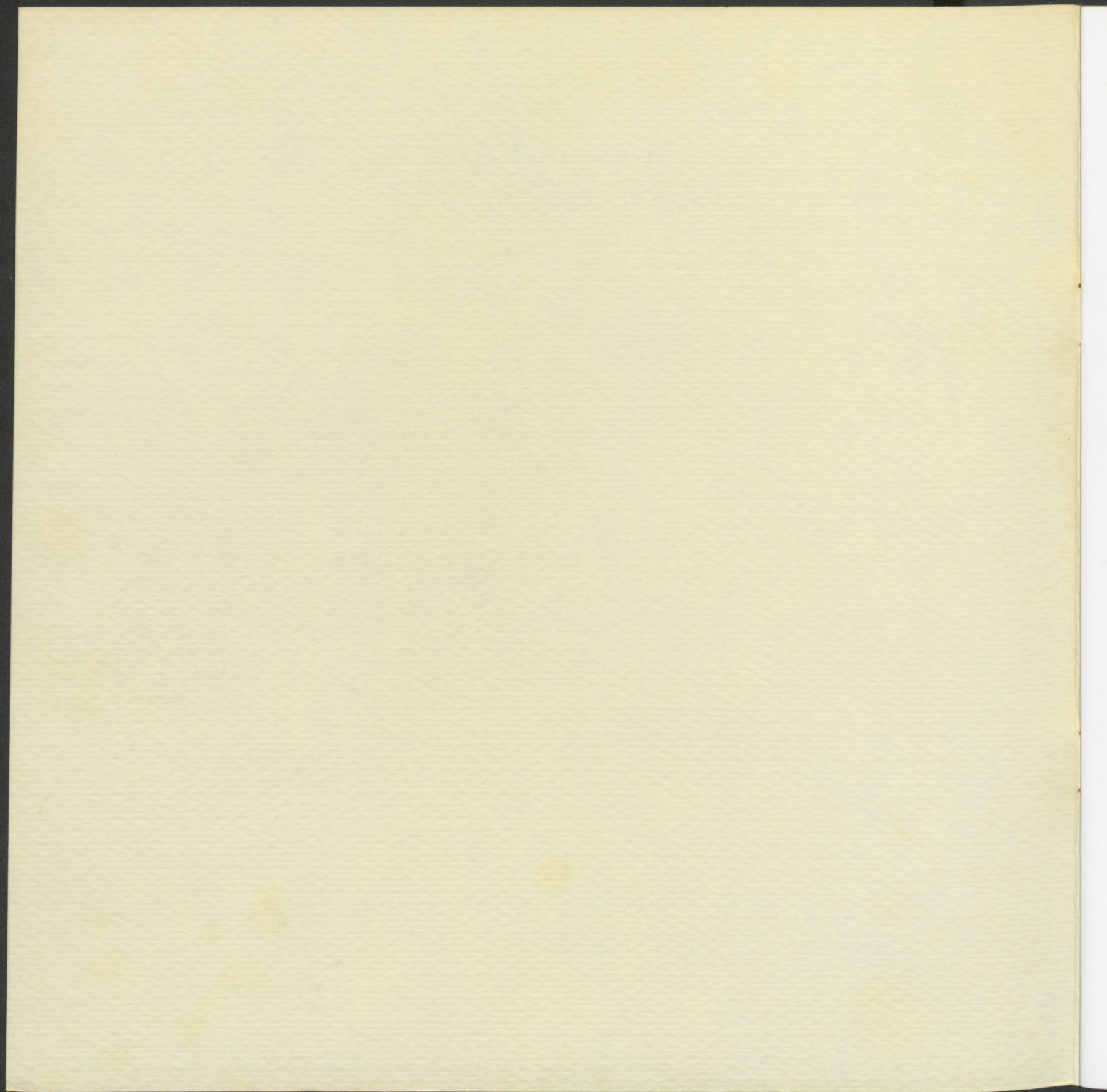


Works on Paper:
Eleven Houston Artists

John Atlas
Dorothy Hood
Philip Renteria
Gael Z. Stack
Earl Staley
Richard Stout
James Surls
Michael Tracy
Robin Utterback
Dee I. Wolff
Dick Wray

The Museum of Fine Arts, Houston
January 26–March 7, 1985



Acknowledgments

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The administration and staff of The Museum of Fine Arts, Houston have been supportive throughout the life of the exhibition. Major responsibilities for the presentation in Houston were fulfilled by Maggie Olvey, Karen Bremer, Jack Eby and personnel in the office of Edward B. Mayo, Registrar.

Directors of galleries representing the artists were helpful without fail. Those galleries are Watson/de Nagy & Company, Meredith Long & Company, the Janie C. Lee Gallery, the Moody Gallery, Hadler/Rodriguez Galleries and the Butler Gallery. Additional assistance was provided by the Texas Gallery, the Graham Gallery and Delahunty Gallery of Dallas.

Private lenders include Mr. and Mrs. Michael Barbera, Cynthia Morgan Batmanis and Michael Batmanis, M.D., Linda Broocks and Michael Wilson, Frank Carrell, Clifford Gaylord, James P.S. Griffith, Jr., Mr. and Mrs. Charles Holloway, M. M. Hansen, Mr. and Mrs. John Wilson Kelsey, Balene and Sanford McCormick, The J. Stanley McDonald Estate, Ron and Barbara Norwood, Mr. and Mrs. I. H. Rosenstein, Richard and Anne Stout, Anne W. Tucker, Marvin Watson, Jr., and Clint Willour.

Design of the brochure was accomplished by Alisa Bales. Typing and editing was performed in some form by Ann Arnett, Dannah Cohen, Dorwayne Clements, Karen Kelsey and Carolyn Vaughan.

Finally, each artist merits special thanks for going out of his/her way to cooperate with the guest curator.

This exhibition and the text of the brochure were produced essentially in 1982 for a tour of museums in Austria and Germany at the request of Peter Weiermair, Director of the Frankfurter Kunstverein, Frankfurt, West Germany. Subsequently, The Museum of Fine Arts, Houston asked the original guest curator, Professor William Camfield of Rice University, to reshape the exhibition to accommodate different conditions in Houston. The number of works has been reduced, and some changes have been made in both the text and the selection of works for several artists. Nonetheless, the current exhibition retains the basic form and flavor of the original version completed in December 1982.

During the late 1970s some artists, gallery owners, collectors and critics in Houston began to think—for the first time in their lives—that Houston might be on the verge of becoming a major art center. There was no notion that it would be a center in competition with New York, but a place vigorous and distinct enough to command serious attention. In part, that heady feeling was a by-product of a booming city which, in the course of the 1970s, had become a symbol for the growth, wealth and unlimited opportunity in America. If Houston had become so prominent economically, could a substantial development in the arts be far behind?

Signs looked favorable. The Museum of Fine Arts, Houston and the Contemporary Arts Museum were flourishing, and plans had been announced for the long-awaited museum of the Menil Foundation. Collectors had expanded in numbers sufficient to support about ten significant galleries, and a competitive edge had emerged among corporations in their support of museum exhibitions and purchases for their office buildings. On a more basic level, some of the best artists in Houston had begun to receive national recognition, and new artists were emerging—some nourished by teachers in the city, others attracted to it. The latter even included foreign-born artists—Bernard Brunon, an artist from Marseilles working in a sophisticated manner related to minimal/conceptual art, and Derek Boshier, a first-generation pop artist from London.

Those developments had coincided with a widespread feeling in Europe and America that New York had ceased to be the overpowering center of the visual arts. New values and directions were sought in art from other regions, and Peter Weiermair, who perceived Houston as one of those burgeoning centers, commissioned an exhibition with three guidelines: the exhibit should consist of works on paper by about ten major Houston artists whose work—if possible—would represent some visual/intellectual coherence.

Although his charge was clear, each element posed problems. "Works on paper" tended to eliminate some worthy artists on the basis of medium, while the specification of "Houston artists" posed questions as simple as place of birth or length of residence and as elusive as identifying something within subject matter, style and content which was intrinsic to this region. Finally, there was an unavoidable tension between the call for visual/intellectual coherence and a desire to have the most vital work, regardless of how it might fit together.

The result is an exhibition that stretches somewhat the definition of Houston artist* and relinquishes visual coherence in favor of diversity of styles which, in my opinion, reflects the fact that there is no Houston "school" or even a dominant movement. The best art is simply very individualistic. That said, the work of these eleven artists does not look like art from the East Coast or the West Coast, and some general observations may be made about common ground.

