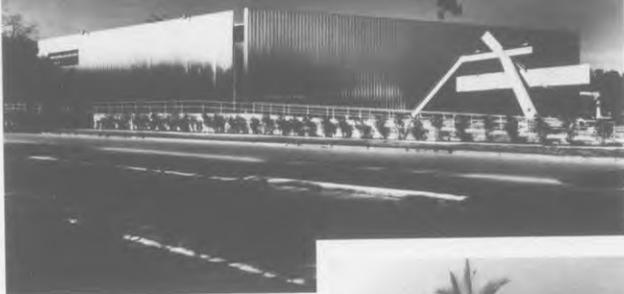
Before you pack your gear and haul your van into Houston (along with the other 20,000 people that infiltrate Houston monthly), there are a few grim realities you should know before you try to cash in on Houston. Houston Festival is the major, city-wide art festival. "The purpose of the Festival," says director Rochelle Cooper, "is to create new works of art, support emerging artists, and salute the established artists." Of its \$370,000 budget, \$20,000 is spent to do that: \$60,000 is divided among the performers on eight stages. In the steady flow of Houston's art money, little filters down to the working artist. About ten Houston artists manage to support themselves through their work.

Of the \$1.7 million CACH distributed last year, \$25,623 went to the small visual art organizations. Of the \$186,285 available to these small organizations, 64 percent went to the performing arts while 18 percent went to visual arts. Only Bering Memorial Church submitted a grant to commission art: Leo Tangua's mural. To remedy this situation, CACH Director Mary Anne Piacentini cosponsored seven competitions for public art with \$46,000 of Community Development Funds. CACH also now provides CETA employment for artists.

Houston money is channeled into institutions which give marginal support to the local artist. In the past ten years, the Museum of Fine Arts has exhibited two Houston artists: an exhibition of Dorothy Hood's drawings and an exhibition of Manual (Suzanne Bloom-Ed Hill) photographs and drawings. The museum collection contains work of Dick Wray, Richard Stout, Arthur Turner, etc., but none are listed in the just-published collection catalogue. A Dorothy Hood painting is the only Houston art on view.

Across the street, the Contemporary Arts Museum has a tendency to match Houston artists with the established New York-style exhibited in the upper gallery. Finally, this October Robin Utterbach of Watson/de Nagy and Company and Gael

Courtesy of the Contemporary Arts Museum



Two installation works at Houston's Contemporary Art Museum are (above), Rolf Westphal's *West of The Pecos* and (below), Mel Chin's 1979 sculpture entitled *Palm Tree*.



Frank Martin photo

Stack of Meredith Long Gallery will join Otis Jones and Lee Smith for a group show upstairs. Perhaps in the Texas Drawings show scheduled for 1982, CAM can again assume leadership in identifying the unique art of Houston.

Only Bill Robinson, director of the University of Houston's Sarah Campbell Blaffer Gallery, has provided a serious showcase for Houston art. The major competition biennale has consistently "shuffled the deck" for artists. As new artists receive recognition, each Houston Area Exhibition has created a heated and healthy reassessment of Houston art.

Houston's High Profile Earned by Effort of Few

So how did the Houston artists generate and receive national acclaim with next to no museum support or financial backing? James Harithas was the pivotal figure in spawning the Texas Funk and Spirit styles. His term at the Contemporary Arts Museum coincided with the peak of the Houston corporation boom. A few collectors, Texas Gallery and Delahunty Gallery, realized

the importance of these artists. Then, Lawndale Annex of the University of Houston became the first major alternative gallery to show the gutsy art that commercial galleries and the local museums weren't ready to risk.

In the New York vacuum of current "ism," regional artists are now becoming the new show. Houston artists are ready. Their delay of recognition is largely due to lack of critical review and publication. Houston art historians are buried alive in lecture classes, while the newspaper critics double as reporters. The artists responded with their own publication last year. Bert Long found backers, and serves as publisher/editor of *Art Scene*.

"Houston art is growing like a seed, from the inside," says artist James Surls. The rugged commitment of artists to their vision has generated a unique Houston spirit of derring-do. Put off by phony promotion, paid reviews, competitive exhibition obstacle courses, or gallery caste systems, each artist forges terms with economic reality. Success is survival of soul for the few who do tough it out.

By Mary Hines
Signal Staff Writer

"Where is Rod Serling?" I kept asking myself as I toured the gallery. When will he stroll out from behind one of these deliciously macabre paintings and say, "Good evening and welcome to the Night Gallery"?

The Georgia State University Gallery (on the first floor of the Art and Music Building) has almost become a "night gallery" with its present exhibition, "Thirteen Artists: A Look at Houston," which will run through Feb. 5. The artworks, all by artists presently painting, drawing, and sculpting at the University of Houston, work on what guest curator James Surls calls the "psychological edge."

Surls, director and founder of the university's Lawndale Annex, was invited to GSU by associate professor of Art George Beasley. Beasley and Surls both received their masters of fine arts degrees from the Cranbrook Academy of Art. Lois Shaw, director of GSU's gallery, hopes that one day, through such contacts, our gallery will be as active and successful as Lawndale.

The themes of darkness, strained emotions, anxiety and fear wind through each piece in the



Staff photo by Sidell Tilghman

"Night Shift—Cabbage Pickers"

exhibit, uniting them. Moving from one work to another, I found myself experiencing a growing sense of dread and anticipation.

The paintings of Judy Long, "And My Boss He Said" and its companion piece "Two Drunk Buddies at Work" (acrylic on paper) are darkly familiar scenes of bar life which seem unavoidable in the corporate world. These are two of the best pieces in the show.

Across from Long's paintings hangs a pencil drawing by James Surls, "Left Eye," in all of its Boschian terribleness, reminded me of huge amoebas skewered on rose thorns. I stared at it awhile in the way people stare at auto wrecks, then turned away only to find more renderings of

Thirteen Artists On The Edge

the psychological edge.

Lynn Moore Randolph's nudes were show-stealers, though not the best works on display. "Lunar Equinox" (oil on canvas) portrays a beautiful white-haired woman standing in the surf grasping her stomach. But her insides are not there. A gaping hole is where her womb should be. In the background, a yellow jellyfish is squirting into the deep blue sky. Her companion work, a naked fellow entitled "Electric Shaman," sits on some stones in the desert. He wears an expression of indifference.

The last painting I saw, the one I should have



"Cartoon Dog"

Staff photo by Sidell Tilghman

seen when I came in, was Jeff Delude's "Night Shift—Cabbage Pickers" (oil on canvas). The painting was thick with paint swirled and sculpted like a Van Gogh. The eerie, nervous colors and heavy texture made the painting as much a story about painting as it was about cabbage pickers.

The entire show can be described as a story about art. It is alive and changing and growing. It has many flavors and forms. The regional quality of "Thirteen Artists" is also apparent. Art in Houston is dynamic.

Houston Show Mix Of Good, 'Bad' And Ugly

A Review

"13 Artists: A Look at Houston." Georgia State University Gallery, 10 Ivy St. N.E. 8 a.m.-8 p.m. weekdays through Feb. 5. Free viewing. 658-2257.

By Catherine Fox
Constitution Staff Writer

ACCORDING TO James Surls, who curated "13 Artists: A Look at Houston" at the Georgia State University art gallery, Houston is still in some measure a cowboy town. Indeed, this mélange of 29 paintings, sculptures and photographs could be subtitled "the good, the 'bad,' and the ugly." Mostly the latter two.

By no means a complete survey of art in that city, the show represents Surls' preference for "the newer sensibility," as the Houston artist put it in a recent telephone conversation. The artists, who range from professionals of long standing to artists barely out of graduate school, have all been involved with the Lawndale Annex, the gallery Surls oversees at the University of Houston. Many are alumni. It is not surprising that they reflect his own interests: appreciation for strong personality, "a psychological edge," and a preference for figuration.

Some of them, in fact, are downright derivative. One only has to glance at the sculptures by James Poag, 27, to see that he is Surls' student. Surls, 38, exhibits one of his own wrought wood dream images, "Me House and the Needle's Eye." A spindly abstracted figure seems to be bursting out of a house as if it took the magic pill that temporarily made a giant out of Lewis Carroll's Alice. By turns carved and whittled, finished and rough, the work is both fragile and menacing.



Staff Photo—Cheryl Bray

ON EXHIBIT AT GSU
"Cartoon Dog"

Poag has adopted his mentor's use and treatment of wood as well as his formal vocabulary. "Mobile Home," a ramshackle little house equipped with large wheels and a long handle (a cart-house), builds on Surls' imagery but has more of its own life than the other sculptures in the exhibition. This escapee from Dogpatch provides a humorous response to the spate of architectural sculpture: "home is where the heart is" becomes "art is where the home is."

Rolling right along, we come to one of the better paintings, "Night Shift — Cabbage Picker." Like a number of works in the exhibition, it is based on imagery from past masters; this is one of the more successful "thefts." Artist Jeff Delude, a recent graduate of the University of Houston's M.F.A. program, has appropriated the setting from Vincent van Gogh's final "Crow over Wheatfield" paintings, but expunged the ominous mood. He has also borrowed the Dutch master's palette and impasto paint application, but used them to create a contemporary genre scene. In a carefully orchestrated composition, farm workers in cowboy hats load the crop in boxes, some of them labeled "Bud."

The cheerful feeling induced by the bright colors is clouded by the nagging implications provided only by the title. That gentle tug is infinitely more successful than yet another photograph of poor Mexicans, as exemplified by Frank Martin's color pictures.

This painting also demonstrates Surls' preference for work with regional flavor. That explains the preponderance of Southwestern imagery, including the landscape and what Art News described as "demons and skeletons, cacti and Indians."

Surls was quick to point out that this is not a Texas show, but a Houston one, reflective of the city's personality. He contrasted the art of his fast-paced city with that of the more sedate Dallas (which he finds similar to Atlanta), finding an aesthetic parallel in Houston's flamboyance as opposed to Dallas' more reserved approach.

The show is at once energetic and laid back. It's got gutsiness, but there is a disconcerting unevenness of quality, sometimes even among works by the same artist. Granted, a number of works embody the principles of "bad" painting (first set forth in a 1978 exhibition at New York's New Museum, including defiance of traditional standards of good taste and draftsmanship, fantasy, humor, and wide-ranging sources, from art history to flea markets).

Although this sort of art defies standard value judgments — if there is such a thing anymore — can't avoid them altogether. To this unmellow critic, there must be a distinction between good "bad" and bad "bad" art, both of which are included here.

