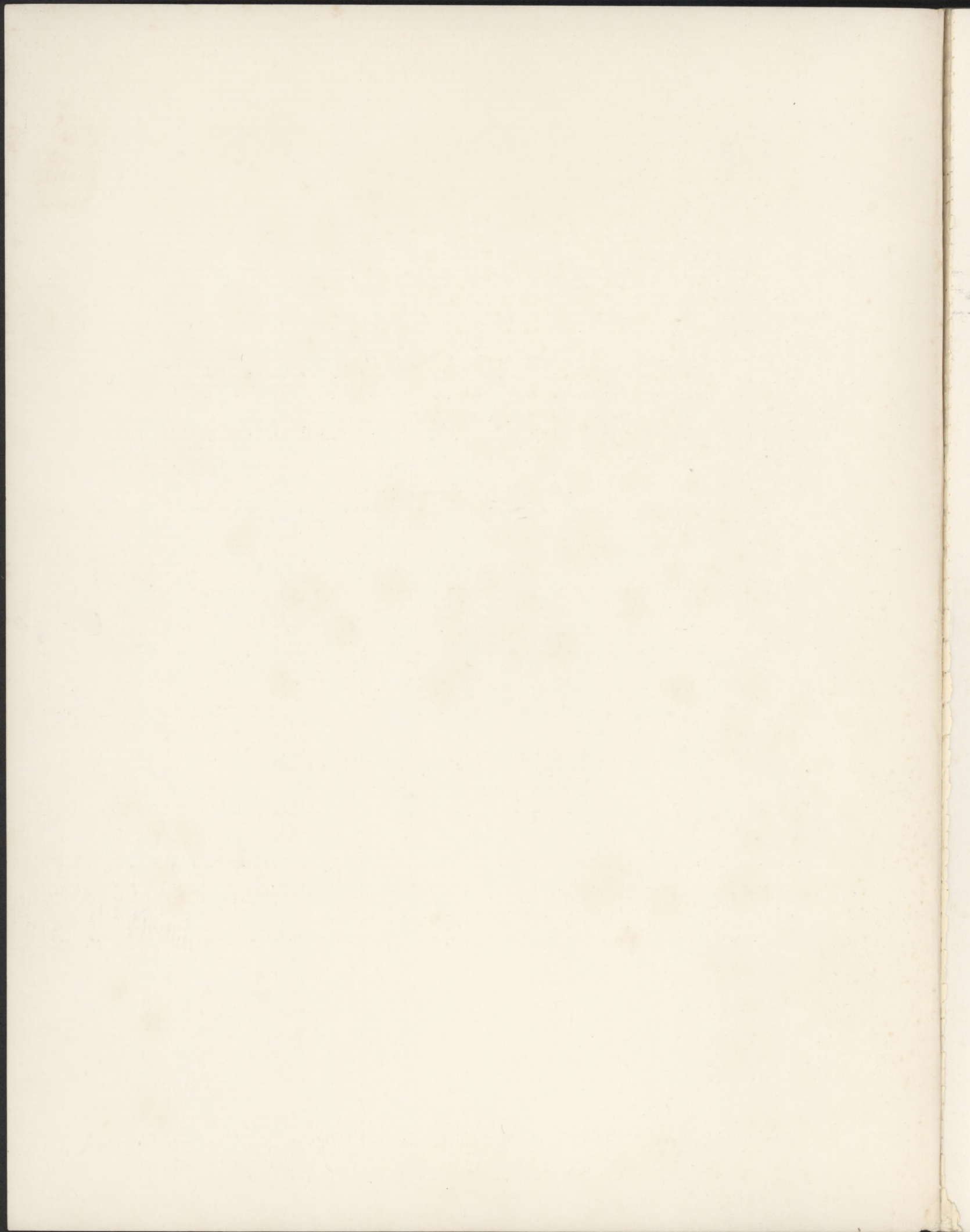


KUNST FRA HOUSTON I NORGE: 1982 / ART FROM HOUSTON IN NORWAY

STAVANGER
KUNSTFORENING



GREETINGS FROM NORWAY

KUNST FRA HOUSTON I NORGE:

ART FROM HOUSTON IN NORWAY: 1982

STAVANGER KUNSTFORENING

3-28 juni. 1982.

3-28 June. 1982.

EXHIBITION ON THE OCCASION OF THE FIRST HOUSTON/STAVANGER FESTIVAL,
STAVANGER, NORWAY. 1982.

GREETINGS FROM HOUSTON

The Houston-Stavanger Festival 1982 is truly an historic occasion. The citizens of Stavanger will experience a rich variety of Houston's cultural climate.

We are proud of our performing and visual artists, and salute the efforts of the Houston-Stavanger Sister City Society in fostering greater international understanding by bringing a part of Houston to Stavanger.

I look forward to future cultural exchanges as our friendship deepens.

Houstondagene i Stavanger 1982 er en historisk begivenhet. Stavangers innbyggere vil oppleve en stor mønstring av Houston's rike kulturliv.

Vi er stolte av våre utøvende og bildende kunstnere og hylder Houston-Stavanger vennskapsbyforening i dens bestrebelser for å bidra til internasjonalt samarbeid ved å bringe noe av Houston til Stavanger.

Jeg ser frem til å utdype vårt vennskap i tiden fremover med nye utvekslinger på det kulturelle område.

Kathryn J. Whitmire
Ordfører i Houston
Mayor of Houston

INTRODUCTION FROM THE CHAIRMAN OF THE HOUSTON ART IN NORWAY EXHIBITION.

GREETINGS FROM NORWAY

Forbindelsene mellom Houston og Stavanger har lange tradisjoner. Allerede i forrige århundre kom norske emigranter til Texas ledet av emigrantpionéren Cleng Peerson, som i 1825 bragte den første gruppe av nordmenn til Amerika fra Stavanger. Sjømenn fulgte etter, og siden har oljevirksomheten bragt våre to byer i nær kontakt. Dette har ledet til inngåelse av et vennskapsbysamarbeid, og som det første praktiske resultat arrangeres i år en Houstonfestival i Stavanger. Festivalens hovedbivenhet er en kunstutstilling hvor vi får anledning til å glede oss over en samlet moderne kunstmønstring fra Houston.

Vi i Stavanger er glade for at vårt vennskapsbysamarbeid også bærer frukter på det kulturelle plan, og jeg retter en hjertelig takk til de kunstnere, gallerier og privatpersoner, som ved å stille sine arbeider til disposisjon, har gjort denne utstillingen mulig.

Introduksjon ved formann i komiteen for Houston Art in Norway Exhibition.

Relations between Houston and Stavanger have enjoyed a long tradition. Norwegian emigrants came to Texas during the last century, led by the pioneer emigrant, Cleng Peerson, who brought the first group of Norwegians to American in 1825, from Stavanger. Seamen followed, and oil activities today have established a close contact between our two cities, resulting in the foundation of a Sister City relationship. The first practical result of this tie is the 1982 Houston Festival in Stavanger, where the main cultural event is this exhibition, which provides an opportunity to view a collection of contemporary art from Houston.

We in Stavanger are happy that our Sister City relationship bears fruit within the field of culture, and I wish to extend my heartfelt thanks to the artists, galleries and private owners who have made this exhibition possible by placing their works at our disposal.

Kari Thu
Ordfører i Stavanger
Mayor of Stavanger.

1982

David Bruer
Lecturer in Art History
The Gessell School of the Museum
of Fine Arts, Houston

David Bruer
Foreleser i Kunsthistorie
Gessell Kunsthøgskolen
Museum of Fine Arts, Houston

Europas kunstliv i årene etter den annen verdenskrig gikk gjennom en fornyelse. Frihetsutfoldelsen kom til uttrykk i en ny vitalitet i farger, form og materialvalg. Eksperimenteringen og impulsene fra USA nådde Europas kunstnere som litt av et sjokk.

Delvis av økonomiske grunner har det i de senere år ikke vært vist tilstrekkelig av amerikansk kunst i Europa. Derfor er det desto mer gledelig at et utstillingssamarbeid nu er kommet i stand. For første gang blir en samlet utstilling av samtidskunst fra Houston vist i Europa. Og Stavanger Kunstforening er glad for, som det første museum, å åpne sine dører for å vise hovedstrømmingene i amerikansk kunst i dag slik de kommer til uttrykk i regionalmiljøer utenfor de tradisjonelle amerikanske kunstsentra.

Jeg er overbevist om at utstillingen vil bli vist oppmerksomhet fra såvel det kunstinteresserte publikum som fra norske kunstnere. Vi ser på hverandre og lærer av hverandre.

Following the Second World War, European art experienced a renewal. An expression of freedom was revealed in a new vitality of colour, form and selection of materials. Experimentation and impulses from the United States reached European artists as a kind of shock. However, in recent years, due to largely economic reasons, contemporary American art has been less regularly seen in Europe. It is, therefore, an especial pleasure to bring about this cooperative exhibition. This is the first time a comprehensive exhibition of contemporary art from Houston has been shown in Europe, and the Stavanger Kunstforening is pleased to open its doors to show mainstreams of American art today as expressed outside of traditional American art centres. I am convinced this exhibition will attract the attention of the art-interested public and of Norwegian artists. We all look and learn from each other.

Roland Lengauer
Direktor, Stavanger Kunstforening
Director, Stavanger Museum of Fine Arts

INTRODUCTION FROM THE CHAIRMAN OF THE HOUSTON ART IN NORWAY EXHIBITION.

In the late summer of 1981, I was asked to coordinate the planning for the exhibition of contemporary Houston art, as part of the Houston-Stavanger Sister City Festival celebration, to be held in Stavanger in June, 1982. Accordingly, I invited four colleagues, active in different areas of the art community, to participate in the selection of works. The committee comprised, Marti Mayo, Assistant Director of the Contemporary Arts Museum, Houston, who has been instrumental in the choice of exhibitions given to Houston art at the CAM; Robin Cronin, Director of Robin Cronin, Inc., Houston, who brought her expertise to the selection of Contemporary photography in Houston; Professor George Bunker, Chairman of the Department of Art, University of Houston, who as an experienced artist and administrator, brought a sagacious eye to the meetings; and Professor William C. Camfield, Department of Art, Rice University, Houston, who not only has an international reputation as a scholar, as recently demonstrated in his important book on Picabia, but has also involved himself in the contemporary art of Houston. In its frequent meetings, during a particularly busy period for all concerned, the committee worked smoothly and in a spirit of cooperation, constantly refining the content of the show. Our responsibility was to produce the best, most representative selection of contemporary art in Houston. This, to the best of our abilities, we have done, and we are honoured to be instrumental in the presentation, for the first time in Europe, of the art of our city to our sister city of Stavanger.

Introduksjon ved formann i komitéen for Houston Art in Norway Exhibition.

På sensommeren 1981 ble jeg bedt om å koordinere planleggingen av utstillingen av samtidskunst fra Houston, som et ledd i feiringen av Houston/Stavanger Sister City Festival i Stavanger juni 1982. Jeg ba fire kolleger, som arbeider innen forskjellige områder av kunst i Houston, om å delta i utvelgelsen av utstillingsarbeider. Komitéen besto av Marti Mayo, assisterende direktør ved Contemporary Arts Museum, Houston, og en sentral person når det gjelder utvelgelsen av Houston kunst til dette museet; Robin Cronin, leder av Robin Cronin Inc., Houston, hvis ekspertise ble benyttet ved utvelgelsen av fotografiske arbeider til utstillingen. Videre deltok professor George Bunker, dekanus for kunsthøgskolen ved University of Houston. Professor Bunkers lange erfaring som kunstner og administrator lot komitémøtene dra fordel av hans usedvanlig kloke vurderingsevne. Endelig deltok professor William C. Camfield, fra kunsthøgskolen ved Rice University, Houston, i komitéen. Professor Camfield er en internasjonalt kjent vitenskapsmann, bl.a. gjennom sin nylig publiserte bok om Picabia, og han tar aktiv del i Houstons kunstmiljø. Komitéen har arbeidet jevnt og i en atmosfære preget av samarbeid, med hyppige møter i en forøvrig uhyre travel tid for de impliserte parter, hele tiden med det for øyet å gjøre utstillingen stadig bedre. Vårt ansvar var å frembringe det beste og mest representative utvalg av samtidskunst i Houston. Dette har vi gjort etter beste evne, og vi føler oss bæret ved at vi på denne måten har fått lov til å være med på å presentere, for første gang i Europa, vår egen bys kunst i vår vennskapsby Stavanger.

David Brauer,
Lecturer in Art History,
The Glassell School of the Museum
of Fine Arts, Houston

David Brauer,
Foreleser i Kunsthistorie,
Glassell Kunstakademi
Museum of Fine Arts, Houston.

HOUSTON ART IN NORWAY

It is probable that the visitor to the exhibition, "Houston Art in Norway: 1982", might anticipate seeing an art of "regional", character. For most people, both in the United States and in Europe, the very name "Houston", is very likely to be synonymous with that of the "West", with cowboys, rodeos, or, more recently, with oil wells and baronial ranches. This is not, by any means, an unreasonable expectation. Texas, stretching virtually eight-hundred miles long and eight hundred miles wide, does indeed retain a strong grasp on its own identity, and any visit to downtown Houston, on an average work day, would confirm the fact that many of its citizens do wear boots and hats as everyday attire, and that there are rodeos to be seen, and, that within the state, there are real cows and real cowboys.

However, Houston is also one of the five largest cities within the United States, and also the most steadily expanding and dynamic city in America. A continuing growth of industry, building, and population ensures that it will inherit its share of urban problems, but at the same time nourishes an increasingly expanding and active art community, whose orientation is international rather than regional. Of the fifty artists represented in the exhibition, well over half have come to Houston from outside of Texas, and that fact alone gives some indication of the expansive nature of the cultural environment. While there is a considerable amount of work produced in Houston which expresses a more regional preoccupation, depicting the West of yesterday and today, or the vast landscape of Texas, or the growing presence of Mexican culture, it is an art that tends to run its own parallel course to that which is seen in this exhibition.

The intent of the exhibition is not to reveal an art unique to Houston, or to Texas, but rather to show that the issues of contemporary art are now current issues everywhere, whether in Houston, Los Angeles or New York. The object is not to show Houston as being different from everywhere else, so much as it is to demonstrate its international affiliations. The very internationalism of contemporary art, by its very nature, de-regionalises, without necessarily bringing about mere repetition. Nonetheless, there are many instances in the exhibition where the artists have drawn upon indigenous sources, though often in so subtle manner as to escape the attention of a viewer not already familiar with them.

Even a passing examination of the exhibition or the catalogue will reveal a very broad spectrum of style and subject. Artists as diverse as Wray, Utterback, Poulos, Hood, Renteria and Dugan, working on medium to large scales, continue to explore the potential of non-objective painting. Others continue to investigate the endless possibilities of figurative painting, as seen in the works by Stout, Johnson, Turner, Hoover, Schorre, Bocanegra, Stack, Poag, Susan Smith, and Staley. Yet others have evolved an art whose content creates more autonomous styles, such as Boynton, Camblin, Atlas, Wolff, Steen and Oliver. Print-making has been slower to develop as an independent medium in Houston, although many of the artists have produced them. Manns, Beeman and Al Smith are among the relatively few artists who have chosen print-making as their primary medium.

Sculpture plays an increasingly important role in Houston art, and although it could not be represented in this exhibition, it is, nonetheless, too integral a part of the cultural environment not to be as fully represented as possible, through slides, photographs and drawings. The diversity of sculpture produced in Houston, whether in the international style of Woitena, Sayre, and McGuire, or the more subjective works of Shaw, Surls, Foster, Russell, Harris and Fridge, or the ambiguous works of Chin, ensures the likelihood of it playing an increasing role in a city growing more aware of the function of art in public places. The proliferation of architectural experimentation in Houston will surely bring with it a deeper consciousness of the mediating force of sculpture between architecture and environment.

What has changed in Houston over the last ten years or so is the pace of artistic activity. It is often remarked here that even a few years ago it was possible to keep abreast of gallery exhibitions, museum shows, and other events. Now, it is almost a full-time occupation. Many galleries have opened, although the most representative are those which have been established for some time, and which represent not only art from Houston, but also from New York, and Los Angeles. A great deal of patronage comes from business corporations in the city, which has brought into being a new profession in the arts, the corporate art consultant. Houston based companies have begun to acquire important collections of contemporary art, almost as a matter of course. Mammon and Art are old partners, and the growing symbiotic relationship of artist to gallery, gallery to consultant, and consultant to business has added a powerful new dimension to the shaping of the future of art in Houston.

The role of photography in Houston art has become as important as that of other media. A concurrence of events in 1975 established permanent institutional support for photography as a fine art. Houston museums, in particular the Museum of Fine Arts Department of Photography, under the Curatorship of Anne Tucker, instituted continuing programmes devoted to the collection and exhibiting of photography. Rice University, the University of Houston, and the Glassell School, developed their photography departments, and private galleries opened, exclusively dealing in photography. This broad public and private support has sustained a growing activity within the photographic community as an integral part of the wider art scene.