There is a prevalent concern for meaning and communication. Art is not viewed as merely picture making; it has something important to say, and I suspect this lies behind the fact that Houston artists have been relatively unreceptive to such major currents of the 1960s and 1970s as minimal and conceptual art, op art and color-field painting. The concern for meaning and communication has not precluded significant abstract art, but varieties of figurative art are more numerous, and even the abstract artists are concerned with meaning.

Art is also viewed as a serious matter. Humor runs through the work of Staley, Stack and Wray, but, in general, seriousness prevails—and perhaps pop art also failed to take root among Houston artists because it seemed to run counter to that grain.

The work of most of the artists presented here is keenly personal and often autobiographical yet intended to be accessible because the meaning of the work deals with significant human experiences and often embraces levels of mythic and religious values.

Their criticisms of the city notwithstanding, these artists also live in Houston (or Texas) because they prefer to do so. They are not provincial artists in a negative sense of the word. They are informed; they read, look, write, travel and welcome exposure to audiences here and abroad. But when they travel, they are more likely to head for West Texas, New Mexico, Mexico, South America, Europe, Asia and—closer to home—the Gulf Coast beaches or woods and lakes of East Texas.

None of these artists has figured in the leadership of new movements. Each has been concerned to develop his/her own individual statement, and, commensurate with that condition, this text presents

them as individuals. Without intending to make too much of it, I also choose to cluster them aesthetically within three or four tendencies. James Surls and Dee Wolff produce figurative work with the appearance of naive, primitivist art or folk art. A similar vein informs the earlier work of John Atlas and some of the work of Earl Staley and Dick Wray. However, Atlas' recent paintings—despite subtle links to his early style—are more expressionist in appearance, and there is a fundamental expressionist base to the art of Earl Staley, Dick Wray, Gael Stack and Richard Stout, whether that art is figurative or abstract. Two artists working with collage, Dorothy Hood and, especially, Michael Tracy, may belong to this expressionist group, but their individuality challenges simple categories. Philip Renteria and Robin Utterback work in vastly different styles of abstract art.

These clusters become more tenuous and intertwined when content is considered as well as visual appearance. Dee Wolff's work is fundamentally religious and comprises relatively small-scale, devotional pieces. In particular, the triptychs and recent gouaches are richly colored, imbued with an inner light and filled with symbolic forms that are both personal and Christian. Surls' big drawings also bear a spiritual message characterized in these examples by references to people, places and events in his own life and by indications of a transcendent power uniting men, women, animals, nature and art.

A similar energy and magic animates the forms of Staley's world—seasoned with hearty doses of his distinctive humor, sexuality and a demonic intensity projected here by skulls derived from Mexican folk art but transformed into Medusa-like planters (no. 25) and alligator alter egos perched on the shoulder of the artist (no. 24).

Atlas' later works also seem to be charged with an unsettling demonic quality, although the suggestive forms of these paintings—along with his early primitivist drawings—bear a complex blend of autobiographical comment and caustic social criticism.

Tracy's collages and the golden *Siena Series* embrace several of the themes already cited—art, sex, religion and social criticism—but with a shocking range of anger and tenderness, and a personal preoccupation with sacrifice, which he regards as being about “loss,” “time” and “transformation.” The brutal-tender dichotomy in Tracy's work is matched in the abstracted, expressionist drawings of Richard Stout by a union of turgid sexual imagery with surfaces that are irresistibly sensuous and repulsive in almost equal measure. Conversations with the artist reveal his concern for philosophical comments on universal themes—in contrast to Gael Stack whose drawings, though also abstract and expressionist, are private works intimately related to her personal life. In response to the death of her mother (*Untitled [for Juel]* no. 30), colors are strident, contrasts

sharp, and brushwork turbulent. In response to relations with her teenage sons (nos. 33-35), Stack offers marvelously subtle, meditative paintings composed of multiple layers of paint, inscriptions and half-obsured, poignant images that have been brushed, drawn, rubbed, scratched in and scratched out. Wray's drawings, likewise reflective of his abstract, expressionist beginnings, have little to do with subtlety and reflection at first glance. Inventiveness, exuberance and an earthy, irreverent humor are likely to register before discovery of his sophisticated play of control and spontaneity.

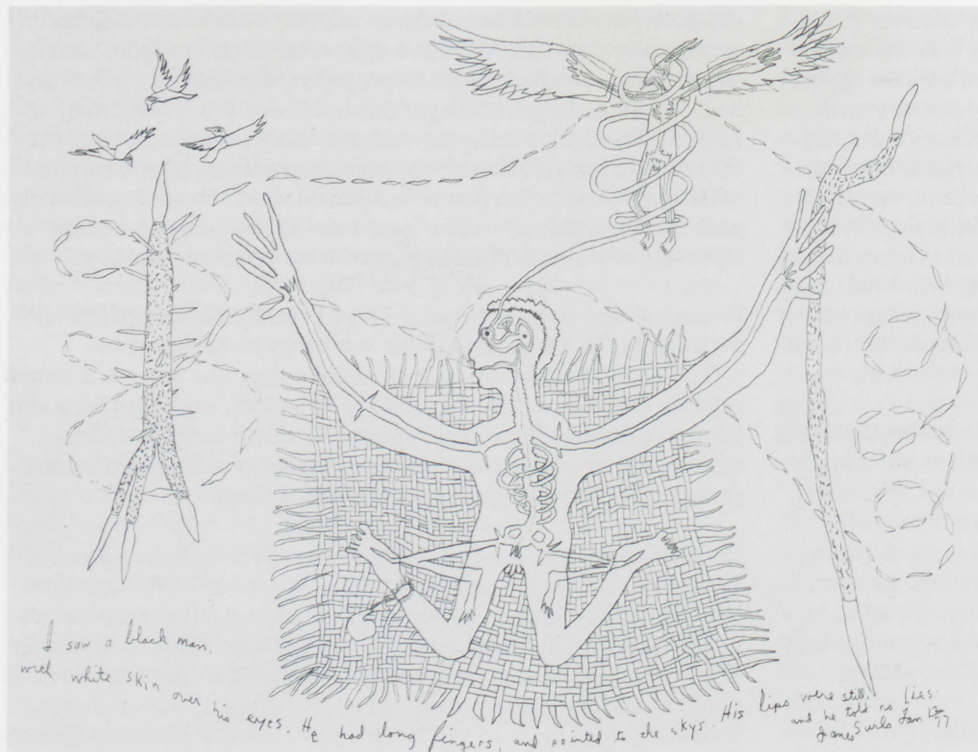
In contrast, the compositional skills of Dorothy Hood impact with such drama that the content of her work may be lost for those enthralled by the exciting play of forms, colors and textures. Content is there, however, set by the mood of the colors, suggested by poetic titles, and physically present in materials which range from fragments of her grandmother's wedding dress to postcards and postage stamps evocative of her response to foreign lands.

On the surface of it, the abstract paintings of Philip Renteria and Robin Utterback stress formal, visual relationships rather than content. Ultimately, however, their works are as meaningful and as concerned about communication as the work of Gael Stack or Michael Tracy—just as, for that matter, effective communication in the work of Stack and Tracy depends on formal properties as well as imagery. Ultimately, too, the works of Renteria and Utterback are as different from each other as from those of the other artists in the exhibition. Renteria's drawings consist of emphatic marks, often with strong color and value contrast on a neutral, white field. Utterback's marks are gentle and searching; his colors are muted, his values close, and form and field united. The forms of Renteria's drawings occasionally suggest recognizable images, and he may speak of “spines” and “veins” and “visceral blues.” No suggestion of such forms and associations inhabit Utterback's work. In terms of content, both speak of dualities. But in reference to the large black circle in this exhibition (untitled, no. 63), Renteria speaks of dramatic dualities—closed versus open; movement versus stasis; center opposed to circumference; blackness and luminosity; and the ultimate duality of something versus nothing. Utterback's dualities are of a different order. Physically they involve issues of form and field; psychologically they deal with subtle and profound concerns for wholeness and separateness.

William A. Camfield

* Five of the eleven artists were born and raised in Texas, two of them in Houston. Six were born elsewhere in the United States but have lived in Houston (or Texas) for ten years or more. All live in Houston save for James Surls (nearby Splendora) and Michael Tracy (more distant San Ygnacio). Surls and Tracy exhibit in the city and are presences among the Houston art community.

