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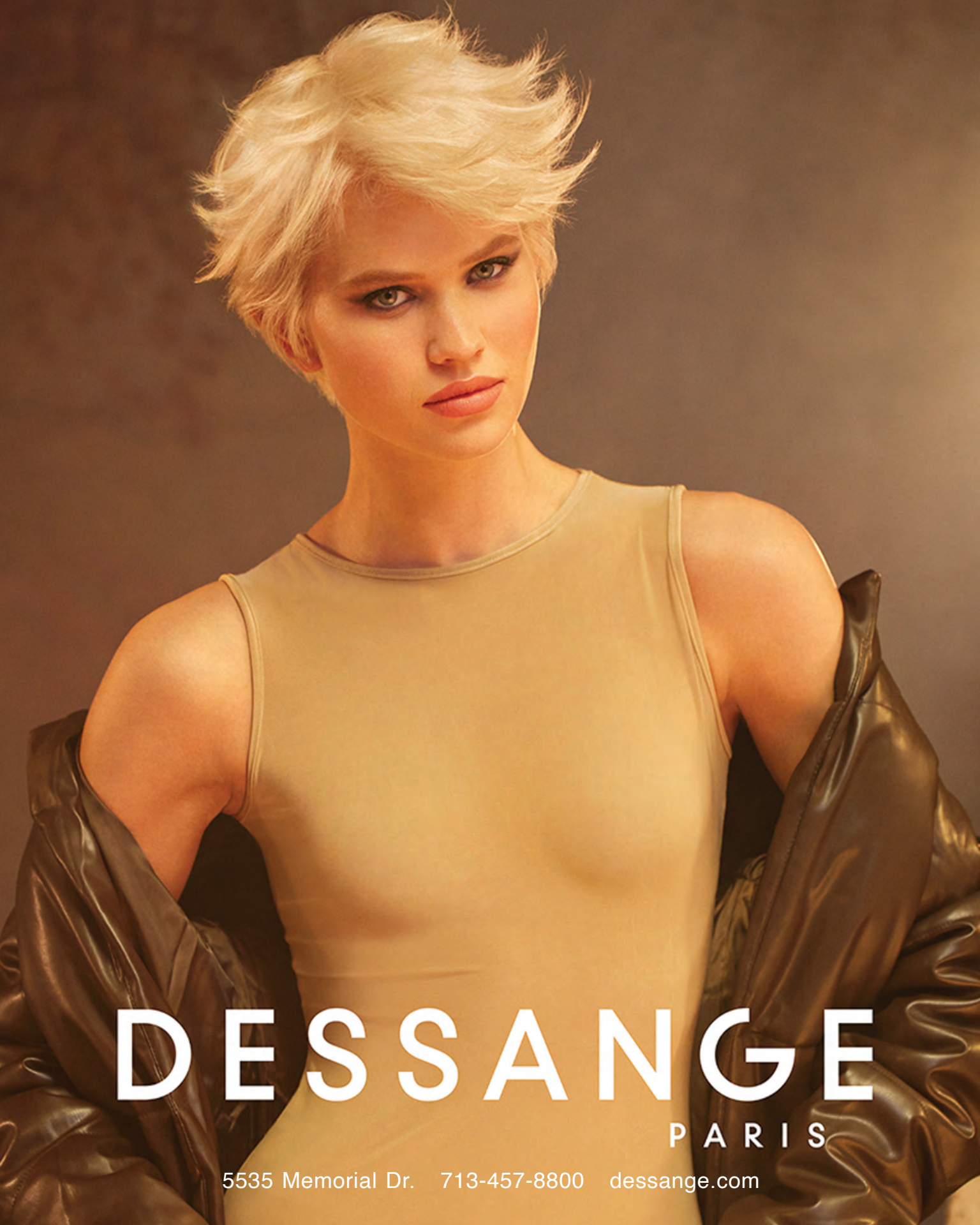


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Photo by Hall Puckett

Last year brought challenges to our city's art scene, marked by the loss of cherished institutions like the Art Car Museum, The Printing Museum, and The Station Museum of Contemporary Art. Hurricane Beryl caused significant damage, temporarily closing landmarks such as the Rothko Chapel and the Houston Center for Contemporary Craft. Declining sales affected Sawyer Yards and art galleries nationwide, mirroring a broader downturn in the art market, including major fairs like Miami's. This trend was evident in New York's marquee sales week in November 2024, where auction results dropped 40% from the previous year at Christie's and Sotheby's.

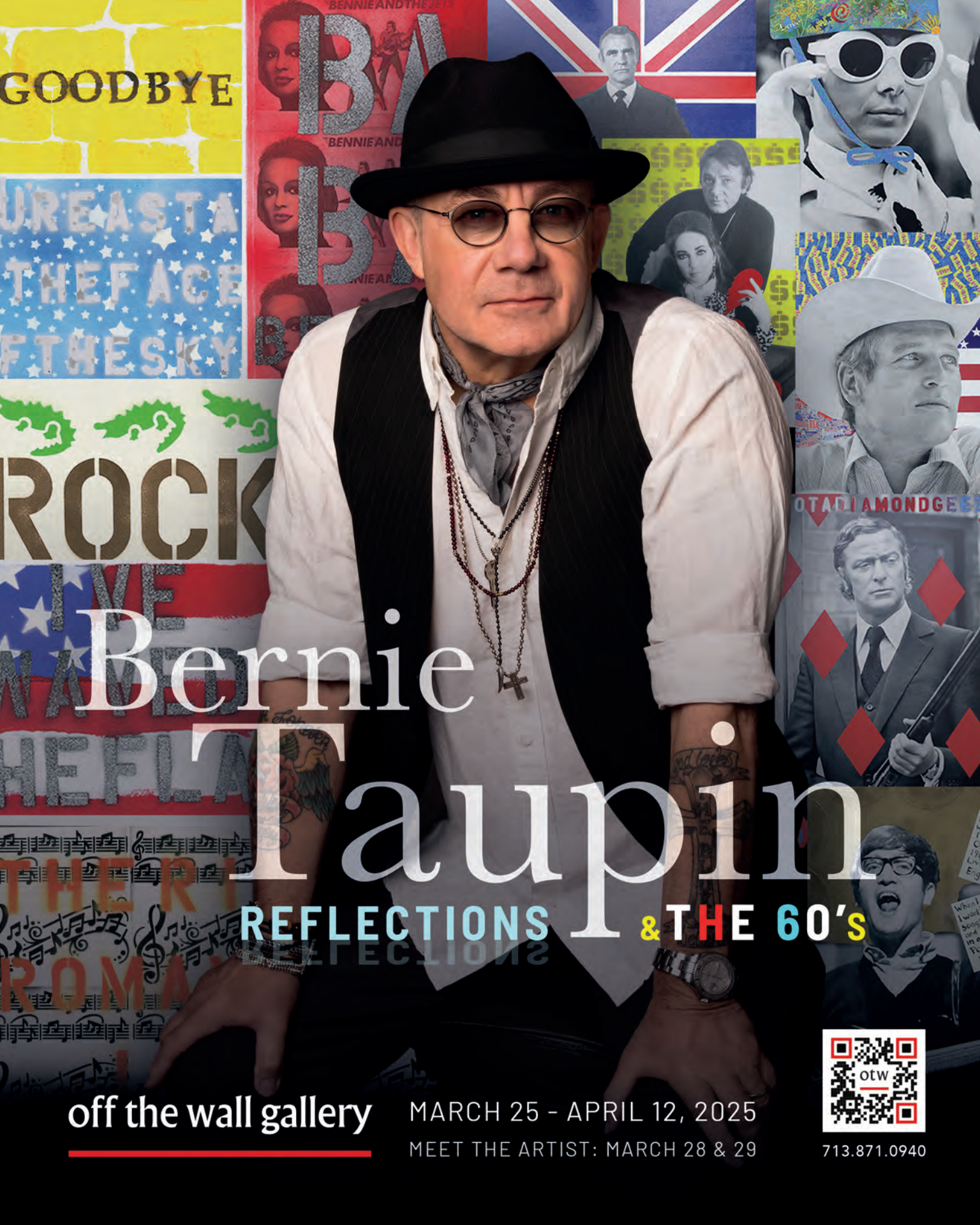
Economic pressures, inflation, and shifting government priorities have strained the arts further. Funding cuts from President Trump's stance on cultural agencies to Mayor Whitmire's budget reductions, adding to the struggle. Younger collectors, which I call "The IKEA generation," favor prints and accessible art, reshaping the traditional market.

Yet, signs of resilience shine through. New galleries, like Chandler and Colector, are emerging on Colquitt Row. Cultural spaces like the Moody Center for the Arts and the Alliance Française thrive with vibrant exhibitions. Museums such as MFAH, The Menil, and the Holocaust Museum remain steadfast anchors of excellence. Initiatives like Sculpture Month at the Silos, True North on Heights Blvd., and ATLAS' art installation at Discovery Green affirm our city's creative spirit. Even our performing arts companies are starting to rebound slowly but surely from the Covid shutdown. And the ongoing restoration project of the Orange Show Center is in good hands with the guidance of its new Executive Director Jack Massing.

Houston's strength lies in its community. By supporting the arts, we reflect our shared values and ensure a vibrant future. Together, we can move forward.

Yours faithfully,
John Bernhard

A handwritten signature in black ink that reads "John". The signature is written in a cursive, slightly stylized font.



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Bernie Taupin

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John Bernhard

Cy Twombly, Detail of *Untitled (Say Goodbye, Catullus, to the Shores of Asia Minor)*, 1994.

Oil, acrylic, oil stick, crayon, charcoal, and graphite on canvas, 157 ½ × 624 in. The Menil Collection, Houston, Gift of the artist. Photo by Paul Hester

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Sculpture Month

John Bernhard

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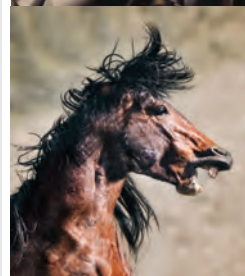
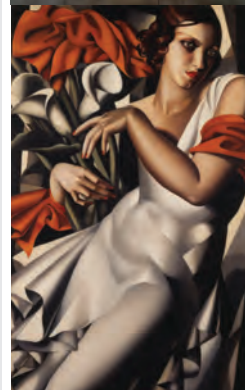
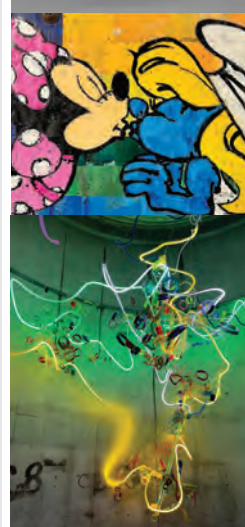
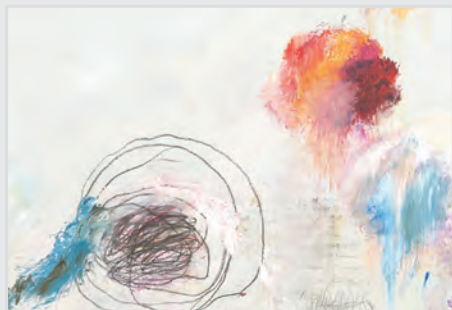
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Should the Art Match the Sofa

Scott Teven



SURREAL 'RADIO TAVE' EXPERIENCE

Meow Wolf

Meow Wolf's fifth permanent exhibit, *Radio Tave*, is now open in Houston's historic Fifth Ward. Centered around a West Texas radio station mysteriously thrust into a surreal parallel world, visitors can explore and uncover the fate of the ETNL crew through interactive art. Created by over 100 artists, the immersive experience includes vibrant installations, hidden clues, and even a themed dive bar, Cowboix Hevvven. General manager Gil Perez emphasized the collaboration with Houston artists to celebrate the city's rich creative spirit.

Meow Wolf, *Radio Tave*, ETNL Radio broadcasts from a strange new realm.

Below:
Meow Wolf, *Radio Tave*, Shop exclusive Radio Tave merch at the retail shop.

Photos courtesy of Meow Wolf.



FRANCOPHONE WORLD French Cultures Festival

From March 20 to April 20, 2025, Villa Albertine in Houston invites you to immerse yourself in the rich tapestry of French-speaking cultures through the annual French Cultures Festival. Spanning across Texas, Oklahoma, and Arkansas, this month-long celebration highlights the vibrant diversity, artistic expressions, and unique traditions of Francophone communities worldwide. Building on last year's success—56 events hosted by 43 organizers—this year's festival promises an equally exciting lineup of activities! The festival's grand kickoff starts on March 21st at Houston's Alliance Française. For more details visit: frenchculturesfestival.com

ST. THOMAS CHOIR OF LEIPZIG Bach Society Houston

Bach Society Houston's Spring 2025 season features a special performance by the world-renowned St. Thomas Choir of Leipzig (Thomanerchor Leipzig) on Sunday, March 16, at 3 PM at Stude Concert Hall, Rice University. Founded in 1212, this historic boys' choir continues the legacy of J.S. Bach, who served as its cantor. The season also includes Erickson's St. John Passion, Music in the Americas, and more. Tickets for the March 16 performance are \$35-\$50 general; \$10 students. Full schedule and ticket pricing for other performances at bachsocietyhouston.org.



KNIGHTS IN SHINING ARMOR

The Museum of Fine Arts, Houston

The Pavia Tapestries Illuminate Renaissance Brilliance. A Monumental Display of Art and History, Showcasing the Battle That Shaped Europe's Modern Era

From March 2 to May 26, 2025, the Museum of Fine Arts, Houston (MFAH), will present *Knights in Shining Armor: The Pavia Tapestries*, a stunning exhibition of seven monumental tapestries commemorating Holy Roman Emperor Charles V's victory over French King Francis I at the Battle of Pavia, a pivotal event in the Italian Wars 500 years ago.

Measuring approximately 28 feet wide and 14 feet high, these tapestries immerse viewers in the grandeur of Renaissance history, military innovation, and artistic mastery.

Created in Brussels in 1531 by Willem and Jan Dermoyen and designed by court artist Bernard van Orley, the tapestries depict key moments of the battle with vibrant detail and opulent materials, including gold and silver threads. Their intricate compositions showcase near life-sized soldiers, majestic horses, and panoramic landscapes. Highlights include depictions of Francis I's capture, the imperial army's technological advantage with barrel-loaded firearms, and the dramatic rout of the French forces.

"This exhibition brings these magnificent Renaissance tapestries to the United States for the first time, a testament to international collaboration," said Gary Tinterow, MFAH director, "the result of international collaboration among two Texas institutions – the Kimbell Art Museum, Fort Worth, and the Museum of Fine Arts,

Houston; the Fine Arts Museums of San Francisco; and the Museo e Real Bosco di Capodimonte, Naples, which houses eight centuries of Italian masterworks. We are grateful for this partnership and very pleased to present these tour-de-force works of art in Houston."

Enhancing the display, arms and armor from Naples' Capodimonte Farnese Armory evoke the human experience of Renaissance warfare. Featured objects include a lavish helmet and shield adorned with Roman historical scenes, an elegant Milanese armor garniture by Pompeo della Cesa, and finely crafted swords and firearms.

These tapestries capture a momentous conflict that altered the course of modern history. They also exemplify the splendor of Renaissance weaving and its capacity for storytelling and propaganda.

The tapestries were commissioned by the States General and presented to Charles V in 1531. They later passed through European noble collections before being housed at Naples' Museo e Real Bosco di Capodimonte, where they underwent restoration to their original brilliance. *Knights in Shining Armor* offers a rare opportunity to experience these awe-inspiring works of art, now exhibited in their full cycle in the U.S. for the first time.

Designed by Bernard van Orley, woven by Willem and Jan Dermoyen, *Surrender of King François I*, c. 1528–31, wool, silk, gold, and silver thread, Museo e Real Bosco di Capodimonte, Naples. Image © Museo e Real Bosco di Capodimonte



ART AT THE AGE OF ARTEMIS

Asia Society

Space City: Art in the Age of Artemis gathers the work of over 30 contemporary artists who explore the vast wonders of outer space. Held at the Asia Society Houston, the exhibition journeys through themes of art, science, and human curiosity, inviting visitors to reflect on cosmic mysteries.

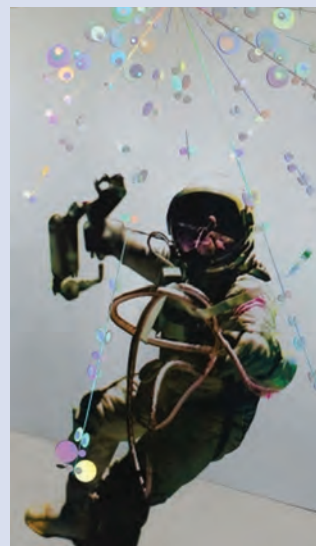
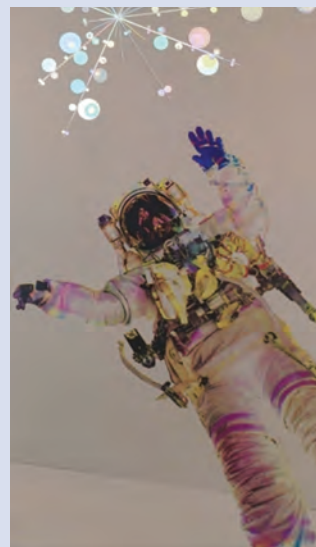
As NASA prepares for a historic return to the Moon through its Artemis missions, artists reimagine space exploration from the city where that dream began—Houston.

