

UNIVERSITY OF HOUSTON SYSTEM



Euphonia, Frank Stella, Moores Opera House

UH SYSTEM PUBLIC ART COLLECTION

Highlighting Campus Artwork

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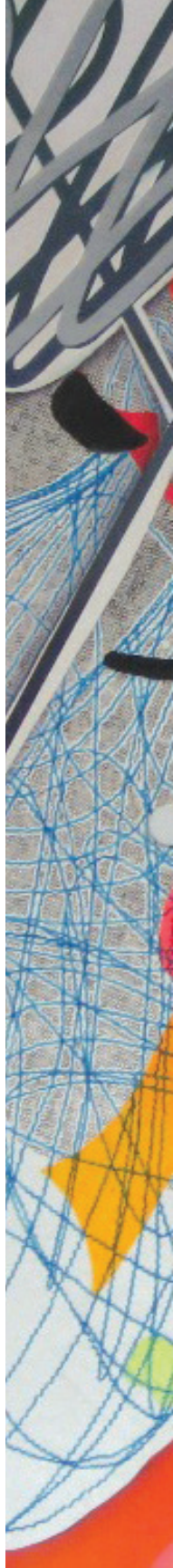
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Mission Statement

The University of Houston System Public Art Collection seeks to enrich the diverse cultural and intellectual life on the UH campuses and of the greater Houston community by building and maintaining a distinguished art collection of important regional, national and international artists. The collection is enhanced by cross-disciplinary education and outreach programs.

The System Wide Art Acquisition Committee has been formed in an advisory capacity to the University of Houston System Campus Presidents, the University of Houston System Campus Chancellor and the University of Houston System Board of Regents to aid in the building of a unique collection of 20th and 21st century art for all campuses of the University of Houston System.

The UH System Board of Regents approved the acquisition of public art in 1966 to be funded under state and federal laws. The acquisitions are financed in whole or part by the 1% for Art program, which was enacted into law in the state of Texas in 1969, the first of its kind in Texas.





A Brief History of the University of Houston Public Art Collection

On September 6, 1966, University of Houston Board of Regents and then President Philip Hoffman voted to establish a policy that would dedicate 1 percent of the construction cost of all future building projects for works of art. The University of Houston was in the process of undergoing an unprecedented building boom and it was thought that a public art program would greatly enhance the campus as well as the prestige of the university. In 1969, the Texas legislature voted to enact 1 percent for art for the University of Houston. UH was the first state institution to establish a percent for art program and currently has one of the largest and most impressive university art collections in the country.

The first works purchased for the collection were Orbit I and Orbit II by Japanese born Masaru Takiguchi, who was a guest artist teaching in the Art Department for the 1969-70 term. Orbit I was installed in the lobby of the Science & Research Building and Orbit II for Krost Hall of the Bates School of Law. The large scale bronze Albertus Magnus by the German artist Gerhard Marcks was the first work purchased for outdoor placement and located at the entrance to the Law Center complex in 1970. By 1976, the university had 14 works in the collection. Today, the collection numbers over 500 system-wide. We are continually adding to the collection.

In 1996, the most ambitious commission was for the Moores School of Music Opera House by internationally known artist Frank Stella. The artist created Euphonia, an exuberant celebration of color and rhythm that transformed the barrel vaulted ceiling of the lobby, the wall of the mezzanine and the catwalk in the auditorium. Jacob Hashimoto, Carlos Cruz-Diez, The Art Guys, Lawrence Argent, Lin Emery, Bert Samples, Kendall Buster and Luis Jimenez are some of the more recent additions to the collection.

With the help of the University of Houston's System Wide Art Acquisition Committee comprised of UH Regents, UH System faculty and staff, local museum curators, directors and community representatives, the collection continues to expand and include work by local, regional, national and international artists.

A new website has been developed that will continue to expand with the ever-growing collection. A map and walking tour of the University of Houston is available online at <http://uh.edu/uh-collection> and we are also on Facebook. For further information, you can contact Michael Guidry, curator of the University Art Collection, at mguidry3@uh.edu or 713-743-5315.

A MOMENT IN TIME – ALYSON SHOTZ (2005)



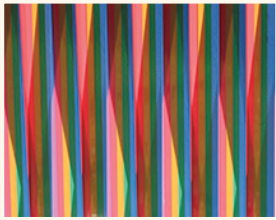
More than 2,300 strands of clear glass beads strung together comprise this piece, which hangs from the ceiling of the box office entrance at the Wortham Theatre. More than 110,600 beads were used for this quiet, contemplative piece that mimics falling rain that has been frozen in time and space. The strands are attached to a grid measuring 16 feet by 16 feet.

BENCHES – SCOTT BURTON (1985)

Flanking the south entrance of the Gerald D. Hines College of Architecture are two granite benches that are formal in style, simple in form and share many of the classical lines of the building. Made from a single block of pink Laurentian granite and weighing two tons each, they sit quietly and blend in well. The artist created them at the recommendation of the building's architect.