See HOUSTON, Page 6-



Detail From Jeff Delude's "Night Shift"

Houston

Continued From Page 1-B

Bert Long's two contributions are just plain bad. The painting, "Crying Time," reminds me of an icon on black velvet. Depicted in the vertical rectangular canvas are two disembodied, tear-shedding eyes at the top; two pieces of wood crossed to form an "X"; and an artist's palette, from which paint drips like blood. Is this the blocked artist or the embarrassed muse?

Probably the latter, viewing Long's "Ultimate Vision," a small mixed media sculpture bearing a distinct resemblance to the gray hunks of snow recently on our streets. To this chunk Long has affixed shards of mirrors, eyes that roll in their plastic casings, and used paint brushes. This work relates to the largely self-taught artist's stint as a cook in the Marines, where he excelled in carving ice sculptures.

Long, 41, is more successful in his other roles as editor and publisher of Houston Artscene, a local art tabloid, and — judging from the reams of material sent to the gallery curator — art promotion.

The pair of realist nudes in outdoor landscapes by Lynn Moore Randolph, 43, are not much better. "Lunar Equinox" depicts a woman standing amid the rolling ocean waves. The realist description is contradicted by the striking yellow jellyfish floating above and by the hole hollowed out of the woman's womb, a hackneyed surrealist effect. Presumably, Randolph is connecting the tides and the menstrual cycle as well as water and womb (intensified by the allusion to the birth of Venus).

"Electric Shaman" is the symbolic counterpoint. A male is seated on a boulder in a desert landscape, replete with stormy, lightning-lit sky. Merging the particular and the archetypal can be effective when done with subtlety, something these paintings lack.

Lucas Johnson, a self-taught artist, created a more arresting dream image in "La Aparcion." A steeply receding landscape is dotted with stereotypical Indian figures, each with wide-brimmed hat and mummifying blanket. To add to the unreal effect created by the silent, almost floating figures, Johnson, 41, injects spots of sharply defined detail into the otherwise spare scene. He also varies the surface from matte to shiny; together with the odd pockets of detail, this creates the illusion of collage when it is really all oil and acrylic. Thus we have an apparition in both form and content.

I also like Judy Long's two acrylics on paper. I'm told that the artist works at a nightclub to supplement her income. One, "And My Boss He Said," depicts a guy whispering into his dame's ear. In the other, "Drinking Buddies at Work," two women are singing away and feeling no pain, arms around each other's shoulders. Both may have been culled from her nightly observations. With energetic brushstroke and lurid color, she deftly captures the vignettes.

A perfect coda to this exhibition is 38-year-old Tacey Susa Tajan's "Cartoon Dog." Just under 4 feet tall, the dog wears a jaunty bowler hat, sports numerous bows and strings of beads, and its pink and orange surface is glamorized with a dose of glitter. It's a pinata turned inside out. The dog says it all: an extrovert operating on funk, local character and chutzpah. It probably barks with a Houston accent.

'Sense of Spirit' weak on two counts

By RON LOWE
Star-Telegram Art Writer

TCU's current exhibition, *A Sense of Spirit*, attempts to develop a big theme through the art of eight regional artists. In addition to consideration of individual art works, a theme show gives us a context by which we can measure the success or failure of an exhibition in its entirety.

The exhibition's subtitle, *Mystic, Myth, and Ritual in Contemporary Texas Art*, combined with the title spells out in clear terms the intent of the exhibition.

Artists included are Clyde Connell, Dorothy Hood, Bert Long, Jesse Lott, Earl Staley, James Surls, Jana Vander Lee and Dee Wolff, a gathering of widely exhibited artists. Installed in TCU's Brown Lupton Gallery, the exhibition continues through Dec. 18.

SPIRIT IS A CONCEPT RICH in tradition which stirs more than a few expectations. One would expect a show laden with content, whether it be of a hermetic or easily understood nature, and given the relative esteem this particular group of artists enjoy, should expect a full-fledged commitment on the artists' part to the exhibition's goals. Unfortunately, the exhibition is weak on both counts.

The black and white photographs of the artists pinned to the wall directly under the exhibition's title gets the viewer off to a difficult start. There was obviously little care taken in balancing works selected by scale and style, rendering the overall effect of the exhibition a visual mish-mash. With only a few exceptions, the art appears to have little to do with the theme.

Hood's *Crystal Void* is a heavy-handed gesture that combines stained areas with flat applications of opaque paint. Using color generally unified in a dark value, Hood presents an awkward abstraction. Staley has been the most conscientious in addressing spirit, and yet in *The Blessed and the Damned*, his technique has fallen far short of his intentions. In this painting his mystical content is depicted by roughly brushing figures bathed in red at the bottom of the canvas and pale preaching figures atop clouds in the upper portion. The rest is filler, and the darkened circle at the top

Though Vander Lee's geometric textile is superbly crafted, the work, *And Yet*, seems unduly confined to traditional uses of fabric. An element of the unexpected would add greatly to the artist's technical bravado.

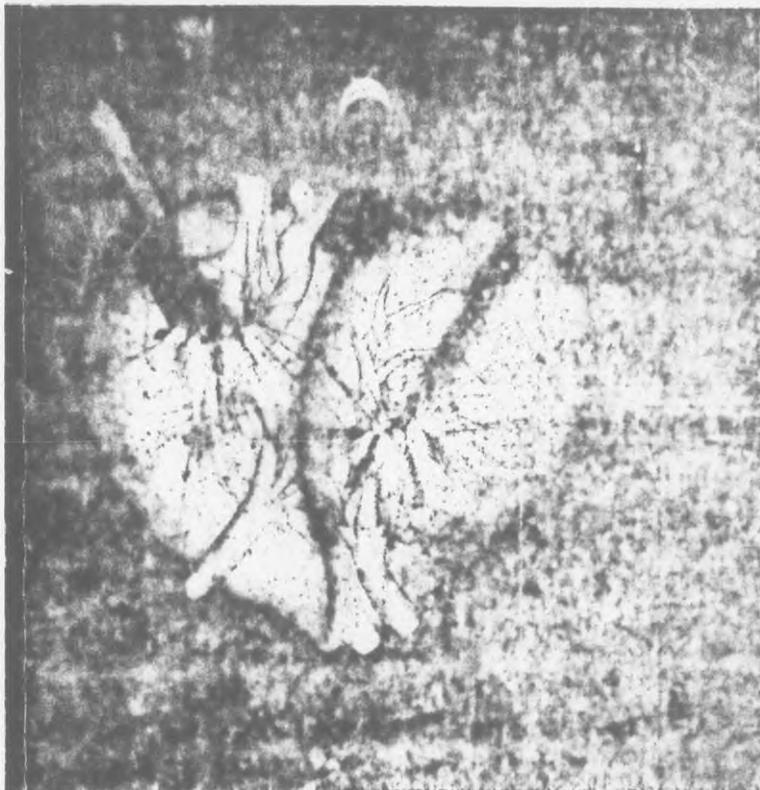
Long, like Staley, is honestly investigating the spirit's domain, the subject matter of *Pain in My Heart* is so genuinely felt as to almost hurt. The anatomical image of a heart at the center of the canvas uses illustrative notation. The background is an accumulation of spattered paint. Actual knives, a cleaver and a carving knife have been thrust into the canvas; tube colors seem to spurt from the bear's interior. The painting communicates and is so close to a successful resolution that the signature placed well within the picture plane and the choice in framing are both disappointments.

Wolff's gouache on paper, *Beginnings No. 23* represents an orange and red cross on a blue field punctuated by small, repeated red stripes. Yellow and green marks twirl out of the center of the cross. This work is small and unpretentious.

THE GREAT THING ABOUT James Surls' drawing *Stick Dance for Red Bird* is how the sculptor's motivations are delightfully unmasked when he steps outside of his medium, carved wood. Surls has included a self portrait, a log cabin, and numerous haunting, fragmented eyes in a work that survives a blatant disregard for composition.

Connell's elegant totem is not so much about spirit as it is about trappings for the spiritual. Like a serene forest after, the work gracefully narrows as it progresses upwards. The outside is colored a warm textured gray upon which mysterious, primitive calligraphy has been inscribed. The center is hollow and holds a batch of rocks as if they were sacraments.

Without a doubt the star of this show is Lott. Both *The Voyage* and *Dog* invite long and careful observation. Both works are constructed from found objects. Lott uses wire, cable, skulls, trinkets, and broken glass which he weaves and assembles into the fetish like pieces. *Dog* brings these diverse materials together and infuses them with life. The figure so completely captures a menacing, snarl



"Pain in My Heart," by Bert Long

OPEN MON.-SAT. 8 A.M.-8 P.M.

CLOSED SUNDAY

Friday
Nov. 13, 1981
Art

'Impressions of Houston' shows individuality of artists

BY PATRICIA C. JOHNSON
Chronicle Staff

Impressions of Houston is an ambitious exhibition. Twenty artists living in the city are represented, ranging in reputations from well-established artists to the seldom-seen.

Impressions of the city are as varied as the people who live in it, and the images of the exhibition at O'Kane Gallery reflect this.

In a nutshell, there are nine pieces of sculpture: Roberta Harris, Charles Holmes, Meredith Jack, Candace Knapp, Jesse Lott (with two drawings to complement it), Fletcher Mackey, William Gary Roth, James Surls and Masaru Takiguchi; nine two-dimensional works (painting, drawing, photography): Cynthia M. Batmanis, Chuck Dugan, Lucas Johnson, Tommy McAfee, Robert Morrison, Floyd Newsum, Kermit Oliver, Anastasia Sams and Charles Schorre; one tapestry by Jana Vander Lee, and one "performance piece" by Bert Long. The works are variously abstract, realistic, magical, lyrical, beautiful and downright ugly, or, as curator Floyd Newsum says, "*Impressions of Houston* is the kaleidoscopic embodiment of personalities, styles and mediums."

The work of Surls and Johnson is representative of each of them. Surls' *I am Calling You* is classically his. The logs are hewn, sanded and burnt, the shapes complementing each other as soft and rounded areas twist and work with the spiky rough ones to create lyrical rhythms.

Johnson's oil on board is the last of a series based on southern Mexico. The poetic and mysterious figures perform what appears to be mundane chores, like carrying water or picking berries, but which give the sense of being magical activities instead.

