

1. SCRAPBOOK
E. 1981

a SLIDE PRESENTATION on the
INTERNATIONALIST ART SHOW

ANTI-WW3

Contemporary art and poetry from around the world



TIME: Sat. 7PM
Nov. 7th at
Artists in Action
donations requested

PLACE:
Lyons
Hope
Development
Center
building

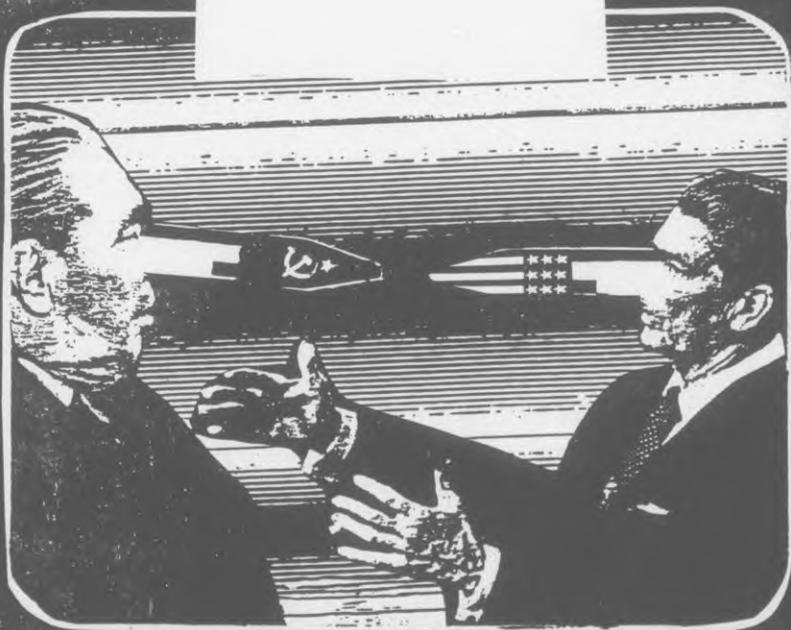
Organized by the SF POSTER BRIGADE, PO Box 31428 San Francisco CA 94131

ANTI-WW3

INTERNATIONALIST ART

An audio visual presentation of the ANTI-WW3 Internationalist Art Show

by the San Francisco Poster Brigade



INTERNATIONALIST ART ANTI-WW3

CONTEMPORARY ART AND POETRY FROM AROUND THE WORLD

ARTISTS, POETS, MUSICIANS

Contribute to the Internationalist Art Show-ANTI-WW3...

a travelling exhibit of collective outrage of artists and writers organized in response to the acceleration of war preparations by the 2 superpowers.

So far 800 artists and writers from 45 countries have contributed 2000 works. The show has travelled from San Francisco in October 1980 to Los Angeles, Tucson, Arizona and New York City in July of 1981.

Work is continually being accepted to keep the show current and vital as it continues to travel.

Send: Xerox, photos, drawings and paintings on paper, poetry, music etc on cassettes...

To; SF Poster Brigade
PO Box 31428
San Francisco, CA 94131 USA.

*We encourage artists and writers to consider making art that portays the strength of the people worldwide and their capacity to liberate themselves from a system that offers no future but crisis and war.

What future do we choose?

INTERNATIONALIST ART ANTI-WW3

CONTEMPORARY ART AND POETRY FROM AROUND THE WORLD

- WHAT:** The ANTI-WW3 Internationalist Art Show is a collective expression of outrage by artists and writers.
- WHEN:** The show began in San Francisco in October 1980; it ran in Los Angeles from November through December 1980. It opened in March 1980 in Tucson, Arizona and recently exhibited in New York City at Parsons School of Design, the month of July 1981.
- WHY:** This show was organized in response to the acceleration of war preparations by the two superpowers. In their desperate struggle to see which of them will dominate the world, they are trying to whip up patriotic fervor for a war of unprecedented suffering. But in these perilous times, they also have aroused broad and heartfelt opposition from large segments of society. There are many of us who want no part of this future they have planned for us. Instead of fighting against our brothers and sisters throughout the world, we will fight alongside them against our oppressors.
- HOW:** In August of 1980 the Poster Brigade put out a call for artists and poets around the world who have high aspirations for a future free from the capitalist cycle of crisis and war to take part in this show of Internationalism. Flyers were sent out, copied by others and passed from hand to hand, country to country. The results have been the combined power of 2000 works that form an assemblage of proud and revolutionary art and poetry from 45 countries including Iran, El Salvador, Poland, Germany, Brazil, Thailand and Bulgaria.
- Here is defiant and inflammatory street art that mocks the high and "mighty" and cuts through the lies of the war propaganda machine. It is bold and brilliant—an explosive resurgence of the Internationalist Art movement with a debt to the work of John Heartfield in the 1930's.
- The purpose of the show is to provide a forum for discussion and debate around the future and the choices facing us. We believe that people's views can alter and that in turn people can change the world. Keeping this in mind, the show was hung in a dissonant fashion to confront long held views. It is an epic collage. It also enables us to investigate, compare, criticize and improve art as a weapon in our liberation.
- The show has been funded solely by donations from people like yourselves.

INTERNATIONALIST ART SHOW***ANTI-WW3

NEW YORK CITY

The Parsons School of Design Exhibition Center in New York City was open to serve the people through the month of July 1981-not without struggle or the threat of cancellation...even all round demolition and clouds of white plaster. But there it was standing proud, fresh new art from "...the four corners of the four directions of the wind..." finding freedom in the struggle; and the password is-Internationalism.

There were hot fluorescent colors exploding in orange and pink sparks from the smouldering art and incendiary poetry; a celebration of the liberating of the mind in preparation for the trials before us. Take courage from the realization that you are one of many in a battle that is world-wide in scope "... calling across many manacled centuries of the western worlds history..."#.

Imagine a future "where gold shall be no measure of such things that are the fruit of the land to be"+. Here is the art of rebel slaves many who have risked their lives to participate, sending veiled but profound messages around the world. From Bulgaria came the peoples angry shouts for liberty from the mouth of a soldier; and from the US block came posters of defiant GIs-fists clenched in power salutes with ANTI-WW3 looming on the horizon. The victims of imperialism from all over the world have contributed satire so sharp and corrosive-it dissolves the grinning mask of the oppressors and lets us see their naked greed. The truth speaks here-what a radical, startling and dangerous thing! (No wonder the bourgeois press shrinks from it.) The intention of the show is to confront not just the enemy but the whole bag of demons he has paid to suck on our minds.

This is an epic collage-the spectators find themselves in a position where they can make comparisons, seekout solutions, alter their thinking and in turn realize their capacity for altering the world. Much of this art arouses our capacity for action-we are brought to the point of recognition. A woman wrote in the comment book "you drag my mind out of the everyday doldrums and shake the dust off my mind and soul!". TV and film, as tools of the oppressors, traditionally serve as a substitute for action, fostering empathy and a sense that our reality as slaves is "only natural" and will never change. In contrast, this show was mounted in such a way that it argues against the idea of a predetermined and inexorable fate. It employs and encourages those thoughts and feelings which transform the world.

"We are Internationalists! Thats right!" said a Black worker reading from the spray painted walls. Within the school that houses the exhibition center (a place traditionally serving as a factory-manufacturing artists for Madison Ave.) there was debate about revolution and the possibilities of civil war. A teenager from Coney Island said that he had thought that he was alone in New York City

•Survival Poem-Art Goodtimes
#Up From The Sea-PD Murphy
+Gather Into Fists-David S Raymond

but after experiencing the show he found that there are people who feel as
as he does all over the world.

People jammed the Exhibition Center for the last open mike poetry reading—a woman from Harlem began reading her poetry by expressing her joy at joining the Internationalist art movement. 19 poets read to a responsive and diverse audience eager to hear poetry of defiance and rebellion. Students and contributors from the surrounding areas brought their entire family down to see the show. A number of people returned many times acting as guides for each group of friends they brought along. On opening night, a composition class for newly arrived African students came from Brooklyn with the project of writing and essay recording their experience and perceptions. An art class came from a business school on 43th Street came to view the exhibit. The show had been successful in generating heated debate between people who would otherwise not have the occasion to speak to one another. Overseas tourists, young intellectuals, revolutionary artists, highschool students, Vietnam vets, workers, physicians concerned about the consequences of nuclear war, art teachers, designers, etc.—people joined in arguments and sat for hours discussing all manner of subjects relating to the possibilities before us. More than 5,000 people visited the show.

During the show, there was quite a struggle among artists about the relationship between the intent behind and the results of particular works—and who should art serve? This kind of debate is an extraordinary thing in the clamoring "me first" climate of NYC art and "anti-art" scene. Artists who have narrowed their vision to the behinds of the workers have shown an uneasy fascination for the strong and exuberant defiance and unabashed rebellious beauty that characterizes the show. Suggestions made in the comment book to tone down this revolutionary thrust and steer people into petitioning the rulers had been sharply rebuked by people emboldened by messages from rebel comrades worldwide.

All manner of people have pointed out their desire for art that depicts enthusiasm and revolutionary optimism for the future. What people don't want is world weariness and hopelessness. When art is applied to exposing the enemy—artists need to analyse and show not only the duplicity and the bankruptcy of the system but the inevitability of its defeat. We need art that portrays the capacity of the people to rid themselves of a decayed system and that shows peoples ability to bring a new truly free world into being. The possibilities are boundless—life offers so many examples that artist can draw from to reveal the contention between what is dying and what is struggling to be born. What is needed is art that concentrates the new things—in the streets of England, in Ireland, El Salvador, South Africa, Iran and all over the world in the hearts and minds of the people who will make the future possible.