James Surls



4. *I saw a black man...*, 1977, graphite on paper.

Born 1943, Terrell, Texas. Lives and works in Splendora, Texas. B.S. 1966, Sam Houston State University, Huntsville, Texas; M.F.A. 1969, Cranbrook Academy of Art, Bloomfield Hills, Michigan. Instructor, Southern Methodist University, Dallas, Texas, 1970-1975; Professor at the University of Houston and Director of the Lawndale Annex, Houston, Texas, 1978-1982.

Selected One-Person Exhibitions

- 1974 Tyler Museum of Art, Texas
Delahunty Gallery, Dallas, Texas
- 1975 Contemporary Arts Museum, Houston, Texas
Austin College, Sherman, Texas
- 1977 Delahunty Gallery, Dallas, Texas
Contemporary Arts Museum, Houston, Texas

- 1979 Delahunty Gallery, Dallas, Texas
Robinson Galleries, Houston, Texas
- 1980 Allan Frumkin Gallery, New York, New York
- 1981 Delahunty Gallery, Dallas, Texas
Daniel Weinberg Gallery, San Francisco, California
- 1982 Allan Frumkin Gallery, New York, New York
Akron Art Museum, Ohio
The St. Louis Art Museum, Missouri
- 1984 Delahunty Gallery, Dallas, Texas
Delahunty Gallery, New York, New York

Selected Group Exhibitions

- 1973 839½ Exposition, Dallas, Texas, *Two-Man Show*
- 1974 Contemporary Arts Museum, Houston, Texas, *12/Texas*
- 1975 The Witte Memorial Museum, San Antonio, Texas, *Texas Tough*
Fort Worth Art Museum, Texas, and San Francisco Museum of Art, California, *Exchange: DFW/SFO*
- 1976 Union Gallery, California State University, Los Angeles, *TEX/LAX: Texas in L.A.*
Artpark, Lewiston, New York, *Artpark 1976*
- 1977 The Solomon R. Guggenheim Museum, New York, New York, *Nine Artists: Theodoron Awards*
Fort Worth Art Museum, Texas, *Texas Today: Installations for Corner Spaces*
- 1979 Contemporary Arts Museum, Houston, Texas, *FIRE!*
Whitney Museum of American Art, New York, New York, *1979 Biennial Exhibition*
The University of Texas Art Museum, Austin, *Made in Texas*
- 1980 Tyler Museum of Art, Texas, *Response*
Max Hutchinson Gallery, New York, New York, *10 Abstract Sculptures*
- 1981 Lawndale Annex, University of Houston, Texas, *A Sense of Spirit*
- 1982 Stavanger Kunstforening, Norway, *Art from Houston in Norway: 1982*
San Francisco Museum of Modern Art, California, *20 Artists: Sculpture 1982*
- 1983 Contemporary Arts Museum, Houston, Texas, *Southern Fictions*
- 1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*.
Circulating exhibition organized by the Frankfurter Kunstverein, West Germany

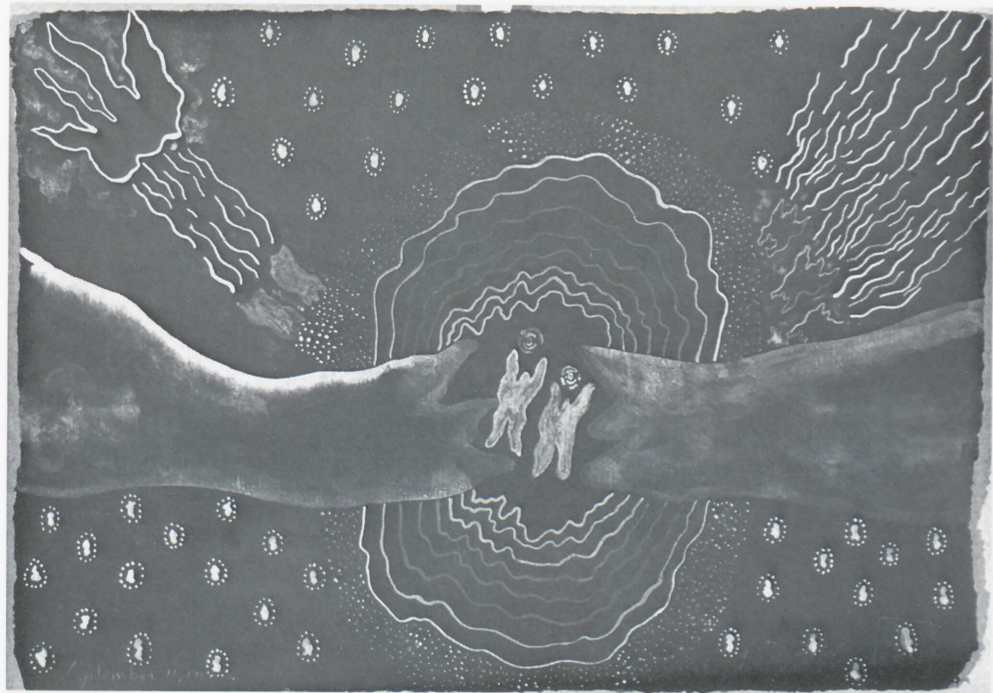
- Born 1948, Springfield, Minnesota. B.A. 1970, University of Houston, Texas. Studied at The School of Art*, The Museum of Fine Arts, Houston, Texas, 1974-1977.

Selected One-Person Exhibitions

- 1977 Galveston Arts Center, Texas
Covo de longh Gallery, Houston, Texas
- 1979 Watson/de Nagy & Company,
Houston, Texas
- 1980 Carson-Sapiro Gallery, Denver, Colorado
- 1981 Watson/de Nagy & Company,
Houston, Texas

Selected Group Exhibitions

- 1976 Art League of Houston, Texas
- 1977 Galveston Art League, Texas
University of Illinois, Champaign
- 1978 Moody Gallery, Houston, Texas
Newport Harbor Art Museum,
Newport Beach, California,
A Glimpse of Houston
- 1979 The Brooklyn Museum, New York,
21st National Print Exhibition
The Nave Museum, Victoria, Texas,
The Texas Thirty



14. *September 11, 1984, 1984*, gouache on paper.

- The Witte Memorial Museum,
San Antonio, Texas
- Dougherty Cultural Arts Center,
Houston, Texas, *Women-In-Sight*
- 1980 Southern Methodist University,
Dallas, Texas
Museo de Monterrey, Mexico
Texas A&M University, College Station
- 1981 San Antonio Art Institute Gallery, Texas,
Two Views of Houston
Tyler Museum of Art, Texas
- 1982 Lawndale Annex, University of Houston,
Texas, *A Sense of Spirit*
Stavanger Kunstforening, Norway,
Art from Houston in Norway: 1982
The Waco Art Center, Texas
- 1983- Salzburger Kunstverein, Austria, *New*
1984 *Art from a New City: Houston*. Circulating
exhibition organized by the Frank-
furter Kunstverein, West Germany
- 1984 Texas Woman's University, Denton
Watson/de Nagy & Company,
Houston, Texas

* In 1979, the name of The School of Art, The Museum of Fine Arts, Houston was changed to The Alfred C. Glassell, Jr. School of Art.

John Atlas



19. *Crash, Struggle, Flying, Burn*, 1978, acrylic on paper.

- Born 1952, Boston, Massachusetts. Moved to Texas, 1954. Self-educated following high school. Self-taught as an artist.

One-Person Exhibition

1981 Graham Gallery, Houston, Texas

Group Exhibitions

1972 Sewall Art Gallery, Rice University, Houston, Texas, *Six Houston Artists*

1974 Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*

1979 Max Hutchinson Gallery, Houston, Texas, *Houston Invitational Painting I*

Alley Theatre, Houston, Texas, *Four Women; Four Men*

1980 Lawndale Annex, University of Houston, Texas, *John Atlas and Ron Hoover*

Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*

Memorial Student Center Gallery, Texas A&M University, College Station, *Five Houston Painters*

1982 Stavanger Kunstforening, Norway, *Art from Houston in Norway: 1982*

1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*. Circulating exhibition organized by the Frankfurter Kunstverein, West Germany

Earl Staley

- Born 1938, Oak Park, Illinois. B.F.A. 1960, Illinois Wesleyan University, Bloomington; M.F.A. 1963, University of Arkansas, Fayetteville. Moved to Houston, 1966. Instructor at Rice University, Houston, Texas, 1966-1968. Professor at the University of St. Thomas, Houston, Texas, 1969-1982. National Endowment for the Arts grants, 1975-1977. Rome Prize for residency at the American Academy in Rome, 1981-1982.

