

W R I G H T G A L L E R Y

**PERSIST
RESIST
COEXIST**

**Works by Women Faculty
in the College of Architecture**

AUG 25 - OCT 15

Digital Catalog

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CURATORIAL STATEMENT

Rebecca Pugh

Curator, Wright Gallery

Lecturer, Department
of Visualization
College of Architecture
Texas A&M University

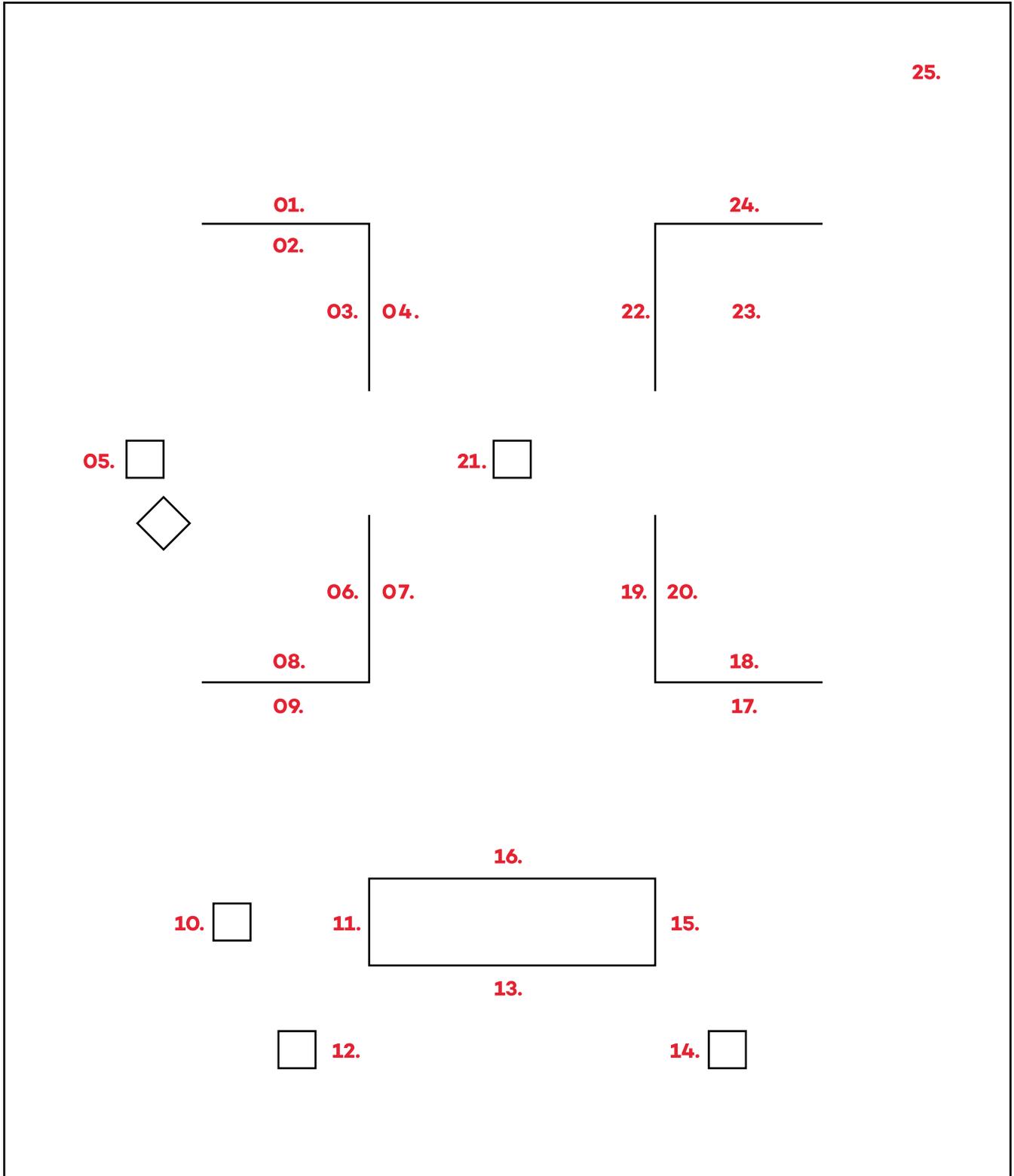
To celebrate the 100th anniversary of women's suffrage in the United States, this exhibition features works by 11 women faculty members: Courtney Starrett, Felice House, Jane Futrell Winslow, Jinsil Hwaryoung Seo, Krista Steinke, Laurie Lisonbee, Mayet Andreassen, Rebecca Pugh, Weiling He, and former Texas A&M faculty, Mary Ciani Saslow and Karen Hillier. This centenary celebration occurs in the midst of political and social turmoil in the U.S., the ongoing climate change crisis, and an unprecedented global pandemic. Reflecting the urgency of these events and conditions, this exhibition includes works that expand beyond a woman's right to vote.