In 1962, President John F. Kennedy inspired the nation with his speech at Rice University, urging support for the Moon landing. Today, with humanity on the cusp of returning to the lunar surface after more than 50 years, this exhibition examines how artists interact with the cosmos. Nearly half of the featured artists have ties to Houston, showcasing inter-generational and global perspectives across four themes: Origins, Celestial Bodies, Space Technology, and Other Worlds.

Through these themes, artists contemplate the birth of the universe, the creative allure of stars and planets, and the fusion of technology and science fiction. As home to NASA's Johnson Space Center, Houston—"Space City"—celebrates its identity as a hub of space innovation and inspiration. **On view until March 16, 2025.**

Thomas Vu, *The man who fell to Earth I, II, III*, 2022, Silkscreen, acrylic, and collage on mirrored plexiglass, mounted on plywood.

Courtesy of the artist.



MAJOR ART FAIR ARRIVES

Untitled Art

Untitled Art, a renowned contemporary art fair founded in Miami by Jeffrey Lawson, is expanding to Houston, Texas. The inaugural event will take place at the George R. Brown Convention Center from **September 19-21, 2025**, with a VIP and Press Preview on September 18. This move aims to capitalize on Houston's flourishing arts scene, strengthened by recent expansions in local galleries and institutions.

Untitled Art is known for its innovative programming, which showcases emerging and established artists. The Miami edition, held annually during Art Week on Miami Beach, features over 170 exhibitors. The Houston expansion will provide a new platform for both local and international participants, reflecting the city's rich cultural diversity and its strategic role as a gateway to Latin America.

"Texas, particularly Houston with its cultural wealth and opportunities, aligns perfectly with our vision," said Lawson. The Houston fair will focus on inclusivity and experimentation, which have been the hallmarks of Untitled Art's success.

Michael Slenske, a Los Angeles-based writer and curator, will direct Untitled Art Houston. Slenske, who has observed Houston's dynamic art growth over the past decade, noted the city's evolving infrastructure, bolstered by expansions at institutions such as The Menil Collection, Museum of Fine Arts Houston, and the Contemporary Arts Museum Houston (CAMH). "Houston is a vibrant cultural tapestry, filled with artists and galleries we're excited to collaborate with," he remarked.

Initial exhibitors confirmed for the fair include prominent galleries such as Jessica Silverman Gallery (San Francisco), Various Small Fires (Los Angeles, Seoul, Dallas), Half Gallery (New York, Los Angeles), and local participants like Seven Sisters (Houston) and 12.26 (Dallas). More exhibitors will be announced in spring 2025.

The fair will receive support from local cultural partners, including Discovery Green, Buffalo Bayou Partnership, and the University of Houston School of Art. Houston First, which manages the convention center, has announced a \$2 billion transformation project to enhance the surrounding area with new parks, infrastructure, and entertainment options.

In preparation for the 2025 launch, Untitled Art will organize events across Texas to promote the state's vibrant art scene. Slenske envisions the fair evolving into a "Houston Art Week," establishing itself as a premier cultural event in Texas.



IN RESIDENCE

Houston Center for Contemporary Craft

17th Edition Annual Exhibition

In Residence is an annual exhibition celebrating the Center's Artist Residency Program, which has supported artists working in the field of craft for more than two decades. This year's show features works in fiber, clay, paper, and found objects by 2023-2024 resident artists **Robert Hodge, Ann Johnson, Sarah Knight, Hai-Wen Lin, Qiqing Lin, Rebecca Padilla-Pipkin, and Terumi Saito.**

The Artist Residency Program at HCCC provides local, regional, and international artists with a space for creative exploration, exchange, and collaboration with other artists, arts professionals, and the public. HCCC Curatorial Fellow Zaynab Hilal notes, "The Artist Residency Program offers artists the ideal opportunity to refine their craft while also trying their hand at new techniques. This exhibition features the prototypes, experiments, and meticulously crafted works of the 2023-2024 cohort. I am excited to present the diverse array of pieces that emerged from the artists' time in Houston, where they mingled, shared ideas, and drew inspiration from the city's culture."

***In Residence: 17th Edition* is on view until June 21, 2025**

Ann Johnson,
Visibly Unseen, 2023.
Transfer print on form
wet concrete, 16x20 in.
Photo courtesy
of the artist



Hai-Wen Lin, *October 3rd 6:58-7:56am Oak Street beach, I woke you up in the morning//I am sorry*, 2022. Tannic acid toned cyanotype on muslin, acrylic, bamboo, thread, gold chain, brass, ceramic, wind, time, sand, the first light of the day, a lapping lake, the sound of traffic, a breath expanding the solar plexus, and another, and another. 63x58 in.
Photo courtesy of the artist





SURVIVING THE LONG WARS: CREATIVE REBELLION

AARON HUGHES

Surviving the Long Wars offers a groundbreaking exploration into the complex histories of US warfare and militarism, illuminating the pivotal role of art in cultivating justice, healing, and abolition. This publication is about the transformative power of art. It's about the way art can create connections across differences, transform trauma into meaning, and inspire a more peaceful future. *Bridge Art, Nfp*



GUSTAVE CAILLEBOTTE: PAINTING MEN

SCOTT ALLAN

This richly illustrated volume paints a complex portrait of Caillebotte, masculinity, and identity in late nineteenth-century France. More than any other French Impressionist, painter Gustave Caillebotte (1848–1894) observed and depicted the many men in his life, including his brothers and friends, employees, and the workers and bourgeois in his Parisian neighborhood. *J. Paul Getty Museum*



THE SUBURBS OF EDEN

JULIE SPEED

Published in 2024, *The Suburbs of Eden* offers an intimate exploration of Julie Speed's artistry. This beautifully crafted catalogue includes an insightful essay by Speed herself and a curated selection of 76 works, encompassing oil paintings, collages, and gouaches. These pieces are featured in the exhibition *Julie Speed: The Suburbs of Eden*, at Ballroom Marfa through February 2, 2025.



CHRISTINE SUN KIM: ALL DAY ALL NIGHT

JENNIE GOLDSTEIN

Christine Sun Kim's poetic, political art explores communication's limits and misunderstandings. This volume surveys her works (2011–2024) spanning painting, sculpture, performance, and more, deconstructing sound's societal politics. As a Deaf Korean American, Kim uses humor, ASL, musical notation, and infographics to forge new dialogues, examining language's role as social currency. *Walker Art Center*



HELEN FRANKENTHALER: PAINTING WITHOUT RULES

DOUGLAS DREISHPOON

A sweeping overview of poetic compositions from the beloved American postwar painter known for her groundbreaking and inventive approach to abstraction. Celebrated among the second generation of postwar American abstract painters, Helen Frankenthaler played a pivotal role in the transition from Abstract Expressionism to Color Field painting. *Marsilio Arte*



HIRST: CERISIERS EN FLEURS

DAMIEN HIRST

With 107 works, *Cherry Blossoms* marks a new chapter in Damien Hirst's career-long exploration of the physical relationship between artist and canvas that began with his Spot Paintings in 1986. Rich in color and striking in number, Hirst's *Cherry Blossoms* are both an appropriation and a tribute to the pictorial art of the 19th and 20th centuries. *Fondation Cartier*



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JARRED BISHOP

Metal sculptor, Jarred Bishop expresses visceral, deep-seeded emotion through the feminization of upcycled steel. Without using heat, electricity, or modern technology, he has created his own therapeutic process by using only archaic striking tools and hard labor.

www.chandlerartgallery.com

Jarred Bishop, *Dress Series - Sophia*, 2024, Metal Sculpture

JULIE SPEED

Julie Speed's art defies traditional categorization, blending elements of Surrealism, Dada, and Renaissance painting into a unique and evocative style. Her work simultaneously exists outside the boundaries of reality while remaining tethered to it. Recently, Julie held a stunning exhibition titled "The Suburbs of Eden" at Ballroom Marfa, showcasing her ability to challenge perceptions and inspire deep reflection.

www.juliespeed.com



Julie Speed, *The Stars Killed Him. The Worms Hate Him*, 2023 gouache & collage



Lita Cabellut, *Mimosa*, 2020, Mixed Media on canvas

LITA CABELLUT

Lita Cabellut is the highest-grossing living artist from Spain and was voted the number one artist in the Netherlands for 2021.

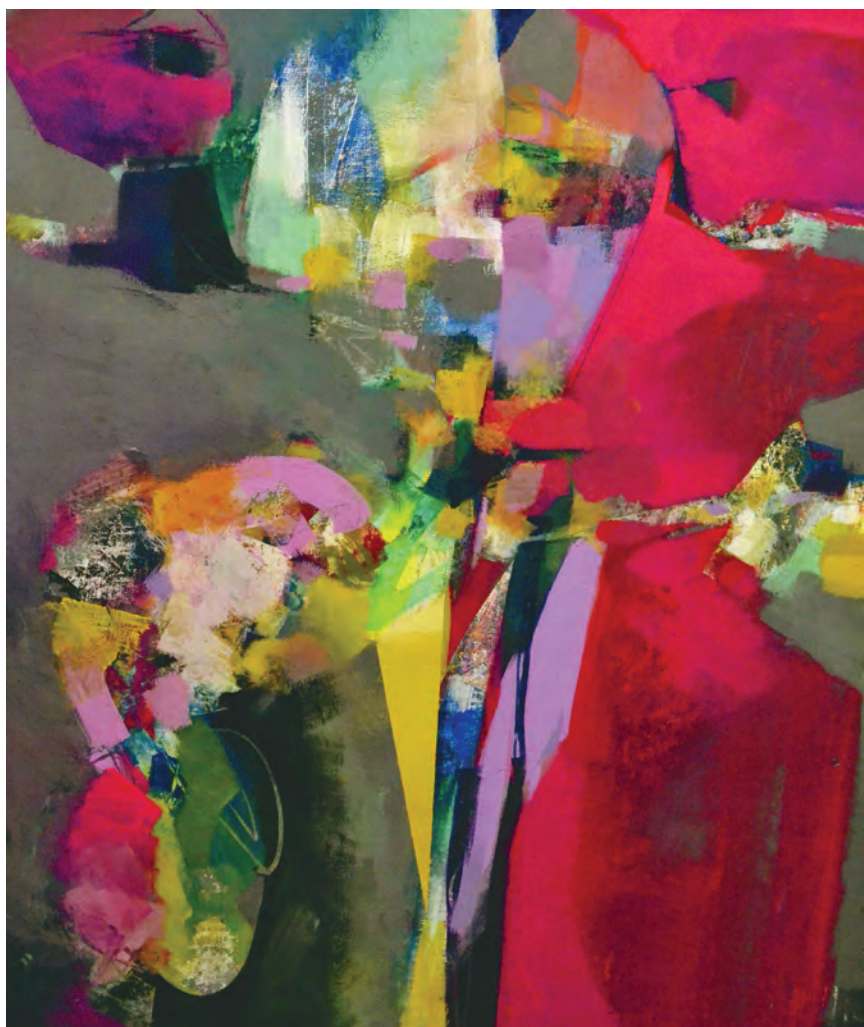
Renowned for her expansive body of work, Cabellut employs a diverse array of techniques, comprising over 15 different methods including fresco, silkscreen, oil, acrylic, digitization, and collage, among others, in her large-scale canvas paintings.

www.artoftheworldgallery.com

RON GORDON

Ron Gordon is an artist renowned for his innovative approach, masterfully blending vibrant color palettes with organic compositions. His large acrylic paintings and large-scale torn paper collages are acclaimed for their dynamic and immersive qualities, reflecting his remarkable talent for evoking emotion and movement through visual art.

www.rgordonart.com



Ron Gordon, *Eudora*, 2024, Acrylic on canvas mounted on panel



Cy Twombly,
Installation view,
photo by
Paul Hester

CY TWOMBLY

30 YEARS GALLERY ANNIVERSARY

by SABRINA BERNHARD

During the Spring of 2025, the Menil Collection commemorates the anniversary of the opening of the Cy Twombly Gallery with a series of special programs celebrating the work of the acclaimed American artist Cy Twombly (1928–2011). These events also spotlight the innovative art and architecture of the gallery, a groundbreaking space designed collaboratively by Twombly and renowned architect Renzo Piano. This unique building was conceived to serve as a permanent home for a retrospective exhibition of Twombly's paintings and sculptures.

Situated within walking distance of the Menil Collection, the 12,760-square-foot Cy Twombly Gallery opened its doors on February 10, 1995. The artist himself was present at the inauguration, surrounded by his works spanning four decades, from 1954 to 1994. True to Twombly's and his benefactor Dominique de Menil's vision, the gallery eschewed explanatory labels and curatorial interventions. Dominique de Menil eloquently captured this approach by stating, "Perhaps only silence and

love do justice to a great work of art."

In an age dominated by a constant stream of visual and electronic stimuli, the gallery offers a rare opportunity to focus on the work of a single artist. This profound engagement allows visitors to immerse themselves in the depth and complexity of one individual's creative journey. Whether approached as a learning experience or as a meditative process, such immersion offers the gift of a deeper connection with the essence of artistic expression.

The upcoming programs are free and open to the public.

Lecture: Carol Mancusi-Ungaro, Associated Director Emerita, Conservation and Research, Whitney Museum of American Art Thursday, March 13, 7 p.m.

Curator Talk: Michelle White, Sunday, March 16, 3–3:30pm

Lecture: Cy Twombly: *Senses of Time*, Mark Haxthausen, Menil Drawing Institute Research Fellow, Thursday, March 27, 7 p.m.

Neighborhood Community Day: Saturday, April 5, 1–5 p.m.

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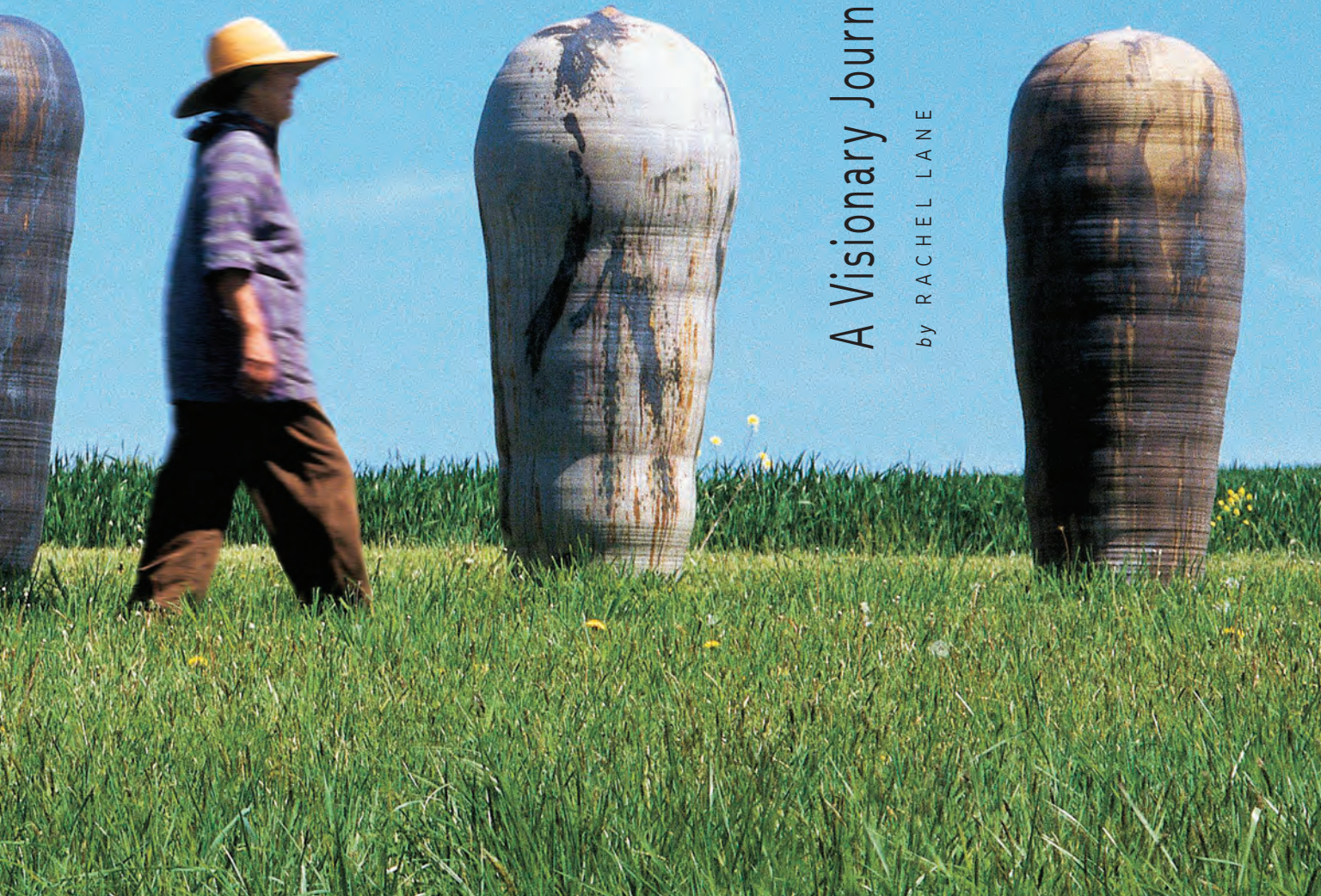
Toshiko



Takaezu

A Visionary Journey Through Ceramic Landscapes

by RACHEL LANE





Toshiko Takaezu,
Purple Moon, c.
 1998, stoneware,
 the Museum of
 Fine Arts,
 Houston, the
 Leatrice S. and
 Melvin B. Eagle
 Collection,
 © Family of
 Toshiko Takaezu.

