



# REGINALD ROWE

*Land Tide  
& Pivot*

MCKAY  
OTTO

***Land Tide and Pivot:*** Early 1970s Paintings  
by Reginald Rowe and Sculptures by  
McKay Otto

Reginald Rowe and McKay Otto have spent decades engaged in rigorous studio practices, each making multiple explorations into materiality and form. Presented here together for the first time, their work engages viewers in a conversation of elusive geometric forms. Both artists use notions of abstract geometry to offer a conversation about the ways in which time and space interact with the experience of transcendence.

***Land Tide***, circa 1972  
acrylic on canvas, 72" x 46 ¾"

For those familiar with the vast arc of Reginald Rowe's prolific career, the works presented in this show may be surprising. These selected works from his early 1970s *Land Tide* series are a precursor to Rowe's later, implicitly abstract, geometrically shaped canvases, which often incorporated mixed mediums with thick layers of acrylic paint. *The Land Tide* paintings are poetic dances with geometry and space. Rowe's technique of thinly applied paint worked into reductive color fields invokes abstract landscapes, suggesting a mystical trinity of sky, water, and earth. The lyrical compositions reject the passage of time as a linear notion. These works are playful yet meditative invitations to depart the confines of what we know so that we can wander in a psychological and spiritual landscape.







McKay Otto's *Pivot* series is a sculptural departure from his exquisitely executed dreamlike paintings composed of intricately structured horizontal and vertical fields. Otto's *Pivots* play with space and perspective and actively engage the specificity of location. Here, as in his paintings, he obscures form and color by veiling it. By wrapping the gibbous shapes forming the structural spine of his totem-like forms, Otto fuses the stalactite with the stalagmite. The logic of the material world disappears into abstraction. His meticulous and methodical layering and veiling show us how to intuit but never grasp the object as form.

***Ever Pivot Ever no.134*, 2018**

acrylic on mixed media

38" x 8" x 8"



Immanuel Kant wrote, "If the BEAUTIFUL in nature is connected with the form of an object, the sublime is to be found in a formless object, or if its BOUNDLESSNESS is represented." McKay Otto and Reginald Rowe invite us to abandon our guarded and measured reason so that we can encounter the boundlessness of the sublime. As we explore their playful deliberations of the physical and metaphysical, we can externalize our own interior sense of time and space. Here we can linger in our own halcyon wonder.

Mary Parker  
Curator,  
The Gallery at Vaudeville



***Ever Pivot Ever no.163*** (detail), 2018

acrylic on mixed media

102" x 10" x 10"



***Prairie III***, 1974

acrylic on canvas, 70" x 52 ¾"