Selected One-Person Exhibitions

- 1967 Rice University, Houston, Texas
Louisiana Gallery, Houston, Texas
- 1970 Meredith Long & Company,
Houston, Texas
- 1972 David Gallery, Houston, Texas
- 1974 Texas Gallery, Houston, Texas, also 1975,
1977, 1978
Sarah Campbell Blaffer Gallery,
University of Houston, Texas
- 1977 Art Museum of South Texas,
Corpus Christi
- 1980 Watson/de Nagy & Company,
Houston, Texas
- 1981 Contemporary Arts Museum,
Houston, Texas
Phyllis Kind Gallery, New York, New York
- 1982 Sewall Art Gallery, Rice University,
Houston, Texas
- 1983 Contemporary Arts Museum, Houston,
Texas, and The New Museum of Con-
temporary Art, New York, New York
Phyllis Kind Gallery, New York, New York
Watson/de Nagy & Company,
Houston, Texas

Selected Group Exhibitions

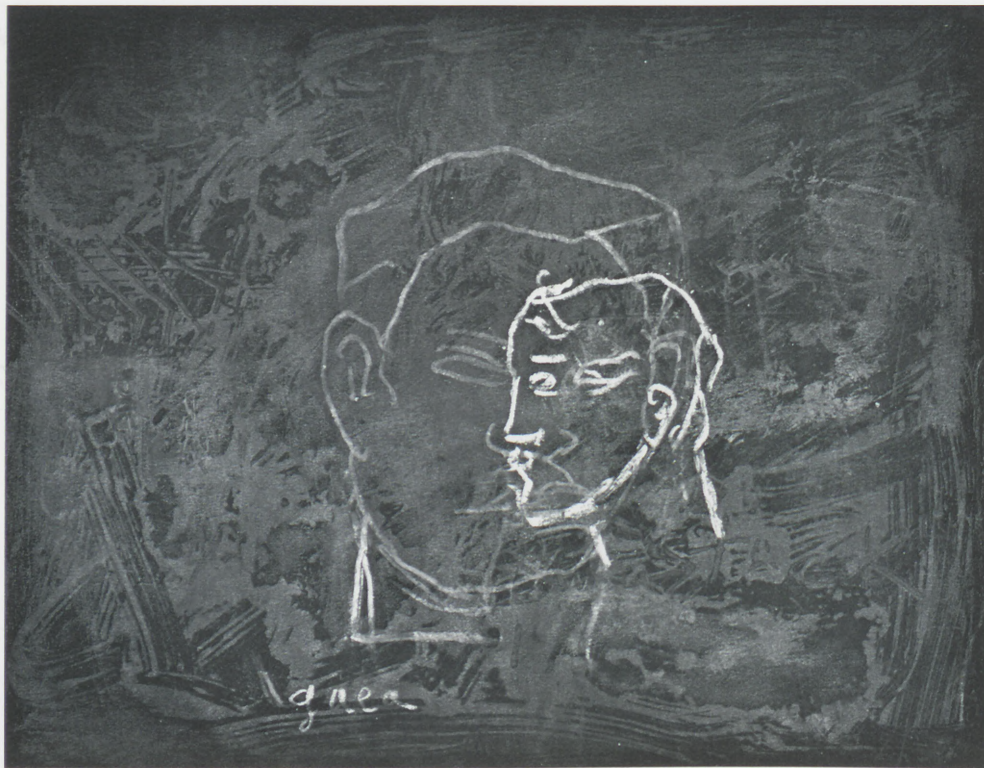
- 1970 A Clean, Well-Lighted Place,
Austin, Texas
- 1974 The Museum of Fine Arts, Houston,
Texas, *Abstract Painting and Sculpture
in Houston*



24. *Self-Portrait with Skull*, 1974, watercolor on paper.

- 1975 Whitney Museum of American Art, New
York, New York, *1975 Biennial Exhibi-
tion: Contemporary American Art*
- 1976 Institute of Contemporary Art, Univer-
sity of Pennsylvania, Philadelphia, *The
Philadelphia-Houston Exchange*
- 1978 The New Museum, New York, New York,
Bad Painting
Newport Harbor Art Museum,
Newport Beach, California,
A Glimpse of Houston
- 1979 Contemporary Arts Museum, Houston,
Texas, *FIRE!*
The University of Texas Art Museum,
Austin, *Made in Texas*
The New Museum, New York, New York,
The 1970's: New American Painting.
Circulating exhibition organized for the
International Communication Agency
- 1981 The Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution,
Washington, D.C., *Directions 81*
San Antonio Art Institute Gallery,
Texas, *Two Views of Houston*
- 1982 Stavanger Kunstforening, Norway,
Art from Houston in Norway: 1982
American Academy in Rome, Italy,
Four Foreign Academies
Lawndale Annex, University of Houston,
Texas, *A Sense of Spirit*
- 1983-1984 Salzburger Kunstverein, Austria, *New
Art from a New City: Houston*. Circulat-
ing exhibition organized by the Frank-
furter Kunstverein, West Germany
- 1984 American Pavilion, Venice Biennale
(organized by The New Museum of Con-
temporary Art, New York, New York),
Paradise Lost/Paradise Regained

Gael Z. Stack



34. *Untitled (for Tim)*, 1982, oil on paper.

● Born 1941, Chicago, Illinois. B.F.A. 1970, University of Illinois, Champaign-Urbana; M.F.A. 1972, Southern Illinois University, Carbondale. Instructor, University of Wisconsin, Lacrosse, 1972-1973. Moved to Houston, 1973. Associate Professor, University of Houston, Texas, 1974 to present.

Selected One-Person Exhibitions

- 1972 Mitchell Gallery, Carbondale, Illinois
- 1974 The Graphics Gallery, San Francisco, California
- 1975 Meredith Long & Company, Houston, Texas, also 1976, 1977, 1978, 1980, 1981
- 1977 Art Museum of South Texas, Corpus Christi
- 1983 Janie C. Lee Gallery, Houston, Texas

Selected Group Exhibitions

- 1970 Evansville Museum of Arts and Sciences, Indiana, *Mid-States Art Exhibition*
- 1971 Brooks Memorial Art Gallery, Memphis, Tennessee, *16th Mid-South Exhibition*
Evansville Museum of Arts and Sciences, Indiana, *Mid-States Art Exhibition*
- 1972 Brooks Memorial Art Gallery, Memphis, Tennessee, *17th Annual National Exhibition of Prints and Drawings*
Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
- 1976 Arkansas Arts Center, Little Rock, *19th Annual Delta Exhibition*
- 1979 Contemporary Arts Museum, Houston, Texas, *FIRE!*
- 1980 Contemporary Arts Center, New Orleans, Louisiana, *Texas Artists Invitational*
Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
- 1981 The Solomon R. Guggenheim Museum, New York, New York, *19 Artists: Emergent Americans*
Contemporary Arts Museum, Houston, Texas, *4 Painters*
- 1982 Stavanger Kunstforening, Norway, *Art from Houston in Norway: 1982*
- 1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*. Circulating exhibition organized by the Frankfurter Kunstverein, West Germany
- 1984 Janie C. Lee Gallery, Houston, Texas, *4 Painters*

Richard Stout

● Born 1934, Beaumont, Texas. Studied at the Art Academy of Cincinnati, Ohio, 1952-1953; B.F.A. 1957, The School of The Art Institute of Chicago, Illinois; M.F.A. 1969, The University of Texas at Austin. Instructor at The School of Art*, The Museum of Fine Arts, Houston, Texas, 1958-69; Professor at the University of Houston, Texas 1967 to present. Acting Director, Sarah Campbell Blaffer Gallery, University of Houston, 1973-1974. Trustee of The Museum of Fine Arts, Houston, Texas, 1978 to present.