DOUBLE PHYSICHROMIE – CARLOS CRUZ-DIEZ (2009)



This piece, which is located at Entrance 1 off Calhoun, is made of painted aluminum and steel and has repeating vertical stripes of color and alternating blade shapes that create dizzying optical effects. It is meant to be viewed in motion and from multiple angles, but one can still appreciate the complexity of the color combinations and forms by standing still in front of it on either side.

EUPHONIA – FRANK STELLA (1997)

The largest piece of art in the UH art collection covers the 100-foot-long barrel vaulted ceiling of the Moores Opera House. The collage of abstracted imagery and patterns has been described as a visual cacophony and was created with the help of a team of local artists. The same imagery and technique was also used on the large scale triptych on the mezzanine level just off the lobby measuring 10 feet tall and 72 feet wide. Another piece was created on the underside of the catwalk inside the opera house.



FIESTA JARABE – LUIS JIMENEZ (2013)



One of the more colorful pieces in the UH System's art collection, this 10-foot sculpture was created two decades ago. Made of fiberglass and commonly referred to as "Fiesta Dancers," it depicts two Hispanic dancers taking part in a hat dance. It had been on loan to Strake Jesuit High School in Houston before the UH System purchased it from a local estate, cleaned and restored it, then had it installed on the northeast corner of Wheeler and Cullen near the Cougar Woods Dining Hall.

FLOW – KENDALL BUSTER (2013)

Hanging from the ceiling inside the Health and Biomedical Sciences Building is this fluid-like, amorphous creation. It comprises 54 panels made of steel and white PVC mesh. It's an organic form inspired by the lenses of the eye. It can be found over the staircase on the building's west side.



FOUNTAIN – JACKIE FERRARA (2006)



This red and black granite piece sits in the courtyard area outside of the Science and Engineering Classroom Building. The fountain is a low and long mastaba-like design that is 60 feet long and 16 feet wide with a narrow channel running along the top that pours water down the sloping sides. In the channel is a blue neon light running the length of the fountain that is only visible at night. On either side of

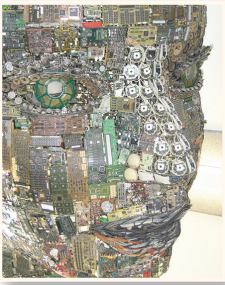
the fountain are benches made from the same granite.

LANDSCAPE WITH BLUE TREES – JIM LOVE (1983)

This quirky piece stands in the courtyard of the Cullen College of Engineering. Two 16-foot-tall abstract geometric blue steel trees stand next to each other, with a peculiar 6-foot-tall blue-spotted red bird wearing a hat situated between them. The artist collaborated with the College of Engineering on the construction of the complex tree forms.



MODULATION – HELMICK & SCHECTER (2000)



This enormous head, which measures 12 feet high, 8 feet wide and 10 feet deep, is suspended in the three-story atrium lobby of the Leroy and Lucille Melcher Center for Public Broadcasting. It is made of hundreds of discarded electronic pieces attached to a large steel armature. The face does not have a specific gender or ethnicity, but rather represents a melting pot of multiple ethnic groups.

SHINE AND RISE – RANDY TWADDLE (2007)

This large-scale diptych uses charcoal on canvas and hangs in the Honors College on the second floor of the M.D. Anderson Library. Each of the two panels measures 9 feet tall and 13 feet long. The artist incorporates a collection of clichéd phrases and idioms strung together and reversed to cause the viewer to see, read and consider them in a new context. The whole piece is meant to be an inspirational verse created for the students of the Honors College. The text reads: "Shine and rise, gentleman and ladies! Smell the coffee and wake up! Forget and forgive circumstance and pomp. Learn and live nothing but the truth and the whole truth, for all and once, over and over ... ever and forever."



STATUE OF FOUR LIES – THE ART GUYS (MICHAEL GALBRETH AND JACK MASSING) (2010)



UH alumni The Art Guys, who are based in Houston, created this seemingly traditional monument to absurdity and falsities. Complete with life-size bronze figures of The Art Guys, Latin text, plaques, a time capsule and an accompanying Codex housed in the M.D. Anderson Special Collections, this piece is sure to confuse and engage.

WALL OF TOWERS – JACKIE FERRARA (2006)

This large-scale piece is on a curved 36-foot wall within the Science and Engineering Classroom Building at the main entrance area. It was created by adhering more than 1,000 stained brick-shaped wood tiles in grays and reds in a grid pattern. The towers resemble a pixilated, fictitious, idealistic cityscape.



YOUR MOVE – LAWRENCE ARGENT (2011)

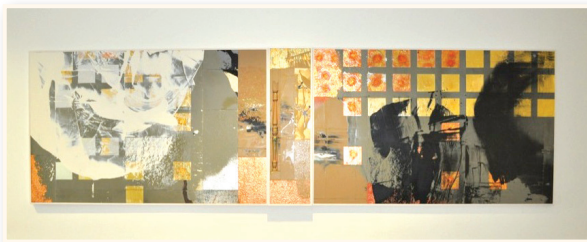


These three enormous sculptures of gourds sit in the courtyard area of Calhoun Lofts. Two of the pieces, which were designed using three-dimensional modeling software, are made of granite and the third from bronze. They were carved by hand in China and have a unique texture, color and shape. At night, they are illuminated by lights at their base.