Photography, by its very nature, has a greater tendency to reflect local subject matter, and the photographers selected for the exhibition display a wide range of styles and subjects. In the works of Winningham, Hester, McClennan, Sass, and Watriss & Baldwin, there are observations of places and events in Houston, such as the annual Houston Livestock and Rodeo Show, the restless skyline, or the tranquility of the Bayou Bend Estate. More classical attitudes can be seen in the studies of the nude, by Krause, and Mazzara, or the formal landscapes of Gall. Abstraction, the ability to select the essential feature of the subject, is demonstrated in the works of Paul, and Clement, in the chaos of a party or the starkness of the freeways. More experimental, or non-traditional approaches are to be found in the imagery of Brown, Williams, and MANUAL, whether through the interposing of words and images, or the use of hand-applied colour, where the manipulation of the medium becomes an integral factor in the finished work.

What is happening to the arts in Houston is symptomatic of a wider development throughout the southern states. There are frequent shows of art from New Mexico, Oklahoma, and Louisiana, as well as from Texas cities such as Dallas, San Antonio, Austin, and Fort Worth. Similarly, Houston artists exhibit in an increasingly wider radius. The whole, vast region of the south-west generates its own cultural activities, while co-mingling with its contacts with west coast and the north-east. New York is, of course, still viewed as a desirable city in which to have an exhibition and to achieve a wider exposure, but Houston is a very good place in which to exist as an artist.

In an environment, whose shape changes day by day, yet which also retains its own character; where, in the course of a day, one can see the last design of Mies van der Rohe as an addition to the Museum of Fine Arts, the perfection of Philip Johnson's Pennzoil Building, the terminal works of Mark Rothko in the Rothko Chapel, a Saturn V rocket, designed to take American astronauts to the moon and back, and a five mile procession of riders on horseback, it is to be expected that there will continue to evolve an equally diverse culture. The exhibition presented here is not the exhibition that would have been seen five years ago, nor that which will be seen five years from now.

David Brauer,
with additional material from
Robin Cronin.

INTRODUKSJON

Det er mulig at besøkende til utstillingen "Houston Kunst i Norge 1982", vil vente å få se kunst av spesiell regional karakter. For de fleste, både i De Forente Stater og i Europa, er antagelig selve navnet "Houston" synonymt med "Western", med cowboys og rodeoer og i den senere tid med oljekilder og kjempestore rancher. Dette er absolutt ikke noen uriktig forventning. Texas, som faktisk er 500 km lang og 500 km bred, er sin egen identitet meget bevisst. Et besøk i Houstons sentrum på en vanlig arbeidsdag vil bekrefte at mange av byens innbyggere faktisk går kledd i støvler og Texashatter som daglig antrekk, at det finnes rodeoer, og at Texas har både kuer, okser og virkelige cowboys.

Houston er også en av de fem største byer i USA og samtidig den by i Amerika som er mest dynamisk og i sterkeste utvikling. Den stadige vekst i industri, bygging og folketall vil sikkert medføre at byen vil få sin del av storbyproblemer, men samtidig stimulere et voksende og aktivt kunstmiljø som er mer internasjonalt enn regionalt orientert. Av de femti kunstnere, som er representert i denne kunstutstillingen, har over halvparten kommet til Houston fra andre stater. Dette alene gir en indikasjon på den ekspanderende utvikling som foregår på det kulturelle område. Det skapes også en rekke kunstneriske arbeider i Houston som uttrykker engasjement i det som er typisk for området, som viser "Western" av i går og i dag eller det uendelige Texaslandskap, eller den voksende tilstedeværelse av meksikansk kultur. Det er kunstformer som går parallelt med det som blir vist i denne utstilling. Hensikten med utstillingen er ikke å avduke kunst som er spesiell for Houston eller Texas, men heller å vise at utviklingen av nutidskunst er mer eller mindre den samme, enten den skapes i Houston, Los Angeles eller New York. Formålet er ikke å vise at Houston er anderledes enn andre byer, men å demonstrere dens internasjonale tilknytning.

Ved sin natur er det internasjonale i samtidskunst ikke provinsielt, men kan likevel frembringe noe annet enn en ren gjentakelse. Likevel viser mange av de utstilte kunstverk at kunstnerne er blitt inspirert av lokale kilder, men ofte fremstilt på en så underfundig måte at de lett kan unnsnippe gjenkjennelsen fra en som ikke allerede kjenner dem. Selv en rask gjennomgåelse av utstillingen eller katalogen vil vise et meget bredt spektrum av stilarter og innhold. Kunstnere som Wray, Utterback, Poulos, Hood, Renteria og Dugan, som arbeider med store formater, fortsetter å utvide mulighetene i abstrakt maleri. Andre fortsetter å utvikle de uendelige muligheter i figurativt maleri, som kan sees i arbeidene til Stout, Johnson, Turner, Hoover, Schorre, Bocanegra, Stack, Poag, Susan Smith og Staley. Noen har utviklet en kunst med et innhold av mer uavhengig karakter som Boynton, Camblin, Atlas, Wolff, Steen og Oliver. Grafisk kunst, som uavhengig medium, har utviklet seg langsommere i Houston. Men likevel har en rekke kunstnere beskjeftiget seg med dette. Manns, Beeman og Al Smith er blant de forholdvis få kunstnere som har valgt litografi som sitt hovedmedium.

Billedhuggerkunsten spiller en stadig viktigere rolle i Houstons kunstliv, og selv om den ikke kunne bli representert i denne utstillingen, er den en så viktig del av det kulturelle miljø at den er forsøkt vist gjennom lysbilder, fotografier og tegninger. Den mangfoldighet av skulpturarbeider som lages i

Houston, enten det er den internasjonale stil som kan observeres i arbeider av Woitena, Sayre og McGuire, eller mer subjektive arbeider fra Surls, Foster, Russell, Harris og Fridge, eller de flertydige arbeider til Chin, understreker dens stadig stigende rolle i en by som har en økende forståelse for betydningen av kunst på offentlige steder. Den stadige eksperimentering med nye arkitektoniske løsninger vil sikker bringe med seg en dypere erkjennelse av skulpturens betydning som bindeledd mellom arkitektur og miljø.

Det som har forandret seg mest i Houston i løpet av den siste tiårs-periode er med hvilken hastighet den kunstneriske aktivitet har utviklet seg. Det blir ofte bemerket at bare få år tilbake var det mulig å følge med i kunstutstillinger av forskjellig art, nå vil det omtrent være en heltidsbeskjeftigelse. Mange nye gallerier er åpnet, skjønt de mest representative er de som har eksistert i noen tid og som ikke bare viser kunst fra Houston, men også fra New York og Los Angeles. En stor del av de økonomiske bidrag kommer fra byens egne bedrifter, som har gjort det mulig å utvikle en ny profesjon i kunst – bedriftskunstkonsulent. Houstons store bedrifter har nærmest som en selvfølge begynt å erverve viktige kunstsamlinger. Mammon og kunst er gamle partnere og det voksende nære samarbeid mellom kunstner/galleri, galleri/konsulent og konsulent/bedrift, har brakt inn en mektig ny dimensjon i formingen av den fremtidige kunstutvikling i Houston.

Fotografiets rolle i Houston kunst er blitt like viktig som de andre medier. En sammenhengende rekke av begivenheter i 1975 etablerte institusjonelt fotografiet som en likeverdig kunstart. Houston-muséene, spesielt Museum of Fine Arts avdeling for fotografi, med Anne Tucker som kurator, opprettet et kontinuerlig program viet til å samle og å utstille fotografi. Rice University, University of Houston og Glassell School, utviklet egne fotografiavdelinger og det ble åpnet private gallerier som kun viste fotografi. Den brede offentlige og private støtte har bidratt til voksende aktivitet innen det fotografiske miljø som en integrert del av det samlede kunstmiljø.

Fotografi har naturlig nok en større tendens til å reflektere mer lokale motiver og de fotografier som er valgt ut for denne utstilling spenner vidt i stil og innhold. I arbeidene til Winningham, Hester, McClennan, Sass og Watriss & Baldwin, finnes det betraktninger over steder og begivenheter i Houston, som for eksempel "Houston Livestock og Rodeo Show", den aldri hvilende horisont, eller stillheten som hviler over Bayou Bend-området. Mer klassisk fremstilling kan sees i aktstudiene av Krause og Mazzara, eller i landskapene til Gall. Abstraksjon, muligheten av å velge det vesentlige trekk fra et motiv, blir demonstrert i verk av Paul og Clement, kaoset i et selskap eller motorveienes grellhet. Mer eksperimentell eller utradisjonell holdning finnes i fremstillingene til Brown, Williams og MANUAL, enten det er med innflettede ord og bilder, eller bruk av håndfargelegging, hvor manipulasjonen av kunstverket blir en integrerende del av det ferdige arbeid.

Det som skjer på kunstens område i Houston er typisk for en videre utvikling overalt i sydstatene. Det er hyppige kunstutstillinger i Houston fra New Mexico, Oklahoma og Louisiana, såvel som fra Texas egne byer, som Dallas, San Antonio, Austin og Fort Worth. På samme måte utstiller Houston-kunst-

ner i en stadig videre omkrets. Hele dette kjempstore område som kalles "south-west" utvikler gjensidige nye impulser samtidig som det gir og mottar inntrykk ved kontakt med vestkysten og de nordøstlige statene. New York er selvsagt fremdeles ønskebyen for en utstilling, og for å nå et større publikum, men Houston er et utmerket sted å leve som kunstner.

I et miljø, hvis form forandres fra dag til dag, men likevel beholder sine karakteristiske trekk – hvor en i løpet av én dag kan se det siste verk av Mies van der Rohe som tilbygg til Kunstmuseet i Houston, den perfekte Pennzoil-bygningen skapt av Philip Johnson, de siste kunstverk av Mark Rothko i Rothko-kapellet, Saturn V – raketter, vitenskapens mesterverk som brakte amerikanske astronauter til månen og tilbake, og en åtte kilometers prosesjon av ryttere på hesteryggen, må en forvente at det fortsatt vil utvikle seg en liknende kulturell mangfoldighet. Den utstilling som blir presentert her er ikke en utstilling som kunne vært vist for fem år siden, heller ikke fem år fra i dag er det sannsynlig at den vil representere samtidskunst i Houston.

David Brauer,
med tilleggstekst av Robin Cronin.

PLATES
AND
ARTIST'S BIOGRAPHIES



JOHN ATLAS

John Atlas is a Houston-based artist who has exhibited his work in galleries and museums throughout the Houston area. He has been featured in several art magazines and has received numerous awards for his work. His work is characterized by its bold lines and vibrant colors.

**PLATES
AND
ARTIST'S BIOGRAPHIES**



MALINDA BEEMAN

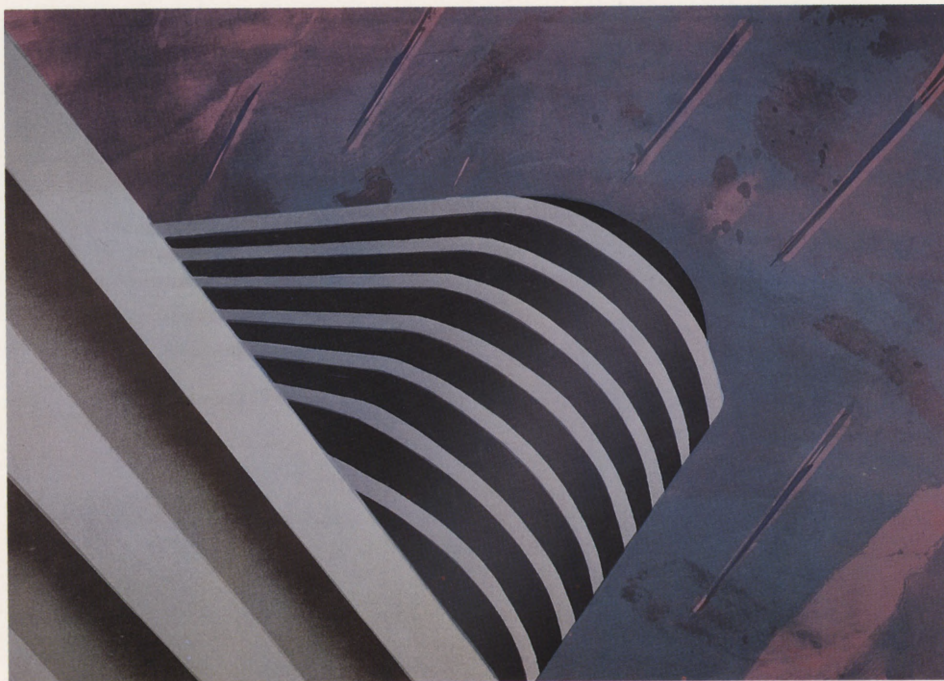
Malinda Beeman is a Houston-based artist who has exhibited her work in galleries and museums throughout the Houston area. She has been featured in several art magazines and has received numerous awards for her work. Her work is characterized by its intricate details and vibrant colors.

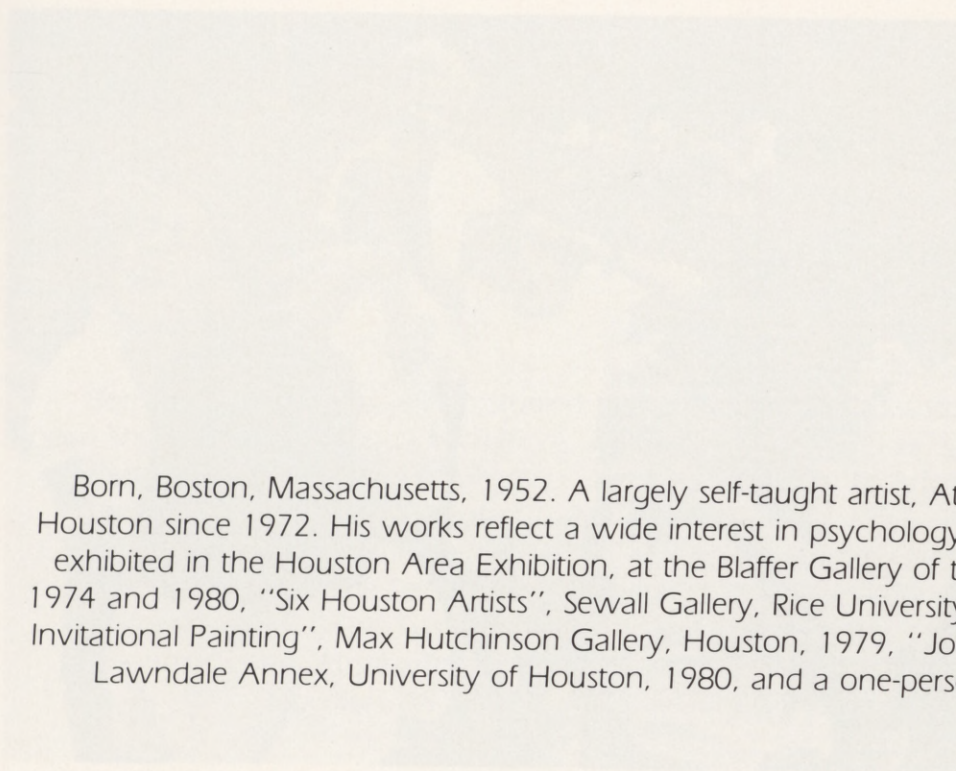
John Atlas
Malinda Beeman
Houston, Texas
Houston, Texas
Houston, Texas
Houston, Texas

John Atlas,
"Anguish, Serenity,
Depression", 1976,
Acrylic on Paper,
22" x 29"
56cm x 74cm,
Courtesy: the Artist.



Malinda Beeman,
"The Argo and Sirens",
1982,
Colour Lithograph,
22" x 30"
56cm x 76cm,
Courtesy: the Artist.





JOHN ATLAS

Born, Boston, Massachusetts, 1952. A largely self-taught artist, Atlas has exhibited regularly in Houston since 1972. His works reflect a wide interest in psychology, botany and geology. Atlas exhibited in the Houston Area Exhibition, at the Blaffer Gallery of the University of Houston, in 1974 and 1980, "Six Houston Artists", Sewall Gallery, Rice University, Houston, 1972, "Houston Invitational Painting", Max Hutchinson Gallery, Houston, 1979, "John Atlas and Ron Hoover", Lawndale Annex, University of Houston, 1980, and a one-person exhibition at the Graham Gallery, Houston, 1981.

MALINDA BEEMAN

Born, Pomona, California, 1949. A graduate of California State University and the San Francisco Art Institute. Living and working in Houston since 1975, Beeman has used the Arte Moderne and contemporary architecture of Houston as the subject of her lithographs. Participant in numerous group exhibitions, including the New Orleans Biennial, Louisiana, 1975, "A Glimpse of Houston", Newport Harbor Art Museum, Newport Beach, California, 1978 "Women-in-Sight", Dougherty Cultural Arts Centre, Austin, Texas, 1979, "Two Views of Houston", San Antonio Art Institute, San Antonio, Texas, 1981. Beeman had one-person exhibitions at the Contemporary Arts Museum, Houston, 1976, and "Citysirens", at the Main Gallery, Houston, 1981.

