

Dorothy Hood
Armando Morales
William T. Wiley

THREE ARTISTS
IN AMERICA:
WORK IN PROGRESS

April 16 - June 8, 1975

Michener Galleries
Lower Level
Harry Ransom Center
21st Street and Guadalupe
Austin, Texas

Dorothy Hood

Tlaloc, 1964, oil on canvas, 84 x 114".
Collection of the Contemporary Arts Museum, Houston

Animus Image, 1969, oil on canvas, 120 x 96".
Collection of the Artist

Space Bolts V., 1969-70, acrylic on canvas, 80 x 60".
Lent anonymously

Rising Implosion, 1972, oil on canvas, 90 x 60".
Collection of the Artist

Zeus Weeps, 1972, oil on canvas, 86 x 110".
The Art of the Americas Collections, The Michener Collection. Gift of the
Childe Hassam Fund, The American Academy of Arts and Letters

To John Donne, 1972, oil on canvas, 70 x 60".
Collection of Miss Ann Holmes

Rending and Being, 1973, oil on canvas, 80 x 110".
Collection of the Artist

Orb's Flora, IX, 1974, oil on canvas, 70 x 60".
Collection of the Artist

Sky Locust, 1974, oil on canvas, 120 x 96".
Collection of The Museum of Fine Arts, Houston. Museum Purchase
through funds provided by the National Endowment for the Arts and an
anonymous donor.

Gita's Mountain, 1974, oil on canvas, 110 x 85".
Collection of the Artist

Outpost of an Astronaut, n.d., pen and ink, 25-5/8 x 19-7/8".
Collection of the Artist

Plant Threatened by Automation, n.d., pen and ink, 25-3/4 x 19-7/8".
Collection of the Artist

Homage to Clemente Orozco, n.d., pen and ink, 25-5/8 x 19-3/4".
Collection of the Artist

Outer Space, n.d., pen and ink, 19-7/8 x 25-3/4".
Collection of the Artist

Space Shield, n.d., pen and ink, 26-1/4 x 20-1/8".
Collection of the Artist

Entomologist Galaxy, n.d., pen and ink, 20 x 26-1/8".
Collection of the Artist

Moon and Rocket Tide, n.d., pen and ink, 26-1/4 x 20".
Collection of the Artist

Towards a Galaxial Consciousness, n.d., pen and ink, 19-7/8 x
25-5/8".
Collection of the Artist

Armando Morales

Mannekins, 1968, oil on canvas, 63-3/4 x 51-1/4".
Lent by Lee Ault & Co., New York

Two Figures, 1970, oil on canvas, 50 x 40".
Lent by Lee Ault & Co., New York

Nude and Landscape, 1971, oil on canvas, 66 x 66".
Collection of the Artist

Woman about to Return, 1973, oil on canvas, 50 x 40".
Lent by Lee Ault & Co., New York

Mitre Box, 1973, oil on canvas, 18 x 21-1/2".
Lent by Lee Ault & Co., New York

Two Nudes, Front and Back, 1974, oil on canvas, 51-1/4 x 63-3/4".
Lent by Lee Ault & Co., New York

Nude, Horse, Incinerator, 1974, oil on canvas, 51-1/4 x 63-3/4".
Lent by Lee Ault & Co., New York

Two Nudes, One Undressing, 1974, oil on canvas, 50 x 40".
Lent by Lee Ault & Co., New York

Three Pears, 1974, oil on canvas, 50 x 43".
Lent by Lee Ault & Co., New York

Torso, 1967, ink on paper, 8 x 5".
Collection of the Artist

Three Pears, 1974, oil on canvas mounted on board, 16 x 12-3/4".
Collection of the Artist

Torso, 1967, ink on paper, 7-1/2 x 7-1/2".
Collection of the Artist

Two Figures, 1969, mixed media on paper, 12 x 8-3/4".
Collection of the Artist

Nude and Landscape, 1970, mixed media on paper, 12 x 12-1/2".
Collection of the Artist

Nude and Landscape, 1970, mixed media on paper, 66 x 66".
Collection of the Artist

Two Nudes on a Terrace, 1970, mixed media on paper, 10 x 7-1/2".
Collection of the Artist

Two Nudes on a Terrace, 1970, mixed media on paper, 10 x 7-1/2".
Collection of the Artist