Work is continually being accepted to keep the show current and vital as it continues to travel.

Send: Xerox, photos, drawings and paintings on paper, poetry,
music etc on cassettes...

To: SF Poster Brigade
PO Box 31428
San Francisco, CA 94131 USA.

INTERNATIONALIST ART SHOW ANTI-WW3

CONTEMPORARY ART AND POETRY FROM AROUND THE WORLD

The exhibit's dynamic presentation enhanced the intensity of the images which, instead of focusing on the violent destructiveness of war, emphasized the strength and courage of world-wide resistance movements and the art and language which communicate them. Unframed posters, photographs, artists' post cards and collages — from

— Suzanne Dowdger
ARTBEAT

1500 PIECES FROM 45 COUNTRIES



Opens in San Francisco: Wed Oct. 15, 7:00
Southern Exposure
Opens in Los Angeles area: Fri. Nov. 7, 7:00
The Old Venice Art Gallery



A WHITE DOVE
FLEW IN THROUGH MY OPEN WINDOW AND SAID:
I AM NOT PEACE, I AM ONLY A WHITE DOVE,
I AM NOT PEACE, I AM ONLY A WHITE DOVE,
LEAVE, WHILE THERE IS TIME,
BUT HOW, I ASKED, BUT HOW, I CRIED,
I DO NOT KNOW, I AM ONLY A WHITE DOVE,
BELIEVE ME, I AM NOT PEACE, I AM ONLY A WHITE DOVE.

CZECHOSLOVAKIA

POLAND

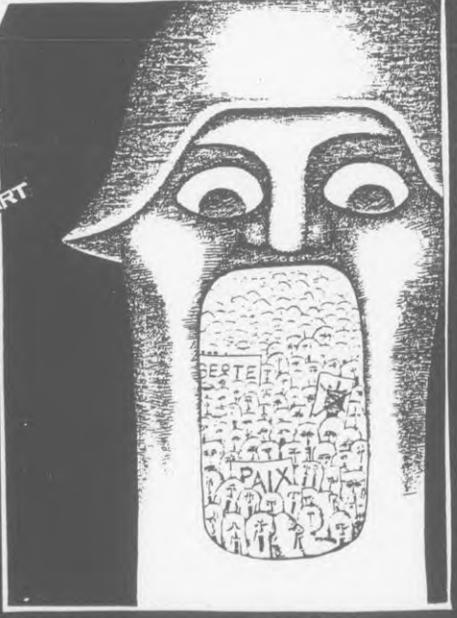


BRAZIL

MIT LUFTPOST
PAR AVION

SPACE INTERCOMUNISTAS

INTERNATIONALIST ART



USA

Organized by the San Francisco Poster Brigade

BULGARIA

The Anti-WW3 Internationalist Art Show is a collective expression of outrage by artists and writers;

- * began in San Francisco in Oct. '80; was most recently exhibited in NYC at the Parsons School of Design, July '81;
- * Houston??
- * was organized in response to the acceleration of war preparations by the two superpowers;
- * consists of 2000 works from 45 countries, including Iran, El Salvador, Poland, Germany, Brazil, Thailand, and Bulgaria;
- * is continually growing and wants your contributions: SFPB
PO Box 31428 SF, CA 94131 For info locally: 645-9760

PRESS RELEASE

FOR MORE INFORMATION CONTACT:

JOYCE HARPER

PHONE:

713-857-5340

FOR IMMEDIATE RELEASE

The New York Chapter of CHAINE des ROTISSEURS the gourmet food society internationally renowned for it's excursions into the realms of culinary excellence has commissioned an "Adventure Into the Southwest. This unique event will take place on May 17, and be presided over by Bert Long, Jr. of Houston, Texas, nationally known artist and former Executive Chef.

Guests will delight to the foods of Texas and the Southwestern United States prepared by Mr. Long and his culinary traveling companion Ed (CHILL LEE) Paetzel two time Texas State Chili Cooking Champion. At the same time they will have the unusual opportunity to witness "Big Bert's" artistic ability as he creates several Monumental Ice Sculptures executed as Fine Art.

The Long/Paetzel team commonly known on the corporate party circuit as "Those Texans" will provide their guests a special treat from Texas as each member of the CHAINE will have plenty of THE NATIONAL BEER OF TEXAS-- LONE STAR LONG NECKS courtesy of Lone Star Brewing Company of San Antonio.

Mr. Long's illustrious career as a Sous Chef and Executive Sous Chef has affiliated him with some of the most prestigious hotels, restaurants and clubs in the world including the Ritz Carlton/Chicago, Century Plaza/Century City, California, Las Vegas Hilton, and The Hyatt Regency/Houston; and won him the coveted Augie Award and the Escoffier Medal of Merit.

Even as he pursued a career in the culinary arts, his first love has always been the visual arts to which he now devotes his full time and energies. Mr. Long's works have been exhibited in museums throughout the United States and his Fine Art Ice Sculptures (some as large as 3000 lbs.) have caught the imagination of audiences all over the state of Texas. Members of the Chaine will recall the cover of CHAINE LETTER, Summer 1979 issue, which featured a

PAGE TWO

1977 Bert Long work entitled "SPIRIT OF AN EX-CHICKEN PLUCKER."

The Hyatt Hotel Grand Central in New York City will be the location for this extraordinary artistic/culinary affair.

O'KANE GALLERY
University of Houston Downtown College
One Main Street
Houston, Texas 77002

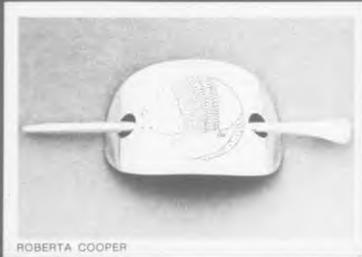
Non-Profit
U.S. Postage
PAID
Permit No. 9078
Houston, Texas

O'KANE Gallery

80-81 calendar



STEVEN BESSELMAN



ROBERTA COOPER



CYNTHIA MORGAN BATMANIS



JEANETTE FELDMAN



DIANA PARKER



BERT LONG



ANNETTE CLAYTON



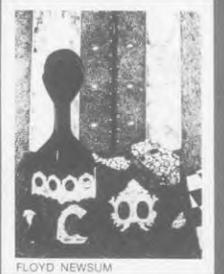
BOB HOLSCH



DAE CHA



LYDIA BODNAR-BALAHUTRAK



FLOYD NEWSUM



LYDIA BODNAR-BALAHUTRAK



MARY BENEDICK



KIT HALL



ADELE LERNER



SHARON KILDAY



DONALD FOX



ANNELIE JOHANSEN



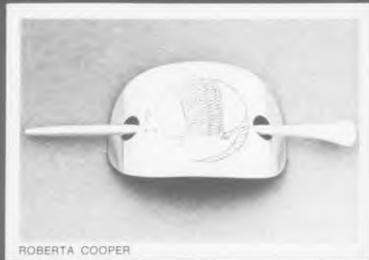
JOSEPH MACK

O'KANE Gallery

80-81 calendar



STEVEN BESSELMAN



ROBERTA COOPER



CYNTHIA MORGAN BATMANIS



JEANETTE FELDMAN



DIANA PARKER



BERT LONG



ANNETTE CLAYTON



BOB HOLSCH



DAE CHA



LYDIA BODNAR-BALAHUTRAK



LYDIA BODNAR-BALAHUTRAK



KIT HALL



SHARON KILDAY



FLOYD NEWSUM



MARY BENEDICK



ADELE LERNER



DONALD FOX



ANNELIE JOHANSEN



JOSEPH MACK

Houston Independent School District

3830 RICHMOND AVENUE • HOUSTON, TEXAS 77027
AREA CODE (713) 623-5011



NAT Q. HENDERSON ELEMENTARY SCHOOL

701 Solo

January 27, 1981

Dear Mr. Long:

The principal, faculty and staff of Nat Q. Henderson Elementary School cordially invite you to participate in our Annual Black Achiever's Day, February 26, 1981, at 10 A.M.

The purpose of this day is to expose our students to valued members of our community who can assist us in guiding them toward growth in the areas of human relations, social responsibility, value judgements, and vocational goals.

We would consider it an honor to have you join us and share your experience and expertise with our students. Please advise us of your decision by calling 674-4441 between 8:00 and 3:00 on or before February 19, 1981. We shall look forward to hearing from you.

We realize that there are certain grade levels that we relate to best. Keeping this in mind, please indicate your first and second choices on the enclosed form.

Very Sincerely,

The Black History Committee

A handwritten signature in cursive script that reads "Lois E. Watson".

MRS. LOIS E. WATSON,
Principal

R. S. V. P. 674-4441

NAT Q. HENDERSON ELEMENTARY SCHOOL

BLACK ACHIEVER'S DAY

February 26, 1981

GRADE LEVEL

C H O I C E

First

Second

Kindergarten

First

Second

Third

Fourth

Fifth

HOUSTON INDEPENDENT SCHOOL DISTRICT
HOUSTON, TEXAS

Lois C. Watson

PRINCIPAL

Nat L. Henderson

SCHOOL

701 Solo Street

ADDRESS

77020



Mr. Bert Long
2210 Staples St.
Houston, Texas 77020

**FOR THE
DISCRIMINATING
PALETTE.**

Want to sample a delectable smorgasbord of arts, crafts, wine, cheese, and fruit? Then join us and a celebrity or two on Wednesday, April 8, from 5:30 till 8:00 p.m. in our 1100 Milam lobby for a preview of art destined for Channel 8's Tele-Auction.

If you miss the party, the art will be on display April 6 through April 24, 9:30 a.m. till 5:30 p.m., Monday through Friday.