The exhibition highlights the diverse backgrounds and research interests among participating faculty members in the College of Architecture. Common themes include landscape, abstraction and explorations of gender identity. The economic and cultural aspects of landscape are explored in the photography and stereo viewers by Karen Hillier, while Mary Ciani Saslow abstracts environmental destruction and climate change in paintings. Gender and ethnicity statistics of the current 116th United States Congress are represented in Courtney Starrett's conceptual steel sculptures. Felice House elevates her female colleagues Shanielle Veazie, Weiling He, Gabriela Campagnol and graduate student Courtney Brake, by featuring them in painterly portraits posed as strong female characters of the popular Western film genre. In hand-drawn digital prints by Mayet Andreassen, two versions of a new black female Spider person are created in response to the lack of inclusion and promotion of black women as superhero figures in popular culture. This multimedia exhibition brings together painting, drawing, photography and interdisciplinary video to celebrate women faculty and their creative works, while providing critical reflection on the past and present moment in time.

In the following pages, participating faculty members have provided statements for their work listing women artists and designers who influence them; some providing direct quotes of inspiration. Influential artists included, Hilma Klint, Eva Hesse, Louise Bourgeois, Nancy Holt, Carmen Herrera, Agnes Martin, Anne Truitt, Lee Bontecou, Kathe Kollwitz, Paula Rego, Olivia Parker, Dorothea Lange, and contemporaries Laura Braga, Claire Wendling, Ashley A. Woods, Thecla Shiphorst and Elizabeth Brim. Female architects providing inspiration to faculty include Zaha Hadid, Anne Whiston Spirn and the 2020 Pritzker Architecture Prize Laureates, Yvonne Farrell and Shelley McNamara. Throughout this catalog, we intend to further our celebration of women in art and design.

On behalf of the Wright Gallery and Curatorial Committee including Chair of the Curatorial Committee, Cecilia Giusti, and members Stephen Caffey, Felice House, Krista Steinke and Karen Hillier, I would like to thank all participating faculty members for sharing their work and Mary G. and James S. Wright for their generous Wright Gallery endowment. Special thanks to Stephen Caffey for coordinating the exhibition, and to Leila El Dana, who drew inspiration from feminist artist Barbara Kruger in crafting the graphic design for the show.

W R I G H T G A L L E R Y



Courtney Starrett

Artist Statement

The work Equal but Different is about accepting the differences of all people, genders, and races. This work was created by utilizing statistical data of the ethnicity and gender of the members of the 116th Congress (the most diverse in US history) and custom code to generate a drawing. I refined and manipulated the drawing for water jet cutting and hand-forged the steel to form baskets - a celebration of the progress women have made in the last century. The negative space is symbolic of the work yet to be done for women and people of color to be recognized, treated equally, and ultimately celebrated as valuable individuals in our society. We need more women and diversity in leadership, and all of our differences to be respected by society.

Artist Influence

I am influenced by and have the deepest respect for trailblazing blacksmith Elizabeth Brim. Brim has been celebrating femininity through blacksmithing for decades. Her mother did not think of blacksmithing as a very “ladylike” trade, so she has always worked iron while wearing a strand of pearls. Her delicate ironwork speaks to resilience and strength with a balance of feminine sentiment.



Brim, Elizabeth. Dancing Shoes. 2003. Forged and fabricated steel. 8 x 14 x 12 inches. Image courtesy of the artist. ^[1]

Elizabeth Brim

[Watch “Raw Craft with Anthony Bourdain, Episode Seven: Elizabeth Brim”](#) ^[2]

05.

Equal but Different
Steel
26.75 x 26.25 x 6.25 in
2020

Equal but Different
Steel
23 x 23.25 x 6.25 in
2020

21.

