College of Architecture
Faculty Art Biennial

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J. Wayne Stark Galleries

Texas A&M University

March 21 - May 19, 2013
Dr. Ergun Akleman is a Professor in the Department of Visualization. Akleman has been in Texas A&M University for 16 years. He received his Ph.D. degree in Electrical and Computer Engineering from the Georgia Institute of Technology in 1992. He is also a professional cartoonist, illustrator and caricaturist who have published more than 500 cartoons, illustrations and caricatures. His research work is interdisciplinary, usually motivated by aesthetic concerns. He has published 100 technical papers in the areas of shape modeling, image synthesis, artistic depiction, image based lighting, texture and tiles, computer aided caricature, electrical engineering and computer aided architecture.

Akleman thinks that research and creative activities are not really different. The key issue is the contribution to the field regardless of the field. One must always take a risk to discover new concepts or ideas nobody has thought of before. A significant amount of time must be spent during idea formation. We have to accept that many ideas will turn out to be useless or failures. However, failures are the key to discover new ideas nobody has done it before.
The work here represents 3 overlapping themes that have dominated my work for the past 2 decades:

(1) Architectural fantasies (or capriccios): that almost anything can be expressed in sculptural/architectural forms.
(2) Visionary landscapes: that the gateway to everything that is wondrous and sublime is right outside.
(3) Biblical themes: that everything that really needs to be known is in those pages.

Richard R. Davison, Jr.

"4S (four seasons)", Oil and oil pastel on canvas (4 panels), 2011-13
"Adam", Charcoal and acrylic on paper, 2011
"Eve", Oil pastel on paper, 2012
These are some of the pictures that I took at the Lion’s Club Rodeo show for handicapped.
Philip Galanter

The work consists of 4 parts. First there are two small audio speakers each about 15 cm tall and 10 cm wide. There is also a small 4 cm cube used as a color sensor. Finally there is the light unit about 20 cm tall and 45 cm wide. It consists of a glowing cylinder on a dark base.

The piece can run in an automatic or interactive mode. In interactive mode the visitor can place the color sensor on provided color samples or something they may have with them. The color sensed then slowly fills the light unit. Based on the color a generative system runs that produces 3 electronic-sounding voices that sing human-like phrases. When no interaction is detected for a period of time the system will automatically choose random colors. The next interaction kills the automatic mode and takes control.

The music changes in tempo, register, and key depending on the color displayed. In particular, in the light unit there red, green, and blue LEDs that can be mixed to produce any color. Each is defined by 8 bits of color producing so-called 24 bit color. Those same 8 bits can be used to define the rule set for 3 cellular automata.

In this way the singing of the 3 voices corresponds to the 3 primary color components shown in the lamp. The color data becomes executable code in the cellular automata, not unlike source code being compiled and executed on a computer.
This project documents the two edges of earth’s surface: underwater caves and air clouds. A dynamic labyrinth is revealed as the diver explores a shifting scale and altitude of spatial transitions. Propelling across horizontal bedding planes, through vertical fissures, and around expanding chambers; falling from a plane, into the clouds, and in the vast volume of space, the viewer is exposed to metamorphic dives and their converse liberation that inspires extending architecture’s potential.
Texas A&M University at Qatar mace draws from the very fabric and traditions of the State of Qatar, the United States of America, The State of Texas, and Texas A&M University. The University mace leads the academic procession at commencement and other special ceremonial occasions. The Qatar mace has been recognized as the most elaborate university mace in the world.

The dome of the mace is a stylized version of an ancient Arabic dome and incorporates the Qatar emblem of the sword. A large pearl crowns the dome and approximately 140 pearls adorn the base. Qatar was primarily a pearl economy before the energy discoveries. 120 Troy oz. of sterling silver adorns the mace. The shaft is carved walnut. Majestic flacons separate the seals of Qatar, Texas, and Texas A&M. The handle of the mace incorporates agricultural elements from Qatar and Texas: carved date palm leaves top silver dates, the trunk of a carved palm tree is encircled with Texas A&M’s Rudder oak acorns and oak leaves are carved in below the acorns. The intertwining limbs making up the foundation of the handle are intended to illustrate the strength and unity of combing the two campuses in Qatar and College Station.

“Ceremonial Mace for TAMU Qatar”, Walnut, Sterling Silver with an iron stand, 5 ft. tall on a 2 ft. 6 inch diameter stand
Memory: place
The sweet scent of talcum powder assures me I am in the presence of my grandmother. Sunlight splays in multi-colored arrays. I shift my weight and a tiny galaxy of dust is launched. Freshly pressed dresses hang at-the-ready. Below them, pumps rest akimbo as if still stretched over her bunioned feet.

Memory: holding on
At the dining table my grandmother wraps each freshly laundered article of clothing in tissue paper before placing it in the cardboard box. Diaper shirts of whisper soft batiste, buntins, hand-knit blankets, all remnants of infancy. Bonnets and shoes, stuffed with tissue paper, appear to be occupied by my father as a baby. These relics induce wonder. My father is 6 foot 4, in his forties.