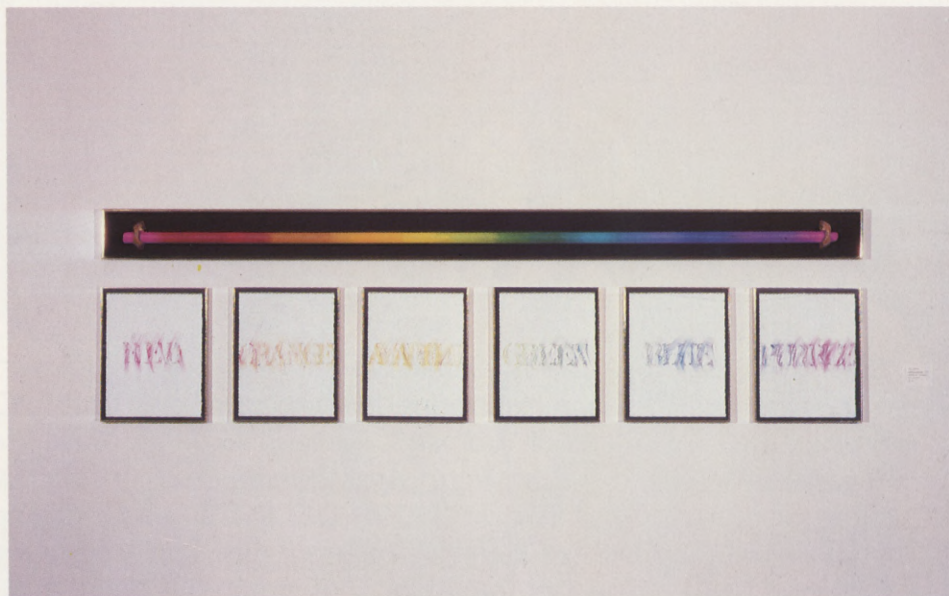
Gay Block,
"Girls at a Team Game,
Camp Pinecliffe, Harrison,
Maine", 1981,
Silver Gelatin Photograph,
16" x 20"
41cm x 51cm,
Courtesy: Robin Cronin, Inc.
Houston.



ALINDA BEAMAN
Suzanne Bocanegra,
"Untitled", 1981,
Acrylic on Paper,
50" x 61"
127cm x 155cm,
Courtesy: the Artist.



Jack Boynton,
"Amarillo Spectrum", 1979,
Six Drawings and One
Assemblage, Each Drawing
14" x 11"
35cm x 28cm,
Courtesy: Moody Gallery,
Houston.



Peter Brown,
"The Places I Took This
Photograph", 1979,
Ektacolour Photograph,
15" x 12"
41cm x 33cm,
Courtesy: the Artist.



JACK BOYNTON

Born, Fort Worth, Texas, 1928. Educated in Fort Worth. Taught at the University of Houston, 1955-57, San Francisco Art Institute, 1960-62, the University of New Mexico, 1963, then back to Houston where, since 1969, he has taught at the University of St. Thomas. Boynton has participated in numerous group exhibitions, among which have been, "Texas Artists", Knoedler Gallery, New York, 1952, "Younger American Painters", the Guggenheim Museum, New York, 1954, "Recent Drawings USA", Museum of Modern Art, New York, 1956, "A Survey of Texas Painting", Dallas Museum of Fine Arts, Dallas, Texas, 1957, "Whitney Annual", Whitney Museum of American Art, New York, 1958, "Thirty by Three", Contemporary Arts Museum, Houston, 1962, "Three Gulf Coast Artists", Museum of New Mexico, Santa Fe, New Mexico, 1966, "Ten from Houston", The Art Centre, Waco, Texas, 1977, "Fire: An Exhibition of 100 Texas Artists", Contemporary Arts Museum, Houston, Texas, 1979. His one man exhibitions include those held at the Fort Worth Art Centre, 1955, Museum for Contemporary Art, Dallas, Texas, 1959, Staempfli Gallery, New York, 1961, Beaumont Art Museum, Beaumont, Texas, 1969, Fort Worth Art Centre, Fort Worth, Texas, 1972, Moody Gallery, Houston, 1976, 1977, 1979 and 1982. In 1980 Boynton had a major retrospective exhibition, "Jack Boynton: Retro/Spectrum", organized by the Amarillo Art Centre, Amarillo, Texas, from November 1 through December 7, after which the show travelled to Tyler Museum of Art, the Art Centre, Waco, Abilene Fine Arts Museum, and Beaumont Art Museum, through 1981.
(catalogue)

PETER BROWN

Born, Northampton, Massachusetts, 1948. Studied English, History and Photography at Stanford University, California, 1966-77. Came to Houston in 1978, where he is at present Lecturer in Photography in the Art and Art History Department of Rice University. Recent group exhibitions include, "A Curator's Choice: Some Houston Photographers", Museum School of the Museum of Fine Arts, Houston, 1979, The Tony Cronin Memorial Exhibition, Museum of Fine Arts, Houston, 1979, "New Colour Photography", Carson-Sapiro Gallery, Denver, Colorado, 1980, "Emerging Texas Photographers", Laguna Gloria Museum, Austin, Texas, 1980. Brown has a one-man exhibition at the Mancini Gallery, Philadelphia, Pennsylvania 1982.

Bob Bilyeu Camblin,
"Kings X", 1975,
Watercolour on Paper,
23" x 29"
59cm x 74cm,
Courtesy: Moody Gallery,
Houston.



Mel Chin,
"Untitled Encaustic Study",
1982,
Crushed Red Brick, Bees-
wax, Pigment on Plywood,
44" x 44"
112cm x 112cm,
Courtesy: the Artist.





BOB BILYEU CAMBLIN

Born, Ponca City, Oklahoma, 1928. Educated at the Kansas City Art Institute, Camblin has taught at several universities including those of Illinois, Detroit, Utah, Houston, Louisiana. Camblin has exhibited widely, in Milan, Rome, Chicago, New York, Kansas City, Dallas, Fort Worth and Houston, with one-man exhibitions at the Kansas City Art Institute, 1955, Oklahoma State University, 1961, Rice University, Houston, 1968 and 1969, Moody Gallery, Houston, 1977 and 1979. Works have been acquired by the Fogg Museum, Yale Museum, Brooklyn Museum and the Nelson Atkins Museum of Art, Kansas City.

MEL CHIN

Born, Houston, Texas, 1951. The artist declined to submit a biography.

Alain Clement,
"610 Houston #10", 1979,
Silver Gelatin Photograph,
20" x 16"
51cm x 41cm,
Courtesy: Graham Gallery,
Houston.



Chuck Dugan,
"Cadillac Corner", 1980,
Oil on Canvas,
54" x 66"
137cm x 167cm,
Courtesy: the Artist.





ALAIN CLEMENT

Born, Dijon, France, 1945. Living in Houston since 1979, Clement studied at the University of Dijon, where he took a degree in Law, and studied art history under Jacques Thuillier. Since 1975, when he devoted himself full-time to photography, Clement has had several one-man exhibitions in Paris and in Houston, where his work has been acquired by the Museum of Fine Arts, Houston, and the Menil Foundation.

CHUCK DUGAN

Born, Boise, Idaho, 1947. Studied Psychology and Art at California State University, 1971-77, and at the University of Houston, 1977-79. Lecturer at the University of Houston since 1979. Dugan has participated in more than twenty group exhibitions in California and Texas since 1975. In May, 1981, Dugan was Production Assistant to Manuel Lutgenhorn during the Texas premiere of "Panther", a new opera by Philip Glass.

Don Foster,
"Awning/Grid Series #3",
1980,
Mixed Media on Wood,
48" x 32"
122cm x 81cm,
Courtesy: the Artist



Sally Gall,
"Hampton Court", 1980,
Silver Gelatin Photograph,
20" x 16"
51cm x 41cm,
Courtesy: Robin Cronin, Inc.
Houston.



DON FOSTER

Born, England, 1932. Foster received his final degree from the Royal College of Art, London, where he also taught, 1961-66. From 1966-70 he was Head of the Department of Fine Arts, Coventry College of Art & Design, Coventry, England. In Houston since 1975, since which time a participant in many group shows, including Contemporary Arts Museum, Houston, 1975, Contemporary Arts Centre, New Orleans, Louisiana, 1975, Pelham von Stoffler Gallery, Houston, 1976, Waco Art Centre, Waco, Texas, 1978, Galveston Art Centre, Galveston, Texas, 1979, San Antonio Art Institute, San Antonio, Texas, 1981, Galeria Uno, Puerto Vallarta, Mexico, 1982. One-man exhibitions at the Robinson Galleries, Houston, 1980, 1982. Foster's works have been acquired for numerous private, public and corporate collections in America, Europe, Nigeria, Singapore and Mexico.

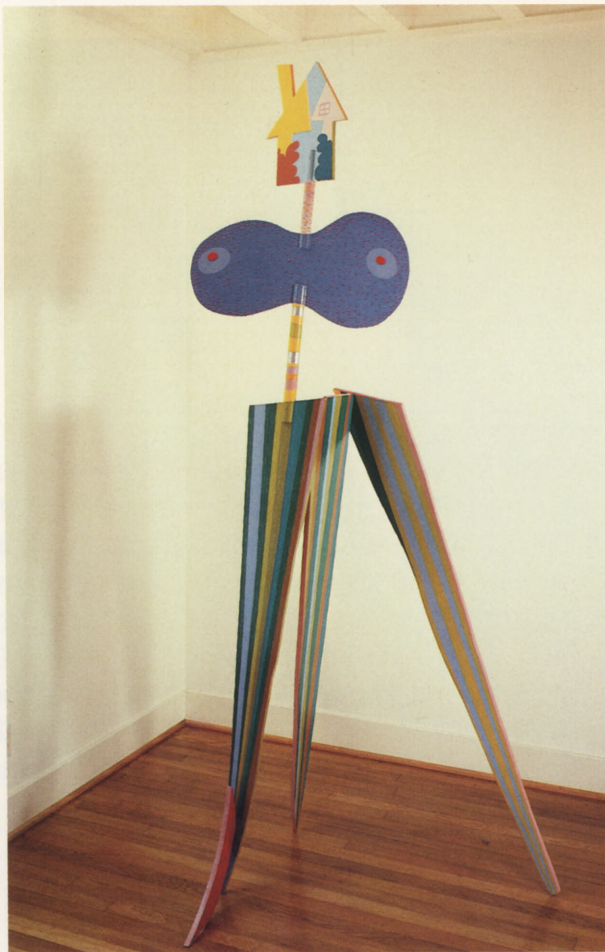
SALLY GALL

Born, Washington, D.C., 1956. Studied at Rhode Island School of Design, and San Francisco Art Institute. Her group exhibitions include, "Some Houston Photographers", Glassell School of the Museum of Fine Arts, Houston, 1979, "At the Beach", The Cronin Gallery, Houston, 1979, "Four View of Romanticism", Cronin Gallery, Houston, 1980, "1980 SECA Photography Invitational", San Francisco Museum of Modern Art, San Francisco, California, "Texas Photo Sampler", Washington Project for the Arts, 1981, "The New Photography", Contemporary Arts Museum, Houston, 1981. One-Person exhibitions at Rice University Media Centre, Houston, 1978, Cronin Gallery, Houston, 1981.

DON POSTER

Don Poster, 1972, Enamel on Wood Sculpture, 97" x 47" x 28", 245cm x 119cm x 73cm, Courtesy: the Artist.

Roberta Harris, "Venus", 1980, Enamel on Wood Sculpture, 97" x 47" x 28", 245cm x 119cm x 73cm, Courtesy: the Artist.

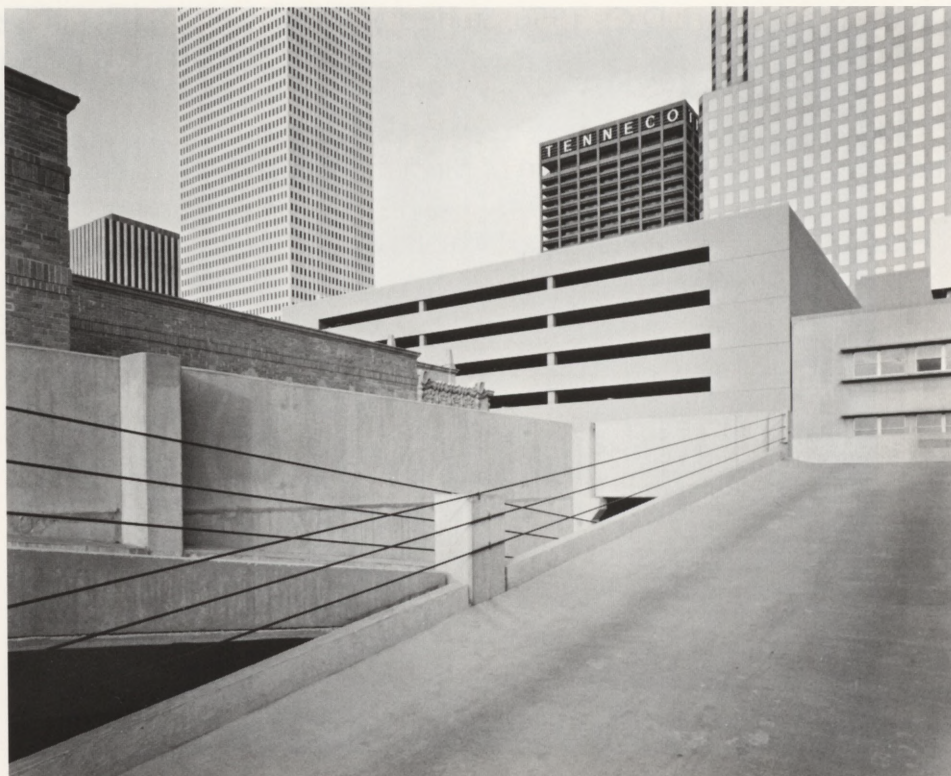


Don Poster, 1972, Enamel on Wood Sculpture, 97" x 47" x 28", 245cm x 119cm x 73cm, Courtesy: the Artist.

SALLY GALE

Sally Gale, 1981, Silver Gelatin Photograph, 9" x 12", 23cm x 30cm, Courtesy: the Artist.

Paul Hester, "Houston. 45. 80. 253", 1980, Silver Gelatin Photograph, 9" x 12", 23cm x 30cm, Courtesy: the Artist.





ROBERTA HARRIS

Born, Passaic, New Jersey, 1943. Studied at the University of Texas, Austin, the Parsons School of Design, New York, Hunter College, New York, and the University of Houston. Group exhibitions include "Women's Culture Exhibition", University of Houston, 1970, "Compilation '71", Museum of Fine Arts, Houston, 1971, "Private Works", Contemporary Arts Museum, Houston, 1973, "Houston Painting and Sculpture: Nine Artists", Museum of Fine Arts, Houston, 1974, "Women in the Arts", Contemporary Arts Museum, Houston, 1975, "Twenty from Texas", Victoria Art Museum, Victoria, Texas, 1977, "New Lyricism", Witte Memorial Museum, San Antonio, Texas, 1978, "A Glimpse of Houston", Newport Harbor Art Museum, Newport Beach, California, 1978, "Texas Artists", Contemporary Arts Centre, New Orleans, Louisiana, 1980. In 1981 Harris had a one-person exhibition at the Amarillo Art Centre, Amarillo, Texas. Since 1974 Faculty Member of the Museum School of the Museum of Fine Arts, Houston.

PAUL HESTER

Born, Nashville, Tennessee, 1948. Living and working in Houston since 1978, Hester has been included in several group shows, including, "Southwest Works on Paper", Dallas Museum of Art, Dallas, Texas, 1978, "Signs in the Houston Landscape", Houston Public Library, 1978, "Some Houston Photographers", Glassell School of the Museum of Fine Arts, Houston, 1979, "Anthony G. Cronin Memorial Collection", Museum of Fine Arts, Houston, 1979. Hester's photographs have been acquired by the Museum of Fine Arts, Houston, the Bibliotheque Nationale, Paris, and the Stedelijk Museum, Amsterdam.

Dorothy Hood,
"Space Extensor I", 1981,
Oil on Canvas,
72" x 60"
180cm x 153cm,
Courtesy: Meredith Long &
Company, Houston.



Ron Hoover,
"Culture Wreckers",
1981-82,
Oil on Canvas,
48" x 48"
122cm x 122cm,
Courtesy: Graham Gallery,
Houston.



DOROTHY HOOD

Born, Bryan, Texas, 1919. Studied at the Rhode Island School of Design, and the Art Student's League, New York. In a long and distinguished career, Hood has travelled widely, especially in Central and South America, living mainly in Mexico City between 1943-61. Since 1950 she has been represented in many exhibitions throughout the United States and elsewhere, most recently at the International Kunstmesse, Basel, Switzerland, 1974, and exhibition of drawings at the Museum of Fine Arts, Houston, 1974, "New Work in Clay by Painters and Sculptors", Syracuse University, and the Everson Museum, Syracuse, 1975, "Aftrenberg Collection", Kunsthalle, Dusseldorf, 1976, "A Sense of Spirit", at Paolo Soleri's Arco Santi, New Mexico, 1981. Hood is represented in many public collections, including those of Museum of Modern Art, New York, National Gallery, Washington, D.C., Museum of Fine Arts, Boston, Whitney Museum, New York, Museum of Modern Art, Mexico City, and the Museum of Fine Arts, Houston.