**Land Tide**, 1972,  
acrylic on canvas, 72" x 47 ¾"



(left to right) **Ever Pivot Ever no.123, 132,130**  
acrylic on mixed media





**Land Tide**, 1972- 1973  
acrylic on canvas, 72" X 46 ¾"



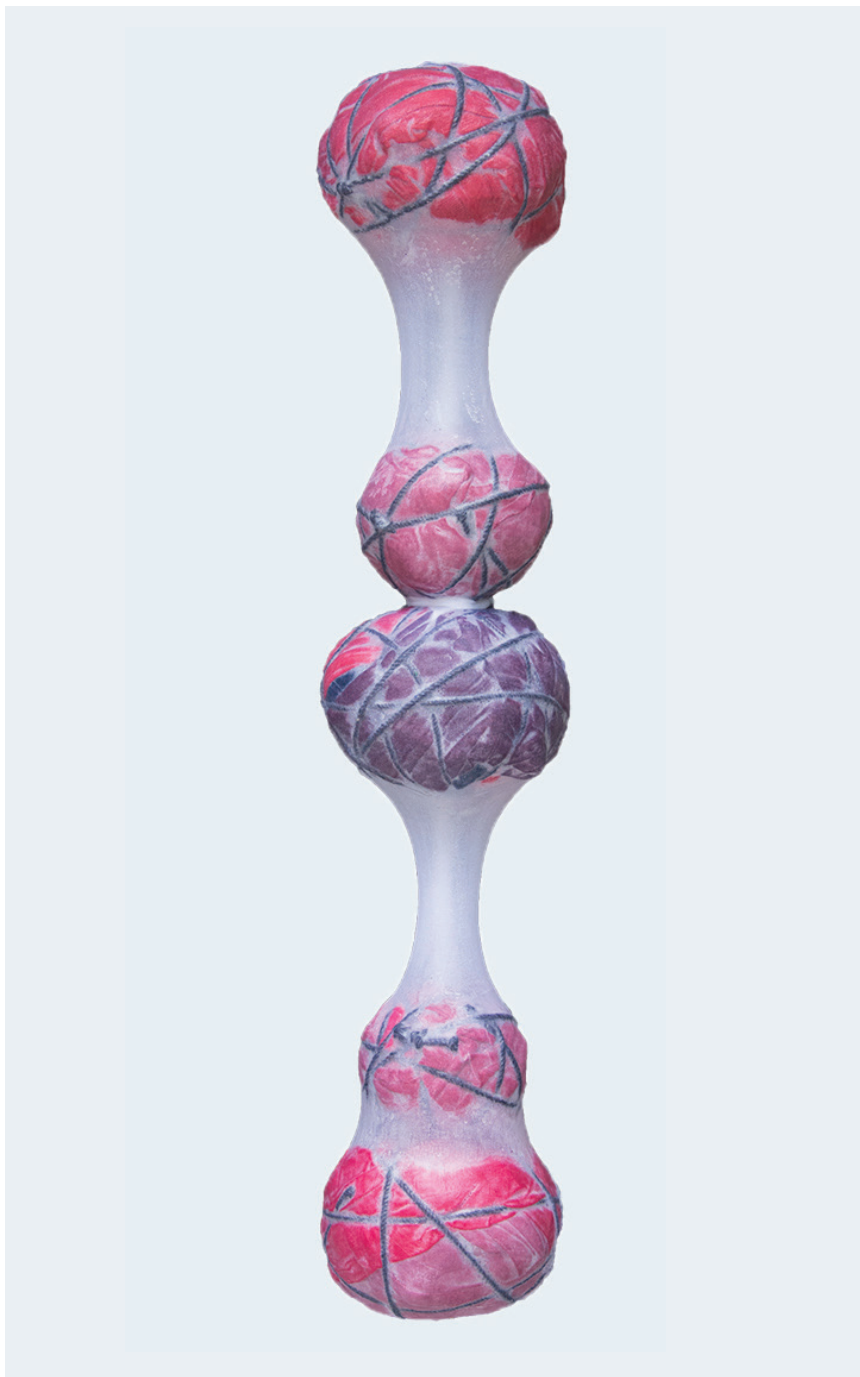
**Land Tide**, 1973  
acrylic on canvas, 72" x 46 ¾"





(left to right)  
**Ever Pivot Ever**  
**no.165, 141, 142.** 2018  
 acrylic on mixed media

(left to right)  
**Ever Pivot Ever**  
**no.138, 124, 167.** 2018  
 acrylic on mixed media



**Ever Pivot Ever no.161**, 2018

acrylic on mixed media

35" x 6" x 8"



**Land Tide**, 1972

acrylic on canvas, 72" x 48"





“What I hope for is a painting that works, but more than that... a painting which evokes a feeling, a feeling I cannot put into words.”

**Reginald Rowe**

***Land Tide***, 1973

acrylic on canvas, 72" x 47 <sup>3</sup>/<sub>4</sub>"



“Offered during a pivotal time, wanting to keep the moment safe from the ravages of time in hopes that humanity can experience change and what art feels like beyond the material world.”

**McKay Otto**

*Ever Pivot Ever, no.135*, (detail), 2018

acrylic on mixed media

38" x 8" x 8"



## **Reginald Rowe (1920 — 2007)**

was one of the preeminent San Antonio abstract painters of the twentieth century. Born in Brooklyn, NY. Rowe graduated from Princeton University. He also attended the Art Students League in NY and earned a Master of Fine Arts degree from Instituto Allende of the University of Guanajuato. He practiced his art in New York, Cuba, Mexico, and in 1964, he moved to San Antonio, TX, and became head of the faculty of the San Antonio Art Institute. A second generation abstract Expressionist, he became best known for his shaped abstract painting based on classical myths. Rowe exhibited in the US and abroad, including more than thirty solo, eighteen two-four-person, and sixty group exhibitions.

## **McKay Otto**

is a Native Texan who has lived and maintained his studio practice in Wimberley, TX, for the last twelve years. This November he will be participating in a two person show at the Dallas Museum of Geometric & MADI Art. Otto has recently completed a successful solo show with Nancy Littlejohn Fine Art in Houston, TX, and was selected as the sole artist she represented at EXPO Chicago this September. Otto has had numerous successful solo and group shows in museums and galleries throughout the US and Texas. He is most renowned in the Hill Country for his permanent installation in the Silos at the Science Mill Museum in Johnson City, TX. This is Otto's third show with the Gallery at Vaudeville.

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The Gallery at Vaudeville  
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