It's a tempting array that will whet your appetite to bid in the Tele-Auction on April 30.

Sponsored by
Houston
National Bank

IMMEDIATE
3/27/81

NEWS RELEASE

For Additional Information Contact:

Jean Cobb
(713) 757-6775

ART PREVIEW AT HOUSTON NATIONAL BANK

For three weeks, Houstonians will have a chance to view the many pieces of art that have been donated for the Annual Tele-Auction on Channel 8. The art preview, sponsored by Houston National Bank, will be on display in the lobby of the 1100 Milam Building, April 6 through April 24.

The collection of more than 600 items includes a Rembrandt etching, a Matisse woodcut and Calder, Dubuffet and Braque lithographs, a Lee Krasner abstract expressionist lithograph, and a collage of photographs from Vera Simons' 1979 trans-American balloon flight. Houston talent is represented by a William Anzalone oil, a Dorothy Hood painting, sculptures from Bob Fowler and James Surls, and hundreds of other works.

In addition, there are several pieces of new art produced especially for this event. From Ted Harrison, an artist and illustrator of children's books, there is a limited edition poster and an original painting. The Harrison posters and a limited edition, signed and numbered silk screen print from Houston artist, David Adickes, will be sold, not auctioned.

-more-

ART PREVIEW AT HOUSTON NATIONAL BANK 2-2-2-2

From tiny miniatures to 5' by 5' oil paintings, the art offers a wide range of art forms: oil paintings, water colors, etchings, silk screen prints, limited edition china, pop art, sculpture, and macrame wall hangings. The value of the art varies considerably, beginning with the minimum price of \$50.00 for some of the posters to the unknown amounts that may be bid for the Rembrandt, Matisse, and other collector's items.

Bidding for the art will begin April 30 on Channel 8, but the silent bids may be placed with the volunteers who will be on hand at the exhibit every day during the preview from 10:00 A.M. till 2:00 P.M.

Each year Houston National Bank sponsors this preliminary showing to offer the public an opportunity to take a look, up close, at the fine variety of art that will be auctioned during Channel 8's annual fund-raising event. Planned and organized by volunteers, the auction is a fine example of the support that Houstonians and Houston businesses give to maintaining fine quality programming on public television.

With \$1 billion in assets, Houston National Bank is the fourth largest bank in Houston.

**Houston
National Bank**



P.O. Box 2518, Houston, Texas 77001

Exhibitor

ART SCENE
2212 Staples
Houston, Texas 77026
Attn: Burt Long

Curators



• WILLIAM E. KEITH •

Upon being asked to be one of the curators for this exhibition, I immediately knew who I wanted to show. Selecting the artists was not difficult. I have known Judy Long, Joeann Copeland and Valerie Bell for a long time. It was important for me to know the artists well, because it is essential that art be the product of truth and commitment by the artist. No art is ever visually bad. It only suffers when it isn't honest. The work itself is a shadow of the artist and it is difficult sometimes for the public to know what lurks in the heart of an artist. This work reflects that honesty. * * *

Art and The News

• BERT L. LONG, JR. •

Art: That which is meaningful or beautiful.

News: Recent or fresh intelligence of something that has lately taken place, or something before unknown.

This exhibition of meaningful beautiful objects executed by artists which are relative unshown or unknown whether through personal or public (News) phenomenon is an attempt to convey several messages.

I. An attempt to enlighten the news media and art institutions of a growing tendency on their part to give coverage to proven news phenomenon (History) fostering neglect of the new.

Question? Have you seen it?

II. Art Institutions or artists which have gained prominence or have become News Events (History) should not rest on their laurels.

Statement: Revitalize, seek out the new or lose your news coverage.

III. The unknown or new will be the news of the future.

IV. The past should be a part of the future.

V. Do you want to be a part of the future?

* * *



TESTING-TESTING

CHECK-CHECK

• JAMES SURLS •

IN REFERENCE TO WHAT?

WHERE ARE THE REFERENCE POINTS?

WHY ARE (THEY) POINTS?

A QUESTION

WHAT DO (THEY) HAVE TO SAY?

WHO ARE (THEY) SAYING IT TO?

SAYING, HERE BE HERE

HERE ARE YOUR REFERENCE POINTS

CHECK-CHECK AGAIN

SEE THE DIFFERENCE * * *



EXTRA! EXTRA!! EXTRA!!!

«« **Bert Long** »»

and

«« **Floyd Newsum** »»

..... at

O'Kane Gallery

University Of Houston Downtown

Feb. 12, 1981 • 7 p.m.- 9 p.m.



ART
"OSY"

Bert Long

You are cordially

●
to attend
a preview of
recent works

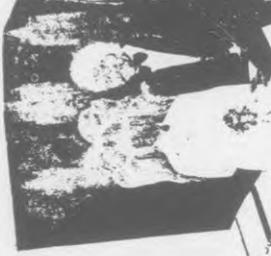


Floyd Newsum

University of Houston Downtown College
One Main Street, 749-1950

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NO. 9078
HOUSTON, TEXAS

Sepia



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."

Cooking thru Showcase

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

By Hank Moore

Rare is the person who distinguishes himself in one career and then changes directions and then changes directions again. Bert Long, Jr., has achieved many prestigious appointments and awards in the culinary arts, as an executive sous chef and as an executive chef. Through the kind of art began exposing himself to the chef's art.

PERSON'S Signature

MAY 1979 \$1.15



Self Portrait with Cat, by Sharon Clagge



of sacril... work of Paris... fore, he...

ARTEFACT

THE TEXAS MAGAZINE OF THE ARTS
VOL. 1 NO. 2/\$2

Interview by Catherine Wilner
Photographs by Larry Jovell

...t featured on Ch. 11
appear on "The Show
79", hosted by Claiborne
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 conce-
rt. It attracted a large
show of artists of
hist-

Houston Chronicle



Artist Herb Mears and wife
Houston Grand Opera borrow
Memorial High shirt and sweat



Betty Ewing

How hot was it? Mi
barbecued at sizzling

MISS PIGGY, two Killer Bees and a
... who agreed that the initial
... made by the Houston Contemporary Artists
... Houston Contemporary Artists
... Houston Contemporary Artists
... Houston Contemporary Artists

MAY 24, 1979



The Ice Man Cometh to the Grand.

Years in the culinary business around the
country, himself fulfilling to art
... without the United States in
... one

engaging, and carrying the special on in Lo
viewer. There is an exchange of experience
stantly between his, and the recogniti
nd surreal backgrounds, and the recogniti
e by the viewer. P-

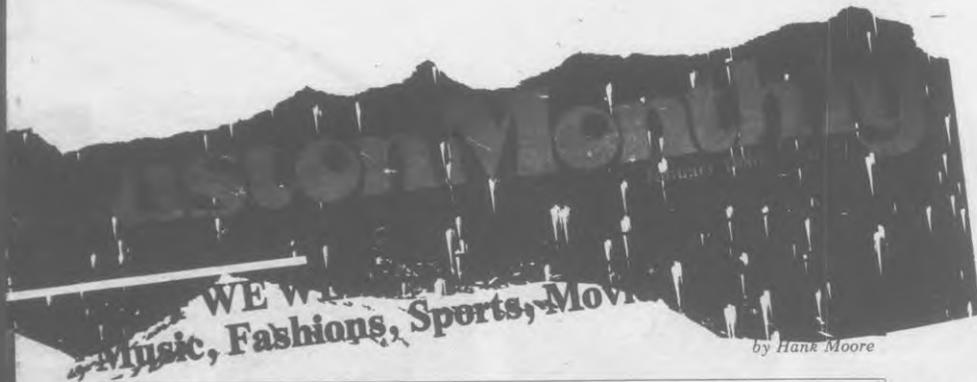
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...-passes, "I
...-drive, "I'll never
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...-one. But nothing is impossi
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...-is a key wor
...-ing artis
...-exch-
...-power, of
...-travels, of
...-ts with

Edible art

If it's outrageous, it
be submitted to the editor - edit
Art Center at University of Houston
prize up to \$100.
Bert Long, the editor
Scope, judges the best
and taste are that
UH Prizings
9:30-6:30 p.m.
The rules are that
9:30-6:30 p.m.

A new ice-cream cutting to Galveston
You might think so when Bert Long, Jr.
Center on The Strand, 202 Kemper, July
Long, who is exhibiting his one
show of recent paintings and ice-
sculpture in the cutting of the Center
This artist in the making, but also
food of miniature ice cream, but also
ice sculpture. Daily type particular, featuring not
four ice sculptures of a 1,000
showy look. Daily type particular, featuring not
and a free, undying permanent collection



WE W...
Music, Fashions, Sports, Mov...

by Hank Moore

This issue of *Houston Monthly* contains some insights into the lights, sounds, and cultural influences which the decade of the 1970's brought us. The author of an article on art of the 70's is by himself an indicator of how rapid a change the decade has brought. In 1970, Bert Long was a chef at restaurants on the West Coast, a culinary instructor, and an awardee 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.

Bert Long
He wants to educate the public about art.



Original Time
24x48" Acryl

Cowboys Artists Houston

...om of the '70s, Houston
...fficult task of building a
...ressive art community.
...will be a time when
...come into their own,

...one, it
...an his co-
...it?



Festive
Bert Long, The
Family, 1980,
acrylic on canvas
with mirrors, 72
by 96 inches.

chefs and artists to help. Maybe
had the idea to bring this group
ing and Suris did it, and opened
Houston that was really based, a
e here, on a community effort
s. "POW WOW was a personal
t the artists know they have the
the power to do their work, sh
should be no starving artists. P
getting the power base together,
it we involved the people of the c
w I went to a bank to get some su
OW, and not only did that bank of
support, the President of that bank
W himself. He backed up his supp
You know what that means? It n
vehicle that gets things done b
and moves us forward.
out there, you in
'OW proved
e energy
of art
ive.