Selected One-Person Exhibitions

- 1958 Beaumont Art Museum, Texas
- 1961 Beaumont Art Museum, Texas
- 1963 Meredith Long & Company, Houston, also 1966, 1969, 1971, 1975, 1976, 1977, 1978, 1979, 1980, 1983
- 1964 The Kansas City Art Institute, Missouri
- 1966 Marion Koogler McNay Art Institute, San Antonio, Texas
- 1971 Marion Koogler McNay Art Institute, San Antonio, Texas
- 1973 Tyler Museum of Art, Texas
- 1975 Contemporary Arts Museum, Houston, Texas
- 1980 Jurgen Schweinebraden, East Berlin, East Germany
- 1983 Touchstone Gallery, New York, New York



40. *Self-Delusion*, 1980, acrylic and pastel on paper.

Selected Group Exhibitions

- 1964-1965 The Witte Memorial Museum, San Antonio, Texas and the Dallas Museum of Fine Arts, Texas, *Texas Painting and Sculpture Annual*
- 1971 California State College, Long Beach, *The Other Coast*
- 1973 Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
- 1974 The Museum of Fine Arts, Houston, Texas, *Abstract Painting and Sculpture in Houston*
- 1975 Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
- 1977 Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
Cologne, West Germany, *International Art Fair*
- 1980 Jurgen Schweinebraden, East Berlin, East Germany, *Man and the Environment*
Julius Hummel Kunsthandlung, Vienna, Austria, *Eros*
- 1982 Stavanger Kunstforening, Norway, *Art from Houston in Norway: 1982*
- 1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*. Circulating exhibition organized by the Frankfurter Kunstverein, West Germany

* In 1979, the name of The School of Art, The Museum of Fine Arts, Houston was changed to The Alfred C. Glassell, Jr. School of Art.

Dick Wray



46. *Untitled*, 1983, watercolor and colored pencil on paper.

Selected Group Exhibitions

- 1961 Contemporary Arts Museum, Houston, Texas, *Ways and Means*
- 1962 The Museum of Fine Arts, Houston, Texas, *Southwest Painting and Sculpture*
- 1964 Tamarind Lithography Workshop, Los Angeles, California, *Guest Artist Exhibition*
- 1969 The Museum of Modern Art, New York, New York, *Homage to Lithography*
- 1971 California State College, Long Beach, *The Other Coast*
- 1972 Contemporary Arts Museum, Houston, Texas, *Dallas-Fort Worth-Houston Invitational Exhibition*
- 1974 The Museum of Fine Arts, Houston, Texas, *Abstract Painting and Sculpture in Houston*
- 1977 Fort Worth Art Museum, Texas, *Texas Today: 3 Exhibitions/Dick Wray, Selected Paintings & Drawings*
- 1978 Newport Harbor Art Museum, Newport Beach, California, *A Glimpse of Houston*
The Witte Memorial Museum, San Antonio, Texas, *What's Up in Texas: New Lyricism/Straight Photography*
- 1979 Contemporary Arts Museum, Houston, Texas, *FIRE!*
- 1980 Tyler Museum of Art, Texas, *Response*
- 1981 San Antonio Art Institute Gallery, Texas, *Two Views of Houston*
- 1982 Stavanger Kunstforening, Norway, *Art from Houston in Norway: 1982*
- 1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*. Circulating exhibition organized by the Frankfurter Kunstverein, West Germany
- 1984 Dallas Museum of Art, Texas, *Gateway Gallery Experience*

* In 1979, the name of The School of Art, The Museum of Fine Arts, Houston was changed to The Alfred C. Glassell, Jr. School of Art.

- Born 1933, Houston, Texas. U.S. Army, 1952-1954. University of Houston, Texas, School of Architecture, 1955-1958. Kunstakademie, Düsseldorf, West Germany, 1958. Tamarind Lithographic Workshop, Los Angeles, California, 1964. Instructor, The School of Art*, The Museum of Fine Arts, Houston, Texas, 1968 to present. Artist-in-residence, Texas A&M University, College Station, 1974. Guest artist, Southern Methodist University, Dallas, Texas, 1975 and Anderson Ranch Arts Center, Aspen, Colorado, 1983. National Endowment for the Arts, Artist's Grant, 1978.

Selected One-Person Exhibitions

- 1975 Contemporary Arts Museum, Houston, Texas

- 1976 Pelham-von Stöffler Gallery, Houston, Texas
- 1977 Pelham-von Stöffler Gallery, Houston, Texas
Lerner-Heller Gallery, New York, New York
- 1978 Tyler Museum of Art, Texas
- 1979 Roberto Molina Gallery, Inc., Houston, Texas
- 1981 Moody Gallery, Houston, Texas
- 1983 Moody Gallery, Houston, Texas
- 1984 Moody Gallery, Houston, Texas

Michael Tracy

Born 1943, Bellevue, Ohio. B.A. 1964, St. Edwards University, Austin, Texas. Studied at the Cleveland Institute of Art, Ohio, 1964-1967. M.F.A. 1969, The University of Texas at Austin. Periods of residence in Austin and Galveston, Texas. Presently residing in San Ygnacio, Texas.

Selected One-Person Exhibitions

- 1971 Marion Koogler McNay Art Institute, San Antonio, Texas
- 1972-1973 Art Museum of South Texas, Corpus Christi
- 1973 Sarah Campbell Blaffer Gallery, University of Houston, Texas
- 1974 Imperial Sugar Warehouse, Galveston, Texas, *Sacrifice I*
- 1977-1978 Venice, Italy; Rome, Italy; and Galveston, Texas, *Caravaggio Sacrifice*
- 1979 A Bon Chat/Bon Rat, Austin, Texas, *Major Work 1969-1979*
Galeria Pecanins, Mexico City, Mexico, *Homenaje a Mexico*
- 1980 Roberto Molina Gallery, Inc., Houston, Texas
Max Hutchinson Gallery, Houston, Texas
- 1982 Mary Boone Gallery, New York, New York
Hadler/Rodriguez Galleries, Houston, Texas
- 1983 Contemporary Arts Museum, Houston, Texas
- 1984 Hadler/Rodriguez Galleries, Houston, Texas

Selected Group Exhibitions

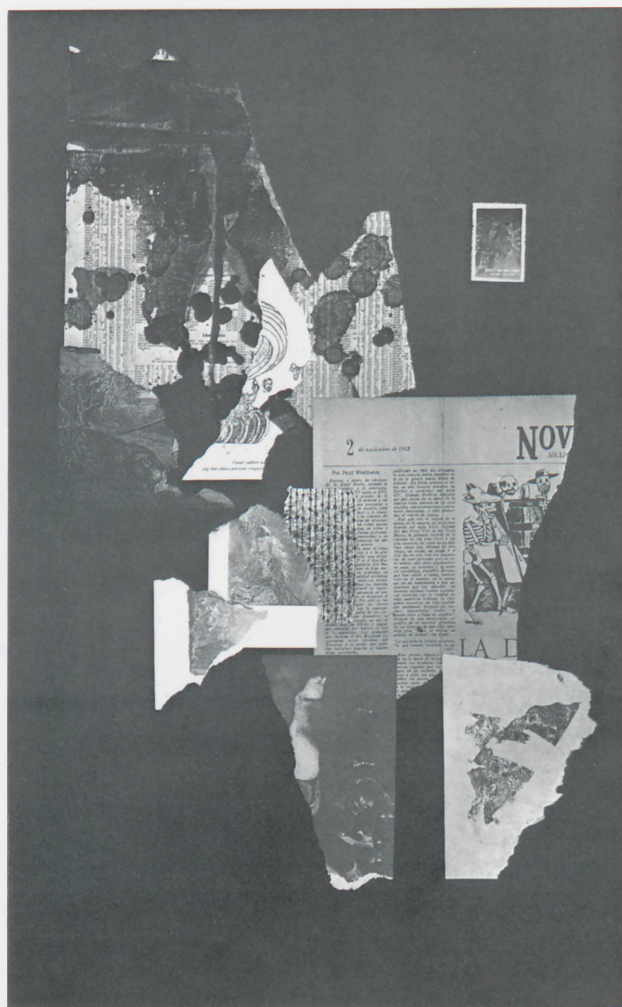
- 1971 Cleveland Museum of Art, Ohio, *May Show 1971*
- 1972 California State College, Long Beach, *The Other Coast*
- 1974 Contemporary Arts Museum, Houston, Texas, *12/Texas*



50. *Italian Travel Journal, (A) Rome. You Bastard Bruno...*, 1982, mixed media collage.