P r e v i o u s
 s p r e a d :
 Toshiko Takaezu
 with works later
 combined in the
Star Series
 (c. 1994–2001)
 © Family of
 Toshiko Takaezu.
 Photography by
 Tom Grotta.

Born of Okinawan heritage in Hawaii, Toshiko Takaezu (1922–2011) emerged as a trailblazing figure in 20th-century American art.

Renowned for her innovative “closed form” ceramic sculptures, her work ranged from delicate, palm-sized creations to grand, immersive installations. Drawing inspiration from her bicultural identity and a profound connection to nature, Takaezu transformed the traditional vessel into a boundless canvas for artistic exploration, blending elements of abstract painting and sculpture to create works of transcendent beauty.

Toshiko Takaezu: Worlds Within invites audiences to embark on a journey through the evolution of this extraordinary artist’s practice. Through approximately 100 objects sourced from public and private collections nationwide, this retrospective illuminates the key moments in Takaezu’s career. From her early experiments in Hawaii to her studies at the Cranbrook Academy of Art in Michigan, and her transformative travels to Japan in the 1950s, the exhibition traces her pioneering exploration of form, function, and sound. It also highlights

her impactful years as a teacher at the Cleveland Institute of Art and Princeton University.

The exhibition offers a rare glimpse into Takaezu’s artistic process with carefully curated installations inspired by those she designed during her lifetime. These include a selection of functional ceramics from the 1950s and an impressive display of monumental forms from her later years. Visitors will also encounter vibrant paintings and exquisite weavings, many of which have seldom been exhibited.

“We are honored to partner with the Noguchi Museum in bringing Toshiko Takaezu’s pathbreaking work to Houston,” said Gary Tinterow, director and Margaret Alkek Williams chair of the MFAH. “As a pioneering figure and revered teacher, her single-minded investigation of form, function, and sound continues to resonate today.”

“As the first nationally touring retrospective of the artist’s work in 20 years, *Toshiko Takaezu: Worlds Within* connects to the Museum’s own strength in American studio ceramics and abstract art,” commented Elizabeth Essner, Windgate Foundation associate curator of craft at the MFAH. “Takaezu’s vital role within the landscape of 20th-century American art comes alive in this important reappraisal of her multifaceted artistic practice.”

The exhibition highlights a vast range of ceramic sculptures, including selections from Takaezu’s late masterpiece, the *Star Series*. Created between 1994 and 2001, these human-scale closed forms were each named for a celestial body. The



Toshiko Takaezu, *Gaea (Earth Mother)*, 1979, stoneware and hammocks, Racine Art Museum, gift of the artist; *Exploded Moon*, 1972, stoneware, collection of Linda Leonard Schlenger. © Family of Toshiko Takaezu. Photo: Nicholas Knight, courtesy The Isamu Noguchi Foundation and Garden Museum

MFAH *Zeus* (c. 1995) stands at a soaring five and half feet tall, as its stoic gestures of black and mahogany glaze reach nearly its full height. Between 1979 and 1980, Takaezu often exhibited her ceramics and weavings alongside the work of her dear friend, the revolutionary fiber artist Lenore Tawney (1907-2007). In an installation recreated from one of their two-person exhibitions, Tawney's ethereal yet commanding textile *Heart* floats above a black sand landscape of Takaezu's *Moons*—including the MFAH *Purple Moon* (c. 1998), an abstract kaleidoscope of color.

The multisensory dimension of Takaezu's artistry is brought to life through her "rattle" ceramics—closed forms containing subtle, resonant sounds. To enhance this

auditory experience, the exhibition features demonstration videos by composer and co-curator Leilehua Lanzilotti. Lanzilotti's immersive video installation, *the sky in our hands, our hands in the sky* (2023), enriches the exhibition further, merging the sounds of Takaezu's ceramics with breathtaking footage of Hawaii's volcanic landscapes, including Kilauea and Mauna Loa.

Layers of sound, texture, and light converge in this dynamic retrospective, offering visitors a profound connection to the "worlds within" Takaezu's art.

Toshiko Takaezu: Worlds Within will be on view at the Museum of Fine Arts, Houston, from March 2 through May 18, 2025. ■

Matthew McConaughey, photo © Denis Makarenko, Dreamstime



TEXAS RISING

Texas Movie Stars Call Hollywood Westward

by JOHN BERNHARD

Texas is booming, and the world's biggest stars are taking notice. Hollywood's not what it used to be. Strikes shut it down in 2023. Theaters faded. Audiences stayed home. Now, creators on YouTube and TikTok steal the spotlight.

But in Texas, a new dawn rises. Woody Harrelson and Matthew McConaughey—Texans to the core—lead the charge. The duo's *True Detective* campaign lights the way. It's not just nostalgia. It's business.

Dennis Quaid, Billy Bob Thornton, and Renée Zellweger have joined forces in the Youtube video crusade, *True to Texas. Let's bring production home.*

"We need a rebirth," McConaughey declares in his smoky drawl. "Hollywood's memory is fading. Let's plant new roots in Texas."

Harrelson follows up with a challenge. "We need a fraction of Texas's surplus. Let's make it the new Hollywood."

Thornton nods in agreement. "Why give other states a head start when Texas can lead?"

Georgia, New Mexico and Nevada saw it coming. They built tax incentives and reaped the rewards. But Texas has the vistas—sprawling plains, bustling cities, and a deep well of talent. And now it has a \$200 million grant to bring cameras rolling.

Taylor Sheridan is proof. The mastermind behind *Yellowstone* put his bet on Texas. His new series, *Landman*, is set and filmed here. He's creating jobs and stories deep in the heart of Fort Worth.

"We need workers," Sheridan told lawmakers. "I'd rather hire Texans than fly in out-of-state crews."

Not everyone is thrilled. Critics like Agriculture Commissioner Sid Miller say, "Hollywood's values don't belong here." But pragmatism speaks louder. With Quaid, McConaughey, and Zellweger leading the way, momentum builds.

Texas is ready for its close-up. The cameras are coming. The stars already have.

And soon, across the state, a director will shout, *Action!* And Texas will answer. ■

OF

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FREEDOM

JOE OVERSTREET'S VISION SOARS AT THE MENIL

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by ARTHUR DEMICHELI


The Menil Collection showcase *Joe Overstreet: Taking Flight*, an electrifying exhibition celebrating the vibrant, politically charged abstract works of the late Joe Overstreet (1933–2019). This monumental showcase, organized chronologically, marks the first major museum exhibition in nearly 30 years to spotlight the pioneering artist. Central to the exhibition are Overstreet's landmark *Flight Pattern* series from the early 1970s, displayed alongside transformative works that bookend his career.



Joe Overstreet,
North Star,
1968. Acrylic on
canvas,
93 x 85 x 3 in.
© Estate of Joe
Overstreet/ARS,
courtesy of
Eric Firestone
Gallery, New
York. Photo by
Jenny Gorman








Overstreet redefined abstract painting, merging it seamlessly with social politics to create art that resonates with the struggles and triumphs of the Black experience in America.

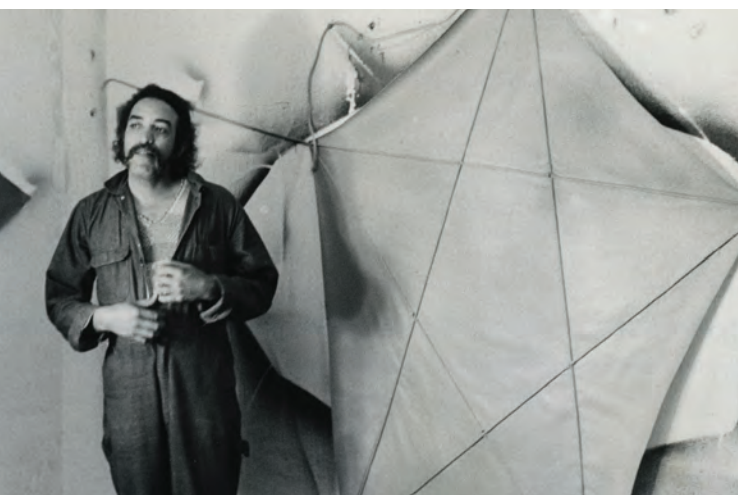
“The Menil is proud to present *Joe Overstreet: Taking Flight*,” shared Rebecca Rabinow, Director of The Menil Collection. “John and Dominique de Menil’s support of the artist began in the early 1970s when a painting was commissioned by him for an exhibition about the African American experience that the couple sponsored in Houston, Texas. Soon after, they purchased two of Overstreet’s *Flight Pattern* works and invited him back to Houston for a solo show. Now, some fifty years later, the Menil Collection looks forward to sharing his work with a new generation of visitors, both through this beautiful, thought-provoking exhibition, and the illustrated scholarly catalogue that provides fascinating insight and context for the appreciation of this artist’s work.”

The exhibition traces Overstreet’s evolution from the intricate, shaped canvas constructions of the late 1960s to his most iconic creations, the *Flight Pattern* series. Overstreet moved beyond representational styles to craft geometric compositions on shaped canvases. A standout piece from this period, *Justice, Faith, Hope, and Peace* (1968), embodies his groundbreaking approach, blending political commentary with resolutely abstract forms.

“A Vision
Rooted
in Legacy
and Identity”

Joe Overstreet, *Kermel*, 1993. Oil on canvas,
120 × 144 in. © Estate of Joe Overstreet/ARS,
courtesy of Eric Firestone Gallery, New York.
Photo by Samuel Glass.





The *Flight Pattern* series (1970–1972) remains the heart of the exhibition. These “tent-like” and “nomadic” paintings, as Overstreet described them, were created on unstretched canvases suspended with ropes from the gallery’s floor, walls, and ceiling. While the ropes evoke the harrowing history of lynching in America, the artist imbued these works with optimism, seeing them as “birds in flight,” symbolizing freedom and upliftment. Works like *Free Direction* exemplify Overstreet’s mastery in pushing the boundaries of traditional painting, forging a dynamic interplay between object, viewer, and architecture.

Overstreet’s creative journey took a profound turn in the 1990s following a visit to Senegal and the House of Slaves memorial on Gorée Island. This experience inspired a series of monumental abstractions that grapple with themes of the African diaspora, inheritance, and memory. Works like *Gorée* highlight his material experimentation, evoking the luminous, weathered quality of Senegal’s “drifting opaque dust” and “searing white sunlight.” These paintings stand as deeply personal reflections on his past, present, and future.

Joe Overstreet’s influence extended far beyond his art. Born in rural Conehatta, Mississippi, he began his career in the California Bay Area during the 1950s, immersing himself in the vibrant Beat scene. By 1958, he had relocated to New York, joining a community of avant-garde artists exploring the potential of nonrepresentational abstraction. Overstreet also co-founded Kenkeleba House in 1974, a gallery and arts organization dedicated to supporting underrepresented artists, with his wife, curator and historian Corrine Jennings, and writer Samuel Floyd.

Curated by Natalie Dupêcher, Associate Curator of Modern Art at The Menil Collection, *Joe Overstreet: Taking Flight* features rarely seen paintings from private collections, major works from U.S. museums, and key pieces from the artist’s estate. The exhibition is accompanied by a richly illustrated catalogue with new scholarly essays and stunning installation photography, set to release in late spring.

This groundbreaking exhibition, on view through July 13, 2025, is not just an exploration of Overstreet’s artistic brilliance but a celebration of his enduring legacy as an artist who fearlessly intertwined abstraction with activism. Don’t miss the chance to experience the work of a true visionary who expanded the boundaries of 20th-century art. ■

From top:

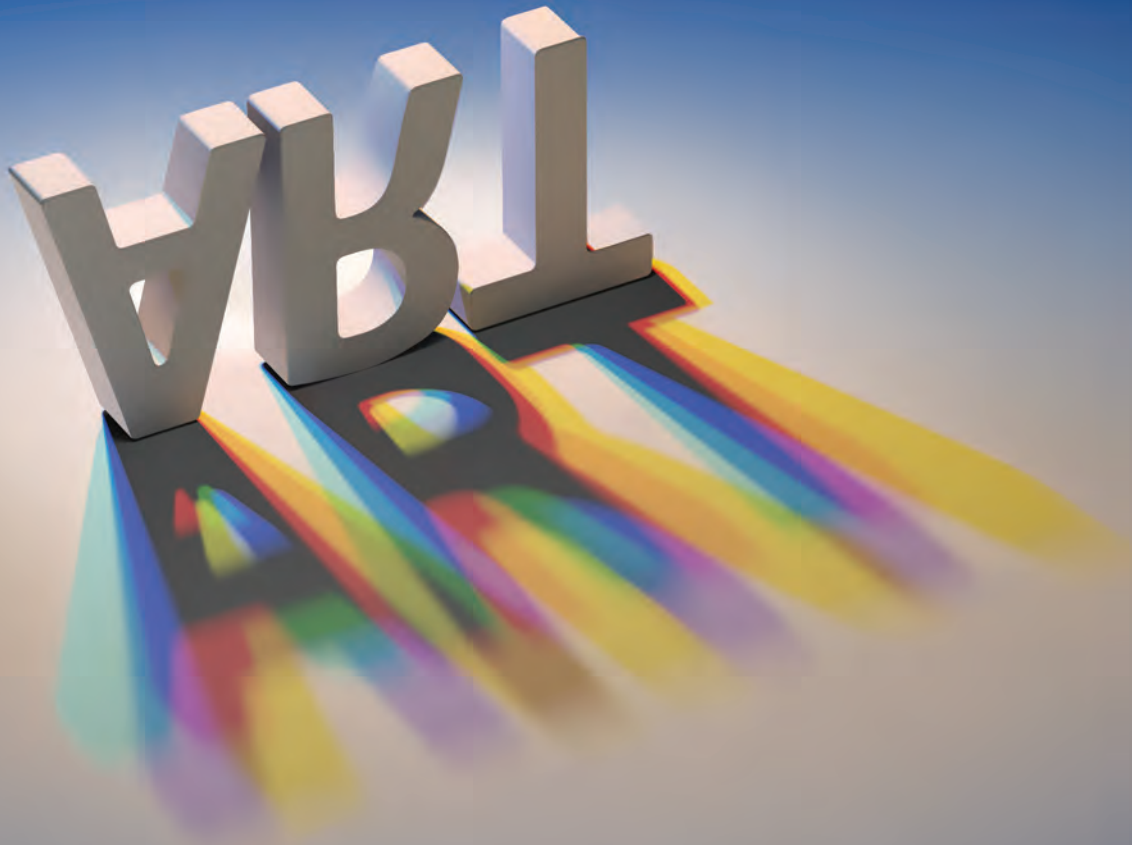
Joe Overstreet, *Free Direction*, 1971. Acrylic on canvas with metal grommets and cotton rope, 89 x 131 x 22 ½ in. © Estate of Joe Overstreet/ARS, courtesy of Eric Firestone Gallery, New York. Photo by Paul Hester.

Joe Overstreet, *Gorée*, 1993. Oil on canvas, 120 x 144 in. © Estate of Joe Overstreet/ARS, courtesy of Eric Firestone Gallery, New York.

Photo by Samuel Glass.

Joe Overstreet with his *Flight Patterns*, 1972. Courtesy of Menil Archives.

Photo by Hickey-Robertson.



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Mastery

From Creation to Artistry:
The Evolution of Robert L. Straight

by SABRINA BERNHARD

Some people make things because they have to. It's not about prestige or gallery shows or art world approval—it's just a part of them, like breathing. For Robert L. Straight, being a maker is like being a golfer. There's a certain obsession to it, a drive to keep at it, refining, reworking, seeing the potential in things others might overlook. He laughs about how makers tend to gravitate toward each other, endlessly talking about projects, materials, and techniques.