And Texas

The



Informar

...city's single
...Dominique de
...racy Arts Mu-
...suley and Char-
...i and Vernon Fisher
...be among artists to re-
...man show in the mu-
...sars "Perspective" gallery.
...art Gallery, Mary Mays, to ac-
...seum's liaison to Houston's art-
...work has got something to do with their
...coming from nature, being here and living
...on the land."
...Often considered "flashy" or "ab-
...sultively for an audience, prefer-
...regularity, with the "art" of
...the city has fe-
...tablished call
...Two poss-
...Molina Gal-
...seum's

seriously underestimated by
...ors."
...support for region-
...interest by
...ists. Ex-
...s Hari-
...have
...ity's dif-
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...has long been supported by it
...most important art pat-
...Menil. And the Contem-
...seum did recently ann-
...Texas painters—Earl S-
...Schorre from Houst-
...from Dallas—will
...ceive small one-
...seum's downs-
...Cath-

...BERT LONG (right) pulls a limited
...inal lithograph prints with David
...Folkman, owner-operator of Little Egypt Ente-
...ris-
...es. (See story, Page 8).

Houston Chronicle

Desert offers artistic catalyst

BY CHARLOTTE MOSER
Chronicle Staff

The Southwestern desert offers a virtual kaleidoscope of colors and textures. Charles Floyd Newsum takes a more direct look at the desert mystique like watercolors and paintings showing the surreal or dream world. The idea needs some refinement to avoid funky cliches, but Lomax has hit on a potentially

Most effective are two almost escrutatingly delicate watercolors. One dealing with an arrangement of shells. Not only is Newsum's remarkable arrangement of shells, but he pulls a special genre from his paper that is rare. Seen with Newsum's bold outline and color in their astute buildings. Instead sketches, down-to-earth and remarkable intim

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 art world. I tend to take risks."

Long is not alone in his views. In Houston, black artists are becoming more and more independent. In addition, like the "Flowers" black art movement.

ARTS



Fads and Status Symbols of '50s

often exhibit regional traits. Newsum combines Magic Realism in his Texas-flavored painting. "In Mrs. Burnside's ancient Singer Sewing Machine, its veneer warping and arid heat, sits by a window. The machine is the old lady's broken-globe lamps and cloth remnants in the center drawer contains the portrait of Mrs. Burnside herself. Her face from the drawer as if, after being absorbed in her sewing, she has been absorbed by the machine."

Nancy O'Conner's innovative combine photos and scrawled "Cattle Count" shows three views of a pair of cowhands, at varying days and states of mind, set against a background of a landscape.

BERT LONG JR. ("Big Bert")

MR. FLOYD NEWSUM... A CHIP OFF THE OLD BLOCK

As the twig is bent, so the tree shall grow: a chip off the old block, saying that are voiced many times, but do they really offer an analogy of an offspring's lifetime endeavors or lifestyle? In this instance, after observing the talented artist Mr. Floyd Newsum at work at many projects (tirelessly hanging up his artists art work at O'Kane teaching art at the Houston Down



Artist, Floyd Newsum worked with black garbage collectors and these men had personal collections of

CAA

68th Annual Meeting of the College Art Association of America
Hyatt Regency, New Orleans

The Southern Rim (Part II) and the Mexican Connection
James Suris, sculptor, University of Houston and Helen Escobedo, National University of Mexico

The new black artists

BY CHARLOTTE MOSER
Chronicle Staff

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 art world. I tend to take risks."

Long is not alone in his views. In Houston, black artists are becoming more and more independent. In addition, like the "Flowers" black art movement.



Floyd Newsum Residence Painter in

Floyd Newsum, a dedicated, talented young artist visited the campus on April 5th and 6th to discuss and demonstrate his art. His visit was sponsored by the Lincoln University Bicentennial Committee. Mr. Newsum, a native of Memphis, received his B.F.A. from Memphis Academy on July 5, 1969.

Painter in Residence

Robbie Sutton, owner of Sutton's Black & White Art Gallery in Houston, agrees that Bert's appeal, especially to the middle-and-lower income whites, will pave the way for black artists seeking to transcend one ethnic

LONG OPENING ON 12TH AS EDIBLE FOOD ART

though not necessary, Rouge Handsome easily displays craftsmanly yours, L. Sawyer

Floyd E. Newsom

His approach to art speaks of a new generation. The Houstonians. One of the organizers of the exhibit is painter Floyd E. Newsom, who is name. His approach to art is a new generation. He idely displayed artist, uses the media of painting (water-based), drawing, sculpture, and woodcuts.



The Galveston Daily News

One of his staunchest supporters, Robbie Sutton, owner of Sutton's Black & White Art Gallery in Houston, agrees that Bert's appeal, especially to the middle-and-lower income whites, will pave the way for black artists seeking to transcend one ethnic

Long speaks on artists in south

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



Jeff Kwaku Bediko as born...
virtually wrought...
the desert mystique like...
watercolors and paintings...
the surreal or dream world...
The idea needs some refinement...
to avoid funky cliches...
but Lomax has hit on a potentially...
conveys a subconscious awareness...
that avoids impersonal...
stereotype...
Most effective are two almost...
escrutatingly delicate...
watercolors...
One dealing with an...
arrangement of shells...
Not only is Newsum's...
remarkable arrangement...
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from his paper that is...
rare...
Seen with Newsum's...
bold outline and color...
in their astute...
buildings...
Instead sketches...
down-to-earth and...
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ArtScene

Publisher's Opinion

The Crab Syndrome in the Art World

The act of being, endowed with the creative juices which allow us to endorse ourselves as artists, is a revered and respected position, documented and lamented throughout past and present history. History also mentions all too often the squabbles, fights, and innuendoes bantered about between the principals of the art world. Sure these conditions exist in other segments of society beyond the creative sector, but isn't it a paradox that among the principals who are thought to be so creative in their interpretation, application and documentation of minds' theorizations and event that there should exist the paroxysms which would foster a negative force such as jealousy.

more death prevalent I've labored "drome" Oper domes matte will E: kno of dc

might is "United They Stand". doctor and you take exists

It's a fact that artists as a group share their technical examples for the community and, if for no other reason, we should support it."

Houston... art... dealers... to do something... should support it."



Marriage Made in Hell, 1978
30x40 Acrylic

The stalk of cotton does not take a shirt, it takes many to become one long, continuous thread to be woven and interwoven into a viable product. Just imagine if crabs and artists would allow one of their fellow members to crawl (not claw) themselves upon their backs, eventually forming a continuous ladder which would finally reach the top of the bucket of freedom and rewards beyond.

another Picasso. Imagin who championed an o for his fellows, or better be we as a whole could next Picasso climb out of bucket of misery, reject poverty. I can't wait until it is my position in the bucket, the last rung (back) to be upon by a fellow artist and allow to topple headlong into the world of prosperity, for I am sure that artist will reach back and pull me out. He's not heavy, he's my brother. Jealousy is our traitor. I love you!

No matter how... art... would never fill up and everyone's time in the barrel would be a little less treasured. I look forward to the 80's. Maybe, just maybe, history will not repeat itself. Maybe there will be

pull me out. He's not heavy, he's my brother. Jealousy is our traitor. I love you!



POW WOW

Invitations provided through grants from

City National Bank

To celebrate this Houston as a major center, more than 2,000 artists, business executives, educators, students, and community leaders will be invited to participate in the "Pow Wow" event. The event will be held at the Houston Convention Center and will feature a variety of activities, including art exhibitions, performances, and a community fair. The event is a unique opportunity for artists and the community to come together and celebrate the city's rich cultural heritage.



NEW AGE

Unprecedented Presentation of ice as a Fine Arts Form

New York Collector Houston VAN add Painting by BERT LONG to collection following respected New York patron to include Houston within her sojourn in Aug. 80. New York collector Mary Ann Donovan sought out the art of several Houston artists one work purchased by Mrs. Donovan was a 8' x 5" Acrylic painting on torn canvas entitled I don't want to be by Artist Bert L. Long

New York Collector, Mary Ann Donovan adds

Long says working with ice is "an interesting challenge, and I also love the immutability 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"

— Post photo by

Bert Long and Floyd at O'Kane

Houston

Paintings Van Houston

\$9000 Stolen From Artist

View, we decided not that crucial to set out the institutions but to recognize those

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

Studio of Bert Long, Remonstrated Surrealist, and stole five paintings valued

have been the object of a city-wide search. Trouble 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 anyone who may have knowledge of whereabouts of his paintings. Long's efforts

Home," one of Long's most recent works of art. Paintings which have not been recovered are a six foot square piece titled "Hanging Tree No More," a five foot square piece titled "Lafayette," and an original abstract piece, an original lithography titled "Spiral Window" and a 24-inch by 36-inch painting titled "Spiral Window."

Exchange NEWS

Art: 'The language of the soul' resolving 'contradictions through creative expression'

Art instructors James Woodruff and Floyd Newsom will teach a new advertising art course next semester in an effort to help students develop their creative expression.

Smith Branch. The Jungman Library Branch will have a show on Dec. 1. The expansion in the UHDC general program is not for

is dead," he pointed out. "Just as important, art offers the individual a genuine means of fulfillment in the achievement of creative experience. Commenting on the students' lack of interest in courses, Newsom said many people are afraid of the

ARTIST BERT LONG will carve a block of colored ice at the Coastal Center and Bay Area Boulevard on Oct. 10. Saturday, the Clear Creek Art League will have a meeting with the UHDC in June.