Equal but Different
Steel
21 x 20 x 4.5 in
2020

* Code by Susan Reiser

Felice House

Artist Influence



Rego, Paula. Swallows the Poison Apple. 1995. Pastel on paper. 70 x 19.5 inches. Saatchi Gallery. ^[2]

Paula Rego inspires me to paint women as I see us. Her subjects draw on Portuguese fairytales learned from her grandmother as well as fairytales from other cultures. She uses these stories to talk about women's bodies, aging, our right to choose, sexuality, and emotional range. Her prolific output and her commercial success inspire me. At 85 years old she continues to exhibit at Marlborough Gallery in London. When I was there in 2017 the gallerist told me she had been in the day before. I was sorry to miss her but love that one of my heroes is walking the streets of London.

Paula Rego

[Read about Paula Rego's piece "Swallows the Poisoned Apple"](#) ^[3]

06.

Shanielle Dean in Giant

Oil on canvas
48 x 48 in
2020

16.

Weiling Eastwood

Oil on canvas
48 x 48 in
2020

18.

Courtney Wayne in Hondo

Oil on canvas
48 x 48 in
2020

22.

Gabriela Eastwood in Unforgiven

Oil on canvas
48 x 48 in
2020

Jane Futrell Winslow

Artist Statement

I captured this image of The Museum of Arts of the 21st Century (MAXXI) in Rome, Italy on same day that the designer, British - Iraqi architect Zaha Hadid died in a Miami hospital from a heart attack. I was struck by the contrast of the modern museum and its reflection of the older buildings nearby, a visual representation of both despair in her passing, and hope for the future. It is a portrayal of multiple meanings with stories embedded in the past and present. The power of storytelling is a recurring theme throughout my work.

Artist Influence

One woman who has inspired these efforts is Anne Whiston Spirn - landscape architect, author, photographer, and teacher. Her images explore the reading of landscape to understand its meaning, and the stories within those photographs. I have enjoyed the influence of Anne Spirn's pragmatic approach, imagination, and her quest for 'discovery of the extraordinary in the everyday.'



Hadid, Zaha (Photographer: Weston, Alice. Contemporary Arts Center, Lois & Richard Rosenthal Center for Contemporary Art, CAC, exterior view, Perspective view of the Contemporary Arts Center. 1997-2003 (execution). Photographed ca. 2003-2005. University of Cincinnati: Alice Weston Architecture in Cincinnati. [4])

Anne Whiston Spirn

"Unexpected events challenge assumptions." [5]

Zaha Hadid

[Watch the documentary "A Day with Zaha Hadid"](#) [6]

08.

Reflections of Times Past and Present

Color photograph
8 x 10 inches

2016

Jinsil Hwaryoung Seo

Artist Statement

25.

Upwell: Performative Immersion

Film of virtual reality performance

2019

Upwell is a virtual reality environment that provokes the feeling of being underwater and encourages embodied interaction. Undulating characteristics, including tenderness, flux, softness, and buoyancy, all add to the feeling of being underwater. Upwell is a refuge from nature that provides playful immersion without vulnerability. It was presented as a mixed reality performance and a participatory VR installation. The performance version was created from an ongoing collaboration between Jinsil Hwaryoung Seo and the Dance faculty members at Texas A&M University. Upwell allows audience members to explore the virtual and physical worlds with two dancers. The environment provokes the feeling of being underwater. A dancer with a conventional VR head-mounted display and wearable controllers can navigate around a room scale virtual reality setup and interact with dynamic visual and sound elements. Since the dancer wears custom-made wearable controllers on the palms, she can make intricate gestures to develop direct relationships with bioluminescent particles in the virtual water. The other dancer only interacts with the visuals created by the VR dancer without realizing the virtual world. In a participatory installation, a participant with a conventional VR head-mounted display and wearable controllers can navigate around a room scale setup and interacts with dynamic visual and sound elements. It is utilized as a single person experience as well as a performative project projecting different views on a projection screen.

Upwell was supported by the Department of Visualization, the Dance Program, AVPA (Academy of Visual and Performing Arts) and IAC (Institute for Applied Creativity) at Texas A&M University.