RON HOOVER

Born, Liberty, Texas, 1944. Attended the University of Oklahoma, and the University of Houston. Since 1978 Hoover has participated in several group exhibitions, including, "Bag Show", Delta Gallery, Houston, 1978, "Made in Texas", University of Texas, Austin, Texas, 1979, "Invitational 1", Max Hutchinson Gallery, Houston, 1979, "Fire", Contemporary Arts Museum, Houston, 1979, "John Atlas and Ron Hoover at Lawndale", University of Houston, 1980, "Thirteen Artists: A Look at Houston", Georgia State University, Atlanta, Georgia, 1982. In 1981 Hoover had a one-man exhibition at the Graham Gallery, Houston.

DOROTHY HOOD
...and the ...
...1930 ...
...most ...
...at the ...

Lucas Johnson,
"Regeneration", 1982,
Acrylic and Oil on Canvas,
72" x 96"
182cm x 243cm,
Courtesy: Moody Gallery,
Houston.



RON HOOVER
...University of Houston
...1979 ...
...Museum Houston
...1980 ...
...1981 Hoover had
...Houston

George Krause,
"Flamenco Dancer", 1975,
Silver Gelatin Photograph,
17" x 13"
43cm x 33cm,
Courtesy: Mancini Gallery,
Houston.



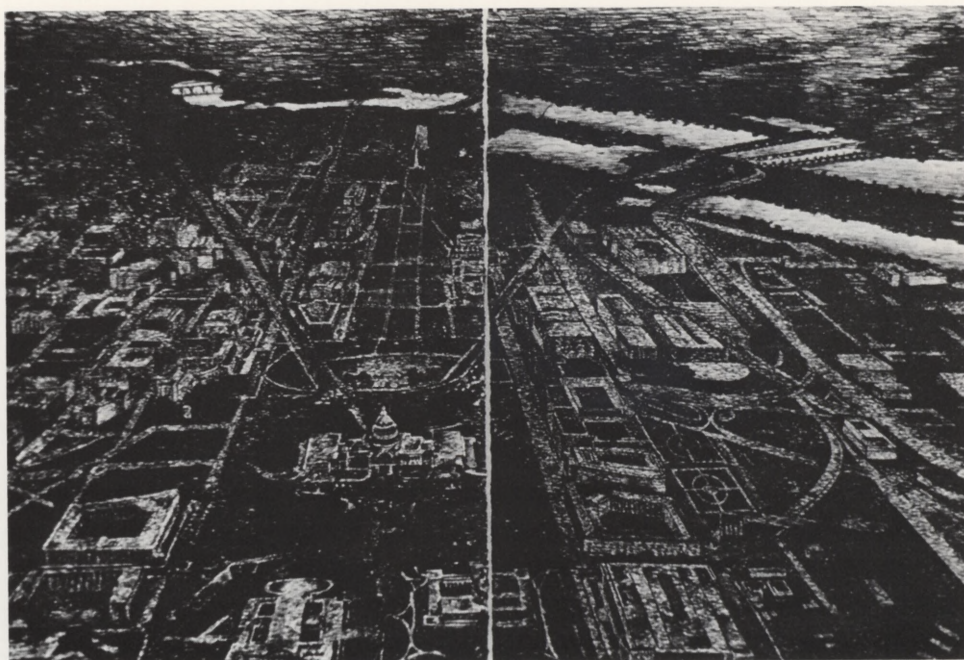
LUCAS JOHNSON

Born, Hartford, Connecticut, 1940. Johnson exhibited frequently in Mexico during his long residency there during the 1960's, selected shows include, Galeria Edan, Acapulco, Mexico, 1966, Salon Independiente, University of Mexico, 1968, 1970, 1971, Galeria de Arte Mirrachi, Mexico, 1970, 1971, 1972, David Gallery, Houston, 1967, 1970, 1971, "Six Artists" Moody Gallery, Houston, 1975, "Ten from Houston", Waco Art Centre, Waco, Texas, 1977, "Fire", Contemporary Arts Museum, Houston, 1979, "Impressions of Houston", O'Kane Gallery, University of Houston, 1981, "Thirteen Artists: A Look at Houston", Georgia State University, 1982. Among his most recent one-man shows, "The Louisiana Paintings", Moody Gallery, Houston, 1976, Exhibition of Drawing, University of Houston at Clear Lake City, Texas, 1977, "Iconos de Oaxaca", Moody Gallery, Houston, 1979, Recent Paintings & Drawings, Moody Gallery, Houston, 1980.

GEORGE KRAUSE

Born, Philadelphia, Pennsylvania, 1937. Studied at the Philadelphia College of Art. From 1960-67 worked as a graphic designer, turning to photography in 1968. Recipient of two Guggenheim Fellowships, 1967 and 1977, Prix de Rome, 1976-77, and the National Endowment for the Arts, 1979-80. Group exhibitions include, "Five Unrelated Photographers", Museum of Modern Art, New York, 1963, "The Photographer's Eye", Museum of Modern Art, New York, 1964, Whitney Museum of Art, New York, 1975. One-man shows include, Museo de Bellas Artes, Caracas, Venezuela, 1970, Academy of Fine Arts, Philadelphia, Pennsylvania, 1973, Cronin Gallery, Houston, 1976, Houston Museum of Fine Arts, 1978, the American Academy in Rome, 1977, 1980. Since 1975 Professor and Head of the Photography Area, Department of Art, University of Houston.

Suzanne Manns,
"Washington, D.C. USA",
1982,
Lithograph,
30" x 44"
76cm x 112cm,
Courtesy: the Artist.



Manual,
"Lovis Corinth in
Vermont", 1974,
Silver Gelatin Photograph
with Writing,
18" x 14"
46cm x 36cm,
Courtesy: Robin Cronin, Inc.
Houston.



SUZANNE MANNS

Born, Pittsburgh, Pennsylvania, 1950. Studied at the Carnegie-Mellon University, Pittsburgh, and Rhode Island School of Design, with post-graduate work at the Atelier Garrigues, Eulalie, France, 1972-73 & 1972-74. Since 1970 has participated in numerous group and one-person exhibitions, including, Hewlett Gallery, Carnegie-Mellon University, Pittsburgh, Pennsylvania, 1971, Lenore Grey Gallery, Providence, Rhode Island, 1972, 3 Woman Show, University of St. Thomas, Houston, 1974, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1974, 1975, 1980, "Fire", Contemporary Arts Museum, Houston, 1979, One-Person Exhibition, Roberto Molina Gallery, Houston, 1979, 1981, "Two Views of Houston", San Antonio Art Institute, San Antonio, Texas, 1981. Since 1975 Faculty Member, Museum School of the Museum of Fine Arts, Houston (Printmaking and Drawing).

MANUAL

MANUAL: In 1974, Edward Hill and Suzanne Bloom began working together in the medium of photography and video. Their collaborative works were exhibited under the name MANUAL at their first major show, Cronin Gallery, Houston, September, 1976. MANUAL organized two extensive video surveys for the Smith College Museum of Art, Northampton, Massachusetts, 1974-75, "VideoAsAnArtForm", and "Video II", 1976.

Edward Hill. Born, Springfield, Massachusetts, 1935. Attended Rhode Island School of Design, and Yale University School of Art and Architecture, where he studied under Josef Albers. Hill has taught at Florida State University, Smith College, and Dartmouth College. Since 1976 teaching photography, video, drawing and painting at the University of Houston.

Suzanne Bloom. Born, Philadelphia, Pennsylvania, 1943. Studied at the Philadelphia College of Art, Pennsylvania Academy of Fine Arts, and the University of Pennsylvania. Since 1976 teaching photography at the University of Houston.

Hill and Bloom exhibited individually prior to MANUAL. Most recently MANUAL has exhibited at the University of Massachusetts, Amherst, 1978, "MANUAL: Research and Collaboration", Museum of Fine Arts, Houston, 1980, "13 Ways of Coping with Nature", Robin Cronin, Inc., Houston, 1981.

FRANK McGUIRE

FRANK McGUIRE

PAUL MAZZARA

Born, Rochester, New York, 1948. Studied at the University of Houston. Mazzara has undertaken numerous photographic and design commissions for the University of Houston, Texas Monthly Magazine, Seeman Robinson Inc., Harris Gallery, Houston Dance Centre, Houston City Magazine, Cosmopolitan Magazine and the Contemporary Arts Museum, Houston. Since 1972 has shown in several exhibitions including Student Exhibits, University of Houston, 1977, 1978, 1979, 1980, 1981, "Twelve Houston Artists", Faculty Exhibition, University of Houston, 1981. Presently Instructor in Graphic Design and Photography, University of Houston.

PETER McCLENNAN

Born, Dayton, Ohio, 1952. Studied at the University of Massachusetts, and the University of Houston. 1977, One-Person Exhibition, Prospect Street Gallery, "Supersperspective", University of Houston, Lawndale Annex, 1979, "Perspectives", University of St. Thomas, Houston, 1980, "Collaborations", University of Houston, Lawndale Annex, 1981, Faculty Exhibition, Glassell School of the Museum of Fine Arts, Houston, 1981. McCleNNan is currently a Faculty Member of the Glassell School, Museum of Fine Arts, Houston.



FRANK McGUIRE

Born, Cleveland, Ohio, 1951. Enrolled in the General Motors Design Programme, Detroit, Michigan, then at the Kansas City Art Institute, and the Cleveland Institute of Art. 1975-76 worked at the Studio Foundry, Cleveland, Ohio, learning casting techniques for large-scale sculpture.

Exhibitions include, "Sculpture for a New Era", Art in Public Places, Chicago, Illinois, 1975, "Seven Monumental Sculptures", Northwestern University, Evanston, Illinois, 1975, "Sculpture, Dance and Urban Space", Houston Library Plaza, Houston, 1977, "ConStruct", University of Wisconsin, University of North Dakota, Grant Park, Illinois, 1979, "Fire", Contemporary Arts Museum, Houston, 1979, "Texas Exchange Show", Contemporary Art Centre, New Orleans, Louisiana, 1980.



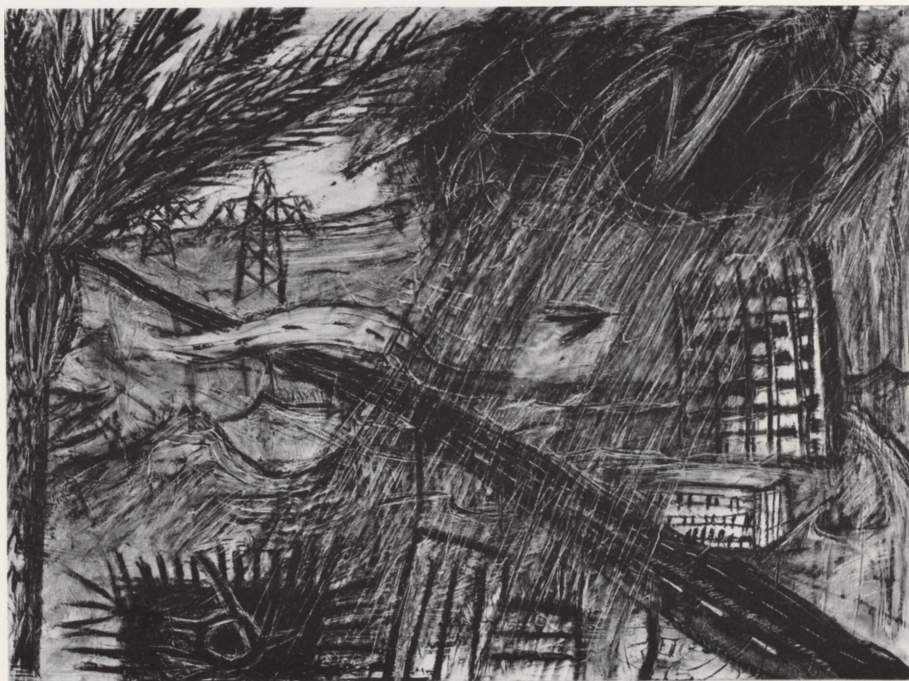
KERMIT OLIVER

Born, Refugio, Texas, 1943. Attended Rice University, and Texas Southern University. Group exhibitions include, Art League of Houston, 1972, Beaumont Art Museum, Beaumont, Texas, 1974, O'Kane Gallery, University of Houston, 1979, DuBose Gallery, Houston, 1978, Sewall Art Gallery, Rice University, Houston, 1980, "Houston Art Festival", Exhibition Poster, 1980, Texas A & M University, College Station, Texas, 1981, One-Man Exhibition, DuBose Gallery, Houston, 1982.

Suzanne Paul,
"The Wedding", 1981,
Type C Colour Photograph,
16" x 20"
41cm x 51cm,
Courtesy: Texas Gallery,
Houston.



Jim Poag,
"Here Things Are Wet",
1982,
Gesso and Litho Crayon
on Paper,
22" x 30"
56cm x 76cm,
Courtesy: the Artist.



SUZANNE PAUL

Born, Houston, Texas, 1945. Studied at the University of Houston, with Post-Graduate work at the University of California at Berkeley, and the San Francisco Art Institute. Selected exhibitions include, "Biennial Exhibitions", San Francisco Art Institute, 1971, "First International Photo Show", Houston, Texas, 1974, "Invitational", Galveston Arts Centre, Galveston, Texas, 1977, Contemporary Arts Museum, Houston, 1976, "Dog Show", Roberta Molina Gallery, Houston, 1978, "Cheap Shots", Texas Gallery Annex, Houston, 1979, "Houston in Dallas", 500 Exposition Gallery, Dallas, Texas, 1980, "Texas Artists", Charles Cowles Gallery, New York, 1981, "Thirteen Artists: A Look at Houston", Georgia State University, 1982.

JIM POAG

Born, Columbia, Tennessee, 1954. Attended Middle Tennessee State University, at present completing studies at the University of Houston, Participant in several group exhibitions, including, "Works on Paper", University of Houston, Lawndale Annex, 1979, Appalachian State University National Drawing Competition, North Carolina, 1980, "The Image of the House in Contemporary Art", University of Houston, Lawndale Annex, 1981, "Exchanges", Maryland Art Institute, Baltimore, Maryland, 1981, "Thirteen Artists: A Look at Houston", Georgia State University, 1982, "Texas on Paper", Contemporary Arts Museum, Houston, 1982.

SUZANNE PAUL
The Creative Work of Suzanne Paul
Selected Exhibitions in
National Photo Show,
1978
1979
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2025

Basilios Poulos,
"Krokea", 1979,
Acrylic on Canvas,
90" x 79"
230cm x 200cm,
Courtesy: Watson/de Nagy
& Company, Houston.



JIM BOAD
The Creative Work of Jim Boad
Selected Exhibitions including
Southern State University
of the House in Constan
tine, Maryland An in
ter-Georgia State Univer
sity, Houston, 1982

Philip Renteria,
"Untitled", 1981,
Ink and Acrylic Mixture
on Paper,
30" x 17"
76cm x 43cm,
Courtesy: the Artist.



LAURA RUSSELL

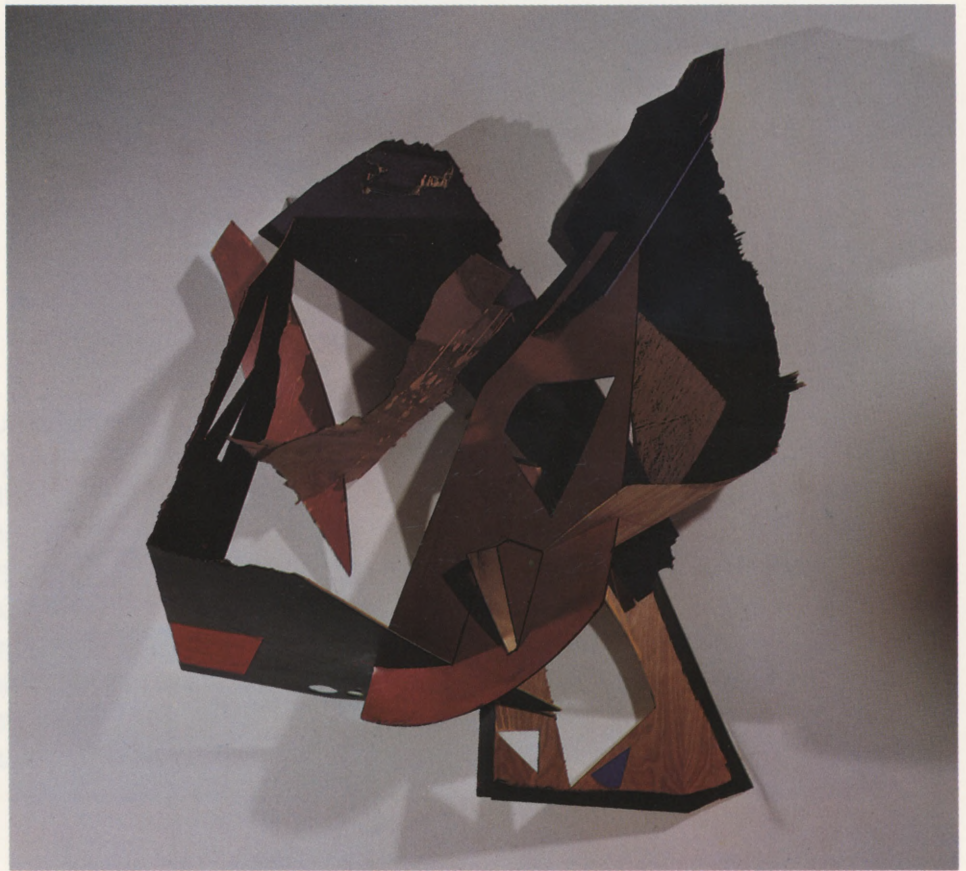
BASILIOS POULOS

Born, Columbia, South Carolina, 1941. Studied at the University of South Carolina, Atlanta School of Art, Tulane University, New Orleans, Louisiana. Numerous group exhibitions, including, Columbia Museum of Art, South Carolina, 1969, Andre Emmerich Gallery, New York, 1972, Tibor de Nagy Gallery, New York, 1974, Watson/de Nagy Gallery, Houston, 1975, 1976, 1978, 1980, Corcoran Gallery of Art, Washington, D.C., 1977, David Mirvish Gallery, Toronto, Ontario, 1977, Blaffer Gallery, University of Houston, 1977, Beaumont Art Museum, Beaumont, Texas, 1978, Contemporary Arts Museum, Houston, 1979, University of Texas Austin, 1979. One-man exhibitions include, High Museum of Art, Atlanta, Georgia, 1965, Columbia Museum of Art, South Carolina, 1967, 1979, Tibor de Nagy Gallery, New York, 1980. Poulos is at present Associate Professor of Art, Rice University, Houston.