Exchange NEWS Volume 11

Don't Miss Houston Chronicle Amusements

Wednesday Dec. 3, 1980

ART IN THE 70's

by Bert Long, Artist, Director of Artists Columnist for "Forward Through Dallas Art Review"

In receiving this assignment to provide an overview of the Houston art scene of the seventies, my jubilation, zippier word on Houston's art scene is for this should be in the

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

ArtBank Gallery a landmark for

BY DONNA TENNANT Chronicle Staff

Seven members of Houston's ArtBank Gallery, 2605 Richmond, exhibition, entitled Contemporary Art, will be on display. This material has been selected by Molly Parkinson, president of the gallery. Now, some 30 to 40 artists are included in the show, including professional artists, teachers, housewives and whoever else is interested in the goals of OBA. "We love art," said Parkinson, "and we want to foster it and bring it to a wider audience."

As I view the past 10 years, I feel a great deal of hope. The art scene is turning into a complete reality. The Museum of Fine Arts will continue to support exhibitions as the magnitude of the art scene grows.

Leon Sullivan, GM Board of Directors member, president and founder of OIC is an art collector who in recent years has collected the work of Floyd Newsom.

Clear Creek Art League to meet

First monthly meeting of the Clear Creek Art League will be held at the Bay Area Boulevard on Oct. 10. Saturday, the Clear Creek Art League will have a meeting with the UHDC in June.



Bert Long jurying the Clear Creek Art League exhibition at the Bay Area Boulevard on Oct. 10. Saturday, the Clear Creek Art League will have a meeting with the UHDC in June.

Floyd Newsom, a member of the art faculty at University of Houston Downtown College, delves in dream state: in his works. The garden in his work and gentle lower may remind you of the surreal fantasy paintings by 19th-century French painter Henri Rousseau. Burford Evans experiment with a variety of styles and subject matter, but is capturing scenes from everyday life. Karl and the Fire Rocks shows great potential. The background are painted in massive patterns with lines much like those in the Art Nouveau.

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. A talented artist in the show is Roy Newsom, a member of the art faculty at Texas Southern University. In his work, he uses a variety of colors and windy patterns. His work is a mix of the old and the new, and it is a true reflection of the art scene in Houston.

!!NEWS EVENT!!

(Art And The News)

Galveston Arts Center Gallery

202 Kempner Avenue Galveston Texas 77550



1st Annual

Invitational Exhibition



Galveston Arts Center on The Strand

Houston Art Scene Invitational

March 6-29

This special invitational exhibition featuring artists in the Houston area will highlight a variety of artwork and is coordinated by Houston artists James Surtis, Bert Long and William

Keith. It will demonstrate the panorama of talent and art being produced in the Houston-Galveston area.

*You Are Cordially
Invited To
Preview Recent And
Special Works By:*

BARRY ATKINS VICKY BARNETT
VALERIE BELL
JOEANN COPELAND PAT DANKO
JEFF DELUDE
JIM HATCHETT SHARON KAPRIVA
JUDY LONG
FRANK MARTIN BUTCH MERIDITH
JIM POAG

Friday, March 6, 1981

Reception: 7-9 p.m.

The Galveston Arts Center Gallery, 202 Kempner, is open to the public seven days a week. Gallery hours are 8 am to 5 pm Monday through Friday, 11 am to 4 pm Saturday, and 1 to 4 pm Sunday. Schedule is subject to change. Admission is free and open to the public. For information or special tour arrangements, contact the Arts Center, 202 Kempner, Galveston, Texas 77550 or call (713) 763-2403.



*Galveston County
Cultural Arts
Council, Inc.*

Galveston Arts Center Gallery
P.O. Box 1105 Galveston, Texas 77553

Curators



• WILLIAM E. KEITH •

Upon being asked to be one of the curators for this exhibition, I immediately knew who I wanted to show. Selecting the artists was not difficult. I have known Judy Long, Joann Copeland and Valerie Bell for a long time. It was important for me to know the artists well, because it is essential that art be the product of truth and commitment by the artist. No art is ever visually bad. It only suffers when it isn't honest. The work itself is a shadow of the artist and it is difficult sometimes for the public to know what lurks in the heart of an artist. This work reflects that honesty. * * *

Art and The News

• BERT L. LONG, JR. •

Art: That which is meaningful or beautiful.

News: Recent or fresh intelligence of something that has lately taken place, or something before unknown.

This exhibition of meaningful beautiful objects executed by artists which are relative unshown or unknown whether through personal or public (News) phenomenon is an attempt to convey several messages.

I. An attempt to enlighten the news media and art institutions of a growing tendency on their part to give coverage to proven news phenomenon (History) fostering neglect of the new.

Question? Have you seen it?

II. Art Institutions or artists which have gained prominence or have become News Events (History) should not rest on their laurels.

Statement: Revitalize, seek out the new or lose your news coverage.

III. The unknown or new will be the news of the future.

IV. The past should be a part of the future.

V. Do you want to be a part of the future?

* * *



TESTING-TESTING

CHECK-CHECK

• JAMES SURLS • IN REFERENCE TO WHAT?

WHERE ARE THE REFERENCE POINTS?

WHY ARE (THEY) POINTS?

A QUESTION

WHAT DO (THEY) HAVE TO SAY?

WHO ARE (THEY) SAYING IT TO?

SAYING, HERE BE HERE

HERE ARE YOUR REFERENCE POINTS

CHECK-CHECK AGAIN

SEE THE DIFFERENCE * * *



Artists



Barry Atkins ●

1981, Houston, Texas, a vast metropolias jam packed with people and growing all the time. Each and everyone highly skilled and all about making money. As an artist in this town I feel as though I am fighting a losing battle against the grain in a time with art and have the nerve to love it, in a world where all art is from at least 1,000 miles or 1,000 years a go or away. I don't have a lot to say. There is far to much to do. Keep your faith and love your own and make as much as you have time or skill. Grow slow, learn fast and be strong and



"Something" Boxwood

honest.

Art is a way of life-

An Artist is something to be-not something to learn. * * *

Viveka Barnett ●

My main concern is dealing visually with symbols of things in my memory. These are traces of elements that have been left behind that I feel warrant reconsideration through my recollection of them. They change through the process of my memory--developing from how I perceived them earlier, into how I perceive them now.

I am interested in a overall organic outside shape based on the boomerang. The boomerang is an appropriate shape for me because I feel that it is truly abstract, without being an abstraction of something else. Through the use of smaller shapes and ruffles I try to attain a high level of energy within each piece.

The final result represents a way for reorganizing memory visually. An attempt to reconcile the echoes of remembrance unable to release one's self from, rightly or wrongly, with symbols of the conscious now, soon to become the latter.

These works are my way of relating a conscious time with an unconscious time--together visually.

* * *



Untitled Mixed Medium



Joeann Copeland ●

Painting is the one media I have found extremely challenging, versatile and colorful. Color, the most dominate concept about my work, is the easiest thing for me to do. I feel color. There are no bad or ugly colors, it has everything to do with the way you use them. I like using uncommon color combinations and making them work. It's a challenge. Like musical notes, there are no limits to the combinations. This is what makes painting versatile.

The subject matter is the most difficult aspect for me at which to arrive. There are times that I can jump into the next painting as soon as I finished the last one, and then there are times it takes a couple of days contemplating every possibility. I like for the subject matter to reflect

an event or the environment around. For example; the painting, "Chess with Hiram", is a painting about--chess with Hiram. I felt that the games we played were blood thirsty battles, therefore, in the painting I made the pawns have forked tongues and the horses have teeth. The painting takes place in the desert to represent Texas.

The fantasy paintings of mine are completely derived from my imagination and are subconscious reflections of things going on at the time. After I've painted the ideas, many times I see where they evolved from.

My paintings evolve, as I do, with sight. One not seen by a majority of people. ★ ★ ★



Chess with Hiram 22 x28 Oil on Paper

Herein Lies My Romance

Valerie Lynn Bell ●

There is no separating heart and mind in making art. There is an insatiable desire to find visual romance by falling in love with an image or group of images that I as an artist have struggled to create and develop.

The great romance in art is to finally say something, to say something that is sincere, to say something that I as an artist feel strongly about. To say yes. And to say it with pencils and paint.

Making art is a celebration. That is what it is all about or at least part of it. When, holding my pencil in my hand and then scribbling maddly onto paper with each mark affirming something definite I am saying yes.. It is saying I believe in something.

When I realize I have something to communicate then there is no holding back. Ideas flow from heart to head to hand to paper. Sometimes it works, but most of the time it does not. There is much floundering in the process of making art before I find the confidence to say yes.

Although my work is abstract, the elements with which I am working are extremely real. They are specific elements based on images that I am involved with. I fall in love with an image and can't leave it until either I have worn it out or it has worn me out. The relationship never ends; It always



takes me to a new point. In this sense, I am finding my own vocabulary within a given set of image related symbols. My relationship with art is still forming, growing and beginning. Hopefully, it will always be. All I want is for you to look and see and say YES. ★ ★ ★



Protective Fashion Designs with Pattern 27 x19

Pat St. John Danko ●

"My work is taken directly from nature and the metaphysical longing of every man and woman to align themselves with the harmony that is inherent in nature. Harmony is joy; disharmony is pain. Art is born from both of these, for joy and pain are the two major common empathies of all human beings. Harmony is the natural state of the cosmos, and of nature (hence, "natural state"). When an individual is out of harmony, out of alignment with the natural order, he or she is on the periphery and not partaking. Those who do not partake go hungry. And hunger is always painful.