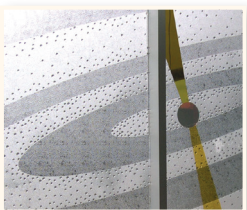
UH-CLEAR LAKE

ARCHEOLOGICAL WHITE AND BLACK – SANDRIA HU (2013)

This painting is influenced by the landscape of the Clear Lake area and the artist's travels to west Texas. She takes elements like the soil and changing seasons and abstracts them into generalized imagery, surface and pattern.



CONSILIENCE – PAUL MARIONI, ANN TROUTNER (2005)



Consilience is a term coined by philosopher and historian William Whewell in 1840. It means the unity of knowledge or tying together science and the humanities. Marioni and Troutner collaborated on this etched and multi-colored glass wall of windows drawing upon images of the cosmos, biology and science.

UH-DOWNTOWN

CLOUD DECK – JACOB HASHIMOTO (2010)

From the ceiling of the four-story glass atrium that overlooks downtown Houston in the Business Building is this interesting piece that forms the shape of a serpentine. It comprises about 2,000 translucent oval bamboo and rayon Japanese kite forms suspended by 225 aircraft cables. It measures 25 feet wide, 3 feet deep and 30 feet tall.



MANU LANGUIDLY STIRS SONGS IN THE GRIP OF SHADOW AND LIGHT – BERT SAMPLES (2011)



Adorning the fourth floor of the library is this glass work of art that was inspired by earth, air, fire and water. The artist created his vision first in a sketch of each of the elements and then layered his creations to form the complete composition. It was then etched into 10 sheets of glass with dichromatic film edging to create the final piece. "Manu" is an oceanic term that refers to the creation of life.

PRAYER MEETING – JOHN SCOTT (1996)

This 27-foot-tall kinetic sculpture made of steel and aluminum stands quietly on the third floor terrace of the main building facing downtown. The artist's memory of going to church in the summer and watching all the parishioners fanning themselves to cool off was the inspiration for this piece. It involves 30 fan shapes suspended on horizontal wires that wave back and forth in the wind. The fans are mounted within a large circle about 10 feet in diameter.



PROVISIONAL SPACE-HOUSTON – JANAKI LENNIE (2008)



These 10 paintings, which hang in alcoves along the main hall of the first floor of the Business Building, are of varying sizes. The artist is known for her paintings of the urban environment. They focus mainly on the sky and empty out most of the space, so what's left are fields of beautiful and dirty color, as if the sun or moonlight in filtering through layers of pollution. This group of paintings presents a full range of full and empty spaces, clear and hazy, dark, light, secular and ethereal. They provide observations and possibilities for solace in an urban environment.

SALT MARSH – JOHN BIGGERS (1998)

This mural was inspired by an ancient African tale of the never-ending chase between the rabbit and the turtle, representing the cycle of day and night and the changing seasons. It is 27 feet wide and 10 feet high and is on the third floor of the Student Life Building. The imagery and symbolism in the mural represent the renewal of life and the search for wisdom and hope that youth will learn from history and that Buffalo Bayou – which runs through the campus – will once again sustain life at the level it once had.



UH-SUGAR LAND

BRAZOS TRACE – LIZ WARD, ROB ZIEBEL, ANTHONY THOMPSON SHUMATE (2006)



The inspiration for Brazos Trace is the Brazos River, a major geographical feature adjacent to the campus. The curving panels of the piece create the visual effect of a river descending through the atrium space. The river-like panels are patterned with images relating to the cultural and natural history of the Brazos.

GROUP OF 14 TORCH DRAWINGS – HELEN ALTMAN (2001-2012)

This collection of drawings by Helen Altman were made by using a blow torch as a drawing tool, scorching lines into paper creating soft and remarkably detailed images of Texas animals.



PASTORAL – LIN EMERY (2011)



This 15-foot-tall kinetic sculpture stands outside of Brazos Hall. It is made out of polished aluminum and stainless steel and moves in the wind. It utilizes a sophisticated system of bearings to ensure smooth and random movement within the individual parts. The leaf-like forms seem to disappear in the sky and will reflect the surrounding brick, concrete and trees, while at the same time reflect the sun's light against the ground and building.

UH-VICTORIA

JAYA SUN III – CASEY WILLIAMS (2002)

This group of large and small-scale abstracted photographic images, taken from sides of ships in the Houston Ship Channel, draw on the similarities between the worn surfaces of ship's hulls and heavily worked surfaces of abstract expressionists paintings.



WHEELBARROW – NEIL HARSHFIELD (1996)



Neil Harshfield created a group of six garden implements by combining found objects with fabricated glass elements recalling personally nostalgic histories.