



Houston Endowment

Permanent Art Collection

Our Vision

We envision a vibrant region where all have the opportunity to thrive.

Who We Are

Since 1937, we have been rooted in the success of Greater Houston.

Houston Endowment is a perpetual, place-based, private foundation that exists to serve the people of Greater Houston. We are inspired by the legacy of our founders, Jesse H. and Mary Gibbs Jones, and moved by the pressing needs of our community today. We work with our fellow Houstonians to bring together the right expertise with the right funding and the right leadership to create meaningful change and expand opportunity for all. With anticipated funding of more than \$1 billion over the next 10 years, we promise to stay in step with the needs of our ever-evolving, ever-rising city.

Houston Endowment & the Arts

Houston Endowment has long supported and admired the vibrant arts community in Greater Houston, which celebrates our diversity and strengthens our connections to one another.

Houston Endowment's permanent art collection was curated in conjunction with the move to our new headquarters at 3683 Willia Street in 2022. It reflects a bold curatorial vision to celebrate acclaimed local artists, lift up emerging artistic talent, and reflect the diverse stories and perspectives of Greater Houston's people and communities.





Rick Lowe

Untitled #011322

At the heart of Rick Lowe's practice is a belief that creativity can profoundly change and empower communities. Born in rural Alabama to a large family, Lowe became interested in building and nurturing communities from a young age. His early career was spent making paintings that reflected the violence and poverty he witnessed in Houston, particularly in historically Black neighborhoods like the Third Ward. A watershed moment in Lowe's career was in 1990, when a high school student challenged the artist to create solutions to the problems he had observed. Inspired by Joseph Beuys' notion of "social sculpture," Lowe conceived a new artistic approach beyond the confines of the studio or gallery.

Notably, Lowe is a co-founder of the ongoing Project Row Houses — an arts and cultural community platform that encompasses blocks of shotgun dwellings in Houston's Third Ward converted into art venues, studios, and a community center. Lowe has gone on to create similar community-based projects across the United States and globally.

About the Work

This painting grows from dark to light, creating the sense of a nighttime cityscape seen from above. This work is about scarred surfaces and translucent layers of paint creating a lighter sense of color. Each painting in this series comes about as a response to exploring a particular interest in the materials, or the colors, or in response to previous paintings.

Through the repeated action of layering the rectangular shapes, Lowe forms dense patterns. The movement from tightly packed areas in the center radiating outwards to more open fields is symbolic of how we build neighborhoods, cities, and countries. The change in density has physical and social implications, which unfold over time.



Untitled #011322,
2022

Acrylic and paper collage on canvas
98 x 108 in. (6 panels, each 48 x 36 in.)



Delita Martin

*Two Moons:
Edition 8 of 9;
Night Garden:
Edition 4 of 10*

Delita Martin is based in Huffman, Texas where she currently works as a full-time artist in her studio, Black Box Press. Martin's work explores the power of the narrative impulse. She primarily works from oral traditions and uses vintage and family photographs as a source of inspiration.

Her finished works combine collaging, drawing, painting, printmaking, and sewing techniques, placing her figures amid patterns to visually represent what it looks like when we become the spiritual other: "When we pray or meditate ... we enter the veilscape." Martin's layering of technique and materials, as well as her use of pattern and color, signifies a liminal space – the space between the waking life and the spirit life. By fusing this visual language with oral storytelling, she offers other identities and narratives for women of color.

Martin's work has been exhibited both nationally and internationally, including at the National Museum for Women in the Arts and the Library of Congress. She received a Bachelor of Fine Arts in drawing from Texas Southern University and a Master of Fine Arts in printmaking from Purdue University. She is a former member of the fine arts faculty at the University of Arkansas at Little Rock.

About the Work

In these works, Martin uses floral patterns to help define the space that women reside in. These patterns transition the young girls and their place of residence into a spiritual realm. The less defined symbolism, icons, and organic shapes allow the viewer to interact with the visuals and ponder, creating a space for these girls to be born into.



Two Moons: Edition 8 of 9
2022
Mixed media
40 x 30 in.

Night Garden: Edition 4 of 10
2022
Mixed media
40 x 30 in.



Ami Mehta

Vibrant Emerald

Ami Mehta is a multimedia artist working primarily in inks, aluminum, charcoal, and acrylics. While she is South Asian American, a large part of Mehta's identity was shaped by living in the Middle East for the first 18 years of her life. She absorbed the indelible aesthetics of many different places, such as the stark, endless horizon where the desert meets the Persian Gulf and the vivid, pitch-perfect chaos of colors and patterns of India, her second home. Through these experiences, Mehta learned that the myriad textures, compositions, and colors of the world's cultures were deeply connected to their surrounding natural environments.

Before establishing her fine arts practice, Mehta studied and worked in architecture for more than 10 years, where she fell in love with the dynamic pared down qualities of modern design. As a result, while she draws from a vast global palette of colors and textures, allowing the essence of the natural world to permeate her work, Mehta still seeks to balance that complex and organic energy with strikingly simple modern compositions.