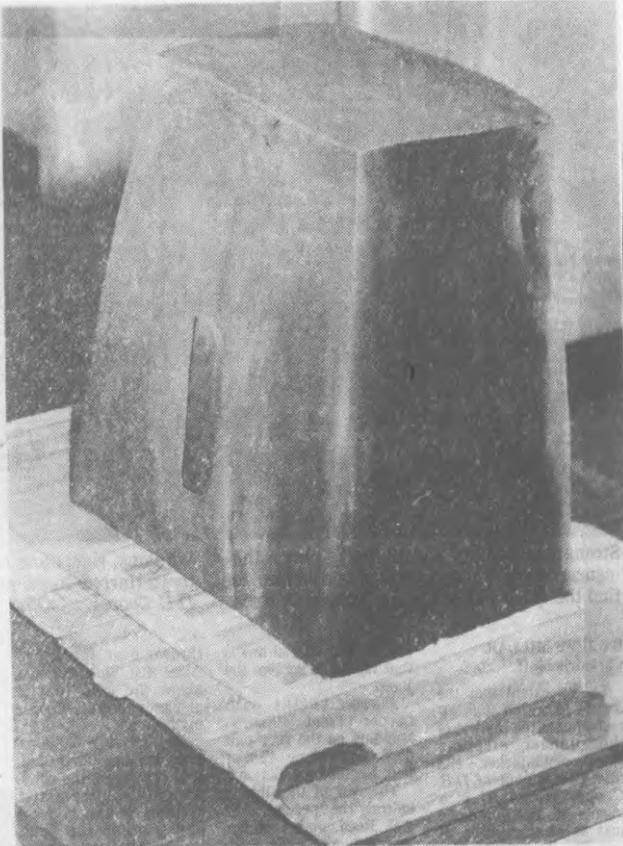
Charles Schorre's photograph/collage is indicative of the "experimental" work he's been doing in that mixed media as seen this summer in the Contemporary Arts Museum.

There are several very interesting pieces by artists who are not seen very frequently. Jesse Lott's *Ociris*, a diabolical creature made from a found piece of wood, is replete with humor and refined funk; Fletcher Mackey's *Platform* is the only sculpture I have seen by this artist, a semi-pyramidal shape painted with soft pastel hues in a way reminiscent of his graphite drawings.

There is a surprising amount of political-social commentary work, such as *Matthew 25:40*, a watercolor by Tommy McAfee. McAfee's social realism presents a view of the Star of Hope Mission, and as stated in the catalog, the sale of the piece will benefit the mission. Anastasia Sams' acrylic painting *The Eagle has Landed* is an allegory of the birth and growth of Houston with symbols of the city (the Oilers' logo, e.g.) and of the evils which accompany such development.

And there are disappointments. Kermit Oliver, known for facile draftsmanship and tight romantic images, seems to have let technique overpower content in his acrylic on panel *Menemene*. The individual figures—the cowgirl, the cherub, etc.—are beautifully executed, but they do not relate to each other formally or contextually and the painting falls apart.

Bert Long's piece is the biggest and the loudest, but not the best. This artist, who is politically committed to support of the arts through various activities, presents a combined painting/sculpture/construction which during the opening also involved "live" performers, himself included in a god-like costume. As a tableau to make a



Fletcher Mackey's painted wood *Platform* is one of 20 Houston artists' works in the *Impressions in Houston* exhibition.

statement it is acceptable. As an art object, it is competent, nothing more.

All in all, *Impressions of Houston* is more interesting than representative, more varied than cohesive, but still should a stranger to the city and its art community walk in, he would be pleas-

antly surprised at the variety and high individual vision of the city's artists.

The exhibition will continue through Nov. 25 at the O'Kane Gallery, University of Houston Downtown College, One Main St., 749-1950. Hours are 10 a.m.-5 p.m. Monday through Friday.

Houston's Family Newspaper

Houston Chronicle

20/20



Design Al Smith

By Pat Danko

A multi-media Art Event sponsored jointly by *Little Egypt Enterprises*, *Waterworkshop*, and *Artists in Action* was held on September 20, 1981 as a celebration of the new 1981-82 art season. The overgrown and weeded area located at 1420 Peden was cleared, moved, and made the setting of the celebrations, which centered around a show of outdoor sculpture while including film, dance, and music.

The sculpture show, curated by *Don Redman*, included nine monumental pieces as well as the opening to the public of Michael Moore's blacksmith shop and sculpture studio, also located on the premises.

"Many people are making sculpture quietly, constantly, but are not playing the theatrical games they need to play to be exhibited. I chose from these people because it is work that deserves to be seen by the public, but rarely is," said Redman. "Some of the people who exhibited are almost folk artists, working

intuitively and from inside themselves. Others exhibited much more formal work. It was all work that needed to be seen."

Installations included works by **Barry Atkins**, **Vicki Barnett**, **Andrew Lawson**, **Jessie Lott**, **Mike Miano**, **Don Redman**, **Heidi Stanfield**, **Joe Vogel**, and **Frank Williams**, as well as a 7,000 pound ice sculpture by Bert Long.

Performance was equally varied in ideology and approach with five pieces performed by two separate groups.

Clarence, choreographed by **Edie Scott** and **Brenda Fuller**, featured a 90 ft. orange, black and yellow dragon designed and constructed by Fuller.

Camp 20/20, described by Scott as a "collaborative no-name generic space specified outdoor performance," was created for 20/20 by **Scott** and **Sarah Irwin**. Nature as sculpture and sculpture in performance were explored as they wrapped three giant tree trunks and used the enclosure in their performance.

"Several Dancers," a group including **Kelly Bates**, **Melanie Montgomery**, **Caryn Nolting**, **Kathy Russell**, **Sue Schroeder** and **Aurora Sosa**, performed *Arrows*, choreographed by **Cheryl Factor**, and *Locked In and Discreet Bear*, both choreographed by Schroeder.

While the performances of Scott, Fuller and Irwin became a total environment, Schroeder's choreography concentrates more on the actual movement of dance.

"If you are using your body as an instrument," says Schroeder, "you must know it. Some people concentrate more on the attitude in each piece I do; my main concentration is the energy and rhythm of the actual movement, using the floor, the air, gravity to find out all I can about the body's possible

thrusts and directions in the space."

Films presented include "Invasion of the Aluminum People" by **David Boone** and *Deluxe Movie* by **Daniel Jircik**. Jircik was formerly curator of films at the Contemporary Arts Museum, Houston. Both presentations were Houston premieres.

Approach to art was again explored by 20/20 in the musical entertainment provided: jazz piano by **Bonnie Brown**, acoustic folk

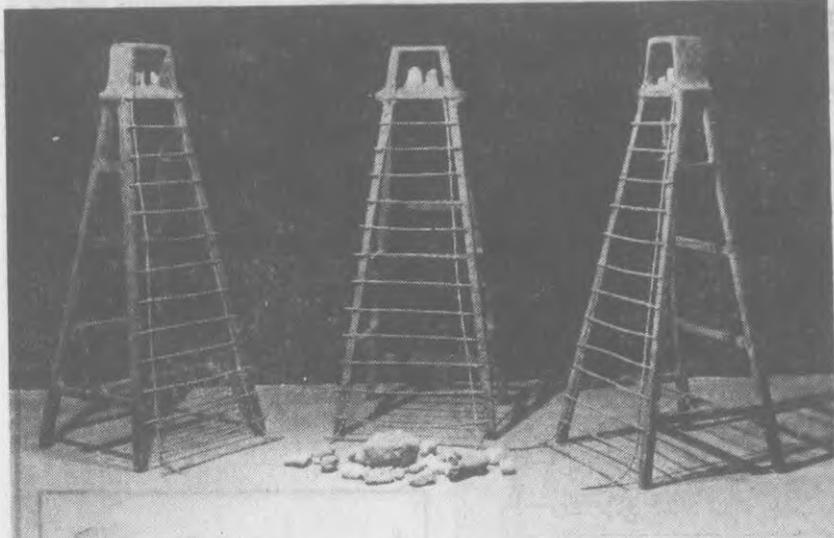
music by **Sam Saddler**, the jazz band, *Night-watch* and the Inanimate Objects.

What 20/20 achieved was an outdoor environment that became living art on a monumental scale. Nature and art in such living alliance must be experienced to be understood. One Houston artist recently reminisced, "It felt so good being there. You could tell it was art, and something very special." □



Irwin and Scott at 20/20

Photo by David Folkman



Clyde Connel's *Wind Ladders* at the Lawndale Annex.

Art

Show explores 'Sense of Spirit'

BY PATRICIA C. JOHNSON
Chronicle Staff

There is an exhibition at the Lawndale Annex entitled *A Sense of Spirit*. Seven artists are generously represented in the show, which was curated by Jana Vander Lee to reveal what she feels is the spirituality in Texas art.

Originally organized for Arcosanti, that all-encompassing architectural dream of Paolo Soleri in the Arizona desert, Vander Lee describes the artists included as the "mystics" (Vander Lee, Dorothy Hood and Dee Wolff), those "working in the area of myth" (Bert Long, Jesse Lott and Earl Staley) and two artists who "reiterate the liberation of ritual, recognizing that celebration of specific place and specialized object becomes a vehicle of restoration and healing" (James Surls and Clyde Connell).

It is an ambitious exhibition. The premise is valid, and the statement it attempts is, for the most part, successfully borne out by the work. But there are some elemental curatorial errors that weaken the overall power of individual art works.

The Annex's walls have been painted flat black. In itself, it is a way of turning the cavernous spaces into chapel-like alcoves. The problem is that it sucks the light and deadens the luminosity of Hood's canvases while turning Wolff's oils into garish bursts of color. With an eye on showing the works in "themes" rather than on the inherent qualities of individual pieces, it places the simplistic symbolism (and concepts) of Long's paintings alongside the richness and sophistication of Staley's. In a different area, Wolff's fiery-colored *Resonation No. 1* hangs between two basically low-key pieces by Vander Lee and Hood, killing the latter and emphasizing the wrong things in the former.

Despite the museography, the sense of spirit in the 40 works in the show does come across. It ranges from the primeval magic inherent in Connell's structures to the elegant manifestations of the psyche/time/space continuum in Hood's canvases. There are subtle religious inferences in some of the works while in others the sentiment is crude or raw; there are metaphysical, animistic and Zen overtones as much as Christian elements.

With rare exception, there is at least one piece by each artist that alone could speak of the inner life. Vander Lee's *Survey Into* . . . is ambitious in size (9 feet 3 inches x 19 feet), impeccably crafted if not visually exciting. The fibers are natural in soft shades of grays and browns in a hard-edge design that reflects a world of introspection and controlled thought processes.