Robert L. Straight in his studio. Photos by John Bernhard

His journey began in high school, where he took industrial arts classes and learned drafting and woodworking. But his real passion was in building things, particularly cars. His father wasn't a maker, but he was a car guy, and together they built hot rods. Even as a teenager, he was collecting tools, stacking them in the corner of the garage, preparing for a life of creation. His father helped him find leads for

tools and materials, setting him up with a foundation that would support his future craftsmanship.

He entered the Fisher Body Craftsman's Guild competition, a prestigious General Motors-sponsored model car contest. His talent and dedication earned him first place in the Texas state division, marking an early milestone in his journey as a maker.

From there, he moved into cabinetry

and woodworking, working as an apprentice in a cabinet shop. His craftsmanship improved as he learned to shape and manipulate wood, gaining hands-on experience that would later serve as the backbone of his work. He then transitioned into pattern making, further refining his ability to create with precision and skill.

"You hang out with makers," he says, "because you always talk about making



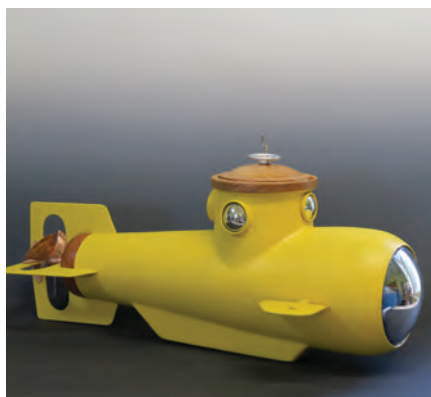
stuff. It's a funny thing. You look at a piece of trash on the floor and immediately start imagining what it could become."

His journey into craftsmanship truly took form when he attended the Glassell School of Art in Houston to learn jewelry making. He spent 25 years crafting intricate pieces, each one a testament to his dedication to detail and functionality. Jewelry making brought together his skills in design, fine detailing, and material manipulation, solidifying him as a master craftsman.

But he didn't stop there. He began combining all his specialties—woodworking, metalworking, and pattern making—into something new: clocks. These weren't just timepieces; they were sculptural expressions of his diverse background. The fusion of all his disciplines allowed him to create work that was both functional and artistic, blending craftsmanship with creativity.

Robert's love for exploration led him to glassblowing, adding yet another medium to his growing repertoire. He was fascinated by the way glass interacts with light, changing depending on its environment. "Glass changes with the medium of light," he says, highlighting the unique properties that make the material so dynamic and compelling. For years, he grappled with the distinction between craft and art. Many people saw his work as functional but not artistic, a distinction that never quite sat right with him. "There's this idea that if something has a purpose, it can't be art," he says. "But why does something have to be useless to be beautiful?" His

“ My art is supposed to be fun.
When you look at it,
you’re supposed to smile and enjoy it. ”



clocks, for example, serve a practical function but are also vibrant, sculptural statements. His jewelry is meant to be worn, yet it is still an extension of his artistic vision.

At 70 years old, Robert took his learning to another level, enrolling at the University of Houston and Houston Baptist University. “I started college at 70 years old, spent eight years, and ended up with a master’s degree. Don’t ever say never, don’t ever give

up, and just go for it.” He became the oldest graduate in his class in 2014, finally earning the official recognition of “artist” that he had long felt but now had the paper to prove. “My art is supposed to be fun. When you look at it, you’re supposed to smile and enjoy it. That’s my philosophy as far as my art goes. You can look at it for a long time and never get tired.”

“You get kind of bummed out sometimes,” he admits. “You see something

that sells for thousands of dollars—a big ball of fluff on a table or something—and you think, you gotta be kidding me. Meanwhile, you can’t sell something for a few hundred bucks.”

Yet, the transition from craftsman to artist was not about recognition—it was about mindset. When he looked at his clocks, his jewelry, and even his glasswork, he realized they were more than just objects. They were his way of interpreting the world.





Even at 83, Robert never stops learning. He takes dance lessons, currently perfecting the waltz, explores oceans around the world through diving, and continues to attend classes at the Glassell School of Art. His yearn to always refine his techniques and constantly push himself to evolve makes for a contagious spirit that he shares with his mentee, Eric DePan. He remains as bright-eyed and enthusiastic as ever, embracing new challenges with the same excitement he had as a young maker. Today, Robert sells his clocks and glasswork, exhibiting them at Archway Gallery. "If you have to look at a clock, it might as well be fun," he says. His pieces are colorful, bold, and full of whimsy, blending craftsmanship with artistic expression.

Despite his artistic success, he remains committed to accessibility. "I don't like to have my art so expensive that nobody can buy it. The most important thing is to take it home, enjoy it, and adopt it into your family."

Robert's journey—from building car models in high school to mastering various trades as a skilled craftsman and ultimately becoming an artist shaping time and light—demonstrates that making, crafting, and creating are all facets of the same path. No matter the label, he continues to pursue what he loves, embodying the essence of a true creator. ■



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TAMARA

FIRST MAJOR U.S.
RETROSPECTIVE
OF
ART DECO ICON TAMARA DE LEMPICKA
AT THE MUSEUM OF FINE ARTS,
HOUSTON

by ARTHUR DEMICHEL I

With her portraits radiating cool elegance and enigmatic sensuality, Tamara de Lempicka (1894–1980) became one of the most celebrated artists of the Art Deco era. Her work captured the glamour and vitality of postwar Paris and the theatrical allure of Hollywood. This retrospective exhibition—the first major museum



Tamara de Lempicka,
Young Girl in Green
(*Young Girl with*
Gloves), c. 1931,
oil on board,
© 2024 Tamara de
Lempicka Estate, LLC
ADAGP, Paris / ARS,
NY. Digital image

survey of her work in the United States—was conceived by Gioia Mori, a leading Lempicka scholar, and Furio Rinaldi, curator at the Fine Arts Museums of San Francisco. Featuring over 90 paintings and drawings, it spans her early post-Cubist compositions of the 1920s through her iconic nudes and portraits of the 1930s, to the melancholic still lifes of the 1940s.

“Tamara de Lempicka took Paris by storm in the 1920s with paintings that united classicism and high modernism to create some of the most defining works of the Art Deco era,” commented Gary Tinterow, director and Margaret Alkek Williams chair of the Museum of Fine Arts, Houston. “Her brilliant portraits and figure studies quickly captured the popular imagination across Europe and the United States, but her career was eclipsed by World War II. Now her work is once again rightly in the spotlight, after being alternately celebrated, ignored, and rediscovered for almost a century. We are enormously pleased to be able to present this thoughtful, considered appraisal, one that will help ensure a lasting appreciation of Lempicka’s singular vision.”

Tamara de Lempicka describes the arc of the artist’s career in the context of her times and against the backdrop of epochal world events. Born Tamara Rosa Hurwitz in Poland in an era of fierce anti-Semitism, she learned at an early age to conceal her Jewish ancestry. In 1916, she married a Polish aristocrat, Tadeusz Lempicki, and the two settled briefly in St. Petersburg before fleeing to Paris in the wake of the Russian Revolution. Faced with the need to earn money, Lempicka determined to become an artist: she first presented her paintings at the Salon d’Automne in 1922 under the name “Monsieur Łempitzky,” and then more forthrightly as “Tamara de Lempicka” as she swiftly moved to the forefront of Paris’s café society. Over the following decade Lempicka’s paintings brought her muses and lovers, including the poet Ira Perrot and the model Rafaëla, vividly to life, while her commissioned portraits captured the dazzling cosmopolitan mood of the era.

Lempicka’s second marriage, to Austro-Hungarian Baron Raoul Kuffner-de Diószegh, granted her the title “Baroness Kuffner,” the name she took with her to the United States in 1939 in advance of the German invasion of Paris. After 1945 Lempicka divided her time between New York, Paris, and Houston where her daughter Kizette had settled, and she spent her final years in Cuernavaca, Mexico. By the late 1940s her paintings had fallen out of step with the times, and as her studio practice ebbed, she exhibited infrequently throughout the 1950s and 1960s. However, Lempicka lived to witness a revival of interest in her work following the 1972



landmark exhibition *Tamara de Lempicka de 1925 à 1939*, mounted by the Galerie du Luxembourg in Paris. Barbra Streisand and Madonna, among other celebrities, acquired and helped popularize her iconic portraits in subsequent years, and most recently her life has been celebrated by the Tony-award-nominated musical *Lempicka*, which had its Broadway debut in April 2024.

In Houston, the exhibition will include rare photographs of the artist, works from MFAH’s modern design collection, and drawings by her mentor, André Lhote. “Acutely conscious of fashion and design, Tamara de Lempicka also had an inventive eye for detail,” states Alison de Lima Greene, coordinating curator for the exhibition at the MFAH. “Fiercely intelligent and unapologetically ambitious, she clearly understood the power of celebrity, and she took care to present herself after the style of Hollywood stars, staging portrait-photo sessions in her studio while clad in the latest couture. At the same time, her paintings are beautifully crafted, with an assured painterly touch impossible to see in reproduction.”

Lempicka had a keen sense of fashion and celebrity. This exhibition surely will ensure her lasting legacy as an unparalleled artistic force.

The exhibition will be on view at the Museum of Fine Arts, Houston (MFAH), from March 9 to May 26, 2025.



Tamara de Lempicka,
Saint-Moritz, 1929,
oil on panel, Musée des
Beaux-Arts d'Orléans,
© 2024 Tamara de
Lempicka Estate, LLC
ADAGP, Paris / ARS, NY

Opposite page:
Tamara de Lempicka,
Portrait of Ira P., 1930,
oil on panel,
private collection.
© 2024 Tamara de
Lempicka Estate, LLC
ADAGP, Paris / ARS, NY





connections

by MARK ROSS

Photography by THOMAS GRANOVSKY





Romain
Froquet,
Terlingua
desert.
Photo by
Thomas
Granovsky



Romain Froquet, an artist

known for abstract

expressionist paintings and

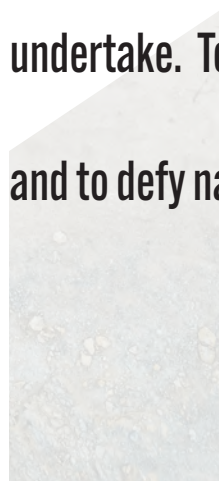
his monumental urban art

murals took on a challenge

few artists would dare to

undertake. To defy himself

and to defy nature.



**Looking west
the scrub brush and
sage illuminated by ember
shafts of light in the West
Texas sundown, sensations merge.**

The embracing liberation from the mundanities of living among masses. Moonless night, a celebration of the Texas skies, mixes serenity with the infinite, the limits of our illusions of who we are. The intersection of emotions is yet another place where the artist swims.

Marfa Texas Inspires. The juxtaposition of the Minimalism of Donald Judd with the raw ruggedness of the environment, inspires. Judd's straight lines and anti-representational notions stand in contrast to the environment, untamed and forever evolving.

Romain Froquet is in many ways the ideal artist to expand and merge the landscape with "the line". Giving a curve to the line creates a circle, and all circles are infinite. Froquet is already well known as an Urban artist, his murals and paintings allow a primal notion to infiltrate urban settings. There is a natural stroke, instantly familiar, in his work that inspires a soothing curiosity. His works seem to expand beyond the limits of the available space, exposing both the intricacies of intersection with the seduction of the curve.





Romain Froquet at work in the Terlingua desert. Photo by Thomas Granovsky

“Connections”, A series of installations in the desert of West Texas, brings together the sublime movements of Froquet’s urban setting works into a harsh forbidding landscape. The ephemeral strokes in the desert, the arches formed by twigs and branches, the curvature of life, here the artist places himself as a harbinger of nature itself and directs us to the greater artistic impulse of exposing what has always been.

There must come a moment, a pause, for the artist, as for the writer staring at a blank page, where the painter has been flummoxed by the blank canvas. As the musician is required to improve on the silence, the artist is both blessed and cursed by the Tabula Rasa moment. Now imagine the canvas is the expansive stretches of the Chihuahuan Desert. Thus began the dance between nature and man where the struggle for an ephemeral monument was achieved by Romain’s complete surrender and kneeling down to the whims of the wind, the rain and of the fauna.

**“Connections”
is real, alive, and
as the desert itself,
ephemeral.**

The curator of this project, Yvonamor Palix, related to me a moment she had with Romain while standing together on a high vista, taking in the immensity of the project. The artist, purveying his canvas, expressed the sort of emotion reserved for those of great sensitivity. His personal experience spent battling this arid landscape had a profound transformative effect.

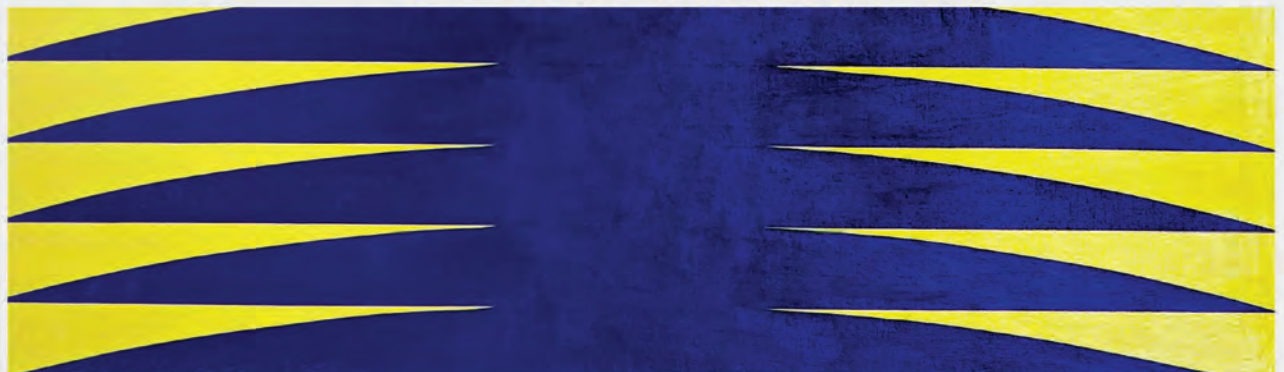
Thanks to: Texan-French Alliance for the Arts, The Consulate General of France, ArtHouston Magazine, Fonds de dotation Gilles Treuil, Fondation Desperados pour l’Art Urbain. The Documentary “Connections” by Thomas Granovsky premieres Spring 2025 in Houston and Marfa. For locations and times follow: @Connections_Romain Froquet. The Centre d’Art Contemporain, Rouen France will be the first Museum to host the Exhibition “Connections” Tour.

WATERSHED

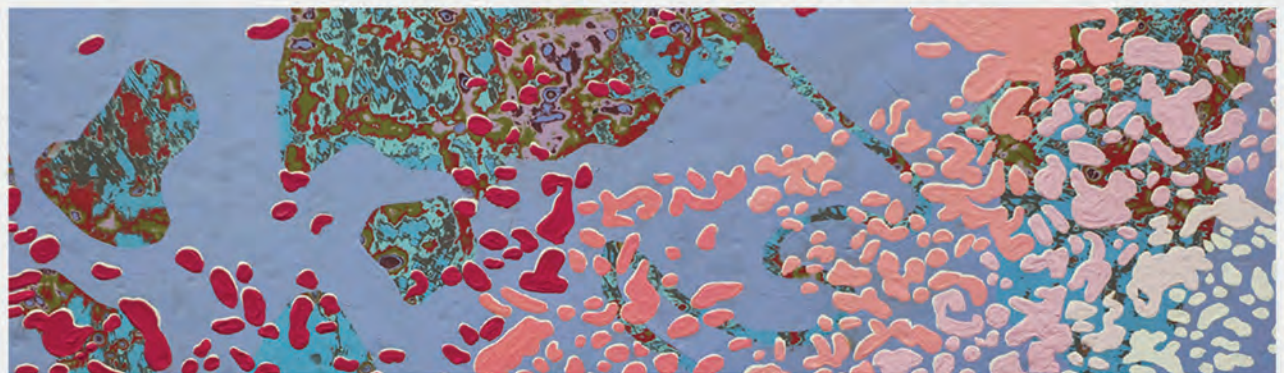
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Foltz
FINE ART

Daniel Sambo- Richter

Icons

by JOHN BERNHARD

The Redbud Arts Center in Houston is set to host *ICONS*, the first solo exhibition in Houston by renowned German artist Daniel Sambo-Richter. This highly anticipated showcase will feature a collection of large-format, vividly colored paintings alongside more delicate drawings, all unified by the artist's exploration of power, resistance, and human history.





Daniel Sambo-Richter, *Valkyrie*, 2006, oil on canvas_59x78 in.

Sambo-Richter's works in *ICONS* reflect his deep engagement with contemporary societal issues while drawing inspiration from historical events. His artistic approach transforms these themes into visual metaphors, exploring cycles of power and powerlessness, resistance and submission, as universal forces reflected both in human history and nature.





Daniel Sambo-Richter, *Custer*, 2008, oil on canvas, 82x59 in.
O p p o s i t e : Daniel Sambo-Richter, *Gate*, 2018, oil on canvas, 55x90 in.