Mehta's works are included in several permanent art collections including the City of Houston, Fort Bend County, and the Alamo Community College system in San Antonio.

About the Work

Vibrant Emerald draws inspiration from Houston Endowment's work lifting up the region's communities, specifically the decades-long dedication to the revitalization of Buffalo Bayou. In this work, Mehta celebrates this magnificent greenspace as a city treasure as well as efforts to make the bayou a vibrant, safe, and accessible destination for all. Using colors and textures to evoke the vitality of water in motion, Mehta also designed the composition of the piece to be a single bold stroke that symbolizes a steadfast, progressive commitment to the city's bright future.



Vibrant Emerald

2022

Enamel on aluminum panel

120 x 168 in.



Julie DeVries

*Memory Drawing:
Grasses in Shadow*

Julie DeVries is an artist educator who places Houston at the center of her work. Through her work, DeVries highlights Houston's subtle but ever present natural beauty which is often unseen or overlooked. She paints vibrant grasses contained in subdivision medians, small abandoned fields of Texas wildflowers encased by construction fencing, and the tenacious sago palm rooting itself in the cracks of Houston's oak-lined city sidewalks.

DeVries' engagement with her subject matter right outside her doorstep is exuberant in its thoughtfulness. As a woman of color and a mother, being in nature has always been how she finds peace and resilience. She says, "Most people don't equate Houston with natural wonder and beauty, but I do. Finding these pockets of gorgeous landscapes in the city is a testament to nature's resilience - that you can find peace and truth anywhere if you look for it."

DeVries received a Bachelor of Fine Arts from the School of the Art Institute of Chicago and a Master of Fine Arts in painting and drawing from the University of Houston. She currently serves as a Visual Arts faculty member at Lone Star College North Harris and is represented in Houston by Jonathan Hopson Gallery.

About the Work

The *Memory Drawings* series is an exercise in paying attention. Every day while running errands, driving her commute, or waiting in the school pick up line, DeVries takes mental notes of the visual details of poignant observed moments. Flora and light are what usually resonate as they stand in stark contrast to the more ubiquitous and oppressive features of the urban and suburban landscape. Spaces such as an unmowed ditch, an abandoned lot teeming with wildflowers, or the landscaping in a parking lot provide inspiration. They keep her feeling connected with nature and are the basis for this series of digital drawings. The imagery is memory based, but invented elements creep in, creating a more dream-like experience.



Memory Drawing: Grasses in Shadow

2022

Digital painting on vinyl

88 x 340 in.



Phillip Pyle, II is a visual artist, photographer, and agitator based in Houston. Pyle's primary interests are race, humor, advertising, sports, and popular culture. Mining imagery from sources as diverse as mass consumer culture, contemporary advertising, ephemera, historical imagery, and hip-hop, Pyle introduces a complex vision that derives from a robust comedic foundation while also looking at the abstraction and transience of our values and beliefs. Pyle has interned for Congress, cut film at River Oaks Theatre, toured the south with a punk rock/ rap band, and produced a sketch comedy show on Houston Public Media. He lives in Houston with his wife and two daughters.

Phillip Pyle, II

Forgotten Struggle Series

About the Work

The *Forgotten Struggle* series was created as a visual response to those who seek to erase history. The removal of the words from the signs during pivotal moments in the Civil Rights movement leaves this important social revolution void of any meaning. It leaves the content of the blank signs up to the viewer's imagination and forces viewers to focus more on the people holding the signs.



Forgotten Struggle Series

2022

Giclee on paper

43 x 32 in., 43 x 55 in., 43 x 27 in.



Julia Barbosa Landois

Hold

Multidisciplinary artist Julia Barbosa Landois was born and raised in San Antonio and moved to Houston in 2017. Her creativity and curiosity were nurtured by an uncle who knew the joys and challenges of life as an artist.

Barbosa Landois crosses the disciplines of video, installation, performance, and works on paper to tease profundity and absurdity from the everyday and examine the relationship between the intimate and the public. She like to draw attention to small things that hold big meaning. Her work provides an experience of heightened awareness, contemplation, and vulnerability that sends the viewer back out into the world with questions and feelings they can continue to explore.

Barbosa Landois' work has been featured in galleries, museums, and performance festivals in the U.S., Latin America, and Europe. In addition to her studio practice, she has worked as a professor, exhibitions coordinator, grant writer, and community educator. She studied fine arts and women's, gender, & sexuality studies at the University of Texas at San Antonio and holds a Master of Fine Arts from the University of Pennsylvania.

About the Work

This piece is about human interdependence, influenced by Barbosa Landois' work in the educational and non-profit spheres, her biological and chosen families, and her interests in Engaged Buddhism and the ethics of care.

