



KIRK PUBLIC RELATIONS

1511 JENNIFER STREET

RICHARDSON, TEXAS 75081

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May 27, 1987

Ms. Farrow Gregory
Auction Manager
KERA-TV Ch. 13 (PBS)
3000 Harry Hines Blvd.
Dallas TX 75201

Dear Ms. Gregory:

Thank you for your time and interest yesterday when time was of essence and confusion probably reigned. On behalf of Scott and Stuart Gentling, the Fort Worth artists, they are most pleased that KERA-TV is accepting their recently released book, "Of Birds and Texas" as one of the premium auction items. The book will be delivered under separate cover today.

The limited edition of their magnificent, **ten-year** labor of love has not been surpassed or excelled—nor is it likely to be so—in the 20th Century. The commercial price of the 50 high-quality lithographs **alone** are valued at \$10,000, since they are available at \$200 each! The overwhelming aesthetic value notwithstanding, the book or folio is an excellent investment. The prose of John Graves, one of Texas' most beloved writers ...Stuart's own reflective words...David Holman's printing feat...all contribute to a collaborative undertaking that is unparalleled in the history of modern illustrated books.

The enclosures will help you convey the story of the book, and the attention of the local and national press on the timely "rescue" of Scott and Stuart by their artistic hero, John James Audubon, may well further heighten interest in bidding. I have asked that instructions on handling the book and slides also be included so that your staff may offer "Of Birds and Texas" both "live" and in summary form. Is there any way we can know when it will be featured?

And if I may be permitted a final observation.... Scott and Stuart recounted that a former KERA-TV employee, Patsy Swank, took interest in their project in 1979 and actually videotaped them in their studio and in the field sketching migrating birds. That attention and encouragement during a tedious and consuming project is rewarded in return with this gift to the auction.

Warm regards,

Preston F. Kirk, APR

PFFK/bc

Enclosures:

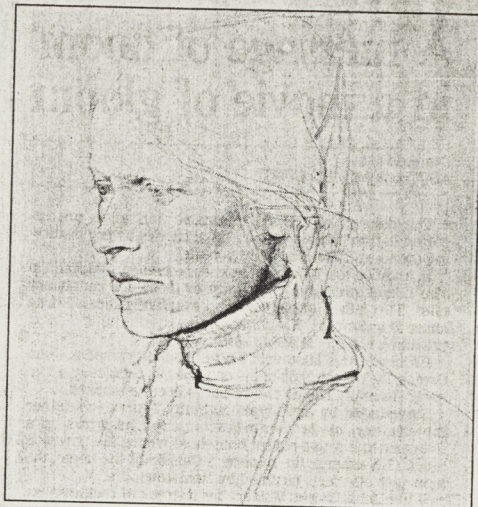
cc: S & S Gentling

Background materials

- o The New York Historical Society Letter of Feb. 18, 1986
- o Book review by Lee Milazzo, Dallas Morning News critic, March 22, 1987
- o A. C. Greene review in "Focus on Texas, NTSU's Center for Texas Studies March 1987
- o "Conversations, People To Watch", Janet S. Tyson, Fort Worth Star Telegram, Jan. 28, 1987
- o Ansel Strickland book review, "In the Manner of Audubon," Bookmarks section of Southern Accents, January-February 1987
- o Virginia Richardson article, "Artistic Genius Times Two," in Texas Homes, May 1979
- o "Michael M. Thomas (novelist) on The Company I Keep" in the "Guest Speaker" section of Architectural Digest,
- o Robert McCracken Peck's "John James Audubon" article for United Feathers of America,
- o "Flights of Fancy" by Susan Freudenheim, Texas Homes, November 1985
- o Press Kit by Fort Worth Museum of Science & History, Nina Arback, Public Relations Coordinator, on "Exhibition Featuring Gentling Bird Painting," April 1987
- o "Flights of Fancy," by Steve Blow, Dallas Life Magazine, (Dallas Morning News) May 10, 1987
- o Brochure, "Of Birds and Texas," four - color, 1984
- o Comments From The Art And Book World on "Of Birds and Texas".... compiled and edited/abridged, March, 1987
- o A. C. Greene letter to Bill Holman, March 9, 1987
- o PEOPLE Weekly Magazine Reprint

SHOW

ENTERTAINMENT NEWS, REVIEWS AND PERSONALITIES



'BRAIDS': Detail from Wyeth's 1979 pencil of Helga, a preliminary drawing to the finished work, at the National Gallery exhibition.

National Gallery of Art

ART REVIEW

Wyeth's formality, Whitney's feeling

By Sylviane Gold
Special for USA TODAY

WASHINGTON — Surely the strangest bedfellows in recent museum history are the two newly opened shows at the National Gallery of Art. United under the umbrella title *American Drawings and Watercolors of the 20th Century* are the famous Andrew Wyeth Helga pictures and a collection of 80 works on paper from the Whitney Museum in New York.

There's no law that says you have to see them both, but maybe there should be: You can learn a lot about each from the other.

The Whitney show, which closes here Dec. 7 before touring, is a classic demonstration of the standard approach to

20th-century art. Arranged more or less chronologically, it begins with a pair of realistic portraits, then moves into less representational styles.

Within the context of these drawings it's easy to see why so many art scholars dismiss the work of Andrew Wyeth as hopelessly old-fashioned. And the Helga pictures, with their virtuoso reproduction of the minutiae of visual experience, make plain why the general public finds it easy to dismiss the rough craftsmanship of so much abstract art.

But Wyeth has always said he is an "abstractionist." And *The Helga Pictures*, here through Sept. 27, supports that contention. Despite their meticulously realized detail, the Helga paintings are stiffly for-

On tour

The Helga Pictures

- Boston Museum of Fine Arts, Oct. 28-Jan. 3, 1988
- Houston Museum of Fine Arts, Jan. 31-April 10, 1988
- Los Angeles County Museum of Art, April 28-July 10, 1988
- San Francisco Fine Arts Museum, Aug. 13-Oct. 16, 1988
- Detroit Institute of Arts, Nov. 13, 1988-Jan. 22, 1989
- Brooklyn (N.Y.) Museum, June 16, 1989-Sept. 18, 1989

Selections from the Whitney

- Cleveland Museum of Art, Sept. 30-Nov. 8
- San Francisco Palace of the Legion of Honor, March 5-June 5, 1988
- Arkansas Arts Center, Little Rock, June 30-Aug. 28, 1988

mal. In more than 125 images of her — front and back, nude and clothed, indoors and outdoors — she seems an object, a remote figment of the painter's imagination.

This is less true in the preliminary pencil drawings, some of which have a spontaneous quality that brings the subject to life. But the finished paintings can be as coldly impersonal as the most geometric abstractions.

One exception is *Sun Shield*, in which Helga leans back in a heavy coat, soaking up the wintery sunshine and shading her half-closed eyes. She is no less pensive and withdrawn than in the other pictures, but in the curve of her braid and the curl of her fingers, Wyeth captures a very particular, never-to-be-repeated moment.

That same immediacy is what you feel in so many of the Whitney drawings, whether they are strictly realistic, like Joseph Stella's intimate study *Boy With Bagpipe*; or completely abstract, like Alexander Calder's vibrant composition *Four Black Dots*; or somewhere in between, like Charles Burchfield's pulsing garden scene, *Noontide in Late May*.

It's too bad that these two shows must go their separate ways after they close here. Because the questions raised by one are answered by the other — you pay your money and you take your choice.