The exhibition brings together multiple series in conversation, creating a dynamic tension between various themes. Notably, Sambo-Richter's *Fire and Ice* series serves as a profound exploration of collective psychological states. The icy landscapes symbolize nature's perceived permanence, raising questions about universal order amidst the backdrop of calving glaciers. In stark contrast, his fiery depictions—most notably a burning car—speak to social unrest and conflict, emphasizing the fragility of societal structures.

His landscape paintings extend beyond physical environments, serving as symbolic reflections of emotional and cultural struggles. Nature is not separate from humanity but rather intertwined with the very fabric of human existence, blurring boundaries between culture and the natural world.

Sambo-Richter masterfully bridges history, mythology, and literature in his works. Among the standout pieces is *Land Without Name*, a diptych centered on the theme of war, accompanied by a life-size portrait of General Custer. This historical reference is juxtaposed with pieces exploring the German past and the aesthetics of 20th-century totalitarian regimes, prompting a powerful dialogue on human patterns of behavior and historical memory.

The exhibition further includes *The Fate of The Orchids*, a haunting series of portraits depicting film stars from the

1930s and 1940s. These works, with their themes of seduction and transience, reflect the fragility of social values and cultural ideals, enhancing the overall narrative arc of the exhibition.

At the core of *ICONS* is Sambo-Richter's exploration of humanity's psychological complexities. His fascination with the fluid boundaries between culture and nature, humans and animals, reality and imagination echoes throughout the exhibition. Sambo-Richter explained: **"My focus is on fluid transitions and the elimination of separations between these elements, as well as between physical and imagined realities."** His art confronts the viewer with universal truths—man's eternal struggle, the search for meaning, and the consequences of unchecked power.

ICONS promises to be a compelling and transformative exhibition, encouraging audiences to reflect on the cyclical nature of history, the fragility of power, and the evocative symbolism of art. Tanja Peterson, Executive Director of Redbud, remarked, **"Daniel Sambo-Richter's work provides a profound exploration of German and American history, capturing a cross-section of pivotal moments and cultural narratives that transcend time."**

The exhibition is sponsored by the Consulate General of the Federal Republic of Germany and will be on view from March 1 to April 26, 2025. ■



Poetry

by RACHEL LANE
Photography by OLIVER KLINK

Oliver Klink's new book, *Poetry in Motion*, is a true masterpiece—a profound celebration of the timeless bond between humans and horses. Through his masterful lens, Klink captures the very essence of these majestic creatures, delivering a body of work that is both technically extraordinary and deeply moving.

From the first page to the last, Klink's photographs weave a story of grace, strength, and freedom. His images are not merely stills of horses; they are visual poems that speak to the heart. Each photograph seems to breathe life, with motion so vivid you can almost hear the thunder of hooves and feel the rustle of wind through manes.

Klink's attention to detail is unparalleled. His use of light, shadow, and composition elevates the images into fine art, transforming ordinary moments into extraordinary works of beauty. The textures of the horses' coats, the interplay of dust and sunlight, and the sheer energy of movement are rendered with a depth that feels almost tangible.

But what makes *Poetry in Motion* truly exceptional is its emotional core. Klink's ability to capture the bond between horses and their environment—and by extension, their human companions—is nothing short of breathtaking. It's evident that this work is born from a deep love and respect for these animals.



in Motion

Each image conveys a sense of connection, reminding readers of the timeless relationship we share with these noble beings.

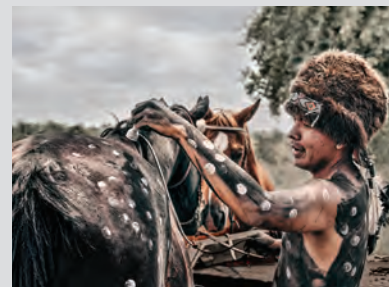
The accompanying text, which reflects on the stories and emotions behind the images, adds another layer of richness. Whether you are a horse lover, an art enthusiast, or simply someone who appreciates the beauty of nature, *Poetry in Motion* is a book that will leave you in awe. It's a testament to Klink's artistry and a tribute to the enduring allure of horses. This is not just a collection of photographs; it's an experience, a journey, and a celebration of life in motion. To order books or prints, visit: www.oliverklinkphotography.com







“ IT’S NOT A PICTURE OF AN ANIMAL, ”
IT’S A PORTRAIT OF THEIR LIFE.



All photography by Oliver Klink



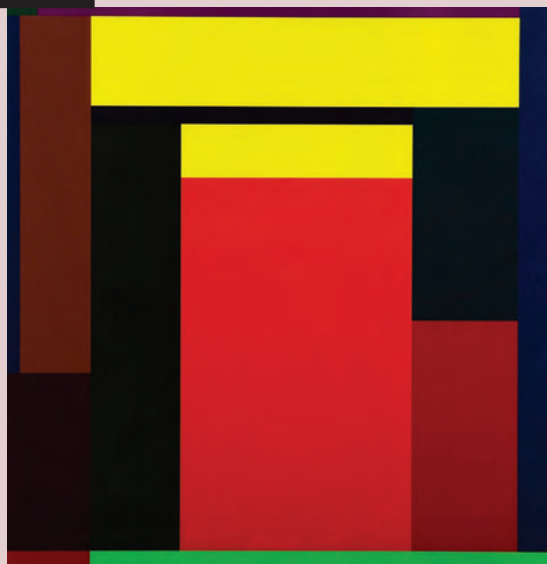
MORGAN
Sculptor



ROBINSON
Designer

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WORLD'S IN BETWEEN



B R I D G I N G
C U L T U R E S
T H R O U G H A R T

by MATTHEW LYNCH

Opposite:
Michel Muylle, *Hymn to Color #4*, 2010,
Collage

Below:
Kaima Marie, 2023, Paper Collage



The latest chapter of Womble Bond Dickinson’s Art & Diversity program, *In Between Worlds—Exploring Cultural Hybridity*, celebrates the blending of cultures, perspectives, and narratives.

After the success of its inaugural exhibition, Womble Bond Dickinson (WBD) has unveiled the second installment in its trail-blazing Art & Diversity program. Titled *In Between World—Exploring Cultural Hybridity*, the exhibition runs through March 2025 at the firm’s downtown Houston office. This thought-provoking showcase features 31 works of art by four local talents: **Carolina Borja, Tiffany Lee, Kaima Marie, and Michel Muylle.**

Together, these artists present themes spanning climate change, preservation, resilience, hope, innovation, and cross-cultural experiences. The immersive exhibit celebrates diversity and heritage in one of the nation’s most vibrant cultural hubs.

Jeffrey Whittle, WBD Houston Office Managing Partner, underscores the program’s significance: “We believe that art offers a unique opportunity to connect with our clients on a personal

“We believe that art offers a unique opportunity to connect with our clients on a personal level and foster meaningful conversations.”



John Bernhard, *Displace Series*, 2014, Archival print on metal



Luisa Duarte, *Clearing the Path*, 2023, Archival inkjet print

level and foster meaningful conversations. Our presence at this exhibition demonstrates our commitment to engaging with the community and showcasing our firm’s dedication to creativity and culture.”

Established in 2023, Womble Bond Dickinson’s Art & Diversity program aims to elevate the voices of diverse artists in Houston by providing a platform for their work while fostering meaningful engagement with the community. The program’s debut exhibition, *Nos Populi: We the People*, garnered widespread acclaim and included in-person artist talks by **John Bernhard, Luisa Duarte, Farima Fooladi, and Nel Gaskin**. The success of this initiative resulted in the sale of five artworks and set the stage for future collaborations.

Lisa Moyles, WBD Partner and Chair of the firm’s DEI Steering Committee, elaborates on the importance of art in addressing broader issues: “Art awakens us to feel things that matter, and it is a lens that helps us see these important topics through other people’s eyes. We are proud to participate in the Art & Diversity program, and we hope the exhibit inspires visitors to our Houston office.”

Katrina Pride, WBD Director of Development & Diversity, highlights the broader impact of the program: “A key component of the Art & Diversity program is how we envision office spaces that

elevate the experience for both employees and clients, connecting them to their local communities. When an organization genuinely strives to create inclusive spaces where everyone feels welcome, remarkable things can happen.”

The Journey Ahead is bright as Womble Bond Dickinson continues to foster artistic expression and cultural dialogue. In *Between World* offers visitors an inspiring journey through the multifaceted narratives of cultural hybridity. This latest chapter in the Art & Diversity program is curated by Azie Aziz, Ph.D., WBD Patent Agent, who also leads exhibition tours and artist talks.

Corporate firms presenting art exhibitions play a vital role in broadening the avenues available to artists, providing an alternative to traditional gallery spaces. These initiatives not only elevate underrepresented voices but also demonstrate how businesses can actively support the arts while fostering a culture of creativity and inclusion. By bringing art into corporate environments, firms like WBD redefine how art is experienced and appreciated, offering artists a unique platform to connect with new audiences and share their stories in innovative ways.

Through initiatives like this, WBD reaffirms its commitment to creativity, inclusion, and community engagement, solidifying its role as a catalyst for meaningful dialogue and cultural exchange.



it's time
Robert L. Straight

Archway Gallery
www.archwaygallery.com

TEXAS ART LEGACY

interview by JOHN BERNHARD
photography by PAUL HESTER

CELEBRATING HISTORICAL AND
CONTEMPORARY REGIONALISTS
AT FOLTZ FINE ART

JOHN BERNHARD: Since its founding in 2006 as William Reaves Fine Art, the gallery has built a distinguished reputation in the art world, specializing in contemporary themes while promoting premier Texas artists. How has this focus shaped the gallery's identity over the years?

SARAH FOLTZ: "Our gallery's programming has consistently reflected

a deep interest in Texas art and its rich history. Over the years, we've showcased a wide spectrum of works, handling everything from historic and modern to contemporary Texas art. Through our solo, survey, and thematic group exhibitions, we've been able to create an ongoing dialogue between the past and present of Texas artistry. Additionally, our active engagement in

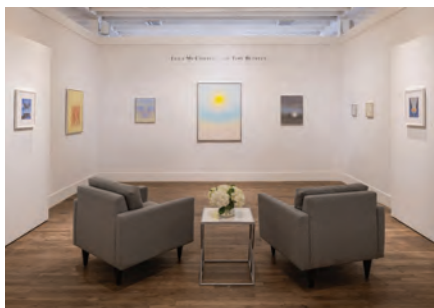


Sarah Foltz, photo by Paul Hester

ENDLESS SUMMER



the primary market, supporting living artists, and a robust presence in the secondary market have further established us as a cornerstone of the Texas art scene.”



JB: William Reaves retired from the gallery in December 2017, and you assumed ownership, rebranding it as Foltz Fine Art in January 2019. How has your vision evolved since taking over, and what new directions have you pursued?

SF: “Since taking ownership, I’ve aimed to honor and build upon the legacy that Bill Reaves started, maintaining our focus on Texas art and art history. We’ve emphasized the evolution of visual arts in Texas, tracing developments over the past century. In 2020, we launched the Texas Emerging series to support up-and-coming artists, particularly those in the Houston area.

We’ve embraced a broader range of contemporary artists and themes, moving beyond strictly traditional works. Our exhibitions now often highlight conservation and environmental issues, with collaborations like the centennial celebration for Texas state parks alongside Texas Parks & Wildlife.

Moreover, as a female-owned and operated business, we’ve given greater recognition to earlier female artists from Texas—many of whom were overlooked during their lifetimes. We’ve also ex-

panded through partnerships, including one with V6 Gallery at the Gage Hotel in Marathon to exhibit Contemporary Texas Regional artists.”

JB: How many artists do you represent, and what criteria guide your artist selection process? Do you still have room for new artist representation, and how can artists submit their portfolios for consideration?

SF: “We currently represent about 25 artists and manage 10 artist estates. We also take on consignment works from the secondary market, representing a wide range of Texas art, from impressionists like Julian Onderdonk to regionalists like Everett Spruce and modernists like Jack Boynton.



For the past five years, our Texas Emerging exhibitions have served as a vital platform to connect with up-and-coming artists. We’ve built relationships with several artists through this initiative, such as those featured in our upcoming three-person show with Kate Mulholland, Matt Messenger, and Peter Healy.

While we’re not actively seeking new artists to represent, we remain open to including artists in thematic or group exhibitions to introduce them to our client base. If an artist stands out to us, we may save their information, follow their work on social media, and potentially schedule a studio visit when an appro-

priate project arises. Unfortunately, due to the volume of online submissions we receive, we can’t respond to everyone.”

JB: As a full-service gallery working with contemporary and emerging artists, as well as managing artist estates, how do you collaborate with clients to build and sustain meaningful art collections?

SF: “We prioritize getting to know our clients and understanding their collecting interests and goals. This connection helps us cultivate long-term relationships and better serve their needs.



We also emphasize education, guiding clients through the art world and offering appraisal services, brokering, and consignment options.

Our commitment includes maintaining ‘wish lists’ for clients and actively searching for specific works that fit their collections or fulfill institutional needs. This personalized approach helps us build trust and offer lasting value to our clients.”

JB: How does Foltz Fine Art engage with Houston’s local art communities, and what role does the gallery play in fostering cultural dialogue across Texas?

SF: “Our gallery is deeply committed to preserving Houston’s artistic heritage by collaborating with both living artists and



Foltz Fine Art installation view, photo by Paul Hester

artist estates. We work closely with institutions across Texas, lending works and securing pieces from private collections for exhibitions.

We engage with artists of all backgrounds and ages across the state, fostering connections and dialogue that strengthen the cultural fabric of Texas. This ongoing collaboration allows us to play a crucial role in advancing both local and statewide art initiatives.”

JB: What exciting exhibitions, events, or initiatives can art collectors and enthusiasts look forward to at Foltz Fine Art in the near future?

SF: “There’s a lot to look forward to in the coming months. In May, we’ll be participating in the McNay Print Fair

for the third year, featuring artists Billy Hassell and newcomer Colleen Blackard from May 2-5 in San Antonio. In June, we’ll take part in the CASETA (Center for the Advancement and Study of Early Texas Art) annual art fair and symposium in Dallas, which runs from June 13-15, 2025. Later, in September and October, we’ll host a Richard Stout Memorial exhibition to honor this Houston art legend five years after his passing. Finally, in November and December, we are thrilled to present Michael Roque Collins’ first major solo exhibition in Houston in over a decade.”

The Menil Collection

Houston, Texas



Featured in *Joe Overstreet: Taking Flight*, on view through July 13, 2025, at the Menil Collection, Houston, is Joe Overstreet's *HooDoo Mandala*, 1970. Acrylic on canvas with metal grommets and cotton rope, 90 × 89 ½ in. (228.6 × 227.3 cm). Neil Lane Collection. © Estate of Joe Overstreet/Artist Rights Society (ARS), New York. Photo: Jenny Gorman

Tacita Dean: Blind Folly

OCTOBER 11, 2024–APRIL 19, 2025

Joe Overstreet: Taking Flight

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What drawing can be: four responses

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REDEFINING SPACE
& MATERIALITY
THROUGH ARTISTIC VISION

SCULPTURE MONTH

by JOHN BERNHARD

Photography by VOLKER EISELE

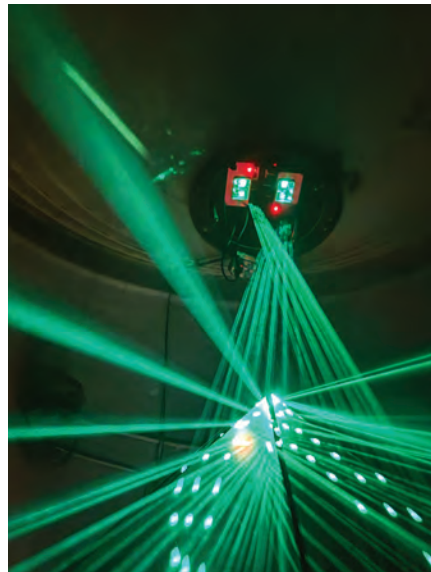
Sculpture Month Houston triumphantly celebrated its 8th annual exhibition at *The Silos*, a striking bygone agro-industrial complex located within the Sawyer Yards creative campus. The venue, with its cavernous silos and weathered architecture, provided a dramatic and fitting backdrop for installation art, delivering an immersive experience that seamlessly merged industrial history with contemporary creativity.

This year's exhibition, aptly titled *Solid State – A Celebration of the Material World*, invited visitors to reflect on matter in its solid-state form – the very essence of the material world that surrounds and shapes our lives. The theme inspired an excep-

tional group of artists from Houston and across Texas, each of whom delved into the physicality of materials to reveal their transformative potential. Through innovative concepts and masterful execution, the artists turned seemingly mundane materials into captivating works of art, bridging the gap between tangible reality and emotional resonance.