- 1976 The Witte Memorial Museum, San Antonio, Texas, *Texas Tough*
Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *The Philadelphia-Houston Exchange*
- 1979 The University of Texas Art Museum, Austin, *Made in Texas*
Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria, *Photographie als Kunst, Kunst als Photographie*
- 1981 San Antonio Museum of Art, Texas, *Off the Wall*
- 1982 Venice Biennale, Italy
- 1983 The Tate Gallery, London, England, *New Art*
- 1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*. Circulating exhibition organized by the Frankfurter Kunstverein, West Germany
- 1984 Monique Knowlton Gallery, New York, New York, *Ecstasy*
The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *Content, A Contemporary Focus 1974-1984*

Dorothy Hood



51. *Spiritual Hazards, Mexico, 1982*, collage on ragboard.

● Born 1919, Bryan, Texas. Studied at the Rhode Island School of Design, Providence, and at the Art Students' League, New York, New York. Resident in Mexico City and Puebla, Mexico, 1943-1961. Returned to Houston, 1961. Taught at The School of Art*, The Museum of Fine Arts, Houston, Texas, 1962-1979. Childe Hassam Award at the American Academy of Arts and Letters, New York, 1973. Work represented in over thirty national and foreign museums.

Selected One-Person Exhibitions

1950 Willard Gallery, New York, New York

1955 Proteo Gallery, Mexico City, Mexico
 1961 The Philadelphia Art Alliance, Pennsylvania
 1962 Meredith Long & Company, Houston, Texas, also 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1979, 1982
 1965 The Witte Memorial Museum, San Antonio, Texas
 1970 Contemporary Arts Museum, Houston, Texas

1971 Sewall Art Gallery, Rice University, Houston, Texas
 1972 Everson Museum, Syracuse, New York
 1974 Tibor de Nagy Gallery, New York, New York
 1975 The Museum of Fine Arts, Houston, Texas
 Michener Galleries, The University of Texas at Austin
 1978 Marion Koogler McNay Art Institute, San Antonio, Texas
 Meredith Long Contemporary, New York, New York, also 1980, 1983, 1984

Selected Group Exhibitions

1958 Rhode Island School of Design, Providence, *Four Younger Americans*
 1959 The Museum of Modern Art, New York, New York, *Figures and Faces*. Traveling exhibition
 1971 California State College, Long Beach, *The Other Coast*
 1974 International Kunstmesse, Basel, Switzerland
 1975 New York University at Potsdam, *Women in Art*
 Everson Museum, Syracuse, New York, *New Work in Clay by Painters and Sculptors*
 1976 Kunsthalle, Düsseldorf, West Germany, *Ahrenberg Collection*
 1982 Lawndale Annex, University of Houston, Texas, *A Sense of Spirit*
 Stavanger Kunstforening, Norway, *Art from Houston in Norway: 1982*
 Contemporary Arts Museum, Houston, *The Americans: The Collage*
 1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*. Circulating exhibition organized by the Frankfurter Kunstverein, West Germany

* In 1979, the name of The School of Art, The Museum of Fine Arts, Houston was changed to The Alfred C. Glassell, Jr. School of Art.

Philip Renteria

- Born 1947, Laredo, Texas. Family moved to Houston, 1953. Skowhegan School of Painting and Sculpture, Maine, 1967. B.F.A. 1968, University of Texas at Austin; M.F.A. 1971, University of Illinois at Champaign-Urbana. National Endowment for the Arts, Fellowship for Painting, 1982.

Selected One-Person Exhibitions

- 1973 Texas Gallery, Houston, Texas
- 1974 Texas Gallery, Houston, Texas
- 1976 Pelham-von Stöffler Gallery, Houston, Texas
Art Museum of South Texas, Corpus Christi
- 1977 Amarillo Art Center, Texas
- 1979 Contemporary Arts Museum, Houston, Texas
- 1980 Janie C. Lee Gallery, Houston, Texas
- 1981 Tyler Museum of Art, Texas
- 1983 Janie C. Lee Gallery, Houston, Texas

Selected Group Exhibitions

- 1972 Sewall Art Gallery, Rice University, Houston, Texas, *Six Houston Artists*
- 1973 Contemporary Arts Museum, Houston, Texas, *Private Works*
- 1974 Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
The Museum of Fine Arts, Houston, Texas, *Abstract Painting and Sculpture in Houston*
- 1975 Whitney Museum of American Art, New York, New York, *1975 Biennial Exhibition: Contemporary American Art*
- 1977 Fort Worth Art Museum, Texas, *Texas Today: Installation for Corner Spaces*
- 1978 The Witte Memorial Museum, San Antonio, Texas, *What's Up in Texas: New Lyricism/Straight Photography*



63. *Untitled*, 1981, ink and acrylic mix on paper.

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| The Renaissance Society at the University of Chicago, Illinois, <i>Art of Texas</i> | 1980 Sarah Campbell Blaffer Gallery, University of Houston, Texas, <i>Houston Area Exhibition</i> |
| Vice-Presidential Residence, Washington, D.C., <i>Dual Exhibition: Ben Waitena and Philip Renteria</i> , drawings selected from the Menil Foundation Collection | 1982 Cultural Arts Council of Houston, Texas, lithograph commission
Stavanger Kunstforening, Norway, <i>Art from Houston in Norway: 1982</i> |
| 1978-1979 Houston National Bank, Texas, <i>Larger Canvas Two</i> | 1983-1984 Salzburger Kunstverein, Austria, <i>New Art from a New City: Houston</i> . Circulating exhibition organized by the Frankfurter Kunstverein, West Germany |
| 1979 Contemporary Arts Museum, Houston, Texas, <i>FIRE!</i>
Janie C. Lee Gallery, Houston, Texas, <i>New American Painting I</i> | 1984 Janie C. Lee Gallery, Houston, Texas, <i>4 Painters</i> |

Robin Utterback



68. #22, 1981, charcoal and acrylic on paper.

Born 1949, Holton, Kansas. B.A. 1971 and B.F.A. 1974, Rice University, Houston, Texas.

Selected One-Person Exhibitions

- 1975 Tibor de Nagy Gallery, Houston, Texas
- 1976 Watson/de Nagy & Company, Houston, Texas
- 1978 Watson/de Nagy & Company, Houston, Texas
- D. Clayton and Co., Houston, Texas

- 1979 Watson/de Nagy & Company, Houston, Texas
- 1981 Delahunty Gallery, Dallas, Texas
- 1982 Watson/de Nagy & Company, Houston, Texas
- 1984 Watson/de Nagy & Company, Houston, Texas

Selected Group Exhibitions

- 1974 Tibor de Nagy Gallery, Houston, Texas, *Made in Texas*
- Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Recent Works by Suzanne Manns and Robin Utterback*
- Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
- Beaumont Art Museum, Texas, *Beaumont Art Museum Biennial Exhibition*
- 1975 Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
- The Art Center, Waco, Texas, *Abstract Painting and Sculpture Today*
- 1976 Beaumont Art Museum, Texas, *Beaumont Art Museum Biennial Exhibition*
- Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *The Philadelphia-Houston Exchange*
- 1977 Sarah Campbell Blaffer Gallery, University of Houston, Texas, *Houston Area Exhibition*
- The Nave Museum, Victoria, Texas, *The Texas Thirty*
- The David Mirvish Gallery, Toronto, Canada, *Six Painters from Texas*
- 1978 Beaumont Art Museum, Texas, *Beaumont Art Museum Biennial Exhibition*
- 1979 Contemporary Arts Museum, Houston, Texas, *FIRE!*
- 1981 Contemporary Arts Museum, Houston, Texas, *4 Painters*
- 1982 Stavanger Kunstforening, Norway, *Art from Houston in Norway: 1982*
- 1983 Alternative Museum, New York, New York, *Showdown*
- 1983-1984 Salzburger Kunstverein, Austria, *New Art from a New City: Houston*. Circulating exhibition organized by the Frankfurter Kunstverein, West Germany

Exhibition Checklist

James Surls

1. *As my soul, don't grow old...*, 1977, graphite on paper, 76.2 × 101.5 cm. (30 × 40 in.). Courtesy of the artist and Butler Gallery, Houston.
2. *Smoke, joke, stroke, broke, coke*, 1977, graphite on paper, 76.2 × 101.5 cm. (30 × 40 in.). Courtesy of the artist and Butler Gallery, Houston.
3. *I brought the tree across the bridge...*, 1977, graphite on paper, 76.2 × 101.5 cm. (30 × 40 in.). Courtesy of the artist and Butler Gallery, Houston.
4. *I saw a black man...*, 1977, graphite on paper, 56.5 × 76.2 cm. (22½ × 30 in.). Courtesy of the artist and Butler Gallery, Houston.
5. *Working by the mirror tree...*, 1977, graphite on paper, 58.4 × 73.6 cm. (23 × 29 in.). Courtesy of the artist and Butler Gallery, Houston.