Drawings of Handkerchiefs
Handkerchiefs absorb the ordinary day’s breath as well as mistings of emotion. With a dollop of spit they rub out traces. The ever-present handkerchief – those of man, woman, or child – is the source imagery for these drawings. Used in the 1950’s, each is drawn 1.5 larger than the original hankie. The enlarged scale implies the point of view of a child as observer as well as the monumentality of numinous memory.

"Bridal Handkerchief", Ink on vellum, two-sided drawing, view above with front light, view below with backlight, 37” x 25”, 2010 – 2013
To portray women without objectifying them is an intentional, political act. The art historical tradition is to paint women to extol their sexual beauty and to encourage possessiveness. There is a new guard of women painters who provide a counterpoint to this tradition by depicting a more multifaceted version of the female psyche. I align myself as an artist with them by attempting to broaden the depiction of women as subjects in painting. My subjects are beautiful and observable, but not consumable. They are more public than private and more iconic than intimate. My paintings have a strong connection to traditional portraiture in both style and technique, but my subjects are truly contemporary.
Bill Jenks

From BEYOND WITHIN  THIS no idle passing
(unspeakable)
THERE IS NO END TO ONCE BEGUN
Unspoken returning
One bond  all others  BOUND
i CAN NOT look AT YOU NOW

This work continues an exploration of transitional state. Drawing on an ancient promise made between travelers that pledged a communication of spiritual energy across physical and metaphysical boundaries, the present traveler is required to provide stance and action while transmitting energy for glimpses of the unspoken. Without participation there can be no connection.

“The Promise”, mixed media, digital translumenance, participatory circuitry, 2013
The 2011 drought was devastating to Texas trees. “Drought” documents an attempt to water a giant old pecan, reachable after I connected every hose I owned.

“Holes” was made with a custom made, portable snake camera. It's got a 10-foot reach. After the drought, there are more holes than ever.

“Holes”, Video
I feel that we do have an obligation to remind people in the most graphic way that war is a dreadful thing…to sanitize it is a dreadful mistake!
Prior to 2008, I had never painted...you can tell... since then, I paint every day.

These images come from a collection I call “Finger Painting.”

These images are an excerpt from a series of images made with my fingers on the ipad using the “paper” app. The images are usually made in ten or fifteen minutes early in the morning, or late in the evening, and are the vision of the events of my days. There are a few things that are stuck inside me, an impossibly heavy thing, hovering over or moving on equally impossible thin bristles, a languid world beneath the waters of my fathers lake, fire in the landscape, and the presence of the big sky and big land here in Texas.

The one who holds my heart and I drove a thousand miles one weekend, to Hobbs New Mexico and back to place flowers on a grave. The landscape of West Texas overpowered me. Everywhere was a painting, orange earth, yellow wisps of sand, an infinitely blue sky, and impossibly verdant fields. The power of the land moves me to paint...if one can call moving ones fingers around on an IPad painting...

“Finger Painting”, 8” x 6”, Paper app on iPad
This piece explores the idea of wrap-around scanned digital image as a kind of totem and the sculptural totem pole as a series of totem representations.

“Totems”, Sculpture with integrated digital images, 30” x 30” X 80”, 2013
Russell Reid comes from a family of artists, architects, mathematicians, and writers. His early years were heavily influenced by cultural anthropology and geography and spent dabbling in drawing, oil painting, and architecture. But it was not until his late 20s that Reid began to formally study art. After several failed attempts to pursue a BFA, he settled on a course of study in Environmental Design. This direction proved wise as it forged a study of fine art and architectural design, blending the art and science of design. Prior to, and during, his early education Reid was influenced by such artists as Alphonse Mucha, Burne Hogarth, Ford Madox Brown (and all those he mentored), William Morris, and Edward Burne-Jones. At the end of 1987 Reid moved to Italy where he continued his education in the arts. While in Italy he studied under the Florentine Masters, Paolo Barrucchieri (Painting and Sculpture) and Gabrielle Torrecelli (Drawing and Painting). Reid left Italy briefly to study English Literature at The University of London followed by Stirling College (Scotland) before returning to Italy. Having secured a job as a stained glass designer, partly to pay off his college debts, he soon saw a shift in his art, becoming influenced by such contemporary artists as Johannes Schrieter, Ludwig Schaffrath, Hans-Günther van Look, and Brian Clarke, followed by artists in other realms like Robert Bechtle and David Hockney. Overlapping his stained glass years, Reid undertook the design and painting of murals. Designing and painting at this scale again saw a change in his artwork. Reid was no longer intimidated by painting “large” pieces, in fact, his largest single painting (to date) is 7,200 SF. While most fine art paintings are measured by the inch, Reid was finding himself measuring his paintings by the foot, and even by the metre! For example, the 7,200 SF painting measures 36 feet tall by 200 feet wide. Reid’s interest in mural art was first piqued by Richard Haas, followed by Kent Twitchell, and John Pugh.