Wolff's multipart *Selah I* reveals this artist's strength

in handling media and personal symbolic imagery. It reverberates with the ubiquitous cruciform, which in this piece is more eloquent as a spiritual form than in the larger works like *Resonation No. 1* where it appears trite and the composition falls apart.

Hood's luminous canvases are at a disadvantage in the blackened rooms, and one must remember (rather than sense) the vibrant quality of the fluid washes and clean counterpoint of colors that make her work so intense and allusive. The soft grays and blues of *Gray Amphibian* under any other conditions would be resonant and the subtleties of shading and crystallization of forms alive.

Surls' *Airbourne Spore* is an intuitive expression of faith in regenerative forces — spiritual and physical — that also speaks of the animism of ancient peoples. The small piece (39 inches high) is made to hang on a wall like a crucifix while simultaneously suggesting the weightlessness of seed. It has the characteristic spiraling form and spiky arms of the larger and more complex structures but has an added element of softness and elusiveness which is the nature of faith.

Connell's pieces are made with paper, wood, found bits of metal. They resemble both primitive temples of worship and stoic remnants of ancient spirits. *Wind Ladders* is poetic and tells us of the magic in nature and that which is man's. Her scrolls are like Egyptian papyrus fraught with magico-religious signs and symbols that, though unintelligible are nevertheless powerful formulas and intuitively understood.

St. George and the Dragon is one of Staley's canvases in which the palette, the compositional elements and the directness of the brushstroke give ancient mythology a fresh meaning and life. More than story-telling, the canvas speaks of social relationships (the hero, the villain, the maiden), which Staley readers with contemporary feeling and surrounds with symbolic philosophical ones like the dark cave on the left side.

Jesse Lott's sculptures are three-dimensional drawings in wire and found objects that deal with unexplained mysteries with intuitive knowledge and gut level reaction. *Zoroaster, Fire Spirit* tells of the prophet who was believed to be connected with occult knowledge and have magical powers but who also believed in a monotheistic god and the eternal duality between good and evil. He is frightening, for no visionary can be otherwise and no victory can be gained without a battle.

The exhibition is rounded out by a group of photos of the artists by Frank Martin and is accompanied by a catalogue with an essay by John Perrault and discussions about each artist by Vander Lee. It will continue through March 20. 5600 Hillman at Dismuke. 749-4963.

Monday
March 8, 1982

Houston's Family Newspaper

Houston Chronicle

Sunday
June 13, 1982

Houston Chronicle

Houston's Family Newspaper

Vol. 81

No. 243

75 cents

© Houston Chronicle Publishing Company, 1982



Photo by John Van Beekum, Chronicle Staff

Juneteenth cookoff

Polly Turner, a public health administrator, and Houston Oiler wide receiver Mike Holston, right, enjoy judging the Juneteenth Down Home Cookoff Saturday while fellow judge Bert Long serves up a plate of barbe-

cue. The contest, in Adair Park in southeast Harris County, is one of numerous events planned to celebrate the anniversary of the official freeing of the slaves in Texas on June 19, 1865.

City

The Houston Post

Final Edition

Sunday, June 13, 1982

★ The Houston Post
Sun., June 13, 1982

B



Thelma Llorens puts her hopes in the mouths of Bert Long Jr., left, and Otis Turner as she watches them give her red beans and rice a big taste test. Lorens' dish, cooked up in her TNT booth at Saturday's third annual Juneteenth Down Home Cook-

off, must've packed a wallop as the judges went on to let her savor first prize. In all, there were cooking contests in six categories, exhibits and fun at the affair in the Christie Adair Park.

— Post photo by Morris E. Richardson II

The Houston Post

Final Edition

Sunday, June 13, 1982

* The Houston Post
Sun., June 13, 1982

B



Thelma Llorens puts her hopes in the mouths of Bert Long Jr., left, and Otis Turner as she watches them give her red beans and rice a big taste test. Lorens' dish, cooked up in her TNT booth at Saturday's third annual Juneteenth Down Home Cook-

off, must've packed a wallop as the judges went on to let her savor first prize. In all, there were cooking contests in six categories, exhibits and fun at the affair in the Christie Adair Park.

— Post photo by Morris E. Richardson II

SC 12

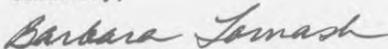
THE TWELFTH INTERNATIONAL SCULPTURE CONFERENCE
OAKLAND, CALIFORNIA, AUGUST 6-15, 1982
A PROJECT OF THE INTERNATIONAL SCULPTURE CENTER, INC.
P.O. BOX 19709, WASHINGTON, D.C. 20038 USA

To whom it may concern:

I am pleased to inform you that Bert Long will be creating a temporary public sculpture during the Twelfth International Sculpture Conference which will take place August 6-15, 1982 in Oakland, California. This work will be undertaken with the assistance and permission of the Bay Area Rapid Transit Authority and through the arrangements of Pro Arts, an Oakland based non-profit arts service organization. The International Sculpture Conference is the most widely attended gathering of sculptors in the world. It is sponsored by the International Sculpture Center, an international non-profit arts service organization headquartered in Washington D.C., and is funded by grants, contributions, registration fees and the support of the many participating nations.

Bert Long's proposed sculpture of carved colored ice, designed for the public fountain at the Lake Merritt BART station in Oakland, will be a highlight of the Conference. The BART station site is the main transportation point for the three to four thousand Conference attendees from around the world and is located at the center of the downtown Oakland community.

Sincerely,



Barbara Tomash

Coordinator, Committee for Ephemeral, Site Specific and Performance Works



ARTISTS IN ACTION

July 25, 1982

2212 Staples St. Houston, Texas 77026

Contact Artists In Action (Photos Etc.) B.C. Short (713) 223-0401

The Twelfth International Sculpture Conference has commissioned Bert L. Long Jr., a Houston based artist (painter/sculptor) to create one of his monumental art works, a 20,000 pound ice sculpture. The sculpture will be entitled "Peace". The sculpture will be a symbol representing the beginning of "world peace". Bert will create the sculpture on August 11th at the Lake Meritt Bart Station in Oakland, California. It will be viewed by approximately 4000 of his peers in addition to 50,000 + commuters. Thanking you in advance for your consideration.

(NOTE: please give credit to sponsoring organizations and National Endowment For The Arts).

Sincerely,

B.C. Short
Publicist

S/12 Twelfth International Sculpture Conference

AUGUST 6 - 15, 1982

The International Sculpture Conference is the most diversified and widely attended gathering of sculptors in the world. Organized by the International Sculpture Center based in Washington, D.C., the biennial Conference serves as a forum for the exchange of information, techniques and ideas about sculpture. S/12 will present a broad range of sculpture-related activities including workshops, seminars and speakers, film showings, demonstrations of sculpting materials, techniques, and displays of publications related to

sculpture. Judging from the growing enthusiasm and interest generated by the last three Conferences, S/12 should be the most exciting biennial Conference yet, with over 3,000 expected to attend.

Oakland/San Francisco, California

The Twelfth International Sculpture Conference will be held from August 6 through 15, 1982. The Conference will be focused in Oakland, California on the east side of San Francisco

Bay, with ancillary activities and exhibitions taking place throughout the San Francisco area. The unusually mild climate of the Bay Area in August and beautiful surroundings provide an ideal setting for the Conference and a wonderful retreat from the summer heat and humidity.

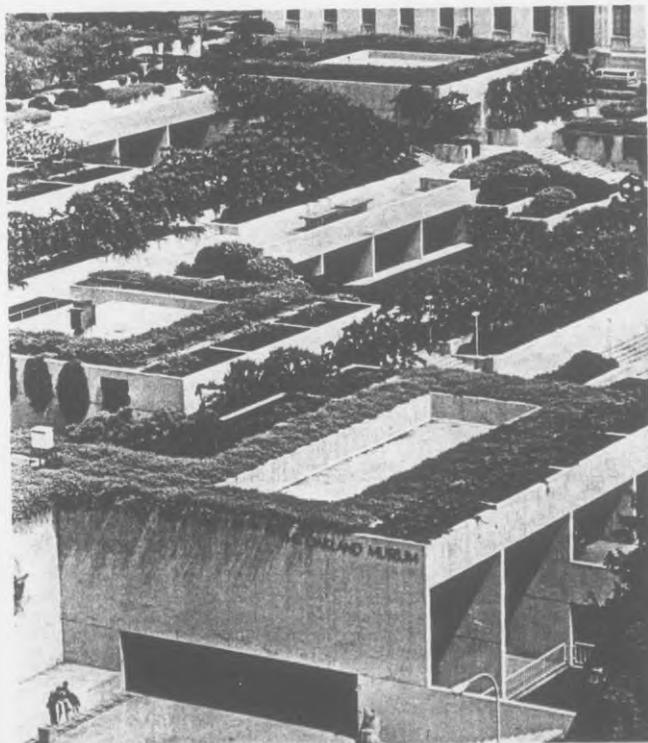
The Conference Program

A specially developed program for the 12th Conference directly addresses the needs and interests of practicing sculptors. Program ideas came from meetings attended by more than 600 sculptors in 9 cities across North America. These ideas were combined with hundreds of responses to questionnaires which the Center distributed to its membership and thousands of other sculptors. The themes, topics and preferred speakers for S/12 were derived from these varied sources. While many panels and talks will be of interest to sculptors everywhere, several will have a distinctly regional or international flavor.

Program details are included in this special bulletin on S/12. Please be aware that topics, speakers, workshops and workshop leaders are subject to change without notice. In addition to panels, talks and workshops, S/12 will feature a wide variety of film, video and slide presentations, studio demonstrations, a trade show of commercial and service displays and much more.

Parallel Program. Conferees who would like to make their own presentations, or who might wish to hold special meetings or caucuses, may do so by following instructions which are included in the pre-Conference materials sent to those who register.

The Oakland Museum, entrance. The Oakland Museum will be a major focus of Conference activities.



AUGUST

		6 Fri	7 Sat	8 Sun	9 Mon	10 Tue
SERIES A	Morning	ARRIVAL DAY (Free day for ongoing exhibitions, etc.)	WORKSHOPS "Series A"			Performance/ Ephemeral Events
	Afternoon		Exhibitions, films, slide presentations, demonstrations, displays, impromptu sessions, etc. at your own pace.			
	Evening		Afternoon PANELS AND TALKS			
		Receptions, Openings, Evening Panels and Talks, Films				DEPARTURE DAY "Series A"
SERIES B	Morning	ARRIVAL DAY	WORKSHOPS "Series B"			Closing Reception DEPARTURE DAY (Free day for ongoing exhibitions, side trips, tours, etc.)
	Afternoon		Exhibitions, films, slide presentations, demonstrations, displays, impromptu sessions, etc. at your own pace.			
	Evening		Afternoon PANELS AND TALKS			
		Receptions, Openings, Evening Panels and Talks, Films				

FULL CONFERENCE SERIES

This new aspect of the Conference will provide as much space as is feasible for the Parallel Program meetings, slide presentations and discussions to supplement the major presentations being offered in the larger meeting and auditorium spaces. A listing of the Parallel Program presentations and meetings will be included in the Conference packets as a separate and parallel activity to the ISC-sponsored presentations.