The Special Art Event opening welcomed a vibrant crowd of art enthusiasts, collectors, and members of the local arts community. Many of the participating artists were present alongside the curator, Volker Eisele, who orchestrated this thought-provoking celebration. Attendees were invited to engage with works that

From top left: Kathy Kelley, *Distensions of Memory* (not to scale), Sterling Allen, *Found Objects, Nathaniel Donnett, Veil, Stew Vreeland, Guns and Rosés, Victor Calese Blanchard, LG+ LG, Jeff Shore/Jon Fisher, Solid State, Alex Larsen, Residue of a Life Steeped in its own Residue* Jeff Forster, *Shifting Structure Column, Fred Spaulding, Silo Stack.*







challenged perceptions and embraced experimentation. Highlights of the show included an intriguing hand-polished auto paint finish sculpture piece that questioned sculpture norms and its history, a pyramidal chamber imagined as an alien landing site, and a stunning visual explorations contrasting the ordinary with hyperreality.

Each installation stood as a testament to the artists' ingenuity in manipulating solid materials into conceptual and sensory experiences. The exhibition successfully elevated the ordinary into the extraordinary, turning wood, metal, stone, and industrial detritus into conduits for storytelling and introspection. Volker Eisele stated, "Solid state matter surrounds us everywhere and its solidity and constancy provide assurances of a sturdy world with a stable core. It is our fundamental reality, and we interact with it often without giving much thought to its intrinsic value and presence." Visitors wandered through the expansive venue, encountering sculptures and installations that evoked awe, humor, and contemplation.

Solid State was more than a celebration of matter; it was a celebration of vision, creativity, and the transformative power of art. The artists' ability to reshape the physical world into a realm of imagination reaffirmed the enduring importance of sculpture as a medium for exploration and innovation.

Since 2016, *Sculpture Month Houston* continues to cement its reputation as a cornerstone of the city's dynamic art scene. If you missed last year's edition, be sure to mark your calendars for this year. Under the visionary leadership of Volker Eisele, *The Silos* will once again be transformed into a sanctuary for bold and innovative artistic expression. ■

PARTICIPATING ARTISTS:

Sterling Allen, Adela Andea, Cody Arnall, Dawn Bennett, Patrick Renner, Victor Calise Blanchard, Nathaniel Donnett, Garland Fielder, Jeff Forster, Kathy Kelley, Alex Larsen, Michael Sean Kirby, Cameron Schoepp, Jeff Shore, Jon Fisher, Fred Spaulding, Carlos Vielma, Stew Vreeland, John Walker.

From top: Michael Sean Kirby, *apesto*, Carlos Vielma, *Here the Homeland Begins*. Opposite page: Adela Andea, *Liminal Entropy*



gallery LISTINGS



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Donna Perkins, *Absurdities Fantasy Landscape*, 2025 watercolor and pen, 11x14 in. Solo exhibition, Archway Gallery, May 2025.

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2025
MARCH TO DECEMBER

TEXAS ARTISTS



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MIRÓ

**JUNE & STEVE
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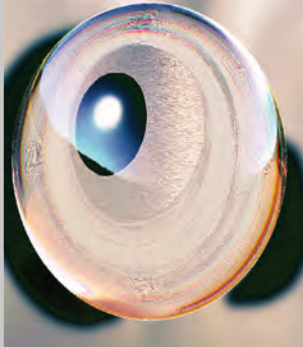
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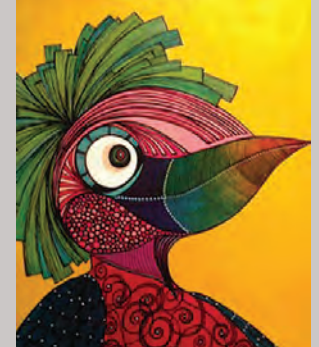
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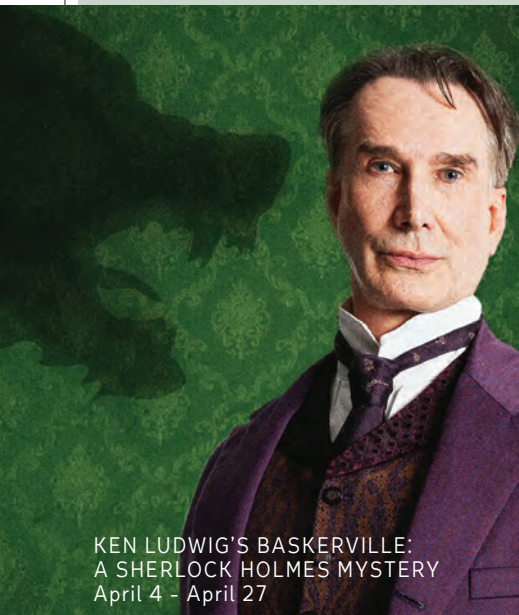
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THE GLASS MENAGERIE
Feb. 21 - March 16

A BUENOS AIRES AFFAIR,
ALLEY THEATRE TANGO BALL
April 25



KEN LUDWIG'S BASKERVILLE:
A SHERLOCK HOLMES MYSTERY
April 4 - April 27

PRIMARY TRUST
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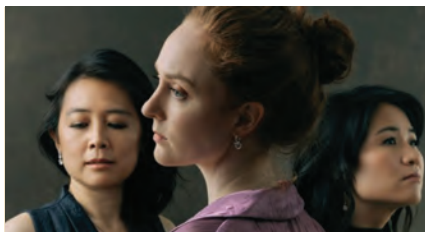
MISSY MAZZOLI
ROYCE VAVREK
BREAKING THE WAVES
April 19 - May 4

RICHARD WAGNER
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April 25 - May 11



Breaking the Waves

MISSY MAZZOLI & ROYCE VAVREK



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March 23

JASON MORAN PRESENTS "DUKE
ELLINGTON: MY HEART SINGS"
March 28

MERZ TRIO: NIGHT SONGS
March 31

BRAD MEHLDAU, CHRISTIAN MCBRIDE,
MARCUS GILMORE
April 11

META4 QUARTET
April 21

LIZZ WRIGHT
May 9

NEW JAZZ UNDERGROUND
May 18

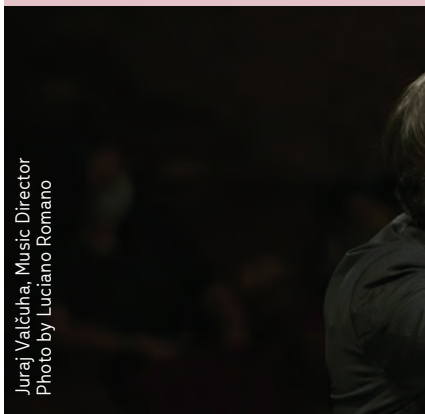


THEATRE UNDER THE STARS

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WAITRESS
April 16 - 27

IN THE HEIGHTS
May 20 - June 1



Juraj Valčuha, Music Director
Photo by Luciano Romano

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April 12 & 13

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April 18 & 19

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April 25, 26 & 27

CIRQUE FOR KIDS
April 26

BEETHOVEN 7 & MOZART
May 1, 3 & 4

TRUMPET BRILLIANCE & BOLÉRO
May 9, 10 & 11

STAYIN' ALIVE: THE BEE GEES
& BEYOND
May 16, 17 & 18

CHAMBER MUSIC:
MUSICIAN SHOWCASE
May 18

BRUCE LIU PLAYS CHOPIN
May 23, 24 & 25

THE MIND AND MUSIC OF CHOPIN
May 24

JURAJ VALČUHA CONDUCTS MAHLER 3
May 30 & 31, & June 1

JOHN WILLIAMS & STEVEN SPIELBERG:
MOVIE MAGIC
June 6, 7 & 8

ANDREA BOCELLI IN CONCERT
June 12

MR. SYMPHONIC: SHAGGY WITH THE
HOUSTON SYMPHONY
June 14

HOUSTON BALLET

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IN THE NIGHT

Feb.27 - March 9

THE SLEEPING BEAUTY

March 13 - 23

RAYMONDA

May 29 - June 8

SPARROW

June 12 - 22

Corps de Ballet member Neal Burks in Stanton Welch's Sparrow. Photo by Lawrence Elizabeth Knox



SEBASTIEN “MR.D 1987” BOILEAU

ALLIANCE FRANCAISE

by ARTHUR DEMICHELI



In a vivid fusion of nostalgia and contemporary culture, Sebastien “Mr.D 1987” Boileau’s solo exhibition, *Frenchies & Friends*, captivated audiences at the Alliance Française de Houston. This immersive art experience invited viewers to step into a world where beloved cartoon and comic characters were reimagined in unexpected, thought-provoking ways.

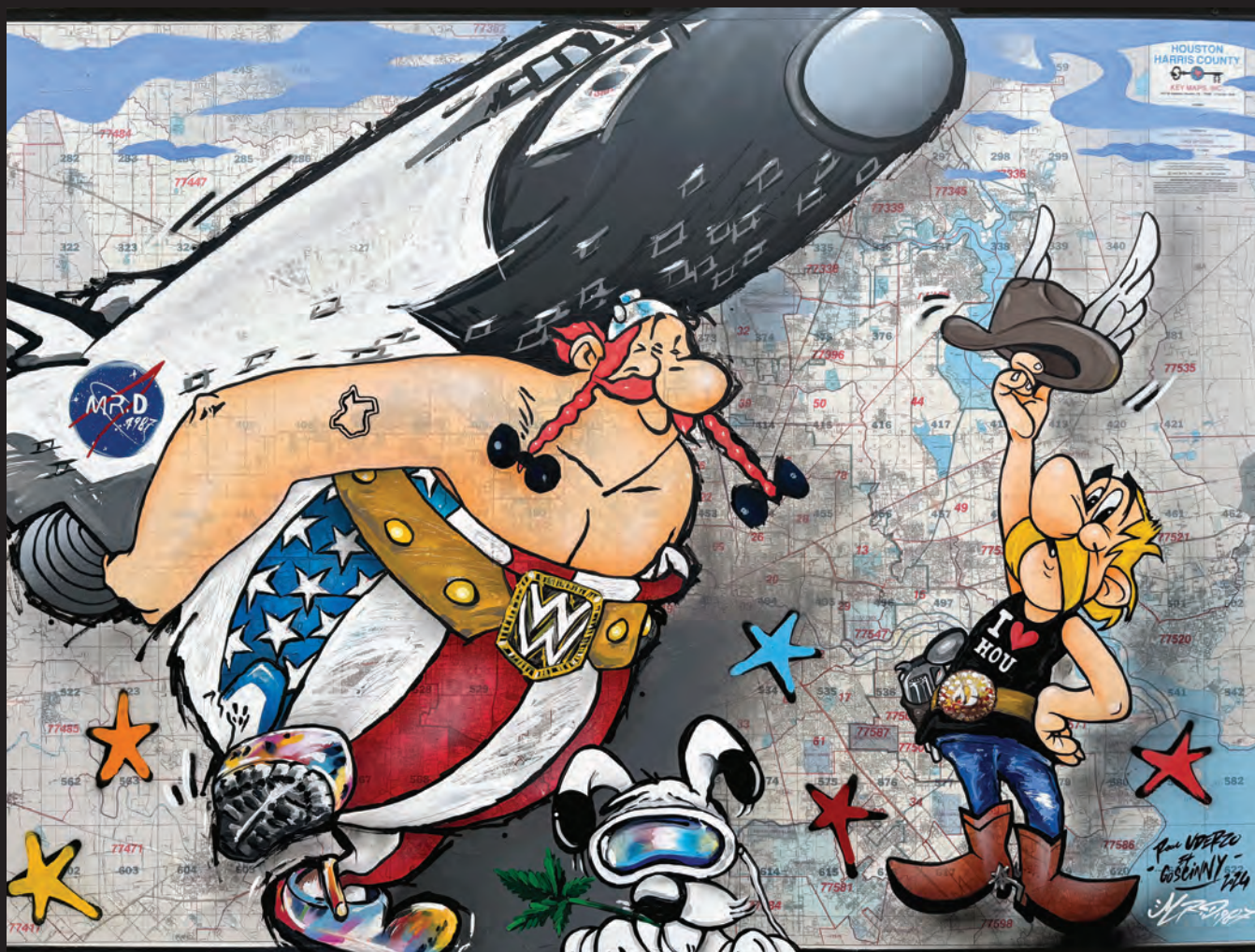
As a French-American street artist known for his bold and dynamic style, Mr.D brought his unique vision to life by placing iconic figures from classic French cartoons alongside modern-day counterparts. Through his work, these characters evolved from mere nostalgic symbols into powerful vehicles for commentary on contemporary societal issues. Each piece in *Frenchies & Friends* blended humor, irony, and social critique, challenging perceptions and sparking dialogue about the complexities of modern life.

Boileau’s artistic reinterpretations breathed new life into these familiar faces, presenting them in scenarios that juxtaposed whimsy with weighty themes. From a cartoon character questioning environmental sustainability to a comic

icon grappling with consumerism, the artworks offered both a playful escape and a mirror to our own realities. Central to this exhibit was Mr.D’s commitment to eco-conscious creativity, as he incorporated upcycled materials and sustainable practices into his vibrant creations.

“*Frenchies & Friends* was a celebration of the characters and stories that shaped my childhood, but with a twist,” said Boileau. “These iconic figures are more than just nostalgia — they’re a lens to question and reimagine the world we live in.”

Reading French comics offers a unique insight into French culture, serving as a window into colloquial language and societal nuances. One of Boileau’s works, for instance, featured a clever play on words layered onto a canvas, showcasing his skill in blending visual and linguistic artistry. Bande Dessinée (BD) — as the French call them — transcends the realm of simple comic strips, earning its place as an esteemed art form known as the “Ninth Art.” From Asterix to the Smurfs, and even political satire, this exhibit offered a rich tapestry of inspiration and critique.



Sebastien "Mr.D 1987" Boileau, *Frenchies in Houston*, 2024, Mixed Media on recycled map, 72.4x48.8 in.

O p p o s i t e p a g e : Sebastien "Mr.D 1987" Boileau, *From Montrose with Love*, 2024, Acrylic spray paint on upcycled flattened spray cans on wood panel, 84x 48 in.

As the host venue for this two-month activation, the Alliance Française de Houston provided an ideal setting for Mr.D's exploration of cross-cultural themes. Elodie Ricolfi, executive director of the Alliance Française, highlighted the exhibition's significance: "We were excited to bring Mr.D's unique vision to the Alliance Française and provide a platform where French and American cultures meet through art. This exhibition was a wonderful opportunity for the community to engage with art that's both playful and thought-provoking."

An insightful panel discussion was organized by The Texas French Alliance for the Arts (TFAA) to explore the dynamic intersection between street culture and the art world. The special guest speakers were **Sebastien Boileau**, **Anna Tahinci, PhD, Professor and Head of Art History at the Glassell School of Art, MFAH**; **John Bernhard, Editor and Publisher of ArtHouston**; **Catherine Anson, Executive Editor at PaperCity**; and the moderator was **Yvonamor Palix**. These diverse per-

sonalities, who have contributed to the ideology of Art for All in public places, delivered a thought-provoking artist talk that marked the event as a resounding success.

While the bright colors and familiar figures initially evoked childlike wonder, the exhibit delved into themes that resonated more deeply with an adult audience. The layers of humor, irony, and social commentary made *Frenchies & Friends* an exhibition best appreciated by mature viewers ready to engage with its multifaceted narratives.

The exhibition's October 31 launch was nothing short of enchanting, featuring a Halloween-themed opening night party that encouraged guests to dress as their favorite cartoon or comic characters. The event embodied the essence of *Frenchies & Friends* — a celebration of creativity, nostalgia, and cultural exchange, wrapped in a lively and engaging atmosphere. The exhibit ran through December 14, 2024, leaving a lasting impression on all who attended.

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García family, ca. 1920

Image courtesy of Robert Runyon Photograph Collection, RUN09442, The Dolph Briscoe Center for American History, The University of Texas at Austin

LIFE & DEATH

ON THE BORDER 1910-1920

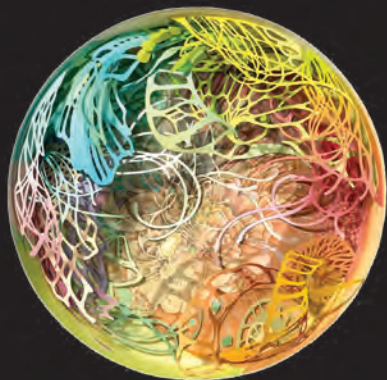
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Exploring a decade of hardship, conflict, and state-sanctioned violence along the Texas border that threatened to destroy a community – a decade that led to a cultural renaissance and inspired the Mexican American civil rights movement.

hmh.org/lifeanddeath



Originally produced by the Bullock Texas State History Museum
in collaboration with Refusing to Forget.

Lauren Kussro, *Sunrise Song*

LAUREN KUSSRO

O'KANE GALLERY

by JOHN BERNHARD

The O'Kane Gallery is showcasing *Lauren Kussro: Intervals*, a rich exploration of the universe's intricate beauty. Kussro draws inspiration from the layered complexity of nature, spanning galaxies and microscopic cells, inviting the curious observer to uncover hidden worlds. Her work also reflects an introspective search for meaning through human emotions, intellect, and spirituality, where mysteries unfold and deepen.