Now in his fifth decade and after having enjoyed many years in the arts and the practice of architecture, Reid has returned to academia in the areas of Architecture, Interior Design, and Landscape Architecture & Urban Planning. Reid lives near Austin, Texas and teaches college in addition to painting. Having returned to his “first love” of the day dreaming of his youth, Russell Reid has created a collection of fine art work for exhibition. This exhibit contains a small portion of his years of dedication to drawing and painting. Please enjoy.

“Johannes Schrieter” Acrylic on canvas, 24” x 20”, 2010
Although these paintings were made last summer in a cool, quiet place, they respond to our burning sun of the previous summer, and the strong winds of tornadoes and hurricanes before that, and use those as symbols of something more.

I have played with the geometry of a square map, triangular mountain, and round moon for years. These simple forms have provided multiple permutations of interaction and meaning, in both oil paint and pixels. Last summer they somehow turned from 2D shapes into 3D forms, and flung themselves into motion.

Other paintings appeared recently – images of danger, loss, greed, and speed. They respond intuitively to my life and to our times of war and economic loss. I wish it were not so.

*Flying Gold Maps, Digital Painting, 22” x 30” image area on 24” x 32” paper*
After 1890, when the 7th U.S. Cavalry massacred Chief Big Foot and about three hundred unarmed men, women, and children at Wounded Knee Creek, the Lakota Nation was systematically dismantled – its members confined to squalid reservations, its chiefs and shamans liquidated, and its children shipped off to brutally-sectarian schools that aimed to “kill the Indian and save the man” in the words of Richard Pratt, who founded the Carlisle School for Indian Children in 1879.

One of the forefathers of the Lakota’s present-day leader Looking Horse had a prophetic vision. The dark night of the Lakota, the vision said, will last 100 years from 1890 to 1990, but in the seventh generation the sacred hoop, symbol of the Lakota Nation’s wholeness, “will be mended.”

“And the prophecy is coming true”, said Looking Horse. It began to come true in 1973, he says, when armed Lakotas, in a historic project against continuing oppression, took over the site of the Wounded Knee massacre. And in 1990, on the 100th Anniversary of the massacre, 350 Lakota horsemen rode once again the fateful 150-mile enforced march of their ancestors to Wounded Knee through a December blizzard, and celebrated there a rite of deliverance called “Wiping the Tears of the Seventh Generation.” The task of this generation is to restore the old values.

“The Noble Plainsman”, Color Ink on Paper, 14” x 17”
Jinsil Hwaryoung Seo is an Interactive Artist/Designer and an Assistant Professor in Department of Visualization at Texas A&M University. Her interdisciplinary, interactive art practice investigates the intersection between body, nature and technology. Seo has been fascinated by the aesthetic qualities of human experience, the relationships that emerge through interactions within artworks, and the underlying beauty and pattern inherent in the nature. She has chosen interactive art for her creative practice and research in particular because it encourages active, self determined relationships within a work of art.

“inTouch”, Fabric, Thermochromic paint, Electronic components, 15 in × 12 in × 63 in, 10 in × 8 in × 50 in, Feb, 2013
The seven submissions utilize the stippling technique of drawing whereby the images appear and were created through careful layering and density of gradient patterns of dots. Each drawing depicts architecture or an urban setting and their relationships to the natural surroundings. The ambiguity of abstract dot patterns and gradients contribute to this relationship with the more articulated and detailed architectural forms. All works were created with Micron 005 pen on watercolor block and were done while I was on two autumn Study Abroad semesters at the Santa Chiara Study Center in Castiglion Fiorentino, Italy in 2009 and 2011. Three of the works were drawn from photographs I took while flying over the Tuscan landscape with Paolo Barucchieri. The others were initiated in-situ while visiting each site.
They Were Young (three framed prints each 11”x14”)
Can you imagine as a teenager, or a person in their early twenties being told that you will leave country, family, and friends to travel across the ocean with no guarantee of a safe journey home? When we ponder the sacrifices made by “The Greatest Generation”, we forget that they spent their childhood during the great depression and then as young men and women were sent to foreign lands to fight. They had hopes and dreams of a better tomorrow. They gave more than we can imagine.

These photographs were taken after a World War II battle Reenactment on the grounds of the Museum of the American GI in College Station, Texas. The individuals photographed were student-members of a WWII reenactment unit. By encouraging the youth of today to participate in such events, living-history advocates hope to preserve the memory of a time and generation that changed the course of humanity.

When you meet a veteran of any war, extend a hand, or share an appreciative smile and remember...they were young!

Abram Waits (framed print 11”x 14”)
Hope against hope
A promise made
Counting the stars
Abram faithfully waits

Rorschach’s Tree
What do you see? Is it human nature to search for meaning in the abstract? “Rorschach’s Tree” is part of a series inspired by the psychological tests of Hermann Rorschach and the more recent photographic work of Traci Griffin. This image contains the branches of a tree on the Texas A&M campus. The tree is located next to the building that houses the Department of Visualization, a place where students explore the abstract, the formal, the traditional, and the digital. During their journey, they grow, struggle with and learn the finer points of visual expression, with the hope that others will find meaning in their work.