College of Architecture Art Faculty Biennial

Online Catalogue

April 2 – May 31, 2015

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Gerald Maffei AIA, Visiting Professor Emeritus

950 Sq. Ft. residence for a single woman employing sustainable materials and strategies, ordinary construction and a reference to Tex-Mex vernacular.

Materials are meant to weather gracefully without maintenance. The corrugated tin siding and roof are Galvalume. The clear anodized aluminum windows frame double pane southern E glass. Exposed painted wood beams are tucked under the tin roof and protected from rain. The concrete floor sits solidly on the earth, requires no finish and mediates day and night time temperatures. Air enters in holes under the eaves, moves through the attic to exhaust built-up heat through higher roof vents. The plywood walls and ceiling add structural rigidity. The stud walls are faced with a rigid insulation skin to reduce thermal bridging as well as air and sound infiltration. Stairs, window trim and interior structural elements are aniline dyed in primary colors and are left to fade and weather. Doors and counter tops are salvaged materials. The building has a tight simple form on the outside. Inside walls and ceiling break from the exterior orthogonal to create diagonal surprises. Interior structure is exposed in places and hidden in others.

The feeling is cozy, lived-in and rural, but is only 15 minutes by bike from downtown Austin.
Felice House

"Tomorrow hopes we learned something from yesterday." – John Wayne

Felice House is a figurative painter who strives, through her portrayals of women, to provide a counterpoint to the passive female representations found in art historical tradition.

House’s latest series of large scale paintings, RE•WESTERN, views “The West” through a post-modern lens that both challenges and honors this most American of genres. In this series House projects contemporary women into heroic roles formerly played by western movie icons such as John Wayne, James Dean and Gary Cooper. Through the use of the gender flip, House questions the male hero stereotype in classic Western films. While reveling in the “The West’s” rich visual language, the viewer is challenged to reevaluate its archetypes, mythology and values.

Karan and Narc in Open Range
Oil on canvas
2015
36” x 60”
Karen Hillier

Karen Hillier is a multi-media artist whose recent work is inspired by memory. Working in a variety of mediums - cyanotype, video, ink, laser-etching, powdered graphite - the artist commingles recollections with acute observation. The results are images rooted in the material while being characterized by ephemerality.

Derived from the privacy of her grandparent’s home, implements of personal hygiene represent the process of grooming for day and evening. Fabric handkerchiefs are the base medium for photographic cyanotypes imprinted with reminders of daily ablutions. Contact prints result in ghostly images of the familiar - eye cup, nasal atomizer, perfume bottle - each venerated in the stains of indigo photograms. The viewer is invited to delight in these ironic monuments of the ordinary.
For years, my medium of choice has been photography. I’ve always thought of cameras as little time machines that help us hold onto the past. I can thank my parents for instilling in me a passion for taking photos. My first “quality” camera was a Pentax K1000. From the 80s through the 90’s I shot on film. In the early 2000s, I began transitioning to digital photography. I jokingly refer to my camera as my “Linus blanket” because I never go anywhere without it.

A day without taking a photograph is a day lost forever.
William Jenks

This work continues an exploration of transitional state, synthesizing dream and undream by reducing complexity to simple line and pattern. During assemblage of image with form in multi-modal process, hand-made mark is pulled through digital preparation towards mechanical construction. Drawing on an ancient promise made between travelers which pledged a communication of spiritual energy across physical and metaphysical boundaries, the viewer is asked to decode the space between. Without participation there can be no connection.
Russell Reid

Russell Reid comes from a family of artists, architects, mathematicians, and writers. His early years were influenced by interests in cultural anthropology and geography and spent dabbling in drawing, oil painting, and architecture. His pursuits of a BFA lead to his discovery of a discipline 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. At the end of 1987 Reid moved to Italy where he continued his education in the arts. Reid left Italy briefly to study English Literature at The University of London followed by Stirling College (Scotland) before returning to Italy. In 1990 Reid moved to the south of France (near Toulouse) to work as a surveyor on the St. Just Cathedral. It was in France where the “calligraphic” style of drawing and painting began to emerge. Reid views his style of painting as a merger of his architectural background, the graphic arts approach to mural design, and the strong, bold lines often associated with stained glass design.