PHILIP RENTERIA

Born, Laredo, Texas, 1947. Studied at the University of Texas, Austin, and the University of Illinois. Group exhibitions include, "Six Houston Artists", Rice University, Houston, 1972, "Private Works", Contemporary Arts Museum, Houston, 1973, "Abstract Painting and Sculpture in Houston", Museum of Fine Arts, Houston, 1974, "Texas Today", Fort Worth Art Museum, 1977, "Larger Canvas Two", Billboard Commission by Houston National Bank, 1979, "New American Painting #1", Janie C. Lee Gallery, Houston, 1979. One-man exhibitions include, Texas Gallery, Houston, 1973, 1974, One-Man Exhibition, Pelham von-Stoffler Gallery, Houston, 1976, One-Man Exhibition, Museum of South Texas, Corpus Christi, 1976, One-Man Exhibition, Contemporary Arts Museum, Houston, 1979, One-Man Exhibition, Janie C. Lee Gallery, Houston, 1979, 1980, One-Man Exhibition, Tyler Museum of Art, Tyler, Texas, 1981. Faculty Member, Museum School of the Museum of Fine Arts, Houston since 1971.

Laura Russell,
"Correlativity", 1982,
Photograph of Sculpture,
16" x 20"
41cm x 51cm,
Courtesy: Watson/de Nagy
& Company, Houston.



Margaret Sass,
"Fountain -Bayou Bend",
1975,
Photograph,
16" x 20"
41cm x 51cm,
Courtesy: the Artist.



LAURA RUSSELL

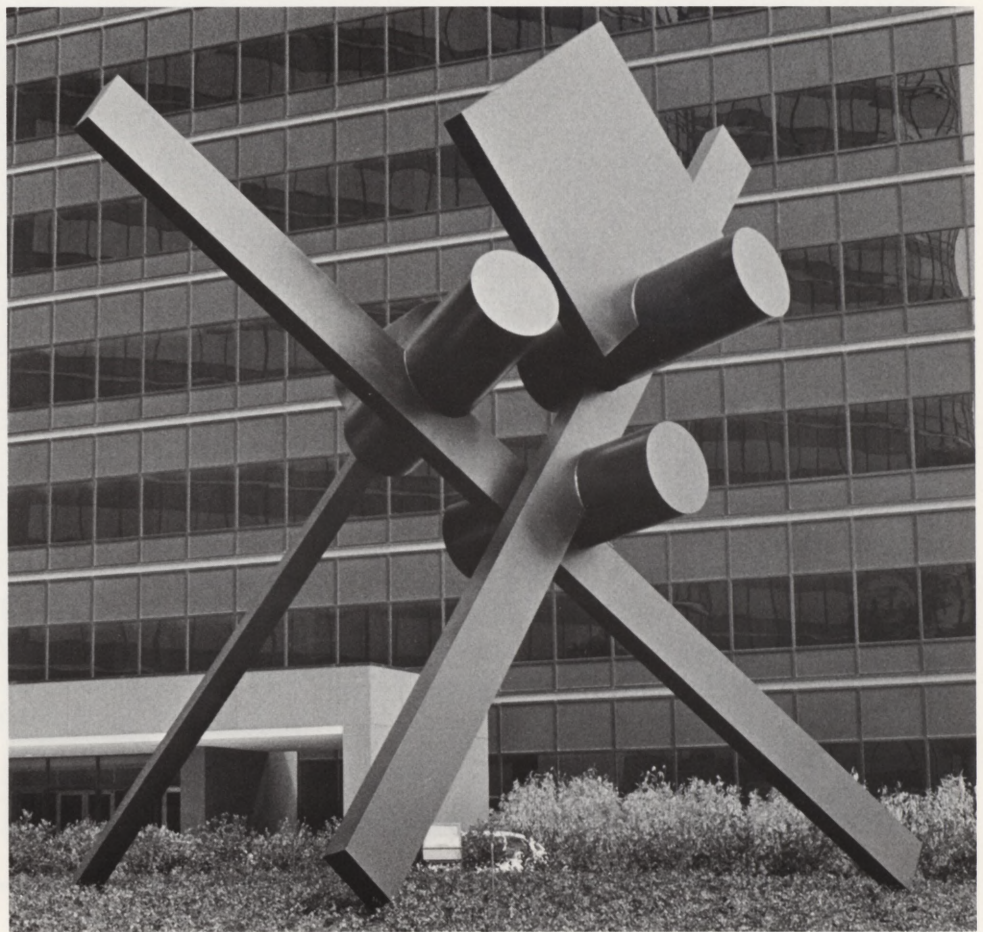
Born, Rapid City, South Dakota, 1949. Attended the University of California at Santa Barbara, and San Jose State University. Living in Houston since 1976, Russell has exhibited at San Jose Museum of Art, 1974, San Francisco Art Institute, 1974, Flint Institute of the Arts, Michigan, 1975, Utah Museum of Fine Arts, Salt Lake City, 1975, New Orleans Museum of Art, New Orleans, Louisiana, 1977, Blaffer Gallery, University of Houston, 1977, Beaumont Museum, Beaumont, Texas, 1978, Museum of Fine Arts, Santa Fe, New Mexico, 1978, "A Glimpse of Houston", Newport Harbor Art Museum, Newport Beach, California, 1978, Las Vegas Art Museum, Nevada, 1979, Victoria Art Museum, Victoria, Texas, 1979, Witte Museum, San Antonio, Texas, 1979, Laguna Gloria Museum, Austin, Texas, 1980, Amarillo Art Centre, Amarillo, Texas, 1981, The Drawing Centre, New York City, 1980 and 1982. One-person exhibitions at Watson/de Nagy Gallery, Houston, 1976, 1980, Watson/Willour & Co., Houston, 1981, Art Museum of South Texas, Corpus Christi, 1980.

MARGARET SASS

Born, Asheville, North Carolina, 1938. Studied film-making and photography at Rice University. Exhibited in group shows at Rice University, Media Centre, Houston, 1974, L.B.J. Library, Austin, Texas, 1975, Jewish Community Centre, Houston, 1976, 1977, 1978, Cronin Gallery, Houston, 1977, Galveston Art Centre, Galveston, Texas, 1977, California Institute of the Arts, Valencia, California, 1979, Museum of Fine Arts, Houston, 1979, Alexandria Museum/Visual Art Centre, Alexandria, Louisiana, 1980.

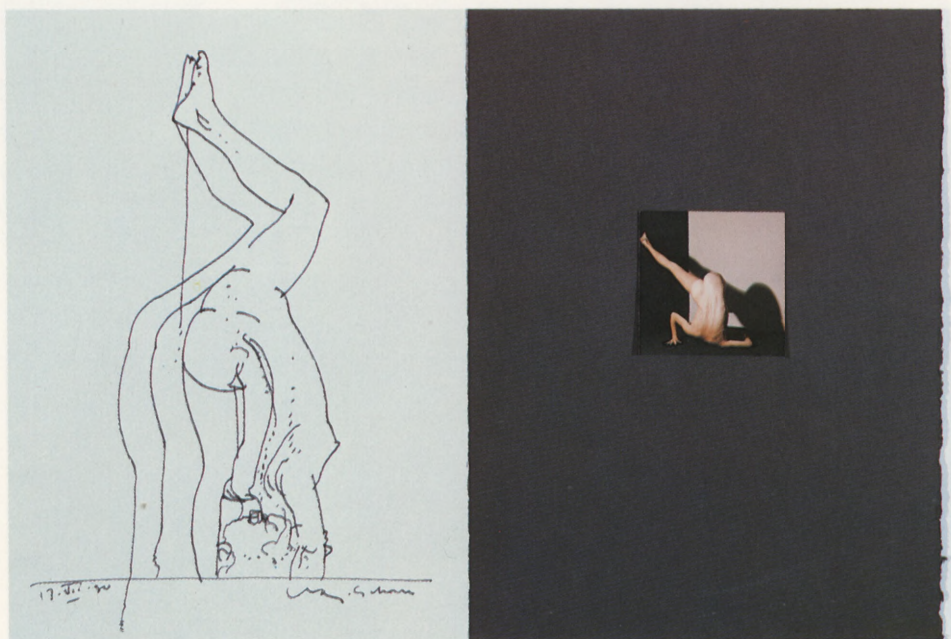
Laura Russell
at Santa Barbara and
it's exhibited at San Jose
of the Arts Museum
Museum of Art, New
Museum, Boston
1978. A Group of
1978. The Vegas Art
the Museum, San Ag
the Art Center, Annapo
the Museum of Art, An
1980.

Tom Sayre,
"Red Shift", 1982,
Photograph of Sculpture,
18" x 22"
46cm x 56cm,
Courtesy: Watson/de Nagy
& Company, Houston.



Margaret Saxe
at Rice University
L.B.L. Library, Austin,
B. V. G. Gallery, Houston
of the Art, Victoria
Museum of Art, Canada
1980.

Charles Schorre
"Untitled", 1982,
From the Series: "Pages
From Books Unpublished",
Photographic Collage with
Drawing,
15" x 22"
38cm x 56cm,
Courtesy: Texas Gallery,
Houston.



TOM SAYRE

Born, Boone, Iowa, 1940. Attended Northwest Missouri State University, and the University of Oklahoma. Group exhibitions include, Contemporary Arts Foundation, Oklahoma City, 1969, Albrecht Gallery, St. Joseph, Missouri, 1971, Cedar Rapids Art Centre, Iowa, 1974, University of St. Thomas, Houston, 1975, Beaumont Art Museum, Texas, 1976, the Museum of the Southwest, Corpus Christi, Texas, 1976, Fort Worth Art Museum, Fort Worth, Texas, 1976, Jewish Community Centre, Houston, 1977, Blaffer Gallery, University of Houston, 1977, Philbrook Art Centre, Tulsa, Oklahoma, 1978, 1980, with one-man exhibits at Watson/de Nagy & Company, Houston, 1979, 1981.

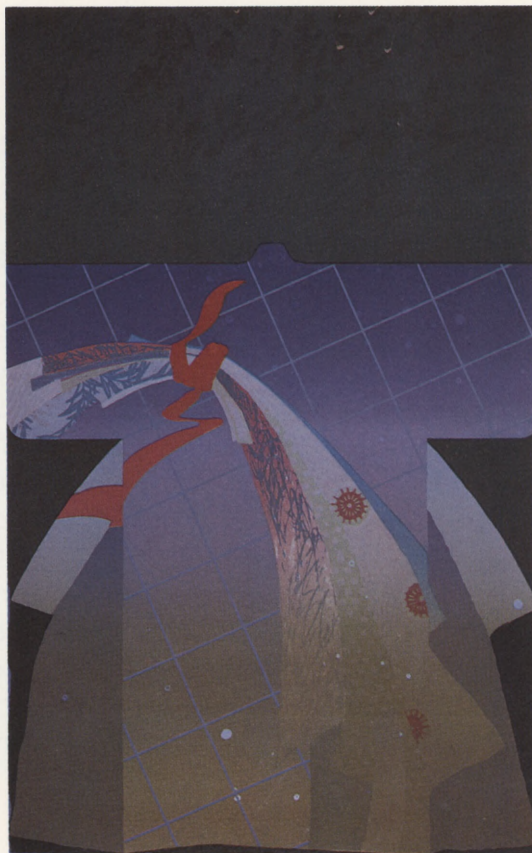
CHARLES SCHORRE

Born, Cuero, Texas, 1925. Educated at the University of Texas, Austin. Among recent group exhibitions, "Houston Exhibition '66", Houston, "Artists Against the War", Society of Illustrators, New York, 1972, "Private Works", Contemporary Arts Museum, Houston, 1973, "Five Houston Artists", University of Houston, Clear Lake City, 1977, "Works on Paper/Southwest", Museum of Fine Arts, Dallas, Texas, 1978, "Little Egypt Enterprises", Moody Gallery, Houston, 1978, "51 Drawings", the Smithsonian Institution, Washington, D.C., 1979, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1980, "New Orleans Triennial", New Orleans Museum of Art, Louisiana, 1980, "Impressions of Houston", O'Kane Gallery, University of Houston, 1981. One-man exhibitions include, University Art Museum, University of Texas, Austin, 1959, 1965, "Charles Schorre: Cruciforms", Rice University, Houston, 1964, DuBose Gallery, Houston, 1966, 1968, 1970, 1974, 1976, 1977, "Drawings and Canvas Collages of Charles Schorre", Laguna Gloria Art Museum, Austin, Texas, 1974, "Retrospective/Charles Schorre", DeWitte County Historical Museum, Cuero, Texas, 1977, Charles B. Findlay Gallery, New York, 1978, "Visions from Saudi Arabia, France, Ireland and the Texas Hill Country", DuBose Gallery, Houston, 1979, "Charles Schorre: A Retrospective", Nave Museum, Victoria, Texas, 1980, "Charles Schorre: Pages From Books Unpublished", Contemporary Arts Museum, Houston, 1981, Texas Gallery, Houston, 1982. Schorre was an Instructor of Drawing at Rice University, Houston, 1960-72.

Don Shaw,
"The French Question",
1977,
Mixed Media Assemblage,
22" x 17" x 4"
51cm x 43cm x 10cm,
Courtesy: Moody Gallery,
Houston.



Al Smith
"Noh #1", 1981,
Serigraph,
30" x 20"
76cm x 51cm,
Courtesy: Harris Gallery,
Houston.



DON SHAW

Born, Boston, Massachusetts, 1934. Exhibited widely in group shows, including, Institute of Contemporary Arts, Boston, Massachusetts, 1956, 1957, 1959, Nova Gallery, Boston, Massachusetts, 1962, Allan Gallery, New York, 1962, Galleria Bosque, Guadalajara, Mexico, 1968, Jersey City Museum, New Jersey, 1969, Gallery of Modern Art, Taos, New Mexico, 1971, 1972, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1975, 1980, Museum of the Southwest, Corpus Christi, Texas, 1975, Pelham-von Stoffler Gallery, Houston, 1976, 1977, "Made in Houston", Louisiana Gallery, Houston, 1976, 1977, 1978, "Five Artists from Texas", George Belcher Gallery, San Francisco, California, 1979, Moody Gallery Exhibition at the Linda Durham Gallery, Santa Fe, New Mexico, 1981; one-person exhibitions include, Nova Gallery, Boston, Massachusetts, 1957, 1958, 1959, Galleria Artes Plasticas, University of Guadalajara, Mexico, 1968, The Small Store Gallery, Houston, 1973, 1974, "24 Sky Drawings", Alvin, Texas, 1975, Robinson Gallery, Houston, 1976, Moody Gallery, Houston, 1977, 1979, 1981. Faculty Member of the Museum School of the Museum of Fine Arts, Houston.

AL SMITH

Born, Houston, Texas, 1949. Educated at the University of Houston. 1974-77, Worked with David Folkman, Tamarind Master Printer, at Little Egypt Enterprises, Houston. 1975-78, Teaching Assistant, University of Houston, 1977-79, Consultant, High School for the Visual and Performing Arts, Houston, 1979 to present, Lecturer, University of Houston. Smith has participated in numerous group exhibitions, including, "Realism" University of St. Thomas, Houston, 1973, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1975, Young Houston Artists, Houston Museum of Modern Art, 1977, "Texasprints", Galveston Arts Centre, Galveston, Texas, 1979, Harris Gallery, Houston, 1981.

Susan Smith,
"Birds of a Feather", 1981,
Oil on Canvas,
72" x 50"
183cm x 126cm,
Courtesy: Harris Gallery,
Houston.



Gael Stack,
"Secrets", 1980,
Mixed Media on Canvas,
40" x 52"
101cm x 132cm,
Courtesy: Meredith Long
& Company, Houston.