For Kussro, art-making is a spiritual discipline, a way to explore, process, and share her evolving beliefs. She describes herself as an explorer documenting botanical and geological elements. "I'm looking for clues, details that get missed or forgotten. I hold them up to see what they convey."

Kussro's fascination lies in nature's interconnected systems—clusters of organisms or formations like coral reefs, fungal structures, and cellular networks. These provide a creative springboard to build her own intricate forms, emphasizing how smaller components merge to create a greater whole.

This theme of layering, both physical and conceptual, underpins her art. It reflects how nature, thought, and spirituality invite continuous discovery. For Kussro, creativity remains meditative and essential to understanding her faith, which, like her work, is ever maturing.

Lauren Kussro is an Associate Professor of Art and Design at the University of Houston – Clear Lake.

The exhibition runs until April 3, 2025.

Miguel Ángel Ríos, *In the middle of nowhere*, 1989. Acrylic on burlap, 145 x 205 in.

MIGUEL ÁNGEL RÍOS

SICARDI | AYERS | BACINO GALLERY

by JOHANNES BIRNINGER

Upon entering Sicardi | Ayers | Bacino Gallery, the exhibition opens with Miguel Ángel Ríos' landscape painting, *Double Vision*, where two cacti stretch across a psychedelic expanse of color. This "stretching" theme recurs throughout Ríos' works, reflecting surreal, symbolic dreamscapes tied to his origins in Argentina's Catamarca valleys. His art suggests migration and isolation, shaped by his childhood on remote land and his later exile in New York and Mexico.

The large canvas *In the middle of nowhere* (1989) combines hieroglyph-like symbols, totems and a self-portrait skeleton figure, evoking the vast, arid landscapes of his homeland. His works intertwine abstract mysticism with playful trickery—dogs, mules, and shadowy doubles inhabit a shifting terrain filled with plant and animal imagery. The figures suggest both frailty and resistance, dancing in a dream world haunted by the power struggles Ríos has often depicted in his earlier artworks.

In his videos, such as *Mulas* and *Landlocked*, animals dig through landscapes as if seeking the unreachable. These visions recall Ríos' exploration of Indigenous rituals and hallucinogenic states without seeking spiritual unity. Instead, Ríos becomes a playful, masked trickster. In paintings like *They stole the map of my town*, double figures move within liminal landscapes, symbolizing inner reflection. His latest works ponder crisis, resignation, and the delusions of power, blending absurdity and contemplation. **January 18 – March 8, 2025**

Becky R. Soria,
Traversing Inner Geographies,
 Acrylic on canvas, 65x65in.
 Photo courtesy of the artist

Intimate Geographies

The Art of Becky R. Soria

by SABRINA BERNHARD

In *Intimate Geographies*, Becky R. Soria traverses the intricate and deeply personal landscape of the human body. Far from mere anatomical depictions, her paintings evoke layers of lived experience—emotional, physical, and spiritual. This body of work, exhibited at Archway Gallery, represents a culmination of Soria's decades-long journey as an artist. Her art serves as a visual map of the terrain that is both individual and universal.

Throughout her career, Soria has been drawn to exploring themes of femininity, human struggle, and the connections between body and identity. As she prepared for this exhibition, she reflected on the evolution that has shaped her art over forty years. The figures in her work are abstract yet tangible, symbolizing the unseen layers beneath the surface of human existence—bodies shaped not only by life experiences but also by cultural and spiritual narratives.

Central to Soria's artistic vision is her deep engagement with feminine archetypes. She draws upon ancient and mythological symbols, inspired by the collection of pre-Columbian art her father introduced her to in her youth. These influences are

interwoven with themes of empowerment in the modern world, creating a dialogue between past and present.

Her visual language is rich with texture and symbolism. Soria employs acrylics, charcoal, and mixed media—incorporating materials like cardboard, rope, and ceramics—to emphasize the visceral nature of her subjects. These elements create the depth to uncover the layers of meaning embedded within each piece.

Born in Bolivia and now based in the Houston, Soria's artistic education began under the guidance of South American painters and continued with philosopher-artist Dr. Fernando Casas. She later refined her craft at Houston's Glassell School of Art. Her works have since been acquired by both corporate and private collections across North America, Europe, and South America.

In *Intimate Geographies*, Soria invites audiences to embark on a journey through the evolving landscapes of the human condition. The exhibition is a testament to her lifelong commitment to art as a medium for exploring identity, history, and the shared experiences that shape us all.

Closing Reception Saturday, March 29. 5 – 8 p.m.



SHOULD THE ART MATCH THE SOFA?

A contemporary perspective on how technology reshapes the relationship between art and design, offering endless possibilities for creating cohesive, personalized interiors.

by SCOTT TEVEN

Should the Art Match the Sofa? Yes and No. The answer depends on a variety of factors, from personal taste to the overall design vision. While there is no definitive rule, this article explores how modifying the hues of artwork to align with an interior design scheme can open up creative possibilities. Let's think outside the box!

Traditionally, artwork is considered static, with a fixed color palette. While this is true for mediums like oil paintings with permanent pigments, the advent of digital technology has changed the game. Once a painting or photograph is digitized—via a high-resolution scan or digital photography—it can be transformed. Colors, scale, and even materials can be adjusted using digital editing tools and graphic design software. This newfound flexibility allows designers and artists to rethink how art integrates into a space.

Today, most two-dimensional artwork exists in digital form, making it highly adaptable. High-resolution files can be edited and printed on demand across various materials, offering endless creative possibilities. Digital editing software and AI extend the creative capabilities of the artist and allow customization to meet design needs. Why not harness these tools to their full potential?

This adaptability is particularly useful for interior designers or art consultants working within a fixed color scheme. Imagine a carefully curated mood board approved by a client—the fabrics, furniture, and paint swatches all harmonize beautifully. But what about the artwork? Can the art be modified to fit seamlessly? The answer is a resounding YES. Let's explore a few examples of how original artwork can be digitally altered to complement interior design.



Consider a framed photograph of a white Magnolia blossom with a background of green foliage, paired with a blue sofa. While the original photograph may look fine, digital editing allows us to explore variations that might enhance the room's cohesion.



Black and White Conversion

A monotone artwork is a foolproof choice—it pairs well with almost any color scheme. However, in this scenario, the stark contrast might feel overwhelming. A smaller artwork size might balance the visual weight better.



Direct Color Match

By matching the artwork's hues directly to the blue sofa, we create a unified look. However, this approach may lack contrast, resulting in a space that feels too uniform and subdued.



Complementary Colors

Incorporating complementary colors, such as a warm brown to offset the cool blue of the sofa, enhances visual contrast and adds interest. This approach creates a dynamic pairing where both the artwork and sofa shine.



Blended Palette

A more nuanced option combines the original blue with its complementary brown. This sophisticated palette ties the room together, enhancing the sofa while adding warmth and depth to the artwork.

Interior designers often select artwork as one of the final touches in a space, after fabrics and furnishings are chosen. The ability to modify artwork colors at this stage provides unparalleled flexibility. Customizing hues allows designers to seamlessly integrate art into the overall design, ensuring harmony without compromising artistic integrity.

In a world where technology continues to push creative boundaries, why should we limit ourselves to the traditional constraints of fixed-color art? By embracing digital tools, we expand the potential for art to not only stand out but also to elevate and enhance the spaces we live in.



Gwendolyn Redfern

Could you please share some insights into your background and interests?

People always ask me if I went to art school. I did, however that is not where I became an artist. I grew up in a family of artists: my dad is a photographer, my sister is an abstract painter and art teacher, and my mom owns a frame shop and frames artwork. I have been an artist all my life. When I was younger, I started following in my dad's footsteps. Everywhere I went, I had a camera in my hands. I took pictures of architecture, nature and the different expressions on people's faces. All the things that interested me, I photographed, and over the years I would bring those images to life in my paintings. Painting and pottery have been how I express what I have seen and felt throughout my whole life. Art school definitely influenced where I am now, but everything that I have experienced has sculpted me into what I am today.

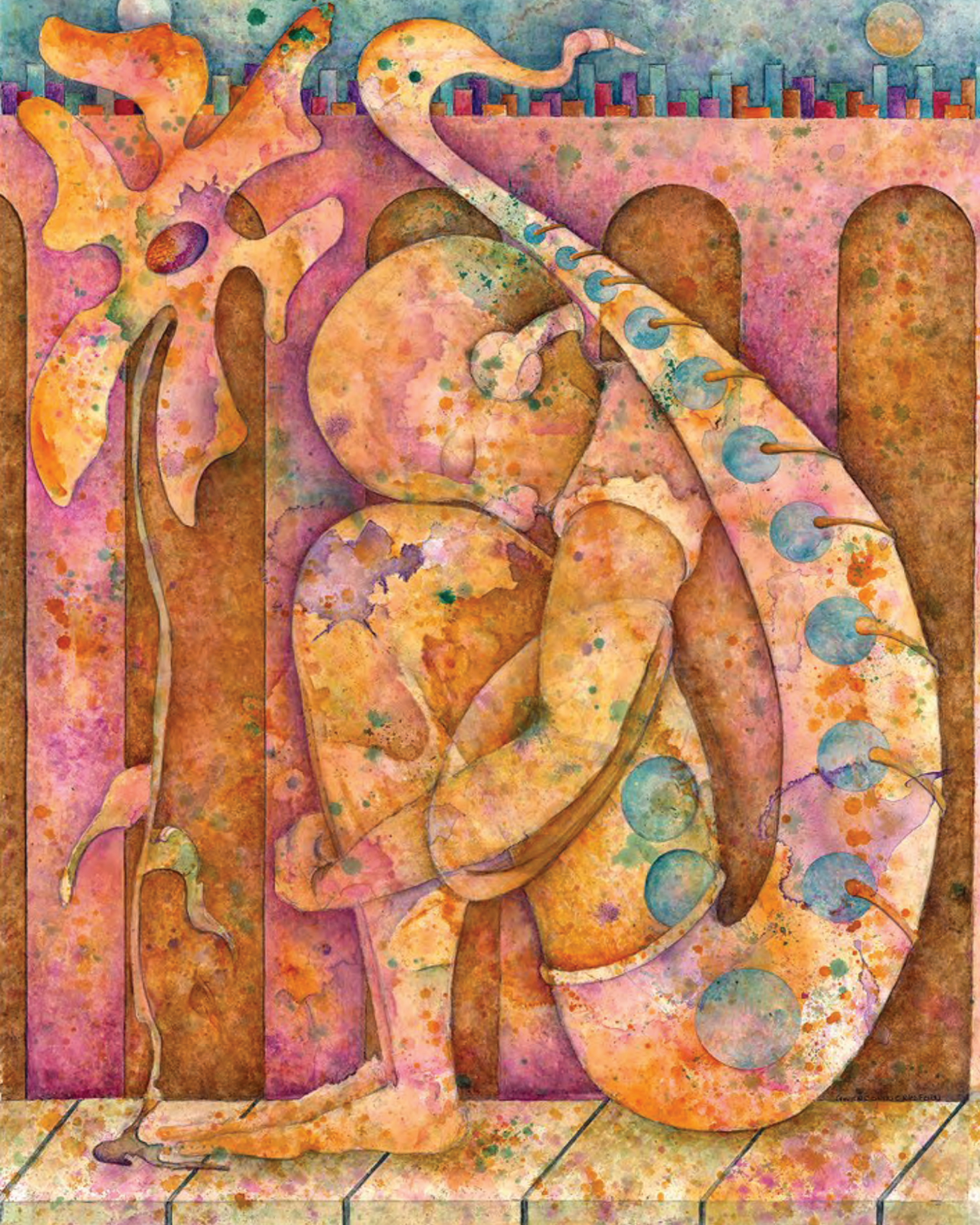
What themes do you typically explore in your work?

Musical themes are one of my favorites. Growing up I played several different instruments in school. Cityscapes have always intrigued me with how the architecture, geometric shapes, and nature work as one. I also explore the human body and the emotional expressions that are depicted on a person's face. In several of my paintings you can see how all the items listed above come together and influence my work.

What are your thoughts on being chosen as the Featured Artist for the Bayou City Art Festival?

I am honored to be the featured artist in the Bayou City Art Festival! Bayou City Art Festival is well known in the art community around the country - for supporting artists, inspiring young artists, and giving back to the local nonprofits. Houston is the city to be in when it comes to art - I visited once several years ago, and I'm thrilled to return for the festival. I am excited to have the opportunity to share the best of my art with the people of Houston as the featured artist at Bayou City Art Festival.

Above: Gwendolyn Redfern at work in her studio.
 Right: Gwendolyn Redfern, *In the Zone*, water color on paper.



What is the history and mission of Zine Fest Houston, and how has it grown since its founding?

From an informal gathering hosted by late founder Shane Patrick Boyle in 1993, Zine Fest Houston (ZFH) has grown into Texas's largest and longest-running event dedicated to promoting zines, mini-comics, and other forms of small press, alternative, underground, DIY media and art. Our mission is to build the local grassroots zine, DIY, and alternative media scenes, and form networks with media creators in the region and beyond. The goal of our annual festival and year-round programmatic efforts is for attendees to discover new zines and be inspired to create their own DIY art and media projects. ZFH is currently organized by Patrick Brooks, María-Elisa Heg, Anastasia Kirages, and Ruben Ramires.

we have Zine Fest Houston 2025 later on in the year in November at The Orange Show Center for Visionary Art! We would not be able to continue to do what we do without the help of Fresh Arts' Fiscal Sponsorship program, of which we have been a part since 2017. This program has allowed us to create a more sustainable festival, and we've experienced exponential growth over the years as well. We are also excited to share that we are being honored at this year's Fresh Arts Gala! ZFH has come a long way since 1993, and Fresh Arts has played a big part in our success. We can't wait to celebrate with everyone this spring!

you want them to be! We love to use this format because we have complete control over the content and design. There really is a zine for everyone out there!

How do themes play a role in Zine Fest Houston?

For every Zine Fest Houston festival, we have a theme. The benefit of having a theme is that we can have consistent marketing throughout the year and collaborate with different local organizations depending on what the theme is. At the beginning of the year, we decide on a featured artist to help us illustrate the theme and bring it to life. Past themes include under the sea, wrestling, food, the future, homecoming, medieval/fantasy, and most recently zine-topia/dystopia. We like to have themed festivals because it gives vendors and attendees alike something to focus on and look forward to.

What is the significance of the newly launched Zine Library Houston, and what can visitors expect from its collection?

Most recently we were thrilled to announce the opening of Zine Library Houston (ZLH) last September in collaboration with Pete Gershon, Curator of Programs at The Orange Show Center for Visionary Art! Housed on the sprawling campus of the historic Orange Show, ZLH contains a unique collection of zines by makers with ties to Zine Fest Houston. Celebrating the diversity of voices represented by the festival's activities, ZLH's primarily Texan repertoire spans a wide variety of disciplines including poetry, creative writing, visual arts, photography, and more. We can't wait to see the collection morph and change as more zines are added to it over the years!

ZINE FEST

Can you tell us more about the zine workshop collaborations planned for this year?

We have some wonderful zine workshop collaborations that we are looking forward to this year! One is in partnership with the Houston Center for Contemporary Craft (HCCC) and artist Madeline Donahue whose work is currently featured in *Designing Motherhood*, on view at HCCC. The second is a zine workshop series with the West University Library for tweens and teens taking place during Spring Break. And of course,

What makes zines such a unique and versatile medium?

Work displayed at Zine Fest Houston crosses many, many mediums: writing, photography, illustration, nonfiction, personal essay, music, comics, choose-your-own-adventure, economics, politics, social justice, and so much more. The format that this work is usually displayed in is a zine (short for "magazine"), a self-published tract produced and distributed by individuals or small presses. The magic of zines is that they can be about anything

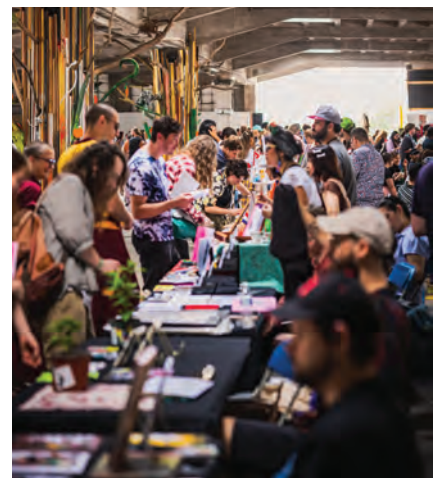


Zine Fest Houston organizers from top clockwise: Ruben Ramires, Anastasia Kirages, Patrick Brooks, María-Elisa Heg & Sarah Welch.

How does Zine Fest Houston support independent artists?

ZFH is dedicated to providing opportunities and space for zinesters, artists, and self-publishers to present DIY works and participate in an alternative avenue for commerce. Through year-round educational programming, publications and a free annual festival, ZFH seeks to empower independent artists, lift up marginalized voices in the creative sphere, and promote equitable conditions for its creative community to thrive.