Dee Wolff

6. *The Ascension; Alam 'al Mithal Series*, 1977, gouache on paper, 47 × 52 cm. (18½ × 20½ in.). Lent by Dee Wolff and Watson/de Nagy & Company, Houston.
7. *Giotto et al. #11*, 1978, graphite on paper, 57 × 76.2 cm. (22½ × 30 in.). Lent by Dee Wolff and Watson/de Nagy & Company, Houston.
8. *Illuminations #11*, 1980, gouache, collage and acrylic on paper, triptych, 21 × 21 cm. (8¼ × 8¼ in.) each. Lent by Watson/de Nagy & Company, Houston.
9. *Gothic Intimation #6*, 1979, gouache, collage and acrylic on paper, triptych, 21 × 21 cm. (8¼ × 8¼ in.) each. Lent by Dee Wolff.
10. *Redbirds June 16, 1984, Burton, Texas*, 1984, gouache on paper, 17.5 × 25 cm. (6⅞ × 9⅞ in.). Lent by Dee Wolff.
11. *Burton Farm, A Long Thought*, 1984, gouache on paper, 18 × 25.4 cm. (7⅞ × 10 in.). Lent by Dee Wolff.
12. *Morning Hours*, 1984, gouache on paper, 18 × 25.4 cm. (7⅞ × 10 in.). Lent by Dee Wolff.

13. *March 7, 1984, 1984*, gouache on paper, 17.6 × 25.4 cm. (7 × 10 in.). Lent by Dee Wolff.
14. *September 11, 1984, 1984*, gouache on paper, 17.6 × 25.6 cm (7 × 10⅞ in.). Lent by Dee Wolff.
15. *June 1984, 1984*, gouache on paper, 17.5 × 25 cm. (6⅞ × 9⅞ in.). Lent by Dee Wolff.

John Atlas

16. *Quantum States*, 1970, acrylic and ink on paper, 30 × 43.8 cm. (11⅞ × 17¼ in.). Lent by the artist.
17. *Ancestral Portrait*, 1971, watercolor and pencil on paper, 30.5 × 33 cm. (12 × 13 in.). Lent by the artist.
18. *Anguish, Serenity, Depression*, 1976, acrylic on paper, 56 × 76.2 cm. (22⅞ × 30 in.). Lent by the artist.
19. *Crash, Struggle, Flying, Burn*, 1978, acrylic on paper, 56.4 × 75.5 cm. (22⅞ × 29¾ in.). Lent by the artist.
20. *Id on Fat Mountain*, 1981-1982, acrylic on paper, 56 × 76.2 cm. (22⅞ × 30 in.). Lent by the artist.
21. *Predator Identifies with Prey*, 1982-1984, acrylic on paper, 56 × 76.2 cm. (22⅞ × 30 in.). Lent by the artist.
22. *Sewer and Street Light; Exiting Bleakville*, 1982-1984, acrylic on paper, 56 × 76.2 cm. (22⅞ × 30 in.). Lent by the artist.

Earl Staley

23. *Skulls*, 1974, ink on paper, 76.2 × 56 cm. (30 × 22 in.). Courtesy Watson/de Nagy & Company, Houston.
24. *Self-Portrait with Skull*, 1974, watercolor on paper, 56.5 × 76.2 cm. (22¼ × 30 in.). Courtesy Watson/de Nagy & Company, Houston.
25. *Planter, Skull with Cactus*, 1974, watercolor on paper, 56.5 × 76.5 cm. (22¼ × 30⅞ in.). Courtesy Watson/de Nagy & Company, Houston.

26. *Burning House*, 1977, watercolor on paper, 77.5 × 56 cm. (30½ × 22 in.). Courtesy Watson/de Nagy & Company, Houston.
27. *Going to Mexico*, c.1976 or 1977, watercolor on paper, 56 × 76.2 cm. (22 × 30 in.). Lent by M. M. Hansen, Houston.
28. *Study for an Encounter*, 1981, watercolor on paper, 56 × 75.5 cm. (22 × 29¾ in.). Courtesy Watson/de Nagy & Company, Houston.
29. *Theseus Slaying the Minotaur*, 1982, watercolor on paper, 75.5 × 56 cm. (29¾ × 22 in.). Lent by Marvin Watson, Jr., Houston.

Gael Stack

30. *Untitled (for Juel)*, 1978, oil, graphite and pastel on paper, 70 × 94.5 cm. (27½ × 37¼ in.). Lent by The J. Stanley McDonald Estate, Houston.
31. *Helen's Dream*, 1978, pastel, graphite and oil on paper, about 57 × 76.2 cm. (22½ × 30 in.). Lent by Balene and Sanford McCormick, Houston.
32. *Untitled (Gael Stack at the Guggenheim)*, 1981, oil and graphite on paper, 26 × 33 cm. (10¼ × 13 in.). Lent anonymously.
33. *Untitled (for Paul)*, 1982, oil and graphite on paper, 25 × 32.3 cm. (9⅞ × 12⅞ in.). Lent by the artist.
34. *Untitled (for Tim)*, 1982, oil on paper, 26 × 34.4 cm. (10¼ × 13⅞ in.). Lent by the artist.
35. *Self-Portrait With Adolescent Son*, 1982, oil on paper, 26.7 × 34.2 cm. (10½ × 13½ in.). Lent by the artist.
36. *Untitled*, 1982, mixed media on paper, 26 × 34.2 cm. (10¼ × 13½ in.). Private collection.

Richard Stout

37. *Desire*, 1980, pastel and acrylic on paper, 68.5 × 104 cm. (27 × 41 in.). Lent by the artist, courtesy Meredith Long & Company, Houston.
38. *A Phantom of Shadows*, 1980, acrylic and pastel on paper, 68.5 × 106 cm. (27 × 41¾ in.). Lent by the artist, courtesy Meredith Long & Company, Houston.

39. *Weltschmerz*, 1980, acrylic and pastel on paper, 69 × 90 cm. (27¼ × 35½ in.). Lent by the artist, courtesy Meredith Long & Company, Houston.
40. *Self-Delusion*, 1980, acrylic and pastel on paper, 59.5 × 79.5 cm. (23½ × 31¼ in.). Lent by the artist, courtesy Meredith Long & Company, Houston.
41. *Vacuum of Hate*, 1982, acrylic and pastel on paper, 71 × 99.5 cm. (28 × 39¼ in.). Lent by the artist, courtesy Meredith Long & Company, Houston.

Dick Wray

42. *Untitled (Drawing like we did when we were kids)*, 1977, colored pencil on paper, 75.5 × 106.5 cm. (29¾ × 42 in.). Collection of the artist.
43. *Untitled*, 1979, colored pencil on paper, 43 × 35.5 cm. (17 × 14 in.). Lent by Moody Gallery, Houston.
44. *Untitled (8s)*, 1979, colored pencil on paper, 43 × 35.5 cm. (17 × 14 in.). Lent by Moody Gallery, Houston.
45. *Untitled*, 1981, colored pencil and tape on paper, 56 × 86.5 cm. (22 × 34½ in.). Lent anonymously.
46. *Untitled*, 1983, watercolor and colored pencil on paper, 43.2 × 35.5 cm. (17 × 14 in.). Lent by Moody Gallery, Houston.
47. *Untitled*, 1984, watercolor and colored pencil on paper, 43.2 × 61 cm. (17 × 24 in.). Lent by Moody Gallery, Houston.
48. *Untitled*, 1984, mixed media on paper, 48.2 × 61 cm. (19 × 24 in.). Lent by Moody Gallery, Houston.

Michael Tracy

49. *Siena Series*, 1982, metallic powder over reproductions of twelve Sieneese paintings, dimensions vary, approximately 43 × 32 cm. (17 × 12½ in.) each. Lent by Hadler/Rodriguez Galleries, Houston.