Water Reeds VI
Acrylic on canvas
24” x 36”
2014

Reflection on Water
Acrylic on canvas
20” x 16”
2014

Montpellier
Acrylic on canvas
20” x 16”
2014

Prayer Tablet IV
Acrylic on canvas
20” x 16”
2014

Printemps
Acrylic on canvas
20” x 16”
2014
Krista Steinke

Purgatory Road, an ongoing photographic series that takes its title from an actual place, a wooded region in rural New York that is divided by an infamous dirt-covered path. The project is inspired by the local stories and folklore surrounding the geography of this region. Rooted in the artist’s own anxiety and concern for the natural world, her images serve as metaphors for the concept of “purgatory” as an abstract state of “in-between”; a place where two conceptual polarities collide, become blurry, muddied or gray. Whether photographed on location or composed of natural specimens collected from her walks through the woods, her images reveal tenuous moments that hover between fragility and transformation and collectively describe a sense of place, while capturing the myriad stages of life and death.

*bird* (from the series “Purgatory Road”)
archival pigment print
24x24” (30x30” framed)
2012

*insects* (from the series “Purgatory Road”)
archival pigment print
24x24” (30x30” framed)
2012

*frog* (from the series “Purgatory Road”)
archival pigment print
24x24” (30x30” framed)
2012
Sunset Snipped
Digital, printed on canvas
30x40
Sitting in the countryside, watching the layers of sunset bloom and fade.

Lubbock Firefront
Digital, printed on canvas
30x40
Lost in the darkness of rural Lubbock, the only light from an advancing prairie fire.

Countryside
Digital, printed on canvas
30x40
Approaching the Hill Country from San Angelo, Texas
Winter in the Utah mountains

Howard Eilers
Changshan Huang, Ph.D., AICP, ASLA, RLA

Mother Nature is the best teacher and source of inspiration for landscape architects. We can learn a great deal by observing and experiencing a real landscape. Sketching and painting in field help us observe and understand a place better. An old Chinese saying told us that in order to be a well-educated person, one must “read thousands books and travel thousands miles.” All my art works exhibited at this faculty art show are the ones I did when I traveled in Germany during the fall of 2012 where I taught the study abroad program.
Dick Davison

Making art tends to invite the question: “what is the meaning of life?” I see the coherence of the Old and New Testaments, the “scarlet thread”, the path to redemption, and the thing that gets us to the other side. As Chesterton said: “…it is not for us to quarrel with the conditions under which we enjoy this wild vision of the world. The vetoes are indeed extraordinary, but then so are the concessions. … If I have drunk of the fairies’ drink it is but just I should drink by the fairies’ rules.”

Cain & Able
Anatol Bologan

The images captured in this series have not been altered or composited in any way and have been recorded in real-life situations where I observe and capture the complexity of everyday life. The only editing done to the images is limited to exposure as well as color adjustments, mostly reproducing the traditional analogue printing process in a digital format. My focus is to highlight the multilayered aspect of an urban landscape where the architectural space can serve as a stage design or backdrop to the theatricality of the mundane.

While I use a similar approach to traditional “street photography” when selecting my subjects and composition, I go a step further and choose to capture my images either reflected in an architectural element or viewed through a translucent surface, where the architecture does not only serve as a backdrop but also as an integrated component of the story captured in camera. I look for human interaction within surrounding space. My images seek to explore the multilayered social structures within contemporary spaces: a choreography of human experiences and interactions mediated by cultural and ethnic backgrounds and an amalgam of media and technology.

Chasing time
Digital photography, Giclée prints
24x33 inches.
2014

Brick Lane
Digital photography, Giclée prints
24x33 inches.
2014

Layers
Digital photography, Giclée prints
24x33 inches.
2014

Mind the gap
Digital photography, Giclée prints
24x33 inches.
2014
“If you develop an ear for sounds that are musical it is like developing an ego. You begin to refuse sounds that are not musical and that way cut yourself off from a good deal of experience.” – John Cage