Of particular importance will be a meeting of the visual arts coordinators from the various state arts agencies, commissions, and councils. This will be the first meeting of its kind in quite a number of years, and it was called to discuss the issues related to art-in-public-buildings programs and state-level programs of benefit to individual visual artists.

Conference Format

S/12 includes eight full days of programmed activities. The Conference is designed to accommodate a large variety of individual needs and to allow for lower cost attendance.

You may register for the entire Conference or you may choose to attend either Series A or Series B. Each Series offers as full a program for you to attend as at our recent biennials—though less expensively. (Important: see section on Registration for special price packages and deadlines for registering.)

The mornings are scheduled pri-

marily for attending intensive technical workshops (for which you register separately). The optional morning workshop sessions will be three-to-four days each, corresponding to each "half" or Series of the Conference program. Or, you may attend at your own pace in the mornings: slide, video and film presentations or exhibitions and installations throughout the area.

Throughout the rest of the day, the majority of the panels and talks will take place. Although panels and talks are not repeated, many speakers will be participating more than once, allowing conferees the opportunity to hear the speakers of their choice; and the variety of themes and topics are balanced throughout the program as much as possible.

The beginning and ending of the Conference will be celebrated by performance and temporary art events. The first and last days will generally provide easy arrival and departure with time to explore activities and exhibitions that are ongoing throughout the Conference.

Social Activities

Special events and receptions will take place throughout the Conference, including welcoming parties, receptions and closing events. These will be open to those who are registered for either full- or half-Conference program series. Those holding day passes may be able to purchase special tickets to be able to attend special social functions, *space permitting*.

Informal meeting areas will be set aside at the Oakland Museum during the day, and at Mills College during the evenings. We hope to encourage everyone to meet at these locations for light refreshment in a casual, friendly atmosphere.

Supplementing ISC sponsored activities will be a good variety of social activities sponsored by local institutions, organizations, and individuals. You may also take advantage of side-trips during and after the Conference to special exhibitions and scenic areas within a short distance of the Conference site.

Commercial and Service Displays

A large, indoor "trade show" area across the street from the Oakland Museum will house displays from suppliers, equipment manufacturers, foundries & fabricators, magazines & book dealers, sculpture service organizations, schools & special workshop programs, and the like. Organizations wishing to rent display space may contact: Marketing Coordinator, International Sculpture Center, P.O. Box 19709, Washington, D.C. 20036 U.S.A. or telephone (202) 965-6066.

Sponsored Exhibitions

The Oakland Museum and the City of Oakland are the primary hosts for the Conference. Most official activities will take place near the Museum in downtown Oakland. The Oakland Museum will present an exhibition of California sculpture over the last 100 years. In addition, other major contemporary works will be installed in a specially designed sculpture park adjacent to the museum and in public spaces throughout Oakland.

In San Francisco, a major focus will be at the San Francisco Museum of Modern Art which will present *20 American Artists: Sculpture 1982*. The exhibition will feature works by contemporary sculptors who have contributed significantly to recent American art, ranging from cast bronze sculpture to environmental installations. It will include several large-scale ambitious works and works in an excitingly large variety of media.

In coordination with the Conference, other Bay Area museums, universities, galleries, artists' workshops and arts organizations are planning a

(continues on page 8)

PANELS & TALKS

Series A Topics

Small Scale Public Sculpture
Environmentally Sensitive Sculpture
Urban Works: Social Aspects
Health Hazards: Damage Sculpture Does
Capturing the Realist Figure
To Whom is Criticism Being Directed?
Criticism: Relating Art to the Masses
The Private Sector and Contemporary Art
Problems and Applications of Public Art
The California Fiber Sculpture Tradition
International Glass Sculpture Panel
International Ceramic Sculpture Panel
Wood Sculpture Panel
Space and Light in Sculpture
Paper as a Sculpture Medium
Sculpture and Modern Technology
Art and Architecture
Art and Architecture: Boston Collaboration
Emeryville Mudflats
Museum Relationships With Artists
Alternative Spaces
Mutual Expectations: Galleries, Art Reps and Sculptors
Legal Issues: Copywriting, Contracts, Tax Laws, Insurance
Conservation of Bronze Sculpture

Series A Speakers

Vito Acconci sculptor • Lita Albuquerque sculptor • Neda Al-Hilali paper sculptor • Robert Arneson sculptor • Ruth Asawa sculptor • BALA, Bay Area Lawyers for the Arts • Zdravko Barov conservator Getty Museum • Bruce Beasley sculptor • Larry Bell sculptor • Howard Ben-tre glass sculptor • Jan Butterfield associate editor *Images & Issues* • Kosso Eloui sculptor • Lin Emery sculptor • Milton Esterow editor *Art News* • Richard Fleischer sculptor • Benjamin Forgy critic *Washington Post* • Howard Fox curator *Hirshhorn Museum & Sculpture Garden* • Nancy Frank video artist, assistant director *La Mamelle* • Betty Gold art consultant ARCO • Steve Goldstein president S.F. Art Institute • Marc Goldstone architect *Stedman, Owings & Merrill* • Zigi Ben-Hain paper sculptor • Lawrence Halprin architect • Lloyd Hamrol sculptor • Mags Harries sculptor • Helen & Newton Harrison sculptors • Alanna Heiss director P.S.1 Brooklyn • Kathy Halbreich director of exhibitions M.I.T. Committee on Visual Arts • Henry Hopkins director S.F. Museum of Modern Art • Ferne Jacobs fiber sculptor • Don Jones art consultant *Chevron* • Diane Kastaficas sculptor • Edward Kienholz and Nancy Reddin sculptors • Marvin Lipofsky glass sculptor • Sarah Lutman director *Pro-Arts* • Winnifred Lutz sculptor • Tom Marioni sculptor & performance artist, director of *Museum of Conceptual Art* • Richard Martin editor *Arts Magazine* • Cecile McCann publisher, editor *Artweek* • Richard McDermott Miller sculptor • Billie Milam conservator L.A. County Museum • George Neubert sculptor, associate director S.F. Museum of Modern Art • Frank Oppenheimer founder/director *Exploratorium* • Eric Orr light sculptor • Mark Paisin artist, arts lawyer • Sandy Pei architect I.M. Pei & Partners • John Perrault critic • Jon Peterson sculptor • Anne Flaten-Pixley paper sculptor • Renny Pritiken director 80 Langston St., new art space • Roland Reiss sculptor • Pierre Restany critic-co-editor *DOMUS* • Don Rich sculptor/foundryman • Monona Rossol Center for Health Hazards in the Arts • Joyce Pomeroy Schwartz sculptors representative *New York City* • Peter Seiz critic/historian, U. of CA Berkeley • Mary Shaffer glass sculptor • Richard Shaw sculptor • Barbara Shawcroft fiber sculptor • Charles Shere critic *Oakland Tribune* • Ingrid Sischy editor *Artforum* • Dr. Robert Sommer psychology department U. of CA Davis • Robert Strini sculptor • James Surls sculptor • Lenore Tawney fiber sculptor • Tamara Thomas art consultant *Fine Arts Services, Los Angeles* • Herk Van Tongeren sculptor, director *Johnson Atelier* • Susan Kaiser Vogel light sculptor • Peter Vouklos sculptor • Phoebe Dent Weil conservator *Center for Archaeometry* • Robert Wilson director *Fermi Labs* • Pamela Worden sculptor

Leading figures in each field will explore many topics in panel discussions and individual talks. The following is a partial listing of topics and speakers as of this announcement.

Speakers and topics are subject to change.

Series B Topics

Monumentality as a Function Other Than Size
Sculpture as Metaphor
Sculptor as Urban Planner
Health Hazards: Precautions
The California Figurative Tradition
Criticism of Sculpture in a Public Context
Criticism: International Variations
Planning of Public Art Programs
Problems and Applications of Public Art
International Fiber Sculpture Panel
The California Glass Sculpture Tradition
The California Ceramic Sculpture Tradition
Craft and Sculpture
Sound Sculpture
Painting and Sculpture
Art and Technology Innovations
Art and Architecture
Sculpture as it Relates to Performance
Emeryville Mudflats
Support Systems for Sculptors Works: 3 Approaches
Alternative Spaces
Marketing Development for Sculptors
Small Scale Sculpture: Overview
Legal Issues: Contracts, Resale Royalty Rights, Artists Moral Rights, Artists Dispute Resolution
Who is Responsible When a Work Begins to Deteriorate?