Artist Influence

Seo has been influenced by many great women artists but Thecla Shiphorst is the main influence. Thecla Shiphorst is an educator and interdisciplinary artist, based in Canada. Her background in dance and computing form the basis for her art research in embodied interaction, focusing on movement knowledge representation, tangible and wearable technologies, media and digital art, and the aesthetics of interaction. She applies body-based somatic models as articulated in systems such as Laban Movement Analysis to technology design processes within an HCI context. Through Tendrils, the first collaborative work between Seo and Shiphorst, Seo was able to experiment soft and unconventional materials and develop embodied interactions in interactive wearables. That became a strong foundation of Seo's interactive and performative wearables.

Thecla Shiphorst

[Visit Shiphorst's website ^{\[7\]}](#)

Karen Hillier

Artist Statement

My photographs are part of an ongoing project BRAZOSbrazos. This work is focused on a rural area located between the Little Brazos and the Big Brazos Rivers in Texas. In the late 19th Century forward this land was considered undesirable for farming due to frequent flooding of the Brazos River. The area was aptly named Mudville, Texas. Italian immigrants, who were brought to the USA as much needed farm hands after the Civil War, recognized the value of the rich land. These Italian families saved to purchase the land in Mudville and taught themselves to grow cotton. The long staple cotton grown in this area is some of the highest quality cotton produced worldwide, on par with Egyptian cotton. Today the cotton farms remain in the hands of the descendants of the Italian immigrants who continue to produce beautiful cotton. The difficulty as well as the success of farming has shaped both farmer and land. The Brazos Rivers though mostly controlled by dams continue to flood Mudville. My photographs are made without a lens on the camera. Instead there are two tiny pinholes allowing the light to reach each of two frames of black and white film. One frame is the left eye view, and the other the right eye. To see the results in 3D stereo a viewer can be used combining the two images into one. Or seeing in 3D without a viewer is possible. To see the flat print pairs in stereo, step back about 3 feet. Stare at the middle black bar and relax your eyes or try to see through the photographs to an imagined horizon line. Be patient and hold your gaze. A third image will appear that pops into 3D. If you are unable to see in 3D, I hope you will enjoy the flat prints.

Artist Influence



Lange, Dorothea. Photo: Lange in Texas by Paul Schuster. 1934. University of California, San Diego. ^[8]

I owe a debt of gratitude to two women artist photographers: Dorothea Lange (1895-1965) and Olivia Parker (b.1943). From Dorothea Lange: courage. Courage to travel throughout the USA capturing the human condition of destitute Americans in search of a livelihood after loosing a way of life to the Great Drought and the Great Depression of the 1930s. Dorothea Lange's photographs left no questions unanswered about the living conditions of fellow Americans who migrated west to California by the 1000s. There they lived in makeshift-tent encampments, searching for work. Her photographs, as well as the photographs of other Farm Security Administration photographers, informed the world of the impoverishment of thousands of Americans. And to photographer Olivia Parker, your poetry of light enters my being and touches my very essence. No verbal articulation equals what you describe using color and light, the foundations of photography. It is my hope that some of my photographs while somewhat documentary in nature, also capture the poetic in light.

Dorothea Lange

Olivia Parker

[Watch a clip from the documentary "Dorothea Lange: Grab a Hunk of Lightning."](#) ^[9]

12.

Flickers

Pinhole stereo photographs shot on film
Archival pigment prints
22 x 15 x 9.25 inches
2019-2020

13.

Well Done Thy Good and Faithful Servant

Pinhole stereo photographs shot on film
Archival pigment print
4.75 x 9.25 inches
2017

Negro Burial Ground Established 1841

Pinhole stereo photographs shot on film
Archival pigment print
4.75 x 9.25 inches
2017

Hay Barn

Pinhole stereo photographs shot on film
Archival pigment print
3.25 x 9.5 inches
2020

Conch

Pinhole stereo photographs shot on film
Archival pigment print
3.25 x 10.125 inches
2020

Farm Manager's Home

Pinhole photograph shot on film
Archival pigment print
7 x 7.25 inches
2018

Squint

Pinhole photograph shot on film
Archival pigment print
4.75 x 9.25 inches
2020

Pssst

Pinhole stereo photographs shot on film
Archival pigment print
4.75 x 9.25 inches
2020

Stick Figure

Pinhole stereo photographs shot on film
Archival pigment print
4.75 x 9.25 inches
2018

Incoming

Pinhole stereo photographs shot on film
Archival pigment print
4.75 x 9.25 inches
2020

Tracks

Pinhole stereo photographs shot on film
Archival pigment print
4.75 x 9.25 inches
2020

14.

