RICHARD GORDON STOUT
biography

The artist works and resides in Houston, and was born in Beaumont, Texas, 1934.

SELECTED BIOGRAPHICAL & CAREER HIGHLIGHTS

2010 Artist of the Year, Center for the Advancement and Study of Early Texas Art (CASETA)
2004 Texas Artist of the Year, Art League Houston, Texas
1998-96 Professor, University of Houston, Texas
1996 MFA, University of Texas at Austin, Texas
1995-87 Faculty, Museum School, Museum of Fine Arts, Houston, Texas
1957 BFA, School of the Art Institute of Chicago, Illinois
1952-53 Art Academy of Cincinnati, Ohio

SELECTED SOLO EXHIBITIONS

2015 Return to the Sea, William Reaves Fine Art, Houston, Texas
2010 Richard Stout Paintings - Sky, Sea & Earth, UAC Gallery, Houston Baptist University, Houston, Texas (catalogue)
2004 Texas Artist of the Year 2004, Art League Houston, Houston, Texas
2000 Richard Stout, Art Museum of Melbourne, Melbourne, Florida
1999 Soul’s Journey, Art Museum of Southeast Texas, Beaumont, Texas; Steward County Museum of Art and Science, Melbourne, Florida (catalogue)
1981 Jürgen Schweinebraden, East Berlin, East Germany
1975 Richard Stout: Recent Paintings, Contemporary Arts Museum, Houston, Texas
1964 Kansas City Art Institute, Kansas City, Missouri
1958 Beaumont Art Museum, Beaumont, Texas

SELECTED GROUP EXHIBITIONS

2016 TARGET TEXAS: The Meaning of Mixed, Art Museum of South Texas, Corpus Christi, Texas (catalogue)
2015 Bayou City Chic: Progressive Streams of Modern Art in Houston, Art Museum of Southeast Texas, Beaumont, Texas; University of Texas at Austin, Texas (catalogue)
2013 Macrocosm/Microcosm: Abstract Expressionism and the American Southwest, Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, Oklahoma (catalogue)
2011 Art of the Southwest: Cross-Cultural Influences 1925-1955, Art Museum of South Texas, Corpus Christi, Texas (catalogue)
2007 Texas Modern: The Rediscovery of Early Texas Abstraction (1925-1965), Martin Museum of Art, Baylor University, Waco, Texas (catalogue)

1996 Texas Modern and Postmodern, Museum of Fine Arts, Houston, Texas (catalogue)
1985 Fresh Paint: The Houston School of Fine Arts, Houston, Texas (traveling to Institute for Art and Urban Resources, Inc. (MoMA PS1), Queens, New York; Oklahoma Contemporary Art Center, Oklahoma City, Oklahoma) (catalogue)
1975 Five Painters, Pollock Galleries, Southern Methodist University, Dallas, Texas
1959 D.C. Feldman Competitive Award Exhibit: The Contemporary Work of 82 Texas Artists (traveling exhibition)

SELECTED PUBLIC COLLECTIONS

Art Museum of South Texas, Corpus Christi, Texas
Art Museum of Southeast Texas, Beaumont, Texas
Butler Institute of American Art, Youngstown, Ohio
Dallas Museum of Art, Dallas, Texas
McNay Art Museum, San Antonio, Texas
Menil Collection, Houston, Texas
Museum of Fine Arts, Houston, Texas
University of Texas at Austin, Texas

SELECTED BIBLIOGRAPHY


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Art Museum of Southeast Texas
500 Main Street
Beaumont, Texas 77711
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Among my early paintings there really seems to be a destination on the horizon. You never know quite what is out there, or where it is going to take you. Getting there is always something of an adventure, and when you do arrive, the destination is often different from what you presumed it would be. My earliest memories of traveling are memories of what I encountered at the end of the road. Growing up, this was to a large degree, our bay house at Rollover Bay, which was very exotic but simple with screened rooms and tin awnings, located on the edge of the water. I felt close to nature and very close to the sea, as well as to the traffic moving on the Interoastal Canal. Automobiles going back and forth on the Bolivar Peninsula – everyone was going somewhere. You would go away and discover things.

As I grew older I became more focused on my surroundings, as seen in my early paintings of the bay and my interior scenes of memories from my childhood – works referencing destinations and wishes. I revisit this idea of a journey throughout my work. The passage of a journey may be why the Oedipus legend has double meaning for me. As Oedipus made his journey to the Oracle of Delphi he discovered who he was, but it was not in time to change his destiny, thus ultimately killing his father and living with his mother. Destiny became a dominate idea – a journey – albeit a tragic one. I picked up on this idea of the Oedipus legend during the 1980s, and decided that this would be a useful tool to deal with the illness and passing of my wife, Anne. This tragedy was echoed in the noncompletion of my relationship with my father. In When I Was Young, my father’s chair is no longer there, and I move through space and time in this painting. You enter on the left of the painting as a child, and you exit to the right as an adult, looking down and through the past in a left-to-right manner. Similarly, in A Day at Rollover Bay, you wake up in the morning and move through time experiencing the atmosphere and simple pleasures of the day. In the evening, there is a domino game with relatives under the yellow light of the setting sun – the painting reads like a narrative, telling a story of a place I call home. There are incidents and there are narratives in my work – they sometimes overlap, and sometimes the narratives pause. But the idea of distant thunder, something going to happen in the near future, is always there – sometimes it is good and sometimes not. In many of my works you feel movement through life as it relates to a sense of place and home, and you become focused and steady through this movement.

I was talking with my buddies over coffee this morning about salt shakers with rice or crackers in them to help protect them from humidity. All this has changed now that we have air conditioning, but before that, we were so close to the air and smell of humidity in this area. Mary Karr writes about this sense that adds to the craziness of deep East Texas in her atmospheric journal The Liars’ Club. William Goyen also gets it in his book Come, the Restorer, which I reference in my painting, Rose City, named after the city just East of Beaumont. Goyen tells a mystical tale of a man that comes to repair the memory of a small Texas city destroyed by industry. He metaphorically gives the people their soul and spirit back through the restoration of their memories and sense of home. I made a painting after Anne died, When Everything is Lost, which is also about this idea. When everything is lost, you look around you and you see what’s there, your home, your family, your memories, and you keep moving on. This sense of home is a predominant theme throughout my work – all of my art fits within this idea, but is just seen in different clothes.

Richard Stout, September 2017

SENSE OF HOME
The Art of Richard Stout


"Art is defined by the fact that it is not subordinate, not useful, not tied to a purpose. It is a rich, self-enclosed nexus of meaning that reveals itself only to the person who – whether as creator or audience – seeks everything that is within it and nothing outside of it."

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