



The opening of the Tibor de Nagy Gallery in Houston, Texas, provides an occasion for looking backward, as well as forward, at the rapidly changing art scene in America; and it provides a happy occasion for re-stating our philosophy as true today, as valid, as when this manifesto was issued a quarter-century ago:

**ANNOUNCING THE TIBOR DE NAGY GALLERY**  
**206 East 53rd St., New York, N.Y.**

We want, and will do our best to make, a gallery that will be unique because it is a spot where people will come a little out of their way because something must be seen. This is our idea: beckoning vision. If it is good vision, new vision, vision that intrigues, art will take care of itself. Poets have called the world an hallucination. Certainly, mankind has made the world, at times, beautiful enough and terrible enough to seem fleeting, intangible. But a gallery is real, tangible. This gallery is designed for the special tangibility that is the love of looking. However small the open treasure, looking will magnify it as it magnifies all gifts for the eye. Not only will painting and sculpture be here but also anything that an astonished or adoring eye might select instantaneously from the cinema of life . . . profoundly useless things, things unseen before, things to stay with awhile or forever. Even if, like Blake's lost children, our visitors lose the world transiently to come here, they will surely find and be found. They will be objects trouvés among objects trouvés, beheld by one another in joy. It was Hegel who said of the Greek statue that it looks back at you with the eye of its whole body. Our gallery means to do that, to be a unit. That is why we are putting our whole soul in it.

**TIBOR DE NAGY**

The Tibor de Nagy Gallery opened in 1950, at the beginning of a fabulous decade in which American art values were turned upside down, sufficiently so that Europe and the world looked to Manhattan as the scene where art was happening, a historic change of focus from Paris and Rome and London; and we commemorate today in Texas another decade of ferment with our Houston gallery's opening exhibition dedicated to a continuance of our values, structured on the bones of proven quality.

You Are Cordially Invited To The Opening Exhibition  
Of The Tibor De Nagy Gallery  
Showing Paintings By  
WALTER DARBY BANNARD  
And Sculptures By  
PETER REGINATO  
On Thursday, November 29  
from 7:00 to 9:00 P.M.  
The Exhibition Will Continue to  
January 5, 1974 at 1106 Berthea, Houston.

# PETER REGINATO

## CHRONOLOGY

1945—Born in Dallas, Texas

1963-1966—Studied at San Francisco Art Institute

1973—Winner of Allen Center Sculpture Competition, Houston

## ONE-MAN EXHIBITIONS

1971-1973—Tibor de Nagy Gallery, New York City

1973—University of Rhode Island

## SELECTED COLLECTIONS

Chase Manhattan Bank

Storm King Art Center

Allen Center, Houston

Sam Kootz, New York

Richard Brown Baker, New York

John W. Garrow, Houston

## CATALOGUE OF THE EXHIBITION

1. Cover: FLATLANDS, 1973, steel plate, 7"x18"x14"

2. ANOTHER VIEW, 1972, steel plate, 52"x138"x84"

3. ZOOM, 1973, stainless steel, 22"x55"x35"

4. JOHN DEERE, 1973, steel plate, 16"x37"x28"

5. PIES PARTY PALACE, 1973, steel plate, 9"x22"x19"

6. MANHATTAN RAINBOW, 1973, steel plate, 10"x17"x14"

7. MOUNTAIN, 1973, steel plate, 8"x15"x13"

8. EARTHMOVER, 1973, steel plate, 13"x14"x13"

(Dimensions: height x length x width)

## WALTER DARBY BANNARD

### CHRONOLOGY

- 1934—Born in New Haven, Connecticut  
1950-1952—Studied at Phillips Exeter Academy  
1956—B. A. Princeton University  
1968—Visiting Critic, Columbia University  
1968-1969—John Simon Guggenheim Memorial Foundation Fellowship  
National Foundation of the Arts Award  
1971—New Jersey State Museum Purchase Award  
1972—Contributing Editor, ARTFORUM

### SELECTED ONE-MAN EXHIBITIONS

- 1965-1969—Tibor de Nagy Gallery, New York  
1965, 1968-1970—Kasmin Limited, London  
1969-1970, 1973—David Mirvish Gallery, Toronto  
1970, 1972-1973—Lawrence Rubin Gallery, New York

### SELECTED PUBLIC COLLECTIONS

- Albright-Knox Art Gallery, Buffalo  
The Baltimore Museum of Art  
Cleveland Museum of Art  
Fogg Art Museum, Cambridge, Massachusetts  
Michener Collection, University of Texas  
Museum of Fine Arts, Boston  
The Museum of Fine Arts, Houston  
The Museum of Modern Art, New York  
The Toledo Museum of Art  
Whitney Museum of American Art, New York

### CATALOGUE OF THE EXHIBITION

1. Cover: CAROLINA HIGHLIGHTS, 1970, 117"x58"
2. PERU, 1971, 96"x51"
3. BLUSH AND FLAME #1, 1970, 30"x45"
4. TAYLOR PLAZA #2, 1969, 30"x45"
5. THE SEASONS #8, 1970, 66"x99"
6. BLUSH AND FLAME #1, 1970, 66"x99"
7. VIOLA SUDAN #10, 1970, 66"x99"
8. YOUNG PHOENIX #2, 1970, 66"x99"
9. GARDEN BOUND, 1970, 105"x120"
10. PERISHING LANDS, 1970, 78"x93"
11. AMAZON, 1971, 78"x93"
12. WOODLAND WINE, 1971, 78"x93"
13. FAST IRON, 1963, 32"x34"
14. THE SHADOW, 1964, 32"x34"
15. SEPTEMBER IN VENICE, 1973, 66"x41"
16. AZALEAN, 1973, 50"x66"
17. WINTER PARK, 1973, 66"x46"
18. WINTER PARK, 1973, 40"x28"
19. VERNAL, 1973, 20"x30"
20. SONATINA, 1972, 14"x10"
21. AEGEAN, 1972, 20"x10"
22. APRICOT SUNDOWN, 1973, 44"x66"
23. BRONZINE, 1973, 30"x66"
24. ATALANTA, 1973, 60"x66"