Muzzy

Pinhole stereo photographs shot on film
Archival pigment prints
16 x 8.25 x 5.75 inches
2017 - 2020

15.

Cotton; Mudville, Texas

Composite photograph of pinhole stereo photographs, shot on film
Archival pigment print
2.5 x 12.75 inches

Furrows; Mudville, Texas

Composite photograph of pinhole stereo photographs, shot on film.
Archival pigment print
3 x 18.5 inches

** Stereo viewers fabricated by Larry Wadsworth*

Krista Steinke

Artist Statement

Time Scraps from the Universe, a new body of work, is a result of having extra time to reflect and experiment in my studio while in quarantine. For this project, I am repurposing old photographic scraps and materials to make new works in collage, stop-frame animation, and installation. Through the act of self-reflection and connecting common threads, I am thinking about how creativity can be an iterative loop or spiral, in which recontextualizing the past can foster reinvention or forge alternative pathways.

Recently, I have been fascinated with celestial maps, images of the cosmos (especially the recent first image of a black hole), metaphysics, the space-time continuum, the relationship between chaos and order, and the natural cycles of life and death. While sheltering in place, I have also spent much of my time rummaging through old sketchbooks, notes, and books by artists who have had a direct impact on me, most of whom, I now realize, are women. Collectively, these references inspired “Thank You Notes”, a series of small photo collages that function as sketches for potential larger works, dedicated to those who have influenced my own creative pursuits in life and art – a way to visually express gratitude in the most difficult of times and consider how the personal and universal intertwine.

Artist Influence

Hilma Klint

“The pictures were painted directly through me, without any preliminary drawings, and with great force. I had no idea what the paintings were supposed to depict and I still worked swiftly and surely without changing a single brush stroke.” [10]

Eva Hesse

“Don't ask what the work is. Rather, see what the work does. What makes a tight circle or a tight little square box more of an intellectual statement than something done emotionally, I don't know. Art is an essence, a center.” [11]

Nancy Holt

“I feel that the need to look at the sky—at the moon and the stars—is very basic, and it is inside all of us. So when I say my work is an exteriorization of my own inner reality, I mean I am giving back to people through art what they already have in them.” [12]

Louise Bourgeois

“Art is restoration: the idea is to repair the damages that are inflicted in life, to make something that is fragmented - which is what fear and anxiety do to a person - into something whole.” [13]

20.

Thank You Notes: Dear Eve, Hilma, Louise

Timescraps from the Universe series

Mixed media with photographic scraps

14 x 18 inches

2020

23.

Thank You Notes: Dear Eve, Hilma, Louise

Timescraps from the Universe series

Mixed media with photographic scraps

12 x 16 inches each

2020

Laurie Lisonbee

Artist Influence



Kollwitz, Käthe. Self-Portrait with Hand on the Forehead. 1910. Etching and drypoint. 6 x 5.25 inches. The Metropolitan Museum of Art. ^[14]

I was dazzled by the work of Kathe Kollwitz when I first saw her prints at age eighteen. My first-year drawing class attended a Kathe Kollwitz exhibition; I vividly recall exactly where I stood, awe-struck at “Death Comes for the Children”. Her powerful, war-torn figures moved me profoundly. Her women had massive limbs and hands in poignant gestures of grief and suffering. Later, my own work became an exploration of human hand gestures which aspire to the raw beauty and strength I see in Kollwitz’s figures. I am inspired by her art activism in producing posters championing the poverty-stricken, the working class, and victims of war. To me, Kollwitz is an artist unsurpassed in her heart-wrenching depictions of love, death and grief. In a male-dominated art world, she became a towering figure in German art. Her iron will and supreme talent propelled her art, despite suffering the horrors of two World Wars, having her art banned by the Nazis, and losing her son, grandson, and husband. Kollwitz still remains my role model. One of my standout art pilgrimages was to the Kollwitz Museum in Cologne, Germany, and I never tire of sharing her work with my drawing classes.

Kathe Kollwitz

[Check out the Kathe Kollwitz Museum in Germany](#) ^[15]

04.

The Crowning of Sarah Mode

Mixed media
18.5 x 11 inches
2020

Salutation, Crowned

Mixed media
20 x 24 inches
2020

Mary Ciani Saslow

Artist Statement

Now, in the Deluge Series, I paint an Art of Warning with rising seas, and rivers of ice melt, black oil, and blood. After 160 years of a marvelous petroleum-based economy, we find that we are killing the host planet. The urgency of global warming and our droughts and storms and fires and insufferable heat have forced my hand. I am an artist, and this is what I can do.