Zine Fest Houston vendors and attendees at The Orange Show Center for Visionary Art. All photos by Michael Mayer



mixed medium marvel

The Transformative Art of Vania Leporowski

by WILLIAM HANHAUSEN

There exists a mysterious yet irresistible realm of perception—a heightened sensorium of cognitive experience—that comes alive in the mixed media artistry of Vania Leporowski. Her work is an invitation to step beyond the confines of the ordinary, a call to inhabit the liminal space where emotion, energy, and form converge in profound unity.

Leporowski's "Cold Wax" series epitomizes this philosophy, embodying a mastery of visual storytelling that transcends traditional artistic boundaries. Working with the cold wax medium, she crafts an evolving language of creative expression. Her compositions are not mere spontaneous gestures but deliberate acts of balance and harmony. Each piece reveals her deep engagement with form, color, and texture, giving rise to works that vibrate with kinetic vitality.

For Leporowski, art is not a passive endeavor—it is a conduit for energy and emotional resonance. This ethos is reflected in the evocative titles she assigns to her works, each a symbolic gesture toward the animating force within. Her art becomes a living dialogue, a space where viewer and artwork engage in a shared sensory experience that is as visceral as it is cerebral.

Her visual lexicon is defined by an enthralling tension between chaos and control. Cold wax textures merge with luminous oil pigments, forming landscapes where fluidity reigns. Shapes defy containment, and forms resist the constraints of the expected. Her mixed-media creations balance raw instinct with meticulous intention. A measured sweep of violet might meet the wild insistence of a viridescent strike—gestures that

rebel against rigidity while asserting their presence with conviction.

Leporowski's work embodies a profound understanding of visual language. Her strokes, colors, and textures are not mere aesthetic devices; they are vibrational elements, each imbued with symbolic weight. Her intuitive manipulation of visual energy extends beyond the canvas, interacting with the surrounding space and drawing viewers into a charged field of aesthetic resonance. Her ability to activate this interplay reveals a deep attunement to the invisible dialogue between the work of art and its environment.

Her creative process challenges conventional ideas of meaning in art. She invites viewers to look beyond surface representation, encouraging them to perceive beauty not as mere decoration but as an active force of harmony and balance.

In this sense, each of her works becomes a microcosm of the human experience—a prism reflecting cultural, emotional, and existential dimensions of being.

Vania Leporowski's artistic journey transcends borders. Her early years in Guatemala laid the foundation, but her formative period in Barcelona, Spain, was transformative. While studying at the prestigious Institución Artística De Enseñanza (IADE), she refined her technical skill, explored new media, and exhibited her work in both group and solo shows. Her collaborations with renowned muralist Marie Andree Bartlett and her involvement with the Margarita Tejada Parra Down Syndrome Fundación expanded her perspective, reinforcing her belief in art as a force for both personal growth and communal empowerment.

Her creative lineage draws from Guatemala's *Generación del 40*—a vanguard artistic movement led by visionaries like Carlos Mérida, Ramírez Amaya, and Roberto González Goyri. From these luminaries of Latin American modernism, Leporowski inherited a commitment to cultural storytelling and a reverence for the primal power of form and color. Their influence resonates in her work, but she does not imitate them—she expands their legacy, channeling their spirit into her own singular vision.

Her paintings do not seek to “solve” visual puzzles or impose rigid interpretations. Instead, they invite the viewer to experience them as living entities—constantly shifting, open to myriad readings, and capable of forming deeply personal connections. Her works are not objects of possession but encounters with something elemental and timeless.

Vania Leporowski's art defies easy categorization. Her seamless fusion of cultural memory, contemporary technique, and raw emotional force establishes her as one of the most compelling artists of her generation. Her mastery of the cold wax medium extends beyond technical proficiency—it is philosophical in nature. Her work is not simply the creation of visual compositions but the forging of an encounter between the seen and unseen, the conscious and the subconscious.



In Vania's world,
art is not a thing
to be possessed;
it **is a force** to be felt,
experienced, and lived.



MY CURIOUS MARILYN

by JACK A. MASSING

My creative life in Houston was punctuated, all over the place, by Marilyn Oshman. I was lucky to meet her when I was a youthful 23 years of age and still forming my fundamental understanding of what art is; and how it worked. She showed me by example that anyone can surround themselves with interesting objects, art, and “things” found along life’s path. According to her these things become fuel for the soul. Knowing that shaped the wanderlust that I carry today. Her friends and affiliations in Houston since the early 1970’s,

who remain, continue to shape the soul of my art world. Marilyn knew everyone, and everyone knew her. She was available, interested, and above all, curious. Her interests were wide, varied, and deep. Almost every single art person in Houston has been influenced or delighted by Marilyn and her love for artists and her interest in visionary artwork. The Orange Show Center for Visionary Art remains ours because of her.

Fortunately Marilyn was a champion of mine during my early years, resulting in an opportunity to perform at the





From top clockwise:

Andy Lubetkin, Marilyn Oshman, and Pete Gershon at the Orange Show Zine Fest, November 16th, 2024, photo: Jack Massing.

Marilyn Oshman with Karen Oshman Lubetkin at Marilyn's favorite restaurant in Houston Da Marco for her 84th birthday, photo: Andy Lubetkin

Marilyn Oshman and Leandra Di Buelna 2043 Jean Street, Houston, September 19, 2018, photo: Jack Massing.

Marilyn Oshman, Jack Massing, and Alvin Lubetkin at the Orange Show Gala, October 26th, 2024, photo: Fleabilly

Orange Show in 1983 and again in 1988 as one of The Art Guys. She assisted Michael Galbreth and I in not only networking with other artists but inspiring us by her spirit and varied interests. She loved celebrating artists and loved putting them together. She encouraged Lucas Johnson and I to fish together in Texas and Hope Idaho where she owned a wonderful second home. A small yet vibrant art scene blossomed in Northern Idaho by way of Marilyn's relationship with Ed & Nancy Kienholz, Gus & Sharon Kopriva, Ed Wilson, and an odd collection of artists who came and went over the summers. I cherished my time there.

Marilyn's curiosity was unmatched. She loved funny stuff. She championed the oddball. Her smile was contagious, and her eye for art was like a freshly sharpened colored pencil on both ends. Anyone that encountered her collection was blown away. Picking out a few Marilyn highlights is futile; I count myself lucky to have some to share.

In Houston, sometime around 2015, Marilyn asked me to join her for lunch. She loved going out to lunch. It was her generous way to soften her targets with a request for help. She never really needed help, she wanted you help someone, or something, but mostly she wanted you to engage with the Orange Show.

Another memory with Marilyn occurred after a wonderful home cooked dinner in Hope Idaho on a gorgeous evening with her and a small group of friends. Terry Allen was there and happened to have his electronic piano with him. After a while Terry opened the case, set it up, and started to play a set and tell stories out on her back porch overlooking the North end of Lake Pend Oreille. It was very special. I bring this up now because it ranks high on my list of concerts that I've attended.

I have been told that as Marilyn struggled in her last hours, her family, knowing her love for Terry and his music, played some for her to hear. She brightened up, was able to identify with and sing along to the lyrics of *Truck Load of Art*. She held close both her immediate family and her extended family in profound ways that clearly describe a full and rich life well lived.

It's difficult to quantify the string of Orange Show Galas, parades and Art Car balls over the years, but in aggregate they were and continue to be one of the greatest cultural assets and some of the most fun experiences available here in Houston. Thanks Marilyn!

As I gathered momentum in the process of slowing down

“
MARILYN'S CURIOSITY WAS UNMATCHED.
SHE LOVED FUNNY STUFF.
SHE CHAMPIONED THE ODDBALL.”

It was during that particular lunch break that she asked me to come and work at the Orange Show. I could not. I was too busy. Blah, blah, blah. Later when the waiter came by with the check; she pointed at me. ;-}

Wayne Gilbert, a Houston artist and gallery owner, rang me up one day excited about an artist that he discovered named Leandra Di Buelna. I popped over to his gallery to see some incredible paintings by a man who lived two blocks from the Orange Show. I went to see him at his home and studio on Jean Street. While visiting with Leandra, I fell under his magnetic personality and learned that he did not know much at all about the Orange Show. I told him my next visit would be with Marilyn. I picked her up and without much explanation brought her over to meet Leandra. I was delighted by her reaction, to her full blown interest, and excitement in meeting another artist with the right ingredients to touch her in the way that other artists did.

to write about my relationship with Marilyn over the years, I came to a beautiful understanding. During my friendship with her I lost site of how easy she was to be around, how much I enjoyed her, and how much she meant to me. She was exciting. I realize that she thought of me as a part of her extended family, at times distant, other times close to her embrace. I loved her laugh, her sense of humor and her vision. She was a mushy and scattered powerhouse with the confidence to follow through. She lead one of the richest lives I have seen. She was filled with joy and surrounded herself with culture. She chose to build a huge extended family. She chose to share herself and her treasures.

In closing I would like to pass along what I believe is her heart; that we should all take a page from her playbook; slow down a bit, look toward your friends and families. Open up to them, reveal ourselves to them, and love them like Marilyn did, so curiously.




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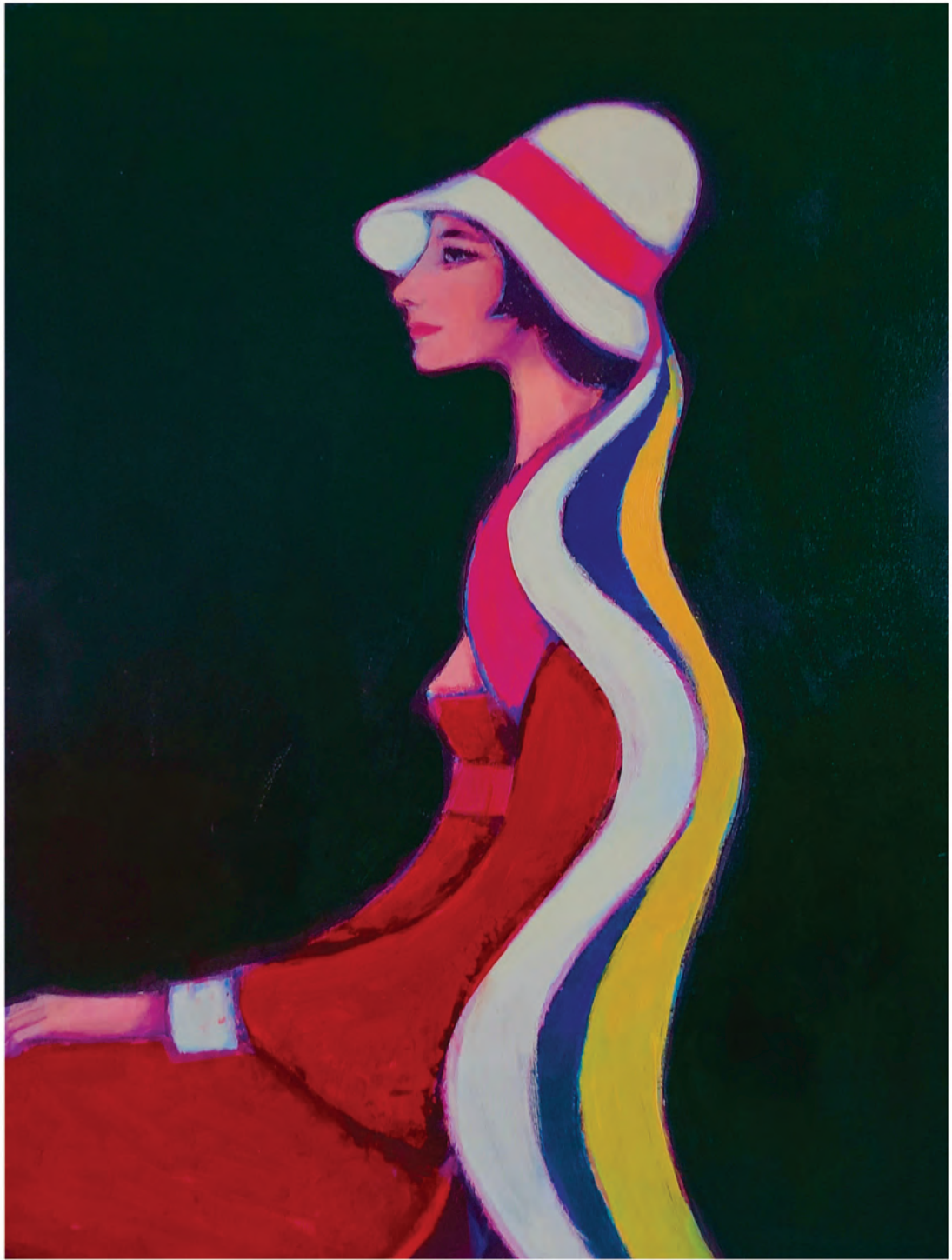


David Adickes, Rembrandt Enhanced, 2014, oil on canvas

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WRITER, PHOTOGRAPHER



Arthur Demicheli is a freelance copywriter and photographer from New York who has worked in the marketing, advertising, and publishing industries since 1992.

Arthur has been a dynamic part of ArtHouston's team for many years. He holds an MA in Humanities from the University of Geneva. He is an avid fan of art, film, and photography history.

Jack Massing

ARTIST, DIRECTOR, WRITER



I'm sorry, but as of my last knowledge update in January 2022, there is no widely known or recognized artist named Jack Massing. It's possible that Jack Massing is a private individual or emerging artist who gained recognition after my last update. If Jack Massing is a fictional character or a new artist who has emerged since then, I won't have information about them. *ChatGPT Bio.*

Rachel Lane

WRITER



Rachel Lane is a passionate writer and reporter. Known for her sharp insights and evocative prose, she delves into contemporary art, uncovering emerging talents and cultural trends. With a background in art history and journalism, Rachel bridges the gap between creative expression and storytelling, offering readers fresh perspectives on the ever-evolving art world.

Scott Teven

ARTIST, PHOTOGRAPHER



Scott is a Houston artist and photographer. Inspired by the Houston's dynamic landscape, he has photographed the city as an independent project, creating a

collection of characteristic photographs that include cityscapes and prominent architectural landmarks. His work has been widely published and purchased for display in corporate art collections. He often works with local interior designers and art consultants.

Sabrina Bernhard

WRITER



Sabrina Bernhard is a graduate from the University of Texas at Austin, where she received a BA in International Relations and in French. She is working with

ArtHouston to fulfill her passion for the arts, while further developing Houston's admirable cross-cultural reputation. Sabrina is passionate about travelling, la Francophonie, music, and culture.

Mark Ross

WRITER

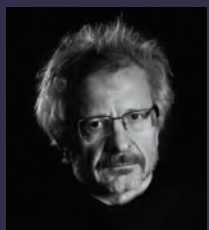


Mark studied philosophy and literature at Fairleigh Dickinson University. Finding the Art world fertile ground for critical observation, crossing over the imagined

barriers that separate art forms, understanding that music, literature, poetry and fine art are bound together as the highest forms of human expression, is a common theme in his writings. Mark now lives and writes in Houston.

Johannes Birringer

CHOREOGRAPHER, MEDIA ARTIST



Johannes Birringer is a choreographer and media artist residing in Houston and Germany. As co-director of the Design and Performance Lab (DAP), he has created numerous

dance-theatre works, video installations and digital projects in collaboration with artists in Europe, the Americas, China, Japan and South Africa. His latest book is *Kinetic Atmospheres: Performance and Immersion* (2021).

Hall Puckett

PHOTOGRAPHER



Hall Puckett is a photographer based in Houston. Early on when friends and family asked him what he was going to do with a major in psychology and a minor in photography his response was "I guess I'll just have to take pictures of crazy people!" Funny how things work out. He currently lives off the north loop in a "transitional neighborhood" with his wife, two rescue dogs, and a cat.

William Hanhausen

WRITER



An art venture capital investor, a former Professor of Marketing at the Universidad Anahuac, Mexico City. Member of the Latino Advisory Committee at the MFAH, and member of the board of the Museum of Texas Art. While what he describes as "Latino Art is not Latin American Art", he is a maverick of "Latino and Chicano Art an underrepresented american style".

Atlas, 2024 by Jen Lewin, Photo by Nicki Evans



ATLAS, created by internationally recognized artist Jen Lewin, was an extraordinary interactive public art installation showcased in Fall 2024 at Houston's Discovery Green's Brown Promenade. The installation featured 24 handcrafted and hand-painted ethereal glowing moths of monumental scale, suspended gracefully from the trees along the promenade. These majestic creatures reacted dynamically to the movements of visitors, creating an enchanting and immersive experience.

Each moth in the installation was meticulously crafted by hand and represents a unique endangered North American moth species. This artistic choice highlighted the critical ecological role these moths play in the natural lifecycle of plants and trees in the region. By celebrating their beauty and raising awareness of their endangered status, the ATLAS installation inspired visitors to reflect on the delicate balance of our ecosystems and the importance of conservation efforts.



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