Symphonic Infinitum is a new body of work consisting of hybrid wall assemblages that explore the perceptual relationship of visualization and sound through instrumentation and play. Revisiting John Cage’s idea of chance, the work relies on audience participation to activate a visual system, allowing variations of order and chaos to influence how the work is perceived. The artist describes the work as a type of “physics machine”, similar to the anatomy of a pachinko game or a children’s handheld maze toy, where gravity, kinetics, and centrifugal force, cause small balls to roll around inside a circular structure. As the balls hit various parts of the structure, random percussive sounds are emitted. Each piece offers a unique interactive framework and run in size from 18 inches to 7 feet in diameter. Rather than approaching sound from the vantage point of a musical instrument, this project investigates audio mechanics by creating a dialogue between visual aesthetics, embodied interaction, and the resulting effects on auditory perception.
Carol LaFayette

How does an orb web spider make its web? First the spider releases a sticky thread that is blown away with the wind. If the breeze carries the silken line to a spot where it sticks, the first bridge is formed. After this the spider constructs a loose thread and constructs a Y shaped thread. These are the first three radii of the web. Then a frame is constructed to attach the other radii to. After all the radii are completed the spider starts to make the circular threads. At first non-sticky construction threads are made. Finally the sticky thread is woven between the circular thread. While attaching the sticky thread to the radii the construction thread is removed by the spider. Then the web is completed with non-sticky radii and sticky circular threads and the spider can rest and sit in the center of the web with her head down. After a night of hunting the web becomes worn out. The spider removes the silk in the morning by eating it, only leaving the first bridge line. After a daytime rest the spider constructs a new web in the evening. If the catch was low and the web is not heavily damaged the web may stay during the day and be reused after minor repairing.

Study after orb weaver
Monofilament, screws, and canvas stretchers
16" x 16" x 3/4"
2015
Negar Kalantar + Alireza Borhani

The works shown in the exhibit are the outcome of more than a decade of experience in developing kinetic and adaptive designs that change their size and surface. Across the breadth of various projects, ranging from delicate 3D printed flexible textile structures, to a medium-scale kinetic tessellation, and relatively a large-scale deployable space structure, Negar Kalantar and Alireza Borhani try to choreograph movement to reveal the forms and forces of the dynamics of unstable environments. Fascinating and impressive to watch an intriguing visual display of patterns, these works can capture the imaginations of spectators as the objects slide, rotate or glide as if they have life of their own.

The works demonstrate the concept of transformability as a new design tool in architecture to respond to environmental conditions while transforming the boundary between inside and outside. Here, the architectural attributes of the mechanism, or the ability to change in shape and pattern, are the main concerns to transcend the line between practicality and joyfulness. To make motion visible, comprehensible, and beautiful within the design process, the body of work at the show fosters exploration around one central question: how can motion be suggested, depicted, or physically incorporated in the building envelope?

AURA, Transformable Shading System + Deployable Space Structure
Plywood, Aluminum, and Fasteners
23” X 23” X 7.5” - 108” X 108” X 60”
2013 – 2011
Anton Markus Pasing
Eric Bardenhagen

Eric Bardenhagen, Assistant Professor of Landscape Architecture & Urban Planning, designs and crafts furniture using North American hardwoods blending the shaker and arts & crafts styles. These functional pieces use traditional pinned or wedged mortise and tenon joinery with no mechanical fasteners. Pieces are finished using linseed oil followed by beeswax. Craftsman and Stickley pieces are finished using a traditional ammonia fuming process followed by beeswax.

Cherry and Maple inlaid frame
Persimmon on Tree, by Sakai Hoitsu, 1816 (Print)
Appalachian Cherry, Hard Maple Inlay
27” W x 27” H
2014

Shaker-styled Music Stand
Appalachian Cherry, Cherry Burl, Walnut Inlay, Ebonized Cherry, Aluminum
22” W x 17” D x 52” H
2014

Stickley Styled Book Rack
Fumed Appalachian Quarter-Sawn White Oak
18” W x 12” D, x 17” H
2013

Woven Seat Shaker Bench
Appalachian Cherry, Walnut, Cotton Shaker Tape
45” W x 19-1/2” D x 25” H
2013
Mary Ciani Saslow

In the record-breaking heat of 2011 trees died all over town and nearby Bastrop burned. This world out of control inspired this painting.

I imagined a tumultuous world of gold and black.
Black suns wheel across the sky casting shadows below,
The dome of the sky is not cerulean or pewter but gold chains.
Maps that should direct us blow in the wind, meaningless bits of cloth.

To build my maps, I made brushes in Photoshop, a medium I have used for twenty years.