50. *Italian Travel Journal*, 1982, mixed media collage (oil, pastel, pencil, postcards, photos, tape, hair) on paper, 30.5 × 40 cm. (12 × 15¾ in.) each, three sheets from a series of fifteen.
(A) *Rome. You Bastard Bruno... No Hope... No Fear.*
(B) *Venice, 17.11.77*
(C) *Florence, If They Had The Courage, As David Did....* Lent by Hadler/Rodriguez Galleries, Houston.

Dorothy Hood

51. *Spiritual Hazards, Mexico*, 1982, collage on ragboard, 82 × 51 cm. (32¼ × 20 in.). Lent by Dorothy Hood, courtesy Meredith Long & Company, Houston.
52. *The Sea and the Thrust*, 1982, collage on ragboard, 82 × 51 cm. (32¼ × 20 in.). Lent by Dorothy Hood, courtesy Meredith Long & Company, Houston.
53. *The Last Princess*, 1983, collage on ragboard, 51 × 41 cm. (20 × 16 in.). Lent by Dorothy Hood, courtesy Meredith Long & Company, Houston.
54. *The Viking's Sign*, 1984, collage on ragboard, 82 × 51 cm. (32¼ × 20 in.). Lent by Dorothy Hood, courtesy Meredith Long & Company, Houston.
55. *Earth Balance*, 1984, collage on ragboard, 82 × 51 cm. (32¼ × 20 in.). Lent by Dorothy Hood, courtesy Meredith Long & Company, Houston.
56. *Madrid*, 1984, collage on ragboard, 82 × 51 cm. (32¼ × 20 in.). Lent by Dorothy Hood, courtesy Meredith Long & Company, Houston.
57. *Roads out of Africa*, 1984, collage on ragboard, 51 × 41 cm. (20 × 16 in.). Lent by Dorothy Hood, courtesy Meredith Long & Company, Houston.

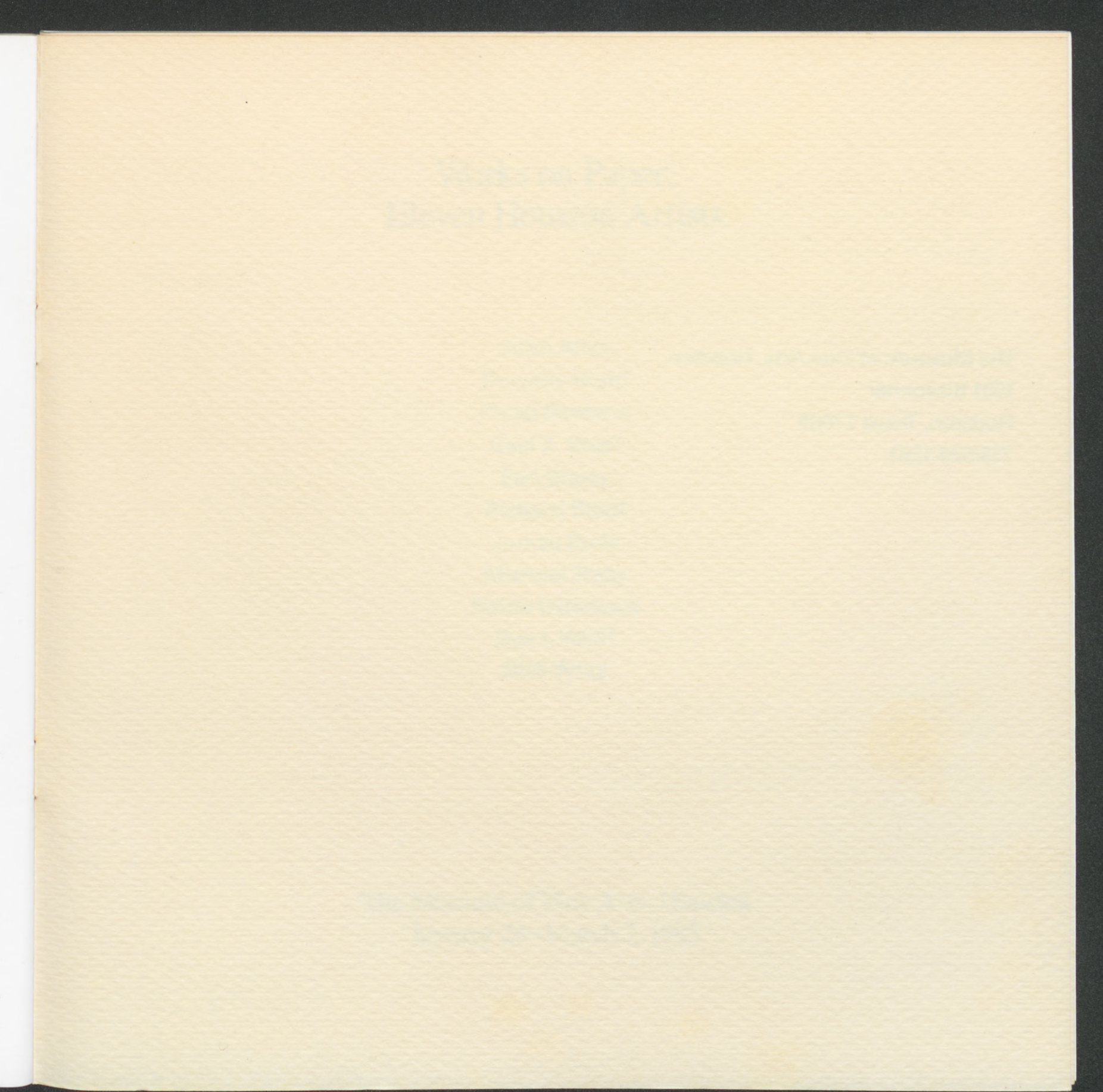
Philip Renteria

58. *Untitled*, 1972, acrylic, ink, china marker, crayon on paper, 76.2 × 105.5 cm. (30 × 41½ in.). Lent by Philip Renteria.
59. *Untitled*, 1973, acrylic on museum mounting board, two sheets; 81.2 × 203 cm. (32 × 80 in.) (101.5 cm. long each). Lent by Philip Renteria.

60. *Untitled*, 1974, ink and watercolor on paper, 23 × 30.5 cm. (9 × 12 in.). Lent by Philip Renteria.
61. *Untitled*, 1976, acrylic and ink on paper, 57 × 76.5 cm. (22 × 30½ in.). Lent by Philip Renteria.
62. *Untitled*, 1979, ink and acrylic mix on paper, 101.5 × 76.2 cm. (40 × 30 in.). Lent by Philip Renteria.
63. *Untitled*, 1981, ink and acrylic mix on paper, 101.5 × 76.2 cm. (40 × 30 in.). Lent by Philip Renteria and Janie C. Lee Gallery, Houston.
64. *Untitled*, 1980, ink and acrylic mix on paper, 28 × 35.5 cm. (11 × 14 in.). Lent by Philip Renteria and Janie C. Lee Gallery, Houston.

Robin Utterback

65. *Untitled*, 1979-1980, acrylic on paper, 56 × 76.2 cm. (22 × 30 in.). Lent by Mr. and Mrs. I. H. Rosenstein, Houston.
66. #54, 1981, acrylic on paper, 18 × 15 cm. (7½ × 6 in.). Lent by Mr. and Mrs. Michael Barbera.
67. #38, 1981, graphite and conté pencil on paper, 27.3 × 19.5 cm. (10¾ × 7¾ in.). Lent by Mr. and Mrs. Charles Holloway.
68. #22, 1981, charcoal and acrylic on paper, 106.6 × 74.1 cm. (42 × 29¼ in.). Private collection.
69. #76, 1982, ink and paper on paper, 46.5 × 36.2 cm. (18¼ × 14¼ in.). Lent by the artist, courtesy Watson/de Nagy & Company, Houston.
70. #90, 1982, ink on paper, 64.8 × 49.4 cm. (25½ × 19½ in.). Lent by Frank Carrell.
71. #117, 1983, graphite on paper, 33.7 × 26 cm. (13¼ × 10¼ in.). Lent by the artist, courtesy Watson/de Nagy & Company, Houston.
72. *Untitled #120*, 1984, mixed media collage on paper, 61.5 × 48.3 cm. (24¼ × 19 in.). Lent by the artist, courtesy Watson/de Nagy & Company, Houston.



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