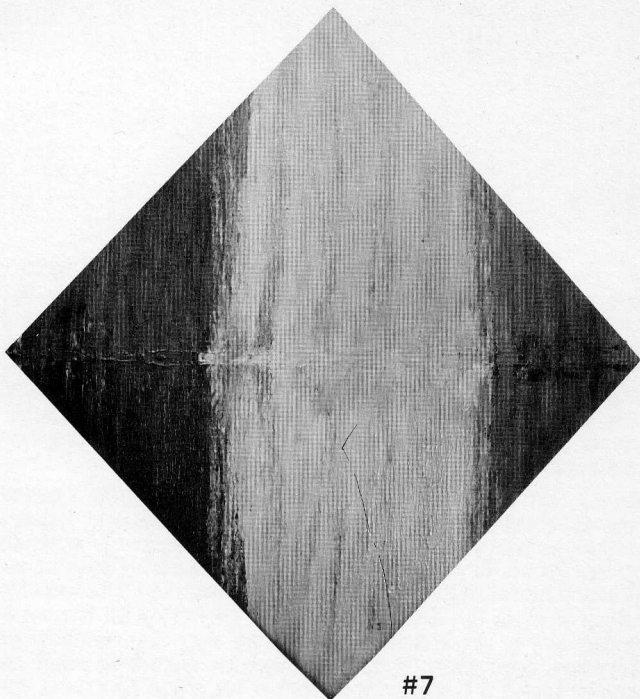


Abstract Painting and Sculpture Today

May 10—31, 1975

Waco Creative Art Center
414 Franklin Avenue
Waco, Texas 76701



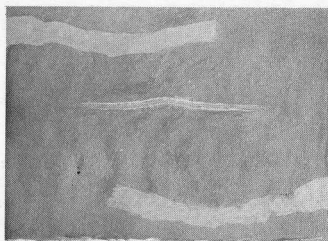
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CATALOGUE OF THE EXHIBITION

In dimensions, height precedes width.

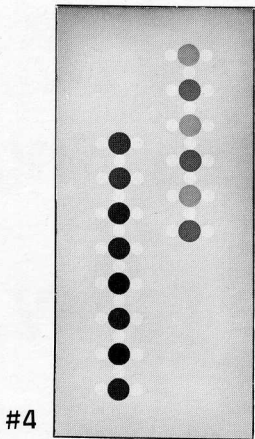
All works loaned by Tibor de Nagy Gallery, Houston.

- COVER** - ALLENSWORTH, JANE. *Tape #1*. 1974. Acrylic on canvas, 50"x36".
- BANNARD, WALTER DARBY. *Apricot Sundown*. 1973. Alkyd resin, magna medium, aquatec gel on canvas, 66"x46".
 - BOXER, STANLEY. *Sultryfrost*. 1973. Oil on canvas, 54"x74".
 - DOWNING, THOMAS. *Position 2-13-75*. 1975. Acrylic on canvas, 87"x40".
 - GOODNOUGH, ROBERT. *Color Groups on Yellow*. 1974. Acrylic and oil on canvas, 40"x60".
 - GREENLEAF, KEN. *Knox*. 1974. Welded steel, 13 1/2"x48"x13".
 - HUGHTO, DARRYL. *Clarinet*. 1974. Acrylic on canvas, 78 1/2" diagonal.
 - MOTHERWELL, ROBERT. *Tibor de Nagy Collage*. 1973. Collage on Upsom board, 36"x47".
 - REGINATO, PETER. *Black Dog*. 1974. Welded steel, 20"x39"x23".
 - UTTERBACK, ROBERT. *Voda Road*. 1974. Acrylic on canvas, 96"x12".



#3

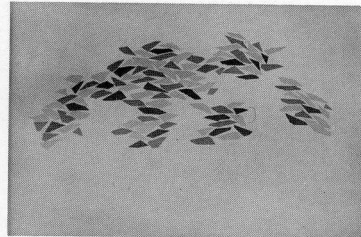




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In the exhibition, "Abstract Painting and Sculpture Today," the artists, whose ages range from sixty to twenty-six, are known nationally and internationally or they are only beginning to be recognized. They live in the East and the Southwest. They paint in a variety of media—traditional oils or acrylics, the new medium that is the result of recent scientific study. The artists are bound together in this exhibition by the abstract style in which they work and by the quality of the individual piece.