When I found myself near water again, I took it as my subject. I had so many ideas that I did not make time-consuming paintings, but instead drew every day whatever image showed up. I got up, had a cup of coffee, and drew.

I found a high horizon line and vertical format and a calligraphic line that danced down the page. For a year and a half I drew. Only at the end did I find a narrative: river in the mountains, river villages, tower cities, flood, and deluge. Swept Away was one of the strongest images, and a key one in the development of this series.
Dmitri Koustov

Dmitri Koustov is a Russian-born, Texas-based painter and sculptor. Rich texture and intense color relationships are the foundations of his abstract imagery. Dmitri Koustov has been commissioned for major public works, including a 14 foot steel sculpture for the Easterwood Airport in College Station, Texas, and an expansive 33 foot mural for the Arts Council of Brazos Valley.

“Creating an abstract composition that has a luminous mixture of forms and colors brings me happiness, inner strength and freedom. I hope that viewers will feel the same when they see my works… I think that the task of the artist is to show the things that one can feel but not see. And that’s what I am awaiting from my public-imagination and fantasy.”

Three Feathers
Oil on canvas
55x55
2007

Origami
Wood, original sculpture
52x25x31
2014
David G Woodcock

Drawing as a way of seeing and remembering remains a fascination. A recent visit to Massachusetts provided opportunities to pause long enough to study proportions and scale in an historic seaport setting, and also invited a rapid sketch of a 1907 Arts and Crafts house while waiting for a tour guide. I am relieved that my eye and hand and brain are still connected, and if they bring pleasure to others so much the better!
Judith Reitz

Judith Reitz was together with her office partners Daniel Baerlecken, Matthias Frei and Sabri Gokmen selected to exhibit at the Cantonale Bern at the Musée Jurassien des Arts. The exhibition is located at the former villa Becher, which was built at the turn of the twentieth century. The museum is characterized through its ornamentations, painted ceilings, wooden paneling and stucco works. Those characteristic structures would have been almost destroyed during the restauration in 1995, if the department of building protection of the city Bern had not intervened.

In reference to the history of the building the group designed an installation, which shows an interpretation of one of the existing ceiling motives through Walter Crane’s pattern making methods. The project presents a form of digital pattern making over architectural surfaces by looking at Walter Crane’s notion of figures and scaffolds. In “Form and Line” Crane states that the “law governing extension of design over surface” is build upon “emphatic structural lines”. A “satisfactory pattern” has to be developed based on constructive lines that can either be integrated into the design as a motive or concealed by placing the primary pattern over those lines. W. Crane applies his approach to friezes, ceiling decorations, wallpaper – in short: 2-dimensional pattern making, which is based on a rectangular or triangular grid within certain boundaries. This approach is applied through a similar approach to both – the scaffold and the pattern – as an application for structuring a 3-dimensional surface.

The stereometric stucco cast is transferred into a tectonic form of polygonal metal elements, which form a suspended structure through aggregation of planar facets. Relief becomes space, the single-sided surface is doubled into interior and exterior, solidness becomes thinness. A Semperian Stoffwechsel, a change of matter, takes place, where one material is informed by the properties of another. Tendrils, which are cut out of the individual facets, grow within the artefact as well as within the surrounding space through shadows that are cast through the openings. The structure was fabricated through waterjet cutting at the Georgia Institute of Technology, Atlanta.
Sam Woodfin
Ko Aitani

Awa-Dance Festival was originally developed in a region of Tokushima. Despite its religious aspect, the parades by the group of dancers and musicians along the streets draw people’s attentions, and it has developed as a tourist attraction. It grew one of the largest dance festivals in Japan, and it attracts over 1.3 million tourists during four days of event in August. The research is focusing on “Festival as Urban Catalyst”, to trigger an urban regeneration in Tokushima Downtown.

Usually the groups of dancers walk along the streets, or dance on the stages/inter courtyards. Due to an Urban Decline, it is hard to find pedestrians in the downtown, Festival time is an only exception. This research aims to find out the usage and activation of streets and open spaces during the festival. Talking about the future regeneration, significant places of the downtown could be identified, also revealed based on thousands of people flow and behavior.

As a result, it is recommended that significant places revealed should be considered for urban interventions. Through this research, analysis of the tour route and the performance places for the dance team during the festival were invested, and found out the urban transformation and the characteristics of space usage to extract the significant streets and places.
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