Artist Influence



Kollwitz, Käthe. Self-Portrait, Drawing. 1933. Charcoal on brown laid Ingres paper. 18.75 x 25 inches. The National Gallery of Art (Washington, D.C.), Rosenwald Collection. ^[16]

Kathe Kollwitz is a master of contour drawing, but here a gesture line captures her intense need to make art, a line that escapes realism as if it is an x-ray of electric energy waiting for release. I feel this, and I wanted my students to find it too.

Her quotation is also relevant to my work. I admire her passion to fight in her own way, I too advocate in my way for deeper meanings: lives lived in concert and blooming in fire in the Vine drawings; the ineffable moon we seek – in spite of empty maps and uphill challenges – in the Map Mountain Moon paintings.

Kathe Kollwitz

"I felt that I have no right to withdraw from the responsibility of being an advocate." ^[17]

03.

Deluge, Curving Red Water

Acrylic paint on canvas
48 x 36 inches
2018

07.

Deluge, Ice Melt Pouring Down the Hills, Blood

Acrylic on canvas
48 x 36 inches
2019

09.

Deluge, Black Oil Spilling on Green Hills

Acrylic paint, canvas, wire
48 x 36 inches
2020

19.

Deluge, Two Hills, Blood, Oil, Turbulent Sea Rising

Acrylic paint on canvas
48 x 36 inches
2019

Mayet Andreassen

Artist Statement

02.

SpiderWoman with Locks

Hand drawn digital print

17 x 8 inches

2020

SpiderWoman with Afro

Hand drawn digital print

17 x 8 inches

2020

I am a self described nerd. I love comics, science fiction, fantasy, movies, animation, and games. But as an African-American woman, I have often found representation lacking in these genres. As a young girl my first introduction to superheroes were Superman, Batman, Luke Skywalker, and The Greatest American Hero. The common theme was always a man was the hero who had the power, and who did the rescuing. I liked Princess Leia because, though she initially needed rescuing, she ultimately helped in rescuing herself and was tough as nails and a strong leader. She was a hero, but she didn't have powers, that was Luke. Then I stumbled upon Wonder Woman, starring Linda Carter, while flipping through T.V. channels. Suddenly the world was different for me, because here was a super powered woman who was smart, empathic, and kind, but could also take down any supervillain. She always tried to resolve issues with diplomacy initially, and if that didn't work, she dealt with people accordingly. She didn't need rescuing, she rescued others.

But even with female heroes like Wonder Woman, The Bionic Woman, and Princess Leia, I didn't see any mainstream female hero's who looked like me until I was introduced to Storm from the X-Men; and that was it for the longest time. It's still incredibly rare to have a black female, or male, superhero. There have been any number introduced, like Cecelia Reyes, another X-Men, an earlier version of Captain Marvel named Monica Rambeau, and even Wonder Woman's black twin sister Nubia. If you've never heard of these black women superheroes, it's because they weren't given the same amount of promotion as other female superheroes, and were eventually sidelined and/or forgotten. Even many black male superheroes have had similar fates, though a few have been able to hold onto both publications and the public's interest and endured.

Peter Parker is Spiderman. He's been a staple of comics for a very long time. So it came as quite a shock when Marvel decided to re-imagine the Spiderman character from a lower middle class white genius teenager from Queens, to a lower middle class black/puerto rican genius teenager from Brooklyn. But the introduction of Miles Morales as the new Spiderman was a huge success and seems to have changed this sad fate of forgetfulness, and the retiring of superhero characters of color. Though Miles is male, he's opened the door to a lot of opportunities for marginalized people and groups to get the chance for representation in comics. His success led to some black male superheroes being reintroduced to the public, and thus gaining a renewed interest in their characters. It has also led to new or updated characters, like Ms Marvel, Kamala Khan, who is both Muslim, female, and brown skinned. She's gained popularity, like Miles, and there have even been discussions of turning her comic book into a TV show or movie.