EARL STALEY

Born, ... and the University of
Oklahoma Museum of Art,
1953, Dillard Art Center,
Galveston, Washington, D.C.,
Museum of Fine Arts, Boston,
1971, 1972, 1973, 1974,
1975, 1976, 1977, 1978,
1979, 1980, 1981.

SUSAN SMITH

Born, Worcester, Massachusetts, 1947. Educated at the University of Houston. Group exhibitions include, Post Card Show, Museum School of the Museum of Fine Arts, Houston, 1979, Doors by Artists, the Alley Theatre, Houston, 1979, Miniature Show, University of Houston, Lawndale Annex, 1979, Amarillo Art Centre, Amarillo, Texas, 1979, Jewish Community Centre, Houston, 1979, "The Human Still-Life", O'Kane Gallery, University of Houston, 1980, Women's Caucus on Art, Group Exhibition, University of Houston, Clear Lake City, Houston, 1980, Tri-State Exhibition, Beaumont, Texas, 1981; one-person exhibition, Harris Gallery, 1981. Smith teaches at the University of St. Thomas, Houston.

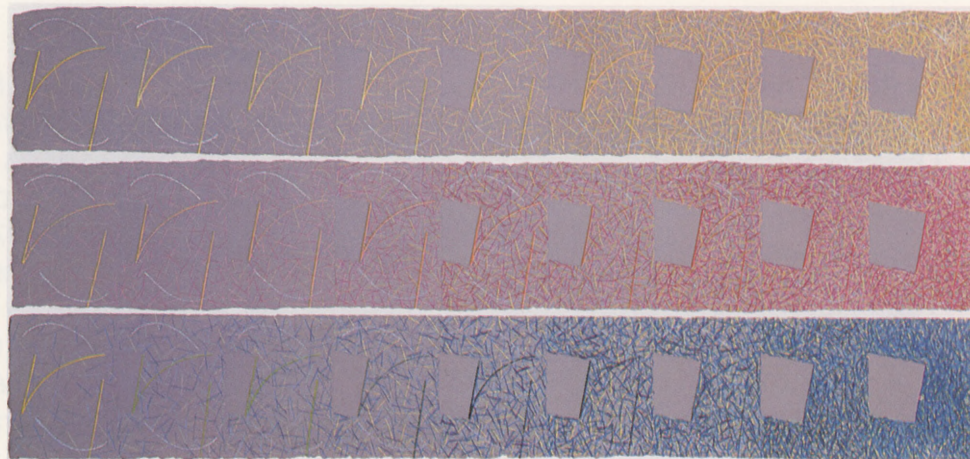
Gael Stack

Born, Chicago, Illinois, 1943. Studied at the University of Illinois. Living in Houston since 1973. Among her numerous group exhibitions are included, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1974, 1975, 1980, "New Acquisitions: Works on Paper", Museum of Fine Arts, Houston, 1976, Moody Gallery, Houston, 1977, Museum of Contemporary Art, Chicago, Illinois, 1978, "Fire", Contemporary Arts Museum, Houston, 1979, Waco Art Centre, Waco, Texas, 1979, "Texas Artists Invitational", the Contemporary Arts Centre, New Orleans, Louisiana, 1980, Works on Paper, Roberto Molina Gallery, Houston, 1981, "19 Artists-Emergent Americans: 1981", (Catalogue), The Exxon National Exhibition, Solomon R. Guggenheim Museum, New York, 1981, "Four Painters", (Catalogue), Contemporary Arts Museum, Houston, 1981, "Texas on Paper", Contemporary Arts Museum, Houston, 1981: one-person exhibitions include, Museum of South Texas, Corpus Christi, 1977, Meredith Long Gallery, Houston, 1976, 1977, 1978, 1980, 1981. Stack is Associate Professor, Department of Art, University of Houston.

Earl Staley,
"The Ship of Fools", 1981,
Acrylic on Canvas,
67" x 113"
170cm x 285cm,
Courtesy: Watson/de Nagy
& Company, Houston.



Bill Steen,
"Primaries", 1982,
Latex with Coloured Pencil
on Paper,
10" x 44"
26cm x 111cm,
Courtesy: the Artist.



EARL STALEY

Born, Oak Park, Illinois, 1938. Educated at Illinois Wesleyan University and the University of Arkansas. In Houston since 1974. Group exhibitions include, Oklahoma Museum of Art, Oklahoma City, 1962, Montgomery Museum of Fine Arts, Alabama, 1963, Decatur Art Centre, Illinois, 1964-65, Kansas City Art Institute, Missouri, 1966, Corcoran Gallery, Washington, D.C., 1975, Whitney Museum of American Art, New York, 1975, Dallas Museum of Fine Arts, Texas, 1975, Fort Worth Art Museum, Texas, 1975, 1977, Beaumont Art Museum, Texas, 1975, 1978, Texas Gallery, Houston, 1976, 1979, Newport Harbor Art Museum, Newport Beach, California, 1978, "Young America: Painters of the 70's", the New Museum, New York, 1979, Watson/de Nagy & Company, 1980, Hirshhorn Museum & Sculpture Garden, Washington, D.C., 1981, San Antonio Art Institute, San Antonio, Texas, 1981: selected one-person shows, Rice University, Houston, 1967, Louisiana Gallery, Houston, 1967, Meredith Long Gallery, Houston, 1970, David Gallery, Houston, 1972, Texas Gallery, Houston, 1974-75, 1977, Watson/de Nagy & Company, Houston, 1980, 1981, Little Egypt Enterprises, Houston, 1980, Phyllis Kind Gallery, New York, 1981. Staley is Professor of Art at the University of St. Thomas, and is at present a recipient of the Prix de Rome, 1981-83.

BILL STEEN

Born, Salt Lake City, Utah, 1949. Studied at Sam Houston State University, Huntsville, Texas, the University of Texas, Austin, and the University of Houston. Worked as a video technician, Museum of Fine Arts, Houston, and, since 1978, for Rice Museum and the Institute for the Arts at Rice University. Recent group exhibitions include, "What's Up in Texas", Witte Memorial Museum, San Antonio, Texas, 1978, Works on Paper, The Nave Museum, Victoria, Texas, 1979, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1980; one-person shows at Roberto Molina Gallery, Houston, 1978, Studio One, Houston, 1980, Burt's Turff, Galveston, Texas, 1981.

In addition, Steen has done several performances, including, "Opera Ah", with Michelangelo Pistoletto, Corniglia, Italy, 1979, "Tea Ceremony", University of Houston, Lawndale Annex, 1980, "Women Have the Hearts of Jackals, Men are Bastards", A's Salon, New York, and Studio One, Houston, 1981. "Dark Continenence", with Culturcide and Kurt Kren, University of Houston, Lawndale Annex, 1981.

EARL STALEY

and the University of
Museum of Art
Dallas Art Center
Washington, D.C.
of Fine Arts, Texas
Texas, 1978
California
Washington
D.C., 1981, San
University
Houston, 1970, David
Company

Richard Stout,
"Kommst du, kleiner?",
1981,
Acrylic on Canvas,
50" x 60"
127cm x 153cm,
Courtesy: Meredith Long &
Company, Houston.



BILL STEIN

Houston, Texas, the
as a voice technician
for the Art
Walt Memorial
Victoria, Texas, 1979
region shows a
the artist
Annex
Houston
Annex, 1981.

James Surls,
"Untitled. n.d.,
Photograph of Sculpture,
11" x 14"
29cm x 35cm,
Courtesy: the Artist.



RICHARD GORDON STOUT

Born, Beaumont, Texas, 1934. Educated at the School of Art of Chicago Art Institute, and the University of Austin, Texas. Selected group exhibitions include, "The Sphere of Art in Texas", The Hemisfair, San Antonio, Texas, 1968, "Abstract Painting in Houston", Museum of Fine Arts, Houston, 1974, Beaumont Art Museum, Beaumont, Texas, 1976, 1978, "Texas Twenty", Nave Museum, Victoria, Texas, 1977, "Man and the Environment", International Graphic Portfolio, 50 Invited Artists, Jurgen Schweinebraden, East Berlin, DDR, 1980, "Eros", Julius Hummel, Kunsthandlung, Vienna, Austria, 1980; one-man shows include, Beaumont Art Museum, Texas, 1958, 1961, Marion Koogler McNay Art Institute, San Antonio, Texas, 1966, 1971, Tyler Museum of Art, Tyler, Texas, 1973, Contemporary Arts Museum, Houston, 1975, Meredith Long Gallery, Houston, 1963, 1966, 1969, 1971, 1975, 1976, 1977, 1978, 1979, 1980, Jurgen Schweinebraden, East Berlin, DDR., 1980. Stout is Associate Professor of Art, University of Houston, Texas.

JAMES SURLS


Born, Terrell, Texas, 1943. Studied at Sam Houston State College, Huntsville, Texas, and Cranbrook Academy of Art, Michigan. Selected group exhibitions include, "12 - Texas", Contemporary Arts Museum, Houston, 1974, "Texas Tough", Witte Memorial Museum, San Antonio, Texas, 1975, "Exchange: DFW/SFO", Fort Worth Art Museum, Texas, and San Francisco Museum of Art, California, 1975, "Monumental Sculpture Exhibition", Houston, 1975, "Main Street 1976", Houston, 1976, "Nine Artists: Theodoron Awards", Solomon R. Guggenheim Museum, New York, 1977, "Whitney Biennial", Whitney Museum of American Art, New York, 1979, "10 Abstract Sculptures", Max Hutchinson Gallery, New York, 1980; one-man exhibitions include, Tyler Museum of Art, Tyler, Texas, 1974, Delahunty Gallery, Dallas, Texas, 1974, 1977, 1979, Contemporary Arts Museum, Houston, 1975, 1977, Robinson Gallery, Houston, 1979, Allan Frumkin Gallery, New York, 1980, Akron Art Museum, Ohio, 1982. Presently Surls is Associate Professor of Art, University of Houston.

Arthur Turner,
"Nightpiece #61, (Moon
Flower)". 1982.
Prismacolor Pencil Draw-
ing on Black d'arches
Paper,
30" x 44"
76cm x 112cm,
Courtesy: Moody Gallery,
Houston.



Robin Utterback,
"Number 32", 1981,
Oil on Canvas,
49" x 54"
124cm x 137cm,
Courtesy: Watson/de Nagy
& Company, Houston.





ARTHUR TURNER

Born, Houston, Texas, 1940. Attended North Texas State University, Denton, and Cranbrook Academy of Art, Michigan. Turner's group shows include, "Texas Painting and Sculpture", Dallas Museum of Fine Arts, Texas, 1971, "Texas Drawings", Delahunty Gallery, Dallas, Texas, 1973, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1974, "Six Artists" Moody Gallery, Houston, 1975, "Ten from Houston, Waco Art Centre, Texas, 1977, "Five Artists from Texas", George Belcher Gallery, San Francisco, California, 1979, "Ecology and Society - Mail Art from 20 Countries", Jurgen Schweinebraden, East Berlin, DDR, 1980, Moody Gallery Exhibition, Linda Durham Gallery, Santa Fe, New Mexico, 1981; one-man exhibitions include, Columbia Museum of Art, South Carolina, 1968, Beaumont Art Museum, Texas, 1972, Moody Gallery, Houston, "Prism Series", 1976, Moody Gallery, Houston, "Nightpieces", 1977, Moody Gallery, Houston, 1978, 1980, 1982. Turner is a Faculty Member of the Museum School of the Museum of Fine Arts, Houston.

ROBIN UTTERBACK

Born, Holton, Kansas, 1949. Educated at Rice University, Houston. Group exhibitions include, Houston Area Show, Blaffer Gallery, University of Houston, 1974, 1975, 1977, 1980, Beaumont Art Museum, Texas, 1974, 1976, Tibor de Nagy Gallery, Houston, 1974, Waco Art Centre, Texas, 1975, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1976, Nave Museum, Victoria, Texas, 1977, David Mirvish Gallery, Toronto, Ontario, Canada, 1977, Contemporary Arts Museum, Houston, 1979, Delahunty Gallery, Dallas, Texas, 1981; one-person exhibition at Watson/de Nagy & Company, Houston, 1975, 1976, 1978, 1979, 1982, D. Clayton & Co., Houston, 1978.

Arthur Turner
and Sculpture
1973
1977
Silver Gelatin Photograph,
11" x 14"
28cm x 36cm,
Courtesy: the Artists.



Casey Williams
"Untitled. Scale Series",
1982,
Hand-Tinted Black and
White Photograph,
48" x 48"
122cm x 122cm,
Courtesy: the Artist.



WATRISS AND BALDWIN

Since 1971, Watriss and Baldwin have worked as a team participating in a long-term history project engaged in an intensive study of four Texas counties, which represent different geographical and cultural frontiers in the development of the state. Their photographs of Grimes County, Texas, were exhibited at the Institute for the Arts, Rice University, Houston, 1977.

WENDY WATRISS, graduated from New York University, with further studies at the universities of Madrid and Paris. For the last ten years she has written and photographed for numerous newspapers, magazines and foundations in the United States, Eastern and Western Europe and Africa.

FREDERICK C. BALDWIN, graduated from Columbia University, New York, and has worked as a magazine reporter in Western Europe, Asia, and Central America. In 1962, under the sponsorship of the New York Zoological Society, he led a scientific expedition to the Arctic to study the migratory habits of Polar Bears.

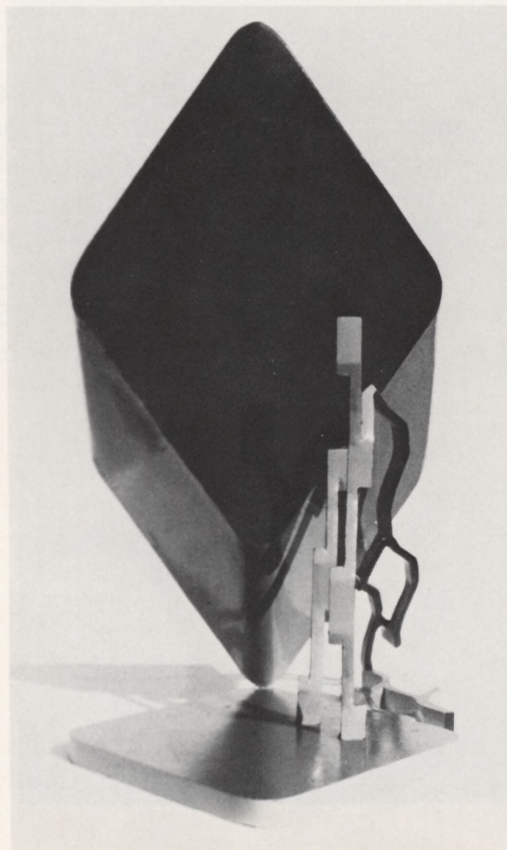
CASEY WILLIAMS

Born, Houston, Texas, 1947. Educated at the University of Texas, and the San Francisco Art Institute, California. Since 1975, Williams has shown in group exhibitions in Montreal, Canada, the University of Rhode Island, The University of California, the San Francisco Art Institute, 1975, "4 Texans: About Photography", at the Witte Museum, San Antonio, Texas, 1977, Forth Worth Art Museum, Texas, 1977, New Orleans Museum of Art, Louisiana, 1977, Sewell Art Gallery, Rice University, Houston, 1980, Waco Art Centre, Texas, 1980, Contemporary Arts Museum, Houston, 1981, "Three Photographers", Texas, Gallery, Houston, 1982, and one-man exhibitions at the New Orleans Museum of Art, and at the Media Centre of Rice University, "Eleven Colour Photographs", 1979.

Geoffrey Winningham,
"Lamé Pants", 1972,
Photograph,
24" x 20"
51cm x 62cm,
Courtesy: Harris Gallery,
Houston.



Ben Woitena,
"Metamorphosis du
Chevron", n.d.,
Photograph of Sculpture,
11" x 14"
28cm x 36cm,
Courtesy: the Artist.



GEOFFREY WINNINGHAM

Born, Jackson, Tennessee, 1943. Studied at Rice University, and the Illinois Institute of Technology. Winningham's photographs have been seen in group exhibitions, including "Southwest Photographers", Dallas Museum of Fine Arts, Texas, 1973, "Texas Today", Fort Worth Art Museum, Texas, 1977, "Courthouse", the Museum of Modern Art, New York, 1977, "Four American Photographers", the Whitney Museum, New York, 1977, "Contemporary Photographic Works", the Museum of Fine Arts, Houston, 1977, "Mirror & Windows", Museum of Modern Art, New York, 1978; one-man shows include those at Rice University, Houston, 1968, Institute of Design, Chicago, 1972, Museum of Fine Arts, Houston, 1974, Madison Art Centre, Madison, Wisconsin, 1975, Cronin Gallery, Houston, 1977 and 1979, and the Harris Gallery, Houston, 1982. His publications include "A Texas Dozen", Cronin Gallery, 1976, and "Rites of Fall", University of Texas Press, 1979. Winningham is Professor of Art and Master of Weiss College, Rice University.