"Two philosophers who have exerted overwhelming influence on my life are Thomas Merton and Soren Kierkegaard. Through Merton I discovered the yas of Lao Tzu and through Kierkegaard a belief in the Supreme

Harmonious Energy. The visual artist has a great advantage over others in that he or she is able to both portray harmony and to extract from themselves disharmony, transferring either to an existence that is separate from themselves. Thus we both approach heaven and extract hell from within ourselves through the graphic medium.

PAT ST. JOHN DANKO: "Personally I think that an embossed slug, a chorus line of fat skeletons, or a row of gossiping oysters is a hoot. If my work does not bring at least a smile to the faces of the people who see it I will be greatly disappointed."

"That each woman and man born must go through the same process to find her or his own inner peace is not a sign of collective weakness; rather, it is a wonderful tribute to the very special being that is the individual: we are separate from each other; each one of us is a wonderful, individual entity that can never be repeated in all of time and cosmos. But while we are separate, we are together, and our common empathies must be portrayed so that we understand our togetherness. It is the work of the visual artist to provide the windows to the universe to show our commonality, be it happy or painful. In searching out and portraying the commality between people, the artist fulfills the task. Hell will never be where people have something in common. Hell will never be where there is art." * * *



Jeff DeLude ●

The images I use are purposely common and typically familiar. I want people to have access to my work. If they see something they can relate to, maybe they will do a little of that. The use of images is becoming increasingly important to my own needs as a painter. I do not seek total closure by any means, but require enough information to satisfy a range of requirements aimed at



continuity. My earlier work from Tennessee was derived from a strong attraction to that landscape. Quite different from those dancing hills and mountains. Houston more than provides visual stimulation. I guess I just like having a lot going on in front of my eyes.

Painting is the best vehicle I know of for relating to that which we call our experience.

Its a means of getting in touch with what we know, but didn't know til we got there. What sustains my willingness to believe in the power of painting is the little shocks and jolts I get back from it in life. It teaches one to see, and what is really more important than that?

Painting is important because it forces me to clarify and complete. It also gives me the privilege of experiencing my intuition (or whatever you want to call that fundamental human attribute) unfortunately repressed in practical society.

Perhaps the notion of art as concrete object and conceptual fact has been more of a detriment than anything to art of the recent past. Maybe some artists have outsmarted themselves by narrowing their vision rather than enlarging it. * * *



James Hatchett ●

Scientists in this century have broken down uranium, water, tree bark, flesh, air, gold, sauerkraut, blood, and steel, and found that they are all made out of the same material: Atoms. The significant difference being that the atoms in steel are arranged in a much tighter group than say the atoms in bread. All the above mentioned items with the exception of air, have their atoms grouped so tightly that they become visible to our eyes. The atoms in air are so loosely grouped, it remains invisible. Everything is made of atoms and is floating in an ocean of atoms. Here on earth a thick atmosphere and the presence of a strong flow of magnetism from the South to the North Pole causes our localized area in the ocean of atoms. The atomic liquid and magnetic juices of the soup saturate us and flow through us as if we were bits of seasoning clinging to the meatball.

If the magnetic liquid in our soup was visible to our eyes, it could be seen to flow through us always from South to North. The effect of this can be seen by watching the needle of a compass. No matter which way the compass is pointed, the magnetized tip of the needle always comes to a stop in direct alignment with the magnetic flow from South to North. Just as part of the flavor of one meatball dissolves into the soup and is carried by the liquid, eventually, saturating another meatball, the magnetic liquid washes through us, continuously taking with it part of our flavor, in the form of

magnetic echoes or vibrations. It is in this way, that each and every one of us becomes responsible for the final taste of the soup.

The "Charged Particles" series is a group of paintings that bring the great magnetic flow into visibility. They are landscapes where the flow materializes in living color and the individual particle reveals itself as being both a piece in the puzzle of existence and at the same time a hole in the fabric of reality. * * *



CHARGED PARTICLES: 538E Oil, Acry. Spray-Enamel

Meredith M. Jack ●

Art images come from highly individual sources and I'm not sure that I can explain where each and every piece has come from. I can explain some of the circumstances that seem to generate images for me.

Everyone's experiential background is heavily influenced by the family and childhood. I grew up making things, my father was a contractor and whenever there was something that was particularly dangerous or needed to look good one of the family did it.

I spent a great deal of my childhood flying between jobs with my father in a light airplane. We also had the advantage of living in a semi-rural situation, but near a large city. We were all urged to acquire the ability to play a musical instrument but there wasn't much visual art around the house. By the time I had graduated from high school I had seen some of the country and had a basic familiarity with metal forming and machining, carpentry, and concrete. I had no particular expertise, but the pattern was set that technologies weren't mysterious, that there was a way to make anything, and, most importantly, that I could assimilate those technologies. I had no barrier.

When I went to college I found there was this endeavor called "art", and it looked like fun. It was, and the more I did it the better I got at it and the more I enjoyed it, so the more I did. I refer to those products of the early years as things. I enjoyed making them, but I don't think I made any

"art" until I had been teaching for a few years and made the connections between my experiences and facilities.

The pieces in this exhibit are from the "Texas Fantasy" series. To an immigrant such as myself, Texas is a bizarre bazaar of experiences. It's almost overwhelming in its diversity and scope. They are fantasies since they are not part of the operational mode of perception, you have to peer under the hood, so to speak....and while you're there, could you check the oil? * * *



Texas Fantasy # 2 c/1978
Forged and Welded Steel 6 x 6 x 8H

Sharon Kopriva ●

Primarily combinations of oil and pencil, my works deal principally with landscape images with a visionary scope. Although they are meant to extend beyond reality they usually portray images based upon natural subjects. Rocks and bones have been of special interest not only in that they are spiritual to me but in that they interest me in form as well. In most recent works, I have been dealing with religious imagery, fusing formal



"Metamorphosis" 22 x 30



symbols with landscape and human forms. The crown of thorns and the seism which occurred during the crucifixion have dominated much of the most recent images. The contradiction between God as nature and formal religious structure has been a strong part of the content in my painting. Also the investigation of life forms in cycles of growth, metamorphosis, death and regeneration have been very much a part of the statement I desire to convey through my art. * * *

Judy A. Long ●

I'm not much good at writing statements of intent and I'm not much sure if I even like to. It's hard to think that somebody's gonna read what you have to say and maybe even wonder about it, so it makes me want to be careful and I hate to have to be so particular.

Art. Art. I don't want to talk about my art. All I know about is catching lizards, wiping babies bottoms, and band-aides. (Try to get a job with a resume' like that.) No. Seriously my painting is about my living and I don't know of any other way to put it than that. I've often thought what I'd be like if I couldn't paint anymore and my God I'd be insane just like everybody else. Artists certainly are the sanest people I know. What a sentimental idiot I am. YUK! Just squashed a cockroach with my finger and I think I'm gonna have to go vomit for a minute. Be right back.

I'm so happy right at this moment I doubt that I can be very coherent. I was washing my grandmother's car today and all of a sudden I just felt like singing and leaping around. It feels so good just to be alive sometimes, (let me stress the sometimes), and I feel so fortunate to have somehow chosen to be a painter (artist) or whatever you wanta call it. I can't think of a better position to be in a curious as hell little human being.

Here's something from Poe that I've always liked:

"There are chords in the hearts of the

most reckless which can not be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made."

Ha! Ha! Excuse me, I have to laugh for sometimes when I'm talking it sounds so much like I'm suffering with a vision that I either have to giggle or cry. But I'll just blame it on all the coffee I drink and deem it caffeine madness. * * *

Love Judy



Frank Martin •

If it doesn't get you high it's no damn good.

Zoo:

Surfs says to give them a title, the idea being to increase the possibility of communication, open pathways to understanding; multiple images in a fun house mirror growing closer and bigger and stronger than life.

Art communicates.

Camel: Nancy Graves

Myth Confined:

Analog of an alternative reality to that proposed by Rainer Marie Rilke in his "Sonnets To Orpheus" Part 2, number 4, "O is the creature that does not exist..."

Art inspires.

Wood carving: Barry A.

Saucier:

A french sauce chef like any good artist stirs things up till their sum is greater than their parts.

Art transcends.

The Great Yellow Snake of Uncertainty:

She had hung the weaving by itself, straight, symmetrical, correct. My neighbor stuck his head in the door that night, "How nice. I like it." But we didn't, so she hemmed and hawed, pushed and



pulled, and hung it askew. The next night in alarm he looked in, "What happened? What did you do? What's wrong?"

Art disturbs.

Weaving: Jana Vanderlee

Art Flash:

Frank Martin and Judy Long have teamed up to lay bare the facts of art in a monolithic multi media extravaganza.

Art pokes fun.

Drawing: Judy Long * * *



"Saucier" Black and White Photograph

Jim Poag •

To me, art is a very personal activity. I do not try to make universal or social statements, instead I try to be honest with myself-to record something that is genuinely felt or experienced. When I am able to do this and the work also speaks to other people I feel it is successful.

The work chronicles my daily experiences, not in a literal way, but in an irrational, subjective way. For this reason I feel my work is related to surrealism.

The landscape has been an important element in my art for some time. It is the space that I respond to. Since I have been in Houston this concern has evolved into a symbolic (image, gesture, and color) language in which I am constantly attempting to expand the vocabulary.

Most of the time the images depict a setting in which an action is taking place. The images contain references to the natural world in the handling of space, the feeling of gravity and also in the suggestions of weather conditions and different times of day. The sculptures serve to bridge the gap between the real world and the image world.

I hold to the notions of process in my work. I try

to let the art evolve naturally out of the materials that I'm using while maintaining the integrity of the materials. In this way the materials and the process define the image. Sometimes a work seems to get a life of its own so that I am surprised by the thing I've made. To me these are the best ones.

