

Exhibition: *Perspectives: Recent Acquisitions and Selections from the Permanent Collection*

Exhibition dates: October 3, 2020 – February 28, 2021

Family Arts Day: Saturday, October 31, 2020

Virtual lecture from Geoff Winningham: 5:00pm, Friday, October 9, 2020

Taste of the Arts Virtual chat with Christopher Troutman: 12:30pm Friday, February 5, 2021

This exhibition will feature works from AMSET's growing permanent collection, including recent acquisitions. As stated in our institutional mission, we strive to provide education, inspiration and creative vision throughout Southeast Texas through our unique collections, exhibitions and public programs. Over the years, AMSET's permanent collection has grown from 200 to nearly 2,000 objects, focusing our collections on contemporary Texas artists and regional folk art. It is through gener

ous donations of our museum patrons, collectors and artists that we can continuously build our collections. Each year, we present an exhibition of works solely from the permanent collection, giving Southeast Texas audiences the opportunity to see the works that are now part of their museum.

The exhibition features a selection of recent acquisitions to the permanent collection as well as a spotlight on works from the John Gaston Fairey collection of Mexican Folk Art.



Ann Stautberg

*F.X.T. #2, 57th St.*

1983

oil paint on photographic linen

40 x 34 in.

gift of Museum of Fine Arts, Houston through the Barrett Collection, PC 2003.04.07

image courtesy of the artist and the Art Museum of Southeast Texas

The artist Ann Stautberg created this piece in 1983 During a trip to New York. The piece shows her husband, Frank X. Tolbert 2 sitting upright in a chair in her brother's New York City apartment. Stautberg photographed Frank without him aware of it, so there is an honest moment captured. To make this piece, the artist printed the photograph on canvas and

then tinted it with oil paint to create the soft tones you see here.



Letitia Huckaby

*Lynnette*

2012

pigment print on fabric

Museum purchase with additional funds from Rob

Clark and Jerry Thacker

PC 2012.06.03

image courtesy of the artist and the Art Museum of Southeast Texas

This photograph is from a 2012 body of work titled *Flour*, which was originally exhibited in an eponymous exhibition in the same year at the Ellen Noël Art Museum in Odessa, Texas.

The seeds of inspiration for the *Flour* series were sewn by the artist's mother, who grew up in the Louisiana countryside. Her mother designed and created clothes made from flour sacks, which came printed with colorful patterns and designs. A pattern reminiscent of these flour sacks can be seen behind the figure in this photograph, which has been printed

onto cotton. The figure in the photograph is the artist's sister and only sibling Lynnette. Through photographic technique and style, it appears as if the fabric shows a projection of Lynnette on the other side from the viewer's perspective, casting her shadow onto the sheet. The treatment of the fabric that the photograph is printed onto is inspired by traditional African American quilting patterns, many that the artist learned while spending time with the Gee's Bend Quiltmakers, a small group of women from a small, remote, Black community in Alabama who have created quilt masterpieces since the early twentieth century. Generations of Gee's Bend Quiltmakers have developed, improvised, abstracted and changed the visual language of the designs, patterns and techniques, often using recycled materials from daily life in their quilts.



Celia Eberle

*Hermit's Grotto*

2016, Baroque pearls, concrete, coral, shell, wood  
44 x 12 x 15 inches.

Museum purchase, PC 2019.11

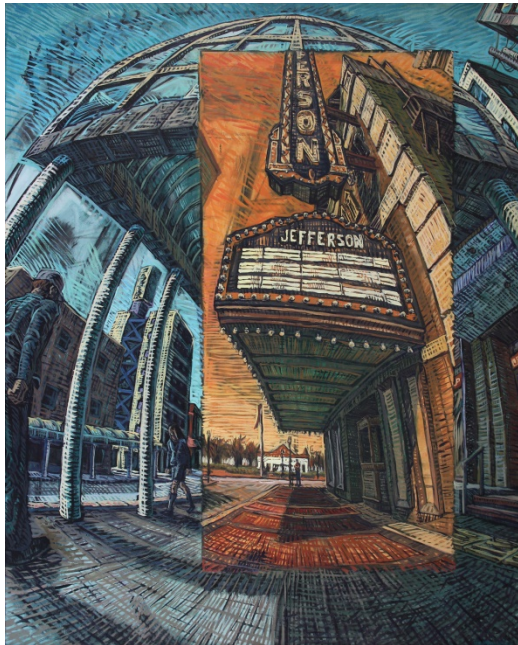
image courtesy of the artist and the Art Museum of Southeast Texas

The sculpture consists of Baroque pearls, shell, concrete and coral atop a piece of found driftwood. The section of cut wood stands vertically as a support for the "grotto" where pearl-encrusted concrete and a shell create a cave-like atmosphere for a small piece of coral that can be seen resting just inside the arch.

This piece was originally inspired by jewel-encrusted objects that were often created for the amusement of royals. A "grotto" refers to a recess or structure that resembles a

cave and traditionally has also served as a place of respite for contemplation or spiritual inspiration. "I wanted to express my concern over the loss or trivialization of the pursuit of insight or deeper understanding" says Eberle of the work.

The relationship of the viewer to the scale of the almost shrunken scene elicits a powerful feeling of control, allowing one to feel almost like a giant.



Christopher Troutman

*Two Downtowns: SE TX and Southern Kyushu*

2017

oil on canvas

64 x 51 in.

image courtesy of the artist and the Art Museum of Southeast Texas

In *Two Downtowns*, the artist juxtaposes the two locations he lives each year, Beaumont, TX (Southeast Texas) and Miyakonojo City (Southern Japan), comparing the similarities and differences between the two, allowing viewers to think about the familiar and the unfamiliar. Instead of a "split screen" to position the two, which Troutman has done in the

past, he has used a frame within a frame, a format convention borrowed from comic books. Comic panels could suggest the passage of time, traveling for 24 hours from one place to arrive in the next; conversely the painting also suggests the experience of looking at both locations simultaneously. Troutman has a strong connection to drawing, line, and mark making, as a result, he thinned the oil paint to have an ink-like consistency, making the process parallel to his large-scale ink drawings and small-scale illustrations, implementing hatching and crosshatching borrowed from comic book art.



Arrangement of works from the John Gaston Fairey Collection of Mexican Folk Art

This exhibition features works from the John Gaston Fairey Collection of Mexican Folk Art, a significant donation of more than 500 works of many different types. In this selection of works, perspectives of daily life are created with objects that are functional and decorative, but all resemble every day pieces. Hats, table linens, pitchers and pots are all included, as well as baskets made out

or wood and rawhide.



Juan Jorge Wilmot Mason

*Grey Vase w Birds*

n.d.

glazed ceramic

9.5 x 8 x 6 in.

PC 2017.04.338

image courtesy of the artist and the Art Museum  
of Southeast Texas

Wilmot's interest in art began when he was a boy, leading to studies in Germany's Black Forest and Basilea, Switzerland. Eventually, he set up his workshop in Tonalám Mexico, where he created decorative and utilitarian ceramic pieces, as well as work made of blown glass, iron and sheet metal.

Wilmot started off with traditional Mexican pottery techniques, like barro bruñido, but eventually gained international recognition by introducing the ancient Chinese art of stoneware to Tonalá. It was Wilmot and the American craftsman Ken Edwards who installed the first stoneware kiln in Tonalá, according to Prudencio Guzmán Rodríguez, who is in charge of the Museo Nacional de la Cerámica (National Ceramic Museum) located in Tonalá.