BEN WOITENA

Born, San Antonio, Texas, 1942. Educated at the University of Texas, Austin, and the University of Southern California, Los Angeles. Exhibitions include, San Francisco Art Institute, California, 1970, Dallas Museum of Fine Art, Texas, 1972, Fort Worth Art Centre, Texas, 1972, Beaumont Art Museum, Texas, 1974, 1976, Louisiana Gallery, Houston, 1972, 1975, 1977, Contemporary Arts Museum, Houston, 1972, 1979, Museum of Fine Arts, Houston, 1974, 1975, 1977, Tibor de Nagy Gallery, Houston, 1974, Watson de Nagy Gallery, Houston, 1975, Sol del Rio Gallery, San Antonio, Texas, 1975, B.R. Kornblatt Gallery Inc., Baltimore, Maryland, 1975, 1976, 1977, 1979, Houston Area Exhibition, Blaffer Gallery, University of Houston, 1974, 1975, "Monumental Sculpture", Houston, 1975, Pelham-von Stoffler Gallery, Houston, 1977, Amarillo Art Centre, Texas, 1977, Roberto Molina Gallery, Houston, 1978, Thomas V. Robinson Gallery, Houston, 1979, "Made in Texas", Austin, 1979, "The Abilene Centennial Sculpture Exhibit", Abilene, Texas, 1981.

Dee Wolff,
"Spaciousness: Touching
#1", 1980, Gouache and
Acrylic on Paper,
15" x 22"
38cm x 51cm,
Courtesy: Watson/de Nagy
& Company, Houston.



Dick Wray,
"Untitled", 1980,
Oil on Canvas,
67" x 79"
170cm x 200cm,
Courtesy: Moody Gallery,
Houston.



DEE WOLFF

Born, Springfield, Minnesota, 1948. Studied at the University of Houston, and the Museum School, Museum of Fine Arts, Houston. Group exhibitions include, Covo de longh Gallery, Houston, 1976, University of Illinois, 1977, Moody Gallery, Houston, 1978, Newport Harbor Art Museum, Newport Beach, California, 1978, Brooklyn Museum, New York, 1979, Nave Museum, Victoria, Texas, 1979, Witte Memorial Museum, San Antonio, Texas, 1979, Waco Art Centre, Texas, 1979, Dougherty Cultural Arts Centre, Austin, Texas, 1979, Wichita Falls Museum & Art Centre, Texas, 1980, Laguna Gloria Museum, Austin, Texas, 1980, Victoria Regional Museum, Texas, 1980, San Antonio Art Institute, Texas, 1981, Tyler Museum of Art, Texas, 1981; one-person shows at, Covo de longh Gallery, Houston, 1977, Galveston Arts Centre, Texas, 1977, Carson Sapiro Gallery, Denver, Colorado, 1980, Watson/de Nagy & Company, Houston, 1979, 1981.

DICK WRAY

Born, Houston, Texas, 1933. Group exhibitions include, "Ways and Means", Contemporary Arts Museum, Houston, 1961, "100 Contemporary American Drawings", University of Michigan, Ann Arbor, 1965, "Homage to Lithography", Museum of Modern Art, New York, 1969, "Other Coasts", California State University, Long Beach, 1971, "Dallas - Fort Worth - Houston Invitational Exhibition", Contemporary Arts Museum, Houston, 1972, "Abstract Painting and Sculpture", Museum of Fine Arts, Houston, 1974, "The Texas 20 Best", Nave Museum, Victoria, Texas, 1976, "Texas Today: Three Exhibitions: Dick Wray Selected Paintings", Fort Worth Art Museum, Texas, 1977, "A Glimpse of Houston - Works on Paper by Nine Texas Artists", Newport Harbor Art Museum, Newport Beach, California, 1978, "What's Up in Texas", Witte Memorial Museum, San Antonio, Texas, 1978, "Fire", Contemporary Arts Museum, Houston, 1979, "Made in Texas", University of Texas Art Museum, Austin, Texas, 1979, "Response", Tyler Museum of Art, Texas, 1980, Moody Gallery Exhibition, Linda Durham Gallery, Santa Fe, New Mexico, 1981, "Two Views of Houston", San Antonio Art Institute, Texas, 1981; one-person shows include, Contemporary Arts Museum, Houston, 1975, Pelham-von Stoffler Gallery, Houston, 1976, 1977, Lerner-Heller Gallery, New York, 1977, Tyler Museum of Art, Texas, 1978, Roberto Molina Gallery, Houston, 1979, Recent Paintings and Drawings, Moody Gallery, Houston, 1981. Wray is Faculty Member of the Museum School of the Museum of Fine Arts, Houston since 1968.

ROY FRIDGE

Born, Beeville, Texas, 1927. Educated at the University of Texas and Baylor University. From 1951 Fridge made television commercials in his own film studio in Dallas, Texas, and designed several sets for theatres. His group exhibitions include, "Made in Texas by Texans", Dallas Museum for Contemporary Art, Dallas, Texas, 1958, "Three Sculptors of the South-West", Dallas Museum for Contemporary Art, Dallas, Texas, 1961, "Made of Iron", University of St. Thomas, Houston, "Installations for Corner Spaces", Fort Worth Art Museum, Fort Worth, Texas, 1977, "Wood in Art", Museum of Fine Arts, Houston, 1979, "Response", Tyler Museum of Art, Tyler, Texas, 1980, "Inside/Out-Self Beyond Likeness", Newport Harbor Art Museum, Newport Beach, California, 1981.

Due to technical difficulties it was not possible to reproduce "And Goodbye to All That?". by Roy Fridge.

CHECKLIST FOR EXHIBITION

Atlas, John

1. "In and Out". 1972.
Acrylic on Canvas.
20" x 25" 51cm x 64cm.
Courtesy: the Artist.
2. "Disguised Wound". 1976.
Acrylic on Paper.
22" x 29" 56cm x 74cm.
Courtesy: the Artist.
3. *"Anguish, Serenity, Depression". 1976.
Acrylic on Paper.
22" x 29" 56cm x 74cm.
Courtesy: the Artist.

Beeman, Malinda

4. "Tridents and the Flood". 1981.
Colour Lithograph.
22" x 30" 56cm x 76cm.
Courtesy: the Artist.
5. "Ziggurat and Sirens". 1981.
Colour Lithograph.
22" x 30" 56cm x 76cm.
Courtesy: the Artist.
6. *"The Argo and Sirens". 1982.
Colour Lithograph.
22" x 30" 56cm x 76cm.
Courtesy: the Artist.

Block, Gay

7. "Girl with Long Braid, Amy at Camp Pinecliffe, Harrison, Maine". 1981.
Silver Gelatin Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Robin Cronin, Inc. Houston.
8. *"Girls at a Team Game, Camp Pinecliffe, Harrison, Maine". 1981.
Silver Gelatin Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Robin Cronin, Inc. Houston.
9. "Kathy, Melanie, Marne, 3 Girls on Bunk with Rainbow, Camp Pinecliffe, Harrison, Maine". 1981.
Silver Gelatin Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Robin Cronin, Inc. Houston.
10. "Jenny, Girl on Bed with Lollipop, Camp Pinecliffe, Maine". 1981.
Silver Gelatin Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Robin Cronin, Inc. Houston.

Bocanegra, Suzanne

11. *"Untitled". 1981.
Acrylic on Paper.
50" x 61" 127cm x 155cm.
Courtesy: the Artist.
12. "Untitled". 1982.
Acrylic on Paper.
41" x 53" 102cm x 133cm.
Courtesy: the Artist.

* ILLUSTRATED IN CATALOGUE

Boynton, Jack

13. "Amarillo Boot". 1976.
Collage, Watercolour, Drawing on Paper.
30" x 22" 76cm x 56cm.
Courtesy: Amarillo Art Centre, Amarillo, Texas.
14. *"Amarillo Spectrum". 1979.
Six Drawings and One Assemblage.
Each Drawing 14" x 11" 35cm x 28cm.
Courtesy: Moody Gallery, Houston.

Brown, Peter

15. *"The Places I Took This Photograph". 1979.
Ektacolour Photograph.
15" x 12" 41cm x 33cm.
Courtesy: the Artist.
16. "Vermeer Will Be 368 In The Year 2000". 1980.
Ektacolour Photograph.
15" x 12" 41cm x 33cm.
Courtesy: the Artist.
17. "The Confession Of The Gift Horse". 1980.
Ektacolour Photograph.
15" x 12" 41cm x 33cm.
Courtesy: the Artist.
18. "Michelangelo And The Bull". 1980.
Ektacolour Photograph.
15" x 12" 41cm x 33cm.
Courtesy: the Artist.

Camblin, Bob Bilyeu

19. "Senza Dubbio". 1975.
Watercolour on Paper.
23" x 29" 59cm x 74cm.
Courtesy: Moody Gallery, Houston.
20. "Kings X". 1975.
Watercolour on Paper.
23" x 29" 59cm x 74cm.
Courtesy: Moody Gallery, Houston.

Chin, Mel

21. *"Untitled Encaustic Study". 1982.
Crushed Red Brick, Beeswax, Pigment on Plywood.
44" x 44" 112cm x 112cm.
Courtesy: the Artist.

Clement, Alain

22. "610 Houston #3". 1979.
Silver Gelatin Photograph.
20" x 16" 51cm x 41cm.
Courtesy: Graham Gallery, Houston.
23. "610 Houston #5". 1979.
Silver Gelatin Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Graham Gallery, Houston.
24. "610 Houston #8". 1979.
Silver Gelatin Photograph.
20" x 16" 51cm x 41cm.
Courtesy: Graham Gallery, Houston.
25. *"610 Houston #10". 1979.
Silver Gelatin Photograph.
20" x 16" 51cm x 41cm.
Courtesy: Graham Gallery, Houston.

Dugan, Chuck

26. *"Cadillac Corner". 1980.
Oil on Canvas.
54" x 66" 137cm x 167cm.
Courtesy: the Artist.
27. "Subterranean Night Flyers". 1981.
Oil on Canvas.
95" x 140" 240cm x 350cm.
Courtesy: the Artist.

Foster, Don

28. *"Awning/Grid Series #3". 1980.
Mixed Media on Wood.
48" x 32" 122cm x 81cm.
Courtesy: the Artist.

Fridge, Roy

29. "And Goodbye to All That?". 1979.
Photograph, Watercolour, Drawing on Paper.
23" x 29" 59cm x 74cm.
Courtesy: Ron and Sue Gleason, Dallas, Texas.
30. "The Hermit Shrine". 1980.
Photograph of Sculpture.
24" x 30" 61cm x 76cm.
Courtesy: Moody Gallery, Houston.

Gall, Sally

31. "Ascot #1". 1980.
Silver Gelatin Photograph.
20" x 16" 51cm x 41cm.
Courtesy: Robin Cronin, Inc. Houston.
32. "Athelhampton #1". 1980.
Silver Gelatin Photograph.
20" x 16" 51cm x 41cm.
Courtesy: Robin Cronin, Inc. Houston.
33. "Cadiz #1". 1980.
Silver Gelatin Photograph.
20" x 16" 51cm x 41cm.
Courtesy: Robin Cronin, Inc. Houston.
34. *"Hampton Court". 1980.
Silver Gelatin Photograph.
20" x 16" 51cm x 41cm.
Courtesy: Robin Cronin, Inc. Houston.

Harris, Roberta

35. "8 Studies for Venus". 1980.
Pencil on Paper.
23" x 28" 61cm x 72cm.
Courtesy: the Artist.
36. *"Venus". 1980.
Enamel on Wood Sculpture.
97" x 47" x 28" 245cm x 119cm x 73cm.
Courtesy: the Artist.

Hester, Paul

37. *"Houston. 45. 80. 253". 1980.
Silver Gelatin Photograph.
9" x 12" 23cm x 30cm.
Courtesy: the Artist.
38. "Houston. 45. 80. 260". 1980.
Silver Gelatin Photograph.
9" x 12" 23cm x 30cm.
Courtesy: the Artist.
39. "Houston. 45. 82. 17". 1982.
Silver Gelatin Photograph.
9" x 12" 23cm x 30cm.
Courtesy: the Artist.
40. "Houston. 45. 82. 22". 1982.
Silver Gelatin Photograph.
9" x 12" 23cm x 30cm.
Courtesy: the Artist.

Hood, Dorothy

41. *"Space Extensor I". 1981.
Oil on Canvas.
72" x 60" 180cm x 153cm.
Courtesy: Meredith Long & Company, Houston.
42. "Space Extensor II". 1981.
Oil on Canvas.
72" x 60" 180cm x 153cm.
Courtesy: Meredith Long & Company, Houston.
43. "Little Tixo". 1980.
Colour Lithograph.
25" x 18" 64cm x 46cm.
Courtesy: Meredith Long & Company, Houston.

Hoover, Ron

44. "World Gray Hearts". 1980.
Oil on Canvas.
49" x 48" 125cm x 122cm.
Courtesy: Graham Gallery, Houston.
45. *"Culture Wreckers". 1981-82.
Oil on Canvas.
48" x 48" 122cm x 122cm.
Courtesy: Graham Gallery, Houston.

Johnson, Lucas

46. "Untitled". 1981.
Mixed Media and Oil on Canvas.
48" x 48" 122cm x 122cm.
Courtesy: Moody Gallery, Houston.
47. *"Regeneration". 1982.
Acrylic and Oil on Canvas.
72" x 96" 182cm x 243cm.
Courtesy: Moody Gallery, Houston.

Krause, George

48. *"Flamenco Dancer". 1975.
Silver Gelatin Photograph.
17" x 13" 43cm x 33cm.
Courtesy: Mancini Gallery, Houston.
49. "Fountainhead #2". 1979.
Silver Gelatin Photograph.
17" x 13" 43cm x 33cm.
Courtesy: Mancini Gallery, Houston.
50. "Swish". 1980.
Silver Gelatin Photograph.
17" x 13" 43cm x 33cm.
Courtesy: Mancini Gallery, Houston.
51. "Harry". 1980.
Silver Gelatin Photograph.
13" x 17" 33cm x 43cm.
Courtesy: Mancini Gallery, Houston.
52. "Guedra". 1982.
Silver Gelatin Photograph.
17" x 13" 43cm x 33cm.
Courtesy: Mancini Gallery, Houston.
53. "Icarus". 1982.
Silver Gelatin Photograph.
13" x 17" 33cm x 43cm.
Courtesy: Mancini Gallery, Houston.

Manns, Suzanne

54. "Florence Along the Arno". 1982.
Lithograph.
30" x 44" 76cm x 112cm.
Courtesy: the Artist.
55. *"Washington, D.C. USA". 1982.
Lithograph.
30" x 44" 76cm x 112cm.
Courtesy: the Artist.

Manual

56. *"Lovis Corinth in Vermont". 1974.
Silver Gelatin Photograph with Writing.
18" x 14" 46cm x 36cm.
Courtesy: Robin Cronin, Inc. Houston.
57. "Mona Lisa Postcard". 1978.
Ektacolour 74 Photograph with Writing.
19" x 15" 48cm x 35cm.
Courtesy: Robin Cronin, Inc. Houston.
58. "Cutters and Cutouts". 1979.
Ektacolour 74 Photograph with Writing.
18" x 14" 46cm x 36cm.
Courtesy: Robin Cronin, Inc. Houston.
59. "Vincent van Gogh as a Child". 1979.
Ektacolour 74 Photograph with Writing.
18" x 14" 46cm x 36cm.
Courtesy: Robin Cronin, Inc. Houston.

Mazzara, Paul

60. *"Untitled". 1980.
Silver Gelatin Photograph.
18" x 14" 46cm x 36cm.
Courtesy: the Artist.
61. "Untitled". 1981.
Silver Gelatin Photograph.
18" x 14" 46cm x 36cm.
Courtesy: the Artist.
62. "Untitled". 1981.
Silver Gelatin Photograph.
18" x 14" 46cm x 36cm.
Courtesy: the Artist.
63. "Untitled". 1982.
Silver Gelatin Photograph.
18" x 14" 46cm x 36cm.
Courtesy: the Artist.

McClennan, Peter

64. "Untitled". 1981.
Type C Colour Photograph.
15" x 15" 38cm x 38cm.
Courtesy: the Artist.
65. *"Untitled". 1981.
Type C Colour Photograph.
15" x 15" 38cm x 38cm.
Courtesy: the Artist.
66. "Untitled". 1982.
Type C Colour Photograph.
15" x 15" 38cm x 38cm.
Courtesy: the Artist.
67. "Untitled". 1982.
Type C Colour Photograph.
23" x 22" 59cm x 56cm.
Courtesy: the Artist.

McGuire, Frank

68. *"Metal Block". 1982.
Photograph of Maquette.
20" x 24" 51cm x 61cm.
Courtesy: the Artist.
69. "Bus Stop II". 1982.
Photograph of Sculpture.
20" x 24" 51cm x 61cm.
Courtesy: the Artist.

Oliver, Kermit

70. "Study - Deposition". 1980.
Conte Crayon on Paper.
21" x 22" 54cm x 56cm.
Courtesy: DuBose Gallery, Houston.
71. "Untitled". n.d.
Mixed Media Drawing on Paper.
19" x 16" 48cm x 41cm.
Courtesy: DuBose Gallery, Houston.
72. *"Mene Mene". n.d.
Oil on Canvas.
59" x 49" 150cm x 125cm.