* * *



Three Buildings Mixed Media

22 x 30

JOYALCO MARKETING INC.

April 19, 1981.

Mr. E. "Sonny" Jackson
District Sales Representative
Long Star Brewing Company, Inc.
600 Lone Star Boulevard
San Antonio, Texas 78204

Dear Sonny:

This will confirm our conversation regarding the special Texas Gourmet Dinner to be presented by CHAINE des ROTISSEURS at the Hyatt Hotel Grand Central in New York City.

This event will take place on Sunday, May 17, and will be presented by Bert Long who is an artist and former Executive Chef. Bert is a native Texan residing in Houston.

As we discussed, this is a natural for "THE NATIONAL BEER OF TEXAS" and a great opportunity to show the New York gourmet set what real Texas cooking and drinking is.

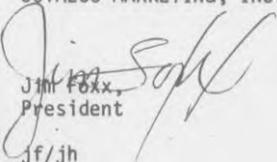
The forty cases of Long Star Long Necks should be delivered to the hotel no later than Friday, May 15.

This event should generate a tremendous amount of publicity for Texas and Long Star Beer, because as the enclosed information will show, it is not every day that a poor boy from Texas gets invited to New York to show those "city folks" how it is done.

Let me hear from you if you need any further information.

Best regards,

JOYALCO MARKETING, INC.



Jim Fox,
President

jf/jh

BERT LONG/ARTIST/EXECUTIVE CHEF

CHAINE des ROTISSUEURS MENU

DATE: MAY 17, 1981

PLACE: HYATT HOTEL/GRAND CENTRAL/NEW YORK, NEW YORK

MEATS

CHITTERLINGS
RIBS/BAR-B-QUE
CHICKEN/SPANISH
CHILI/TEXAS STYLE
EMPENADAS
LINKS/BAR-B-QUE
HOG HEAD CHEESE
ENCHILADAS/CHICKEN
OX-TAILS/COUNTRY STYLE
PIGTAILS/BAKED
TAMALES
BOUDAIN

SEAFOOD

CRABS/STUFFED
SEAFOOD GUMBO/CRAB/SHRIMP/OYSTERS
SPICEY SMOKED SHRIMP
CEVICHE
SHRIMP

VEGETABLE

CORN/HERBED
PINTO BEANS
MUSTARD GREENS
YELLOW SQUASH
CABBAGE/SMOTHERED
BLACK EYE PEAS
CANDIED YAMS/WITH ORANGE
GREEN BEANS/WITH NEW POTATOES
OKRA AND TOMATOES/SAUTEED

DESSERTS

SWEET POTATO TARTS
PECAN BARS/WITH HOT BOURBON SAUCE
STRAWBERRY CLOUD

STARCH

CORNBREAD DRESSING
MACARONI AND CHEESE
DIRTY RICE

BREADS

CORN STICKS
CORN MUFFINS/MEXICAN
BISCUITS/CHEESE
TORTILLAS/FLOUR

TEXAS MINTS

LONE STAR BEER

New Working Force Inc.
Dedicated to Economic Development
Minority Women's Convention Minority Women's Association



Executive Directors:
Meta G. Wilborn
Vickie L. McBride

FOR IMMEDIATE PRESS RELEASE

Presents
The First Annual
"Juneteenth Arts & Crafts Summerfest"

Saturday, June 12
11 A.M. to 7 P.M.
in the 5000 Block of San Jacinto

Entertainment by Big Roger Collins Band, T.S.U. Dancers, Afronese Poet Jabari Aziz Ra, enjoy barbeque, crawfish and plenty soul food. Over 40 exhibitions, art, macrame, ceramics, books, jewelry, Black dolls and much more.

Booth space is available for persons interested in showing and selling arts, crafts and other concessions. For more information, contact "Sutton's Gallery", 5003 San Jacinto 528-3925. Proceeds go to the 1982 Minority Women's Convention August 20 & 21. The deadline for booth space is Wednesday, June 9.

Master Artist Bert Long will create a 10,000-pound ice sculpture.

New Working Force Inc.
Dedicated to Economic Development
Minority Women's Convention Minority Women's Association



PRESENTS
**THE FIRST ANNUAL
JUNETEENTH ARTS & CRAFTS SUMMERFEST**

SATURDAY, JUNE 12th
11 A.M. to 7 P.M.

5003 SAN JACINTO

- Paintings
- Macrame
- Flower Arrangements
- Black Dolls
- Haitian Artifacts
- Woodwork
- African Carvings
- Ceramics
- Books
- Custom Made Hats
- Needlecraft
- Jewelry
- Leather Craft
- Cosmetics
- Funny Face Pictures

Soft Drinks
Cakes & Cookies

Cold Beer
Barbeque

Homemade Ice Cream
Crawfish

Music by Big Roger Collins Bank
Street Dancers • Poets

Booth Information

- 8' x 10' (no chairs or tables furnished)
- Security will be provided
- Fee \$20.00

Booth spaces are still available for persons interested in showing and selling arts and crafts items. For more information, contact "Sutton's Gallery", 5003 San Jacinto, 528-3925. Proceeds go to the 1982 Minority Women's Convention -- August 20 and 21. The deadline for booth space is Wednesday, June 9.

We have received your slide.

Thank you.

Veta Winick
O'Kane Gallery



Bert Long
2212 Staples St.
Houston, Texas 77026



Fire Pumper
1860s
USA 20c



Bert Long
2210 Staples
Houston, Texas 77026

John Perreault
54 East 7th Street
New York, N.Y. 10003
(212) 677-3504

- 1975-present Senior Art Critic, Soho News, N.Y.C.
- X 1979-1981 President, The American Section, International Association of Art Critics (A.I.C.A.)
- 1979 Art Criticism Fellowship, National Endowment for the Arts
- 1979 Visiting Distinguished Professor of Art Criticism, University of Arizona, Tucson
- 1966-1974 Art Critic, The Village Voice, N.Y.C.
- 1974 U.S. Commissioner of the Tokyo Biennale of Figurative Art
- 1973 Art Criticism Fellowship, National Endowment for the Arts

Articles on art published in the following magazines:

Art News, Arts, Art International, Artscanada,
Art and Artist, New York, Vogue, Art in America,
Artforum, Portfolio, Du, and Art Criticism

Essays included in the following anthologies:

Minimal Art (Dutton)
Conceptual Art (Dutton)
Idea Art (Dutton)

Recent catalogue essays:

Patterning/Painting, Palais des Beaux Arts, Brussels
Directions in Realism, Danforth Museum
Wiley Territory, Walker Art Center
Decoration, Venice Biennale

Lectures on Contemporary Art in 1980:

University of Oregon
Lewis and Clark College
Chicago Museum of Contemporary Art
Columbus Museum of Art
Ohio State Arts Council Convergence
The Neuberger Museum

Perreault 2.

Teaching Experience

- 1979 Visiting Distinguished Professor, University of Arizona
- 1977-78 Seminars in Contemporary Art at The School of Visual Arts and The New School, N.Y.C.
- 1976 Visiting Professor of Art Criticism and Contemporary Art, University of California, San Diego
- 1975 Graduate Seminar, New York University
- 1974-76 Instructor in Art History, William Paterson State College, New Jersey
- 1970-75 Instructor in Art History, The School of Visual Arts
- 1970 Guest Instructor in Contemporary Art, University of Iowa

Art Exhibition Curator

- 1981 Usable Art, SUNY Plattsburg and other locations
- 1977 Pattern Painting, P.S.1, Long Island City, N.Y.C.
- 1975-76 As Gallery Director of the Gallery, Ben Shahn Hall, William Paterson College, selected and installed the following:
Sharp-Realism: Paintings from Photos
Some Women Artists
Contemporary Drawings
Movie Posters (1916-63)
Borrowed in New Jersey
Six Soho Artists
Rafael Ferrer, An Environment
Mario Yrizarry
- 1974 American Section, Tokyo Biennale of Figurative Art
- 1973 The Male Nude, Gallery of the School of Visual Arts
- 1969 Co-organizer of the Fashion Show Poetry Event, Center for Inter-American Relations
- 1969 Co-organizer of Street Works IV, The Architectural League

Dear Bert -
Bombshell #2
next will be
the poster!

PRESS RELEASE/ press release/ PRESS RELEASE/ press release/ PRESS

Selections of A SENSE OF SPIRIT will open at the Texas Christian University Art Gallery November 30, 1981. Work of Dorothy Hood, Dee Wolff, Jana Vander Lee, Bert Long, Earl Staley, Jesse Lott, Clyde Connell, and James Surls explore spiritual aspects of life in this advent exhibition. Their probe into the basic nature of source, perception and comprehension of life correlates many of the theories of the new physics. These issues will be discussed in the catalogue: essays accompanying the exhibition.

The 84 page, color catalogue will be available at the exhibition. Featuring an introductory essay by New York art critic John Perreault, "Beyond Belief: On the Spiritual in Art", the catalogue is a major effort in defining the new spiritualism in art (Audrey Flack, Kendall Shaw, etc.) and the unique Texan expressions in this field.

In conjunction with the exhibition, Texas Christian University is sponsoring a lecture by Ken Lawrence, chairman of the Texas Christian University religion department. He will also address the Spiritual Basis of Art, responding to the essay of John Perreault.

A SENSE OF SPIRIT will open at Lawndale Annex of the University of Houston in February 1982. 45 works of art will be on exhibit displaying the vision of each artist and their particular facet within the Spirit field.

For further information contact:

Jana Vander Lee
900 W. Cavalcade
Houston, Tx 77009 861-5800

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, 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 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.

J. Vanderhee
900 W. Cavalcade
Houston, Tx 77009

Call Ed. AA Res.