Series B Speakers

Vito Acconci sculptor • Tom Albright critic S.F. *Chronicle* • Eleanor Antin performance artist • AREA Artists Representing Environmental Art • Robert Arneson sculptor • Alice Aycock sculptor • John Battenburg sculptor • Bruce Beasley sculptor • Michael Brewster light sculptor • Jan Butterfield associate editor *Images and Issues* • ConStruct sculptors sales cooperative • Chris d'Arcy director *Alaska Visual Arts and Percent Program* • Suzanne Delehanty director *Neuberger Museum* • Stephen deStaeleir sculptor • Eleanor Dickinson artist/curator *California College of Arts & Crafts* • Jennifer Dowley coordinator *Percent-for-Art-Program, Sacramento* • Kosso Eloui sculptor • Lin Emery sculptor • Franklin Feldman arts lawyer *New York City* • Ann Focke *And/Or alternative space Seattle* • Bill Fontana sound sculptor • Benjamin Forgy critic *Washington Post* • Viola Frey sculptor • Howard Fried sculptor/video/performance artist • Sam Gilliam painter/sculptor • Helen & Newton Harrison sculptors • Alanna Heiss director P.S.1 • Doug Hollis Newton Harrison sculptors • Alanna Heiss director P.S.1 • Doug Hollis sound sculptor • Richard Hunt sculptor • Tom Jerumba performance artist *Chicago Art Institute* • Luis Jimenez sculptor • Ben Kaiser glass sculptor • Milton Komisar light sculptor • Eliot Lable painter/sculptor, *Brooklyn Museum Art School* • Robert Lawrence president *American Institute of Architects* • Don Lipski sculptor • Marvin Lipofsky glass sculptor • Carl Lotflter director *La Mamelle* • Alvin Lucier composer/sound sculptor • Richard Martin editor *Arts Magazine* • Richard Marquis glass sculptor • James Melcher sculptor • Billie Milam conservator L.A. County Museum • John David Mooney sculptor • Eudora Moore arts/crafts consultant • George Neubert sculptor, associate director S.F. Museum of Modern Art • Max Neuhaus sound sculptor • Dennis Oppenheim sculptor • Judy Pfaff sculptor • Beverly Pepper sculptor • John Perrault critic • Otto Piene sculptor, director *Center for Advanced Visual Studies M.I.T.* • Peter Plagens artist/critic • Pierre Restany critic/co-editor *DOMUS* • Sam Richardson sculptor • Bryan Rogers sculptor • Monona Rossol Center for Health Hazards in the Arts • Italo Scanga sculptor • Christian Schiess sculptor • Joyce Pomeroy Schwartz sculptors representative *New York City* • Sculpture Space fabricating cooperative *Utica, New York* • Richard Shaw sculptor • Barbara Shawcroft fiber sculptor • Gordon Smith director *Visual Arts Center of Alaska* • James Surls sculptor • Lenore Tawney fiber sculptor • Herk Van Tongeren sculptor, director *Johnson Atelier* • Peter Vouklos sculptor • Brian Wall sculptor • Daniel Weiner sculptor • Steven Werlick sculptor • James Wines Sites, New York • Pamela Worden sculptor • Walter Zucker sculptor

WHY REGISTER NOW?

Those who take advantage of Series Registration *now*, by sending in application and fee for the full-Conference or either half-Conference Series:

- Get the most economical rates on registration and accommodations.
- Will be most likely to gain admission to the Conference portion of their choice.
- Will have first opportunity to register additionally for concurrent workshops.
- Will have first opportunity to register for the limited number of least expensive accommodations.
- Will have access to special events and activities not available later with single-day registration.

REGISTRATION INFORMATION

The Conference format and registration procedures were designed to allow you both flexibility and the lowest possible cost to attend S/12; it also allows for more informal interaction and impromptu meetings.

You must be a member of the International Sculpture Center to purchase the economical S/12 Series Registration. Non-members may join the Center while registering for S/12, and will find that the combined cost of Series Registration and ISC membership is still a substantial savings over non-member Conference fees for the same period. You may use the attached form for both registration and membership.

All registration for the Conference is on a *first-come, first-served* basis for available space at the panels and

talks (comprising the core program of the Conference), the workshops (requiring separate registration) and housing. The sooner you register the better chance you have of getting your choices of program activities and accommodations.

Registration Deadline Extended

Conference registration deadlines have been extended to accommodate your last-minute plans. The following options are still available:

Series Registration:

Mailed-in registration for the entire conference must be postmarked by July 16.

On-site (walk-in) registration will be sold space permitting. You can find out about available space by phoning: (415) 835-1991 after July 28.

Workshop Registration:

Registration for workshops will be available by mail to Series registrants only through July 16. The Series registration fee does not include Workshop registration. These intensive seminars will have strictly limited enrollment.

After July 16, remaining workshop space will be sold on an on-site (walk-in) basis after July 28.

Single-Day Tickets:

Single-day tickets will be available by mail or on an on-site (walk-in) basis only after July 28, and only if space is available after other forms of registration have been processed.

Important to Note:

Conference fees do not include meals, lodging or transportation (other than special S/12 shuttles to events listed in registration materials).

Oakland, California: major sites for S/12.

- 1—Oakland Museum
- 2—Oakland Auditorium
- 3—Laney College

- 4—Oakland Museum Sculpture Park
- 5—Scottish Rite Temple
- 6—Kaiser Center



S/12

P.O. Box 19709
Washington, D.C.
20036 USA



George Ritzky, *Two Red Lines II*, 1966. In the collection of the Oakland Museum, Oakland, California, site of the 12th International Sculpture Conference, August, 1982

S/12 REGISTRATION FORM

**TWELFTH
INTERNATIONAL
SCULPTURE
CONFERENCE**

**Oakland/San Francisco
California, U.S.A.**

August 6-15, 1982

Name Last First
Home Address
Postal/ZIP Code

Please be sure to read all information about offerings, pricing policies, and refunds in accompanying materials.

Country

Postmarked
by
July 16

TOTAL
in US\$
only,
please

I. SERIES REGISTRATION (ISC Membership is required, see "IV" below) US\$ _____

- Full Conference—August 6-15 US\$180
 Half Conference (specify below) US\$100
 Series "A" — August 6-10
 Series "B" — August 11-15

II. SINGLE-DAY TICKETS

Single-Day Tickets will be sold by mail for remaining space only after July 28 at approximately \$35 per day.

III. WORKSHOP REGISTRATION (ISC Membership and Series Registration are required, see "I" & "IV") US\$ _____

- Two Workshops: Specify choices below for each Series US\$100
 One Workshop: Specify choices and which Series below US\$50
 Series "A" (August 7-10) 1st Choice _____ 2nd Choice _____ 3rd Choice _____
 Series "B" (August 12-15) 1st Choice _____ 2nd Choice _____ 3rd Choice _____

Please refer to page 7 for the listing of workshops. Indicate by letter the workshop(s) you wish to attend in order of your preference. Because workshops take place in the mornings and run for 3- to 4-days each, corresponding to each Series, only one workshop can be attended in each Series. Although attendance is limited, every effort will be made to give you the workshop(s) of your choice.

IV. INTERNATIONAL SCULPTURE CENTER MEMBERSHIP

Required for Series & Workshop Registration

- I am currently a paid member of the Center 0-
 I am enclosing my membership contribution US\$ _____
 Annual Membership—USA, Canada, Mexico— US\$30
 Annual Membership—All other countries— US\$34

New Member: please fill in information requested on the reverse side

V. Contributions. I want to help support the projects of the ISC with an additional contribution (tax deductible where appropriate as allowed by law) US\$ _____

- US \$25 US \$60 US\$100 US \$250

TOTAL AMOUNT DUE US\$ _____

- My check or money order is enclosed (in US\$, please). (Make payable to "International Sculpture Center.")
 Please charge to my Visa/Chargex Master Card

Card Number Exp. Date

Please send me information about:

- Hotels
 dormitory housing
 camping facilities

Signature

S/12, P.O. Box 19709,
Washington, D.C. 20036 USA

The S/12 Registration Form is combined with a Membership Application (on the reverse). Members need only check the appropriate box on the front of the form indicating that they are members. Others should fill out the "new members" information requested on the reverse side, and include the membership contribution with their payment. (The form may also be used for membership alone.)

Registration fees do not include meals or lodging. Series (Conference) Registrations and Workshop Registrations are charged separately. Major Conference activities will not conflict with workshop sessions. All activities will be filled on a first-come, first-served basis.

Refund Policy: Only refund requests received in writing before July 16, 1982, will be honored. No refunds will be made for requests received after that date. A US\$10 service fee will be deducted from all refunds. ISC Memberships are not refundable.

Mailed registration forms and payment must be postmarked before July 16, 1982. Overseas registrations should be mailed earlier to assure their arrival on time. After July 28, call (415) 835-1991 to be sure that space remains available if you have not yet registered and would like to register on-site.

New Members

Please provide information requested below:

Individuals (eligible for all membership benefits)

Sculptor: Primary media _____
Other: Specify _____

Organizations/Institutions (subscription to *Sculptors International* only)

_____ Museum/Gallery/Art Center
_____ School/Library _____ Other (Specify) _____

Please circle the International Sculpture Conferences you have attended.

<u>S/1</u>	<u>S/2</u>	<u>S/3</u>	<u>S/4</u>	<u>S/5</u>	<u>S/6</u>	<u>S/7</u>	<u>S/8</u>	<u>S/9</u>	<u>S/10</u>	<u>S/11</u>
1960	1962	1964	1966	1968	1970	1972	1974	1976	1978	1980

What is your main interest or purpose in attending the International Sculpture Conference:

Panels & Talks: _____ Workshops and Demonstrations: _____
Technical Information: _____ Commercial & Service Displays: _____
Meeting sculptors: _____ Exhibitions: _____
Other: (Specify) _____

- Check here if you do NOT wish to receive select mailings from other organizations relevant to sculpture and sculptors.

To complete your membership application, see section IV on the reverse side.

- No. I do not wish to become a member at this time, but would like to be added to the ISC mailing list for occasional general announcements (ISC welcomes small contributions to help pay expensive postage rates.)

Change of Address

Please provide your old address here for us to be able to update our records:

STREET _____

CITY _____

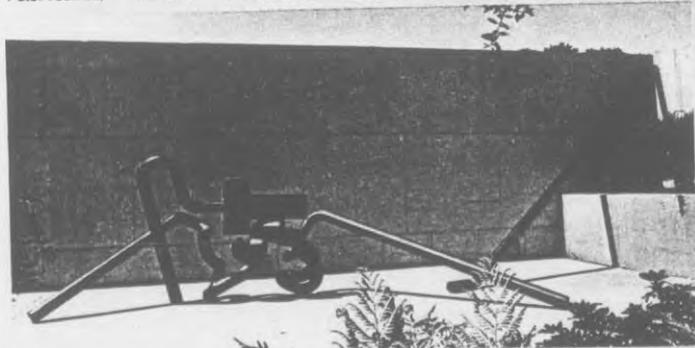
STATE _____

POSTAL/ZIP CODE _____

COUNTRY _____

(Your current address should be given on the reverse side.)

Peter Voulkos, *Mr. Ishi*, 1969. Forged bronze, 27" x 20" x 20". Oakland Museum, Oakland, California



isc

The International Sculpture Center is an international non-profit service organization for sculptors based in Washington, D.C., USA. It was formed in 1960 as the sponsor of biennial sculpture conferences for the exchange of information and ideas among sculptors. The Center continues to provide a forum for sculptors through major biennial conferences and, additionally, through interim workshops and other activities. The Center also offers information and publications, and serves as a public advocate for sculpture and the professional sculptor.

Membership Benefits

Membership is open to individuals. Organizations may subscribe to *Sculptors International* at the regular membership rates.