A light went on for me. Anyone can be, and take on, the mantle and legacy of a well known superhero character. It doesn't have to be a reimagined or relaunched Peter Parker, it can be a completely different person, male or female. I started seeing friends' social media feeds with versions of themselves as a Spider person. I loved this idea, and so did my own interpretation of a new Spider person. This Spider person is a black woman. She's strong, tough, empathetic and a hero. I did two different versions of her. Please enjoy.

Artist Influence

Della Hicks Wilson

"Darling, your soil is too rich to let words that aren't deeply rooted in your truth soak in." ^[18]

Ashley A. Woods

[Watch "Ashley A. Woods Sketches Lady Castle Characters"](#) ^[19]

Laura Braga

[View Laura Braga's comics](#) ^[20]

Claire Wendling

[Visit Wendling's website](#) ^[21]

Rebecca Pugh

Artist Statement

Pugh's artworks feature objects from mundane everyday life in Florida. A beach umbrella, seashell, pool, and slice of watermelon could be considered icons of Floridiana. Instead, these items collectively reflect a period in the artist's life without work authorization or individual rights as a nonimmigrant spouse. After completing her Master of Fine Arts degree as an international student in the U.S. from 2012-2015, she lost her employment eligibility in 2016 at the end of her optional practical training. As a non-immigrant dependent of a University of Florida faculty member, Pugh was unable to secure employment sponsorship despite her qualifications. Nevertheless, as a passionate gallery professional, artist, and educator she persisted and in 2020 she was hired as Curator of the Wright Gallery and Lecturer in the Department of Visualization and College of Architecture at Texas A&M University.

Artist Influence

Pugh is motivated by the Cuban-American painter, Carmen Herrera, who persisted through decades of rejection and discrimination throughout her 60-plus year career. Herrera's first art sale and press coverage did not occur until after she was 80 years of age. Pugh relates to Herrera's reverence and description of line in her art (see quote below). Canadian-born, American female artist, Agnes Martin, provides additional inspiration through her use of painted lines. Female sculptors, Lee Bontecou and Anne Truitt, offer a creative foundation for Pugh's use of ripped canvas, fabrics, and painted wood in her sculptural work.

Carmen Herrera

"There is nothing I love more than to make a straight line [...] It's the beginning of all structures, really." [22]

Agnes Martin

[Watch a clip from the documentary "Agnes Martin: Before the Grid" \[23\]](#)

Anne Truitt

Lee Bontecou

10.

A1A

Acrylic paint, canvas, wire
8.5 x 9.5 x 5.5 inches
2019

11.

Melon

Polychromos color pencil
14 x 11 inches
2018

Swim

Polychromos color pencil
14 x 11 inches
2018

Beach Day

Polychromos color pencil
14 x 11 inches
2018

Weiling He

Artist Statement

01.

The Projective Casts

Ink and wash
14 x 11 inches, each
2019

17.

The Projective Casts

Ink and wash
14 x 11 inches, each
2019

24.

Texas Horizon

Watercolor
5 x 7 inches, each
2008 - 2011

Texas is flat. The vast land under the openness of the sky was the first impression I had arriving in College Station. But the horizon spoke to a seeming emptiness. It was the second spring after my arrival, for the first time I noticed the blossoms of the wild flowers in pink, purple, blue, orange, and yellow colors. That awareness was the gift from the Texas horizon. On this piece of land, under the sky, life blossoms from the repetition and variation of flatness. And the horizon line extends endlessly.

The Texas Horizon series was made during a period of frustration and discovery, a criticism on the boring land transformed into an expression of its richness. The paintings' postcard format suggests their possible journey in the mail.

The work Projective Casts projects from the cube, a spatial unit in the Cartesian coordinate and a canonic problem in architecture. It provides commentary more than creating an independent work by compressing the 3x3 grid of Texas Rangers, the stark shadows of Edward Hopper's paintings, and the classic ink and wash technique that recalls to a Renaissance facade. Meanwhile, the work offers multiple combinations of geometry, space, and light. Each piece implies more than one possible space.

Artist Influence

I am influenced by the 2020 Pritzker Architecture Prize winners, Yvonne Farrell and Shelley McNamara. There aren't many female architects to start with, and a good portion of them have to put on a masculine guard. I'm touched by their unassuming appearance, honest talks, appreciation to each other as work partners, and perseverance in the pursuit for architecture.

Yvonne Farrell
Shelley McNamara

[Check out the Pritzker Architecture Prize](#) ^[24]

[Grafton Architects website](#) ^[25]

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