By the turn of the century photography had become a handy and exacting tool for recording historic events and famous people, as well as narrating a story—roles previously assigned to the artist. He was now free to investigate new ways of expressing his feelings about, or his observations of, the world in which he lived. The artist was also free to work with the visual vocabulary of art in its purest form, i.e., with the elements of art—line, color, form, space and texture. Recording what he saw or telling a story were no longer his prime functions, for the still and, later, the motion camera were able to produce these needed images.

Contrast, variety, newness are characteristics of the seventies. The artist is a product of the time in which he lives. He is sensitive to events that happen around him. He not only may express a feeling about or mirror the event, but he may even predict future events.

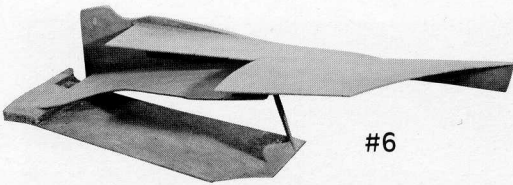
"To be truly great, an artist must be able to create a world of his own, born from that driving creative urge which is the very essence of all art. In conception, this world must be coherent, and full of the instincts, intuitions, and passions that move humanity. To bring it to life, the artist must depend not only on his graphic talent and creative ability, but on his fantasy and imagination."¹

Many viewers may lambast abstract painting and compare it to glassolalia, the practice of speaking in tongues. It may be that, like words, realistic images no longer communicate. It may be that the viewer needs to learn the visual language in order to "read" the painting or sculpture.

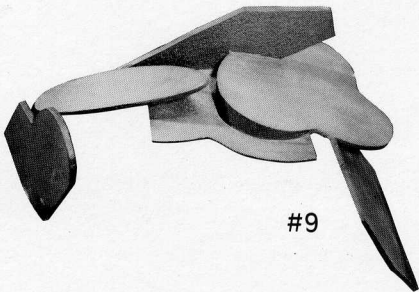
Tibor de Nagy in announcing the opening of his New York gallery in 1950 stated: "This is our idea: beckoning vision. If it is good vision, new vision, vision that intrigues, art will take care of itself."² This too is our idea in presenting these works of the seventies.

On behalf of the Board of Directors I would like to thank the artists and Marvin Watson, Jr., director of the Tibor de Nagy Gallery, Houston, for loaning us these works. I should like also to express our sincere appreciation to Clint Willour for his enthusiastic cooperation and help with the details of the exhibition.

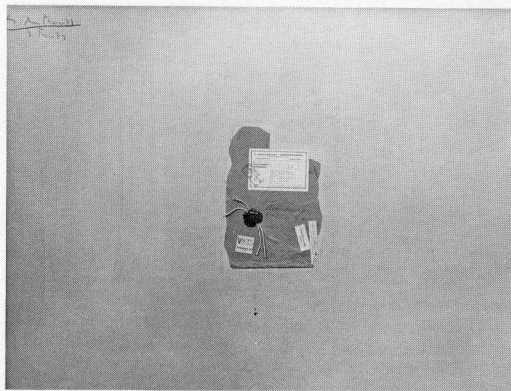
Paul Rogers Harris
Director



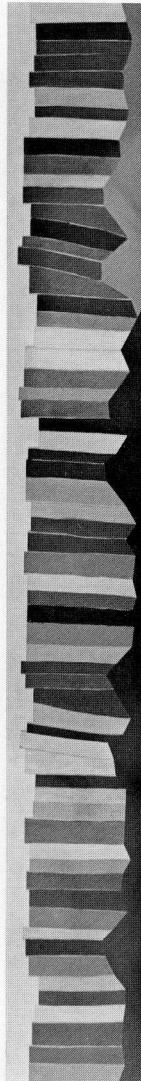
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¹ Enrique Lafuente Ferrar, "Goya's Graphic Work", *Goya* (translated from the Spanish by Raymond Rudorff), Thames and Hudson, London, Second edition, 1963, p.1.

² Invitation to the opening exhibition of the Tibor de Nagy Gallery in Houston, November 29, 1973.