Membership benefits include:

- **SUBSCRIPTION** to *Sculptors International*, a publication of technical, professional and other information and news for sculptors.
- **INFORMATION SERVICES.**
- **EARLY NOTICE** of the Centers' activities and special pre-registration opportunities.
- **DISCOUNTS** on most **PUBLICATIONS** and other items of the ISC, plus discounts on **REGISTRATION FEES** for selected ISC events.
- **NOTICE** of sculpture commissions, competitions, exhibitions and other opportunities and events for sculptors.
- **GROUP FINE ART INSURANCE** for sculptors.
- **ARTS MAGAZINES** Discount Program.
- **OPEN INVITATION** to correspond with the Center on any topic relating to sculpture.

TRAVELAIR

the travel company

TRAVELAIR offers the **LOWEST AVAILABLE** fare between YOUR city and Oakland/San Francisco. Call 1-(800)-336-3367 (toll-free in USA). Ask for ISC Coordinator. Your reservations can be confirmed with your credit card or upon receipt of your check.

tel. (703)-734-6997 (800)-336-3367
Reservations Center Toll Free in U.S.A.

8230 Boone Boulevard
Vienna, VA 22180, USA

Telex 901966 GARINC VINA Cable GARINC

WORKSHOPS

Workshops are conducted by recognized artists in each technique or medium. Workshops take place in the mornings. Each continues for three-to-four days, corresponding to each Series, so that you may take one workshop in each Series. (Panels and talks take place throughout the rest of the day so that there are no scheduling conflicts between the Panels and Talks Program and the Workshops program.)

Workshops and workshop leaders are subject to change.

Series A August 6-10, 1982

- a — CERAMIC SCULPTURE *Slide lecture, demonstration, and hands-on participation.* Marilyn Levine, Oakland; Margaret Keelan, San Pablo
- b — ILLUMINATED SCULPTURE *Slide lectures, demonstrations, guest lectures, and hands-on participation.* Christian Schiess, Art Academy of San Francisco; Bill Kane, San Francisco
- c — CONCRETE CASTING *Casting, coloring, and finishing techniques.* Joseph DiStefano, Oakland
- d — CERAMIC SLIP CASTING *Making plaster molds for slip casting and press molding.* Richard Shaw, San Francisco Art Institute
- e — DIRECT CARVING IN SOFT STONE *For handicapped and non-handicapped individuals to participate in carving and/or observe special techniques in working with the handicapped.* Ishmael Rodriguez, Berkeley
- f — WOODCARVING *Instruction through participation in ongoing project—an onsite collaboration in carving a 20-foot vertical redwood sculpture. (Participants must bring at least a #3 Swiss; other tools will be provided.)* Georganna Malloff, Caspar
- g — PHOTOGRAPHY SCULPTURE *Discussion, shooting in the field, and evaluation of work. Film will be processed overnight and available for evaluation the following day. (Participants should have a basic knowledge of photography and use of a 35mm camera.)*
- h — GLASS AS A SCULPTURAL MATERIAL *Explores ideas of reflection, fragility, and danger through bending, slumping, fusing, and construction techniques.* Mary Shaffer, New York University
- j — SCULPTING THE FIGURE *Mastering proportion and sense of movement in the human figure. (Participants should bring tools for wax or clay.)* Richard McDermott Miller, New York City
- k — WOOD FABRICATION *Concepts and techniques in wood fabrication: lamination, bending, etc. (Participants should have basic familiarity with woodworking tools.)* Robert Strini, Superior, Montana
- l — FOUNTAIN SCULPTURE *The development of a water vocabulary and its application to various sculpture forms, with emphasis on the fountain commission.* Aristides Demetrios, San Francisco
- m — MOLD MAKING *Rigid and flexible mold-making techniques.* Le Corbeau, Johnson Atelier
- n — SHELL CASTING *Bronze casting in ceramic shell in multi forms: core, solid, and open face.* Jon Lash, Johnson Atelier
- o — PATINA *Patination process as it applies to non-ferrous metals.* Patrick Strzelec, Johnson Atelier
- p — SAND CASTING *Green sand and resin bond techniques.* Marc Rosenquist, Johnson Atelier
- q — LOST WAX INVESTMENT CASTING *Moldmaking, gating, investing, burnout, pouring, and metal finishing. (Participants should have basic knowledge of tools.)* Rolf Kriken, Oakland
- r — METAL FABRICATION *Description not yet available.* Brian Wall, University of California, Berkeley
- s — TEXTILES/FIBER AS SCULPTURAL MEDIUM *Conversations/demonstrations/experiences/workshop activity with Gyöngy Laky and other fiber artists.* Gyöngy Laky, University of California, Davis
- t — VACUUM CASTING *Description not yet available.* John Battenburg, San Jose State University

Series B August 11-15, 1982

- a — LINEAR SCULPTURE *The use of line in the development of sculpture: slide lectures, demonstrations, and workshop.* Bella Feldman, California College of Arts & Crafts; Robert Dhaemers, Mills College
- b — SMALL CERAMIC SCULPTURE *Slide lectures, demonstrations, and hands-on participation.* Ron Nagle, San Francisco; John Roloff, Oakland; Ed Blackburn, Walnut Creek; David Best, San Rafael
- c — COMPUTER-AIDED DESIGN AND FABRICATION OF SCULPTURE *Application of computer-aided design and manufacturing techniques to sculpture. Each participant will design and execute one piece of tubular sculpture.* Frank Smullin, Duke University
- d — ART OF NATURE: SYNERGISM THROUGH COLLABORATION *A travelling workshop on the collaborative/cross-disciplinary approach to ideas and art. Travel via "cinema obscura van" to talk with artists and their collaborators about their work. Artists include Peter Richards, Steve Waldeck, and Morgan O'Hara. Peter Richards, Exploratorium, San Francisco*
- e — CASTING MOLTEN GLASS SCULPTURE *Slide lecture, moldmaking, investing, pouring.* Howard Ben Tre, Providence, Rhode Island
- f — PLASTER *Techniques and aesthetics of plaster: casting, handforming, carving, and molds, in relation to participants' own work.* John Toki, San Francisco State U.
- g — FORGING *Large-scale forging using both traditional blacksmithing and industrial techniques. (Forging, welding experience helpful.)* Steven and Michael Bondi, Emeryville
- h — PAPER AND PAPER CASTING *Introduction to the hand manufacture of fine paper. Casting, forming, watermarking, making multiple couched papers, Japanese techniques, special papers. Fibers include cotton, kozo and abaca.* Don Farnsworth, California College of Arts & Crafts
- j — ILLUMINATED SCULPTURE *Slide lectures; demonstrations and hands-on workshop on neon and other gaseous tubing; guest lectures.* Lee Roy Champagne, Benecia
- k — IRON CASTING *The cupola melting process to produce iron sculpture.* Julius Schmidt, University of Iowa
- m — MOLD MAKING *Rigid and flexible mold-making techniques.* Le Corbeau, Johnson Atelier
- n — SHELL CASTING *Bronze casting in ceramic shell in multi forms: core, solid, and open face.* John Lash, Johnson Atelier
- o — PATINA *Patination process as it applies to non-ferrous metals.* Patrick Strzelec, Johnson Atelier
- p — SAND CASTING *Green sand and resin bond techniques.* Marc Rosenquist, Johnson Atelier
- q — LOST WAX INVESTMENT CASTING *Moldmaking, gating, investing, burnout, pouring, finishing. (Basic knowledge of tools required.)* Rolf Kriken, Oakland
- r — METAL FABRICATION *Description not yet available.* Brian Wall, University of California, Berkeley
- s — TEXTILES/FIBER AS SCULPTURAL MEDIUM *Conversations/demonstrations/experiences/workshop activity with Gyöngy Laky and other fiber artists.* Gyöngy Laky, University of California, Davis
- t — VACUUM CASTING *Description not yet available.* John Battenburg, San Jose State University
- u — METAL ART OBJECTS RESTORATION/PATINATION *Description not yet available.* Ron Young, Larkspur

wide range of exhibitions, performances, and major outdoor installations. Among the other participating institutions are the de Young Museum, the California Palace of the Legion of Honor, the San Francisco Art Institute, the University Art Museum in Berkeley, and many others within a wide area. These special sculpture exhibitions will range from shows of the work of Rodin to the most contemporary leading sculptors.

The International Sculpture Center is developing an exhibition of sculpture from outside the United States with the support of cultural foundations, sculptors' organizations and embassies. Additionally the Center is organizing performance and temporary art events, rounding out the sculpture-related exhibitions of the conference.

Independent Exhibitions

Exhibitions by individual sculptors: While there is no guarantee of space for individual exhibitors, the International Sculpture Center is encouraging local efforts to locate exhibition space for those who would like to bring their own work at their own expense. At the 11th biennial in Washington, over sixty such exhibitions took place independent of the Center's sponsorship. Such exhibitors are expected to make their own arrangements for liability and fine arts insurance, for shipping, installation, removal, and promotion.

A program to assist in making the connection between artists and available local space is being coordinated by Pro-Arts, a non-profit service organization in Oakland. Pro-

Arts is currently investigating a variety of potential indoor and outdoor exhibition sites near the Conference area. A US \$10 fee will be charged for processing applications and slides. Sculptors interested in being included in this program should contact: Pro-Arts, 1214 Webster Street, Oakland, CA 94612, USA.

Transportation

Travelair is the official travel service for the 12th International Sculpture Conference. This agency is committed to offering the lowest available fares to the Conference. For more information call Travelair's toll-free (within the USA) telephone reservation : (800) 336-3367; ask for the "ISC Coordinator".

TWELFTH INTERNATIONAL SCULPTURE CONFERENCE

REGISTRATION MATERIALS ENCLOSED

isc

International Sculpture Center
P.O. Box 19709, Washington, D.C. 20036 USA

Update on S/12: Program Information

OAKLAND TRIBUNE

Friday, August 13, 1982/Oakland, California

Published since 1874

OAKLAND
TRIBUNE / EASTBAY
TODAY



Tribune photo by Lonnie Wilson

SLICE OF ICE — Texas sculptor Bert Long puts the finishing touches on his 'Peace' ice sculpture at BART's Lake Merritt station. The sculpture, made of 72 300-pound blocks of colored ice, is an abstract work about 15 feet high and 50 feet long. It includes a number of heart shapes with holes in them and a set of pieces arranged like a row of dominoes.



OAKLAND POST

Wednesday, August 18, 1982, 19th Year No. 270

20c

Ice Sculptor's Art Imitates Nature

By Harry Best

If art is the imitation of life, as some experts contend, then what could be more artistic, more imitative of life than the ice sculptures of Bert Long.

Long has taken the culinary craft of ice carving and launched it into the arena of fine arts, evoking mixed reaction in the art community. Is it art? If not, what is it?