Paul, Suzanne

73. "Linda and Sonny". 1979.
Type C Colour Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Texas Gallery, Houston.
74. "Jeanie and John". 1979.
Type C Colour Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Texas Gallery, Houston.
75. "Man with Glass". 1979.
Type C Colour Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Texas Gallery, Houston.
76. *"The Wedding". 1981.
Type C Colour Photograph.
16" x 20" 41cm x 51cm.
Courtesy: Texas Gallery, Houston.

Poag, Jim

77. "Plants Marching on the City". 1982.
Gesso and Litho Crayon on Paper.
22" x 30" 56cm x 76cm.
Courtesy: the Artist.
78. "The Pull of the Full Moon". 1982.
Gesso and Litho Crayon on Paper.
22" x 30" 56cm x 76cm.
Courtesy: the Artist.
79. *"Here Things Are Wet". 1982.
Gesso and Litho Crayon on Paper.
22" x 30" 56cm x 76cm.
Courtesy: the Artist.

Poulos, Basilios

80. "Dedela". 1979.
Acrylic on Canvas.
83" x 81" 210cm x 205cm.
Courtesy: Watson/de Nagy & Company, Houston.
81. *"Krokea". 1979.
Acrylic on Canvas.
90" x 79" 230cm x 200cm.
Courtesy: Watson/de Nagy & Company, Houston.

Renteria, Philip

82. "Untitled". 1979.
Ink and Acrylic Mixture on Paper.
40" x 30" 101cm x 76cm.
Courtesy: the Artist.
83. *"Untitled". 1981.
Ink and Acrylic Mixture on Paper.
30" x 17" 76cm x 43cm.
Courtesy: the Artist.

Russell, Laura

84. "Untitled". 1982.
Acrylic and Oil Stick on Paper.
30" x 40" 76cm x 43cm.
Courtesy: Watson/de Nagy & Company, Houston.
85. *"Correlativity". 1982.
Photograph of Sculpture.
16" x 20" 41cm x 51cm.
Courtesy: Watson/de Nagy & Company, Houston.

Sass, Margaret

86. *"Fountain - Bayou Bend". 1975.
Photograph.
16" x 20" 41cm x 51cm.
Courtesy: the Artist.
87. "Statue - Bayou Bend". 1975.
Photograph.
16" x 20" 41cm x 51cm.
Courtesy: the Artist.
88. "Topiary - Bayou Bend". 1975.
Photograph.
16" x 20" 41cm x 51cm.
Courtesy: the Artist.
89. "House - Bayou Bend". 1975.
Photograph.
16" x 20" 41cm x 51cm.
Courtesy: the Artist.

Sayre, Tom

90. "Reunion". 1981.
Pencil on Paper.
23" x 29" 59cm x 74cm.
Courtesy: Watson/de Nagy & Company, Houston.
91. *"Red Shift". 1982.
Photograph of Sculpture.
18" x 22" 46cm x 56cm.
Courtesy: Watson/de Nagy & Company, Houston.

Schorre, Charles

92. "Untitled #106". 1980.
From the Series: "Pages From Books Unpublished".
Photographic Collage with Drawing.
15" x 22" 38cm x 56cm.
Courtesy: Texas Gallery, Houston.
93. "Untitled #156". 1980.
From the Series: "Pages From Books Unpublished".
15" x 22" 38cm x 56cm.
Courtesy: Texas Gallery, Houston.
94. "Untitled #182". 1981.
From the Series: "Pages From Books Unpublished".
Photographic Collage with Drawing.
22" x 30" 56cm x 76cm.
Courtesy: Texas Gallery, Houston.
95. "Untitled #123". 1982.
From the Series: "Pages From Books Unpublished".
Photographic Collage with Drawing.
15" x 22" 38cm x 56cm.
Courtesy: Texas Gallery, Houston.

Shaw, Don

96. "Sky Drawing Project, Alvin, Texas". 1977.
Mixed Media.
25" x 18" 63cm x 46cm.
Courtesy: the Artist.
97. *"The French Question". 1977.
Mixed Media Assemblage.
22" x 17" x 4" 51cm x 43cm x 10cm.
Courtesy: Moody Gallery, Houston.
98. "Pasiphae". 1978.
Mixed Media Assemblage.
22" x 17" x 4" 51cm x 43cm x 10cm.
Courtesy: Moody Gallery, Houston.
99. "Kali". 1978.
Mixed Media Assemblage.
22" x 17" x 4" 51cm x 43cm x 10cm.
Courtesy: Moody Gallery, Houston.

Smith, Al

100. *"Noh #I". 1981.
Serigraph.
30" x 20" 76cm x 51cm.
Courtesy: Harris Gallery, Houston.
101. "Noh #II". 1981.
Serigraph.
30" x 20" 76cm x 51cm.
Courtesy: Harris Gallery, Houston.
102. "Noh #III". 1981.
Serigraph.
30" x 20" 76cm x 51cm.
Courtesy: Harris Gallery, Houston.

Smith, Susan

103. *"Birds of a Feather". 1981.
Oil on Canvas.
72" x 50" 183cm x 126cm.
Courtesy: Harris Gallery, Houston.
104. "Fear of Flying". 1982.
Oil on Canvas.
40" x 120" 101cm x 305cm.
Courtesy: Harris Gallery, Houston.

Stack, Gael

105. "Mildred Pierce". 1979.
Mixed Media on Canvas.
56" x 42" 142cm x 107cm.
Courtesy: Meredith Long & Company, Houston.
106. *"Secrets". 1980.
Mixed Media on Canvas.
40" x 52" 101cm x 132cm.
Courtesy: Meredith Long & Company, Houston.
107. "Seventh of February". 1981.
Mixed Media on Canvas.
30" x 40" 76cm x 101cm.
Courtesy: Meredith Long & Company, Houston.

Staley, Earl

108. *"The Ship of Fools". 1981.
Acrylic on Canvas.
67" x 113" 170cm x 285cm.
Courtesy: Watson/de Nagy & Company, Houston.
109. "The Dance of the Indians & the Skeletons". 1981.
Acrylic on Canvas.
60" x 85" 152cm x 215cm.
Courtesy: Watson/de Nagy & Company, Houston.

Steen, Bill

110. *"Primaries". 1982.
Latex with Coloured Pencil on Paper.
10" x 44" 26cm x 111cm.
Courtesy: the Artist.
111. "White". 1982.
Pencil on Paper.
11" x 14" 28cm x 36cm.
Courtesy: the Artist.
112. "Untitled". 1982.
Coloured Pencil on Paper.
22" x 28" 56cm x 71cm.
Courtesy: the Artist.

Stout, Richard

113. *"Kommst du, kleiner?" 1981.
Acrylic on Canvas.
50" x 60" 127cm x 153cm.
Courtesy: Meredith Long & Company, Houston.
114. "Coming Home". 1982.
Acrylic on Canvas.
50" x 60" 127cm x 153cm.
Courtesy: Meredith Long & Company, Houston.
115. "Jesus Dances". 1982.
Acrylic on Canvas.
50" x 60" 127cm x 153cm.
Courtesy: Meredith Long & Company, Houston.

Surls, James

116. "Untitled Drawing". n.d.
Mixed Media on Paper.
33" x 43" 84cm x 110cm.
Courtesy: the Artist.
117. *"Untitled. n.d.
Photograph of Sculpture.
11" x 14" 29cm x 35cm.
Courtesy: the Artist.

Turner, Arthur

118. "Nightpiece #54. (The Columbia Viewed as a Few Other Things)". 1981.
Prismacolor Pencil Drawing on Black d'arches Paper.
30" x 44" 76cm x 112cm.
Courtesy: Moody Gallery, Houston.
119. *"Nightpiece #61. (Moon Flower)". 1982.
Prismacolor Pencil Drawing on Black d'arches Paper.
30" x 44" 76cm x 112cm.
Courtesy: Moody Gallery, Houston.

Utterback, Robin

120. "Number 31". 1981.
Oil on Canvas.
49" x 54" 124cm x 137cm.
Courtesy: Watson/de Nagy & Company, Houston.
121. *"Number 32". 1981.
Oil on Canvas.
49" x 54" 124cm x 137cm.
Courtesy: Watson/de Nagy & Company, Houston.

Watriss & Baldwin

122. "Grimes County, Texas #1". 1977.
Silver Gelatin Photograph.
11" x 14" 28cm x 36cm.
Courtesy: the Artists.
123. *"Grimes County, Texas #2". 1977.
Silver Gelatin Photograph.
11" x 14" 28cm x 36cm.
Courtesy: the Artists.
124. "Grimes County, Texas #3". 1977.
Silver Gelatin Photograph.
11" x 14" 28cm x 36cm.
Courtesy: the Artists.
125. "Grimes County, Texas #4". 1977.
Silver Gelatin Photograph.
11" x 14" 28cm x 36cm.
Courtesy: the Artists.

Williams, Casey

126. "Untitled". 1981.
Hand-Tinted Black and White Photograph.
48" x 48" 122cm x 122cm.
Courtesy: the Artist.
127. *"Untitled. Scale Series". 1982.
Hand-Tinted Black and White Photograph.
48" x 48" 122cm x 122cm.
Courtesy: the Artist.

Winningham, Geoffrey

128. "Tag Team Action". 1971.
Photograph.
20" x 24" 51cm x 62cm.
Courtesy: Harris Gallery, Houston.
129. "The Spoiler". 1971.
Photograph.
24" x 20" 62cm x 51cm.
Courtesy: Harris Gallery, Houston.
130. *"LaméPants". 1972.
Photograph.
24" x 20" 51cm x 62cm.
Courtesy: Harris Gallery, Houston.
131. "Houston Livestock Show". 1972.
Photograph.
20" x 24" 51cm x 62cm.
Courtesy: Harris Gallery, Houston.

Woitena, Ben

132. "The Last Request". 1982.
8" x 43" 20cm x 109cm.
Courtesy: the Artist.
133. *"Metamorphosis du Chevron". n.d.
Photograph of Sculpture.
11" x 14" 28cm x 36cm.
Courtesy: the Artist.

Wolff, Dee

134. *"Spaciousness: Touching #1". 1980.
Gouache and Acrylic on Paper.
15" x 22" 38cm x 51cm.
Courtesy: Watson/de Nagy & Company, Houston.
135. "Spaciousness: Touching #9". 1980.
Gouache and Acrylic on Paper.
13" x 15" 33cm x 38cm.
Courtesy: Watson/de Nagy & Company, Houston.
136. "Spaciousness: Touching #15". 1980.
Gouache and Acrylic on Paper.
16" x 16" 41cm x 41cm.
Courtesy: Watson/de Nagy & Company, Houston.
137. "Spaciousness: Touching #18". 1980.
Gouache and Acrylic on Paper.
8" x 22" 20cm x 56cm.
Courtesy: Watson/de Nagy & Company, Houston.

Wray, Dick

138. "Untitled". 1979.
Oil on Canvas.
67" x 80" 170cm x 205cm.
Courtesy: Moody Gallery, Houston.
139. *"Untitled". 1980.
Oil on Canvas.
67" x 79" 170cm x 200cm.
Courtesy: Moody Gallery, Houston.

En spesiell takk:

Den opprinnelige ideen om å la en utstilling av samtidskunst fra Houston være en del av Houston/Stavanger Sister City festivalen kom fra Liv Krogh Midttun, gift med den norske Generalkonsul i Houston. Dette er nok et eksempel på den aktive interesse Midttun har vist for Houstons kunstmiljø siden de kom hit i 1977. Det var på grunn av deres innsats at utstillingen av norsk grafikk kom til Glassell School, Museum of Fine Arts, våren 1980, noe som ga både studenter og publikum en fin anledning til å bli kjent med storartede grafiske verk av Munch, Nesch, Astrup og Winge. For å holde lovprisningen innen rimelighetens grenser får vi nøye oss med å si at befolkningen i såvel Houston som Stavanger står i stor gjeld til våre norske venner.

På vegne av alle deltagere i
Kunst fra Houston i Norge Exhibition.

A SPECIAL THANKS:

The initial idea for an exhibition of contemporary Houston art to be shown in Stavanger, as part of the Houston/Stavanger Sister City Festival, came from Liv Krogh Midttun, wife of the Honourable Norwegian Consul-General in Houston. It was yet another example of the active interest the Midttun's had demonstrated in the Houston art community since their arrival here in 1978. It was through their efforts that the exhibition of Norwegian graphic art came to the Glassell School of the Museum of Fine Arts, in the spring of 1980, giving both students and the public an opportunity to examine intimately, and at length, the superb graphic works of Munch, Nesch, Astrup and Winge. To keep what otherwise could be a lengthy paean reasonably short, suffice to say that the communities of Houston and Stavanger owe a great debt to our Norwegian friends.

On behalf of all participants of the
Houston Art in Norway Exhibition:

ACKNOWLEDGEMENTS TO:

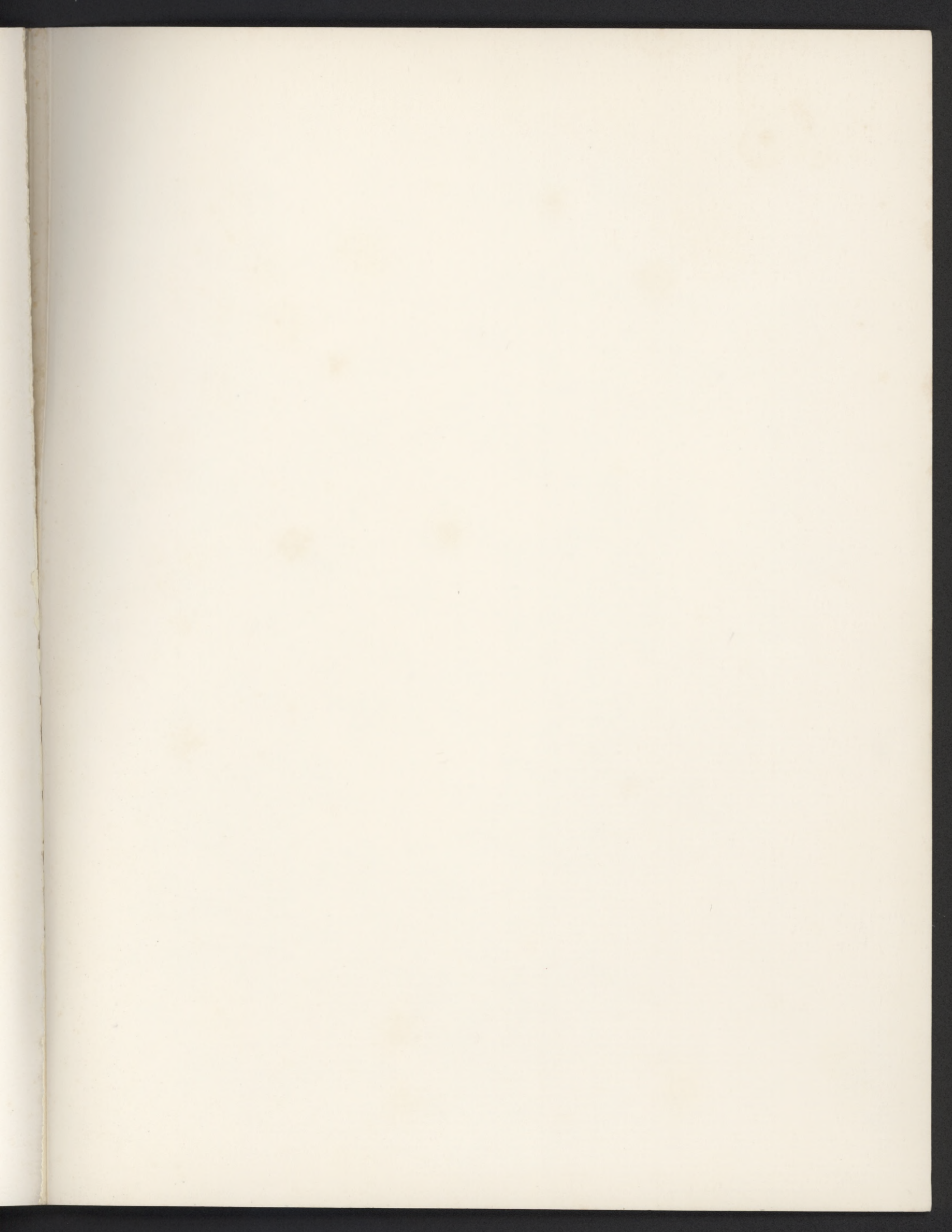
Dr. Philip Oxley Chairman, Houston-Stavanger Sister City Society.
Mrs. James Shepherd Co-Chairman
Ana Riddel Board Member.
Alice Pratt Board Member.
Liv Krogh Midttun Festival Coordinator.

LENDERS TO THE EXHIBITION:

Amarillo Art Centre, Amarillo, Texas
DuBose Gallery, Inc., Houston.
Ron & Sue Gleason, Amarillo, Texas
Graham Gallery, Houston
Harris Gallery, Houston
Janie C. Lee Gallery, Houston
Mancini Gallery, Houston
Meredith Long & Company, Houston
Moody Gallery, Houston
Robin Cronin, Inc., Houston
Texas Gallery, Houston
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Earth resources satellite view of Houston, February, 1976,
from an altitude of 60,000 feet.