Two Apples, 1970, crayon on paper, 8 x 10".
Collection of the Artist

Study of Shoulder, 1973, crayon on paper, 9 x 11".
Collection of the Artist

Study of Shoulder, 1973, crayon on paper, 11 x 9".
Collection of the Artist

Study of Shoulder, 1973, crayon on paper, 9 x 11".
Collection of the Artist

Study of Shoulder, 1973, crayon on paper, 11 x 9".
Collection of the Artist

Sitting Nude, 1974, mixed media on paper, 13-3/4 x 10-1/2".
Collection of the Artist

Two Nudes on a Terrace, 1974, mixed media on paper, 11 x 8-3/4".
Collection of the Artist

Three Pears, 1974, crayon on paper, 9-1/2 x 12".
Collection of the Artist

William T. Wiley

Weighs of the Spirit Flesh, 1972, acrylic on canvas, 84 x 111".
Lent by Allan Frumkin Gallery, New York

Heart of the Matter, 1973, acrylic on canvas, 41 x 44".
Lent by Allan Frumkin Gallery, New York

Cosmic Napkin, II, 1973-74, acrylic, color pencil, and ballpoint pen on
canvas, 36 x 47-1/2".
Lent by Allan Frumkin Gallery, Chicago

Quivering on the Path, 1974, acrylic on canvas;
mixed media construction, 60 x 90"; 68 x 32 x 118".
Lent by Hanson Fuller Gallery, San Francisco

Wry Tangle, 1973, ink and watercolor, 23 x 30".
Lent by Allan Frumkin Gallery, New York

Reflect Is Purpose, 1973-74, watercolor and ink, 33-1/2 x 30".
Lent by Allan Frumkin Gallery, Chicago

Center Rings, 1974, ink and watercolor, 22 x 30".
Lent by Allan Frumkin Gallery, New York

Behavior Patterns, 1974, charcoal and pencil drawing, 30 x 27-1/2".
Lent by Allan Frumkin Gallery, Chicago

Correct Spacecase, 1974, watercolor and ink, 12 x 9".
Lent by Allan Frumkin Gallery, Chicago

DOROTHY HOOD Dorothy Hood was born in Bryan, Texas, and studied at The Rhode Island School of Design, in Providence, and at the Art Students League, in New York. She has taught at the Houston Museum of Fine Art School since 1961. Miss Hood's work has been shown in one-woman shows throughout Texas, the United States, and Mexico City, as well as in group exhibitions. Her paintings are in public and private collections, including the National Gallery of Art in Washington, D.C., the Whitney Museum of American Art, and the Museum of Modern Art in New York.

Miss Hood works in the "grand scale." In her paintings she organizes large color areas — hard- and soft-edged — which combine with a controlled pattern of paint-drips emphasizing the movement of the forms and evoking a sense of perpetual motion in infinite space. Her paintings often refer to natural events, bolts of lightning in a dark sky or land- seascapes processed by weather and, simultaneously, to inner experiences, such as calm, rage, and joy.

ARMANDO MORALES Born in Granada, Nicaragua, in 1927, Armando Morales moved to New York in 1960 and is the cultural attaché of the Nicaraguan consulate there. He teaches art at Cooper Union.

Morales paints on a large scale, using sensuous forms that "swell out of his canvases." Apples, pears, and nude figures are seen at close range, and their inflated quality gives them a lightness that contrasts with their predominantly dark colors. The highly worked oil surfaces, crosshatching, collage, and mottled areas set up a thick line that curves around his forms. Following a period of abstract organization, the present figurative and tonal expression assimilates surface unities and shallow relief with his thematic mysteries.

WILLIAM T. WILEY Although born in Bedford, Ind., in 1937, William T. Wiley is identified with California because he studied at the San Francisco Art Institute and has taught at the University of California at Davis since 1962.

As a teacher and exhibiting artist, Wiley is considered a major influence on a generation of what an art reviewer called "amiable ironists. . .who needle their audience with the suggestion that art, like experience, is inconsistent stuff, vulnerable and quirky, full of tackiness and paradox." His work includes verbal games and puns, as well as startling relationships between surfaces describing lunar landscapes, maps, and paint dabs. His paintings, watercolors, and constructions have a cobbled-together air; negligence becomes a creative principle, and the joke is always on culture.

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THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN, TEXAS 78712