The answers are as vague as the definition of art itself. But what is undeniable about Long's work is the appeal it holds for viewers of all ages, classes and cultures.

Giant popsicle-colored blocks of ice, chipped and carved into different shapes which, through nature's own influence, are constantly changing.

"It's art of the future, art for the masses," Long says. "Even if they don't understand it, it has an attractiveness to pull them back and hold their attention."

The fascinating qualities of Long's work are found on many different levels—visual, mental and symbolical—and tend to explain its popularity. There is the attractiveness of the bright colors mixed and matched in the patterns created by the



Sculptor Bert Long gestures to make a point about his "natural" art.

artist. Also there are the forms and shapes carved out by the artist, all attractive to the eye.

Then there is the changing of the different forms as the ice melts making new and unpredictable shapes. But what makes the ice sculptures so complete and symbolical of everyday life is the entire process of transformation of the medium; from water to ice, cut and shaped, then back to water again. Evolution and devolution, with nature and the artist taking turns in shaping the work.

As the sun rises and falls; as flowers bloom and die; as everything evolves, devolves and then dies; Long's work is active symbolism of nature's processes. In fact it is nature's processes symbolized and demonstrated. When the work of the artist is done (evolution) the process of devolution is nature's own to carve.

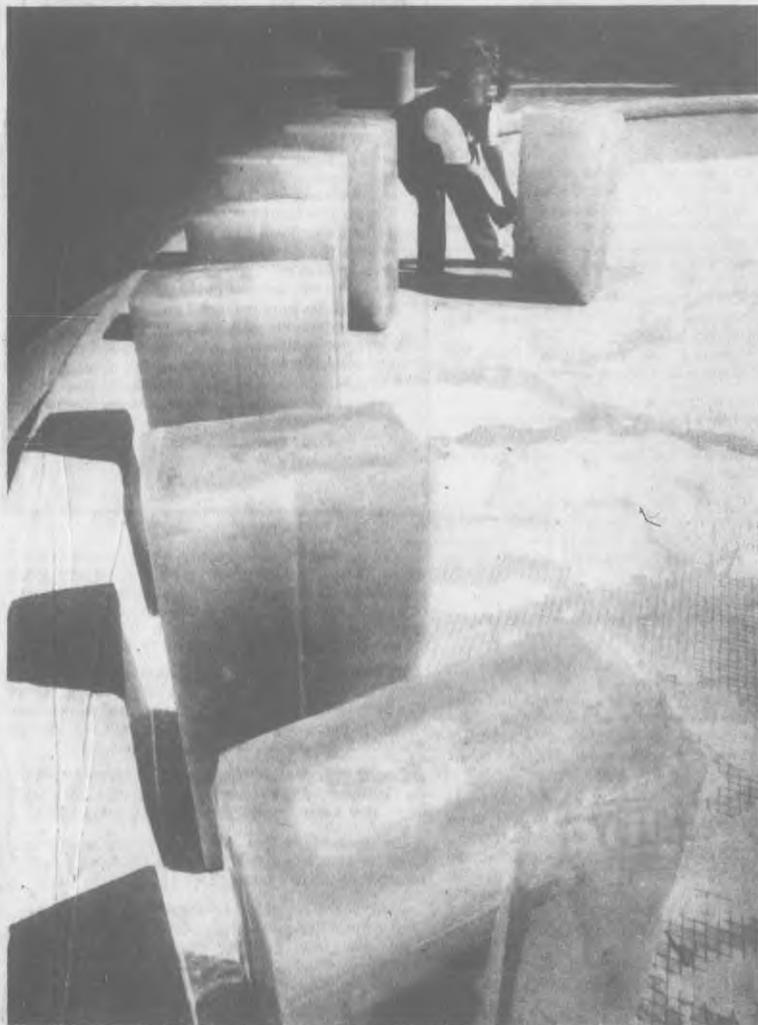
"You will see all the 'isms' of artistic expression here—figurativism, impressionism, expressionism—as the ice melts and takes on different shapes," says Long.

A self-laught artist, Long says he judges the worth of any form of art by the way it communicates truth to its viewers.

"It's a physical way of expressing the innermost truths," he says. Art's function is strictly communication...a documentary, communicative device that mirrors the times, or the visions that people have of the future. The message it conveys is truth."

The Argus, Thursday, August 19, 1982

The iceman carveth



The iceman carveth. In red, blue, yellow and green.

Last week Texas sculptor Bert Long set up 72 blocks of ice in the fountain at the Lake Merritt BART administration plaza and went to work on them with a chainsaw.

Beginning at 4 p.m. Aug. 11 after the ice blocks, weighing 300 pounds each, had been lowered into place, Long worked through until 6:30 a.m. The sculptor used saw, tongs and forks to coax the ice into abstract shapes and some familiar ones such as hearts.

The crowd stayed with him until 2 a.m., then early birds began to assemble again around 5:15. The finished sculpture, entitled "Peace," demonstrated "a new dimension in color," according to its creator.

The frigid festivities were in conjunction with the Twelfth International Sculpture Conference held in Oakland. Given the summer temperatures, the sculpture lasted into Thursday afternoon before melting into memory.

In photo at far left, after blocks are lowered by crane, sculptor Bert Long sets up one of 72 blocks of ice in the fountain at the Lake Merritt BART station in Oakland. Next, while Martin Kaye steadies the ice, Long begins shaping it with a chainsaw.

Staff photos

The Enterprise

OAKLAND
DISTRIBUTOR'S
PERMIT
NO. 4258

1st Year, No. 5

Sunday, August 15, 1982

Oakland Edition



Spectators look on as Bert Long and his associate Martin Kaye prepare to sculpt.



Nick Lammers — staff photos

Long and Kaye discuss placement of the ice before beginning sculpting.

Ice, fishing line used to form art

What happens when you combine 20 miles of fish lines, 20,000 pounds of colored ice and BART?

Thousands of BART patrons are being given a rare chance to see an exhibition of some of the most striking, imaginative pieces of art produced by sculptors in the nation today. Four of BART's stations will turn into veritable sculpture showcases through the end of August, in conjunction with the Twelfth International Sculpture Conference (ISC) being held in Oakland this month.

Two sculptors will actually create their work on site using such unusual materials as fish line and a mountain

of ice, at BART's Lake Merritt Station. They are among twelve principal works on display at BART by six artists from Texas, Louisiana, Washington and California. The works will be available for viewing at BART's Lake Merritt, Embarcadero, Montgomery Street and Berkeley stations and will give BART riders a first-hand look at pieces by emerging artists. The sculpture conference will bring together some of the brightest talent from all over the world to exchange ideas and techniques about art.

BART Board President Eugene Garfinkle said "BART welcomes the opportunity to provide exhibit space for these fine examples of craftsmanship. We are especially glad to be a part of the Twelfth Annual Sculpture Conference and invite everyone to see these exciting pieces."

The Lake Merritt BART Station will be the site of the creation of three major works that will require 20 miles of fishing line and 20,000 pounds of ice.

Texas sculptor Bert Long began to chainsaw 72 blocks of ice on Wednesday. His work is being done in the fountain located at BART's Lake Merritt Administration Plaza. Long will spend almost 10 hours assembling and chiseling a work entitled "Peace" that will illuminate what he describes as a "new dimension of color." Long will have a crew of almost 50 students on standby to help him assemble this pyramid of ice. His work is funded in part by the Glacier Ice Company located in Oakland, the San Francisco Ice Company and ISC.

In addition to the ice sculpture, Seattle artist Jim Hirschfield began installation of two major pieces Monday. One piece will use 20 miles of light blue and ochre fishing line, spaced one-quarter inch apart and stretched on two steel beams. The work will be located twelve feet above the platform level at BART's Lake Merritt station. The line sculpture will give the impression one is under water as the strands give a ripple effect from existing light coming from the station's west-side windows. The work — visible from both the concourse and platform level — will also take on a life of its own as BART trains enter the station, piercing the fishing line strands with light from the trains' headlamps. Hirschfield's other work will use the same technique, but will be fashioned from polyoptical fibers rather than fishing line.

Both of Hirschfield's works are funded in part by ISC, the Seattle Art Commission and by private funds.

Also being shown at the Lake Merritt Station is another sculpture, this one made out of corten steel, entitled "Cargo" by Sonoma County artist Bruce Johnson.



Kaye steadies the ice as Long puts his chainsaw to work.

ContraCostaTimes

Vol. 72, No. 74 ☆ Friday, August 13, 1982

Walnut Creek, California 80 Pages 25 Cents

Texas chain saw sculpture

Texas sculptor Bert Long used chain saws to cut up 20,000 pounds of ice Wednesday at BART's Lake Merritt station fountain. The sculpture was presented in conjunction with the 12th International Sculpture Conference.



Times photo/Eric Rauhonen

Reagan's angry call ends Beirut air raids

Compiled from Times wire services

Israeli fighter-bombers ravaged west Beirut in the war's fiercest air raids Thursday before President Reagan angrily intervened and won a new cease-fire aimed at getting Lebanon to resume talks on the evacuation of Palestinian guerrillas.

Lebanon suspended the negotiations to protest the air strikes that police said left at least 128 dead, 400 wounded and dozens more feared buried in rubble. The raids lasted 10 hours. Israel's warplanes also struck at Syrian positions in eastern Lebanon's Bekaa Valley.

After a stormy session with his Cabinet and a telephone call from an "outraged" Reagan, Israeli Prime Minister Menachem Begin announced he had halted the bombing raids. An Israeli statement said Reagan "expressed his gratitude" and ended the conversation with the words "Menachem, Shalom."

The U.N. Security Council unanimously adopted a resolution Thursday calling for strict observance of a cease-fire by "Israel and all par-

LEBANON: At a glance

Here are the major developments Thursday in Israel's invasion of Lebanon:
• Israeli fighter-bombers attacked west Beirut for 10 hours in raids that left at least 128 dead and 400 wounded. The raids were the heaviest on west Beirut since the invasion began June 6.
• Lebanon suspended U.S.-mediated negotiations aimed at getting 7,000-9,000 Palestine Liberation Organization guerrillas to leave the country in protest of the raid.
• In his most vociferous public criticism to date, President Reagan said he was outraged by the bombardment and personally called Israeli Prime Minister Menachem Begin to protest. Begin responded by ordering a cease-fire.
• The United States joined in the unanimous approval Thursday of a U.N. Security Council resolution demanding strict observance of a cease-fire and Israeli cooperation in allowing U.N. observers to operate in Beirut.

rut would require prior government approval.