Bert Long
Houston Art Scene
2212 Staples St.
Houston, Tx 77026



1 Keith Fletcher



Starring:
 Sherrif Ed Paetzel alias "Chili Lee"
 and his Deputy Big Bert Long



For the Hyatt:

Fred (Alex) Alexander, Chevalier
 Vice-President and General Manager

Joe Cozza, Catering Director

Jim Beard, Food and Beverage Director

For Trumpets:

Dan Camp, Assistant Food and
 Beverage Director



Host

Janet Yaseen
 Officier
 N.Y. Bailliage
 Confrérie de la Chaîne
 des Rôtisseurs



Special thanks to:
 The Houston Hyatt Regency
 for our Texas decor

Paul Gurevich at
 Music for Occasions Inc.
 for our Texas music.

Lone Star Beer: courtesy of
 Lone Star Breweries

BRANIFF + INTERNATIONAL
 AIR LINES

- Chitterlings
- Enchiladas
- Gumbo
- Stuffed Crabs
- Spicy Shrimp
- Hog Head Cheese
- Links Bar-B-Cue
- Spanish Chicken
- Smoked Brisket
- Chili
- Oxtails
- Pigtails
- Smoked Chicken
- Yellow Squash
- Mustard Greens
- Seviche
- Black-Eyed Peas
- Boudain
- Okra and Tomatoes
- Pinto Beans
- Dirty Rice
- Herbed Corn
- Candied Yams

and other Texas Specialties

Desserts:

- Sweet Potatoe Tarts
- Pecan Bars with Hot Bourbon Sauce
- Strawberry Cloud

Drinks:

- Sangria
- Frozen Margaritas
- Lone Star Long Necks

THE

TEXAS

EXPERIENCE

at the

**Grand Hyatt
Hotel**

Sunday, May 17, 1981



Confrérie
de la Chaîne
des Rôtisseurs
Bailliage de New York
Jules Epstein, Bailli



**Confrérie de la Chaîne des Rôtisseurs
Bailliage de New York**

HENRY LUCE III

FOUR SUTTON PLACE • NEW YORK, N. Y. 10022 • (212) 759-8640

8/16/81

Dear Beat,

I have read all the issues of Art Scene which you sent me. It strikes me you are doing a very good job. I was surprised to see how many articles are not local: almost as if you could aim at going national.

While your emphasis is on the plastic arts, I was interested to see that you have some material on other forms, including the performing arts. This is difficult, because while there is much overlap of amateurship, I think the audiences are quite discreet at the connoisseurship level. It is a typical problem for periodicals to get the right balance between getting enough depth in a variety of fields vs. getting a broad enough following for a specialized product.

It is apparent that Art Scene
has evolved greatly since its earlier
issues. Perhaps that reflects some good
momentum which you have established.

I don't know what else you may
have wanted me to comment on. If
there is something, please write me.

I'm off for Europe and will be
back in three weeks.

Sincerely yours,
Hank

A SENSE OF SPIRIT
checklist and exhibition notes

SELECTIONS FOR THE TEILHARD DE CHARDIN AND METAMORPHOSIS/ARCOSANTI

Dorothy Hood

THE GRAY AMPHIBIAN
oil and turpentine on canvas
70" x 60"

1981
courtesy of Meredith Long Gallery, Houston, Texas

"The existential red and infinite black unknown constantly confront each other at the edge of existence. Or as Paul Tillich states, 'The human heart seeks the infinite because that is where the finite wants to rest.'"

Dee Wolff

SELAH II
acrylic on canvas with gold metal leaf and oil
15 panels, each 14" x 11"

1980
courtesy of Watson/de Nagy & Company, Houston, Texas

"Selah is a musical term used to designate pause. The painting indicates completed moments, marks in time when one is speechlessly in harmony with God, God as a communion with Reality."

Jana Vander Lee

AND YET
linen, wool, polyester
49" x 46½"

1981
courtesy of Mattingly Baker Gallery, Dallas, Texas

"Wisdom is found in relationship, a total encounter with reality, through experience. Ideals, then, are qualities inherent to human nature, liberated through healthy relationships."

Bert Long

PAIN IN MY HEART
acrylic on canvas with knives
30" x 30"

1979
courtesy of Charmaine Locke

HOT SEAT
acrylic on canvas with mirrors
72" x 54"

1980
courtesy of the artist

Bert Long

"Isn't it a pity, Isn't it a shame/how we break
eachother's heart/ and we cause eachother pain." George
Harrison's album My Sweet Lord

Earl Staley

study for SUZANNE AND THE ELDERS I
acrylic on canvas
20" x 16"

1980

courtesy of Watson/de Nagy & Company, Houston, Texas

THE BLESSED AND THE DAMNED

acrylic on canvas
54½" x 48"

1978, 1979

courtesy of Watson/de Nagy & Company, Houston, Texas

"Earl cuts a brush stroke between the two areas as
a demarcation line. It is the passionate committment to
life that marks the boundaries of behavior whether it be
damned or blessed. The blessed unite, reaching beyond
themselves. The damned collapse like black holes."

James Surls

STICK DANCE FOR RED BIRD

graphite on paper

42" x 62"

1978

collection of the artist

AIRBOURNE SPORE

elm, maple, bois d'arc

39" x 27" x 16"

1976

collection of the artist

The spiral branches into wings to symbolize growth,
a relationship that radiates life. The "crucifix form
is a triumphant proclamation of how a spiritual unity
liberates self from a death-like preoccupation of self into
a life-giving, fulfillment in relationship."

Clyde Connell

SWAMP SONG FROM LAKE BISTINEAU

graphite on brown and mulberry paper

107" x 66"

1979

courtesy of Delahunty Gallery, Dallas, Texas

"In the song lives the spirit, and the spirit lives
through the song. For it is through this song of life that
the soul breaks through its loneliness and pain and comes
to peace."

excerpts from a catalogue to be published November 1982. For
information contact: Jana Vander Lee 932 Byrne Houston, Tx 77009

Immediate

PRESS RELEASE/press release/PRESS RELEASE/press release/PRESS RE

7 HOUSTON ARTISTS tour to ARIZONA
to join the 10 YEAR ANNIVERSARY celebration of
ARCOSANTI, PAOLO SOLERI's prototype future community

Internationally acclaimed Paolo Soleri's Arcosanti is a working lab for innovative architecture and urban design that addresses the issues of tomorrow's city. For the 10 year anniversary of this venture, Arcosanti is hosting a national symposium: TEILHARD DE CHARDIN AND METAMORPHOSIS at the site on September 19, 20, and 21, 1981.

Houston artists Dorothy Hood, Dee Wolff, Jana Vander Lee, Earl Staley, Bert Long, James Surls, and Clyde Connell (Louisiana) will participate in this event. Selections from the upcoming Lawndale Annex exhibition A SENSE OF SPIRIT will be on view for the symposium.

As the Texas salute to Arcosanti, selections from A SENSE OF SPIRIT also explore the spiritual basis of community. These artists unite concepts of New Physics and contemporary theology with an earthy primordial sense of spiritual encounter. The mystical, mythological, and ritual aspects of their work will be documented in a catalogue to be published in November. Introductory essay by John Perreault will address the historical hidden spiritual concerns of art.

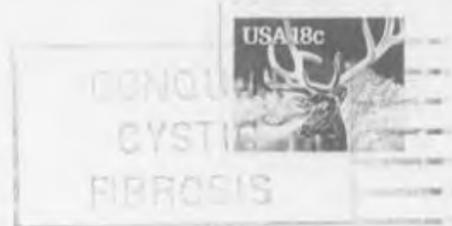
Photographs of Arcosanti's TEILHARD DE CHARDIN AND METAMORPHOSIS will be available after September 25. For further information contact:

Jana Vander Lee
932 Byrne
Houston, Tx 77009 861-5800

PRESS RELEASE/press release/PRESS RELEASE/press release/PRESS RE

Jana Vanderhee

Houston, Tx 77009



Houston Art Scene
2212 Staples St.
Houston, Tx 77026

Bert -
your painting
is cork dry

THANK YOU

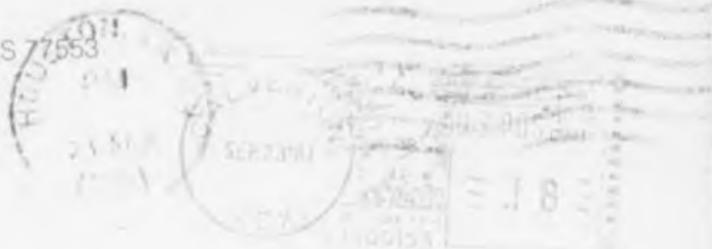
Best -

Thanks for the ice sculpture at the Festival on the Strand. As usual, it was great + one of the high points of the Festival

Hope you enjoyed yourself. Dawn



PO BOX 1105 GALVESTON, TEXAS 77553



Bert Long
2210 Staples St.
Houston, Tx 77026



Downtown College

O'Kane Gallery

October 26, 1981

Dear Participant:

We will accept all pieces in the gallery for the "Impressions of Houston" exhibit on October 28, 29 and 30, 1981 between the hours of 10:00 a.m. and 5:00 p.m. The absolute deadline is November 2nd. If these hours are not convenient for you, please call 749-1950 and we will arrange to have someone in the gallery when you can deliver your piece.

If you cannot deliver your piece, please call us immediately so we can make arrangements.

Thank you.

Sincerely,

Veta Winick
O'Kane Gallery Director

VW/ad

3223000

University of Houston

Downtown College
No. 1 Main Street
HOUSTON, TEXAS 77002



Bert Long
2212 Staples St.
Houston, TX 77026