She says *Hold* is a particularly meaningful piece to her not only due to its subject matter, but also because it is constructed using the last scraps of prints she made in the formative years of graduate school, as well as some of the paint gifted to her by her uncle before his death.



Hold

2022

Silkscreen, acrylic, and collage on paper

42.75 x 72.75 in.



Gerardo Rosales

Carnival

Gerardo Rosales is a multidisciplinary artist who was born in Venezuela and has been based in Houston for over 21 years. Rosales first started producing art as a self-taught artist. After achieving recognition for his distinct and original work in Latin America, Rosales has continued developing his art career in Houston. His art calls attention to social issues, using a personal iconography connected to his experience as an immigrant in the United States. His work is informed by traditions of western art and Latin American folk art.

He has had projects at Houston Botanic Garden, Moody Center for the Arts, and Lawndale Art Center, where he was the artist-in-residence from 2019 - 2021. He was awarded the 2019 SACI Grant from the City of Houston, through the Houston Arts Alliance. Rosales earned a Bachelor of Fine Arts at Armando Reverón Art Institute in Caracas and a Master of Fine Arts at Chelsea College of Art and Design in London.

About the work:

Carnival is a cityscape informed by nostalgia for the landscapes from Rosales' childhood in the Andean region of Venezuela. Echoing his earliest works, *Carnival* chronicles everyday life, of a more peaceful reality, in Rosales' home city of San Cristobal. The celebratory style of *Carnival* draws attention to issues of social inequality and displacement, a common factor for Latin American migrants seeking a better life in the United States.



Carnival

2018

Acrylic on canvas

60 x 48 in.



Mark Francis

THE BOYS: A Coming of Age Story

Multidisciplinary artist Mark Francis works primarily with the perception and knowledge of oneself and others beyond superficiality. Growing up in Alief in southwest Houston, Mark learned from the ethnic diversity the community has to offer. His work seeks to show the dynamism of his community in order to create a more holistic view of who Black Americans are and can be.

This is how Francis explains the accessibility of his subjects: “I make work to help people understand who they are and through that, who I am. I’ve never met a stranger, and people love to tell me things about who they are, just volunteering information within moments of meeting them. I think we can sense a person’s authenticity, and I have been called a lot of things, but fake is not one of them.”

In addition to an artist, Francis is an art educator and, most importantly, a father and husband. He is a current Master of Fine Arts candidate at the University of Houston’s Katherine G. McGovern School of Art.

About the Work

These boys have had a special place in Francis’ heart, not because he knows them but because they remind him of friends and himself, just all grown up.

“I don’t know a lot about their particular stories, but I do know the systems, traps, and pitfalls that will try at all costs to stop them from realizing their potential. I also know the heights they can reach if they have the desire and will to make it over that hurdle. I know the support and encouragement it will take for them to be able to reach heights worth reaching back to help another ascend ...[The boys] represent the anxieties, the confidence, the uneasy, unsure invincibility that we forget complicates the ups and downs of youth. I hope these young people grow to be old people that didn’t survive despite the ills of this life, but thrived while squeezing all of the nectar out of this life for themselves and others.”



THE BOYS: A Coming of Age Story

2022

Mixed media drawing on watercolor paper

35 x 55 inches



Sherry Tseng Hill

*Still There Inside;
Gini's Dragonfly
Wings;
Neither Day Nor
Night*

Everybody lives in the in-between at one time or another: between places, between adolescence and adulthood, between the past and the future, between groups. Being an immigrant, a person of color, a woman, Sherry Tseng Hill, too, often finds herself pigeon-holed to live in this liminal space, her identity defined by others. It is not how she sees herself.

Tseng Hill's work examines the tensions arising out of being on this threshold. She looks at the relational experiences that give us our sense of home (or not home), the surroundings that ground us in a place, communities that provide a feeling of belonging, and systemic structures that separate us.

She works within the intersection between craft and art, using personal objects that are common denominators of our surroundings, such as newspapers, children's book pages, photographs, and textiles. By cutting, tearing, and shredding, she excavates from her past. Then, she reconstructs new narratives by weaving, stitching, and gluing. Reframing the histories is a way to question the attitudes and fears that have permeated our environment and our behaviors within it.

Born and raised in Taiwan, Tseng Hill moved to the United States when she was 14. Trained and practiced as an architect, she lives in Houston.

About the Work

In these works, Tseng Hill explores the questions of who we are through the passage of time. Is identity held at a single time, or is identity held between something existing at one time and something existing at another time? Are we compilations of our past, present, and future selves? The present is made up of layers of our experience, our memories of our past, and imaginings of the future. Inspired from personal experiences with loved ones' loss of memory through dementia, the artist uses images from her past and references artworks from the beloved to slip back and forth between the past and the future in the present.



Still There Inside
2021
Paper
36 x 24 in.

Gini's Dragonfly Wings
2021
Paper
36 x 24 in.

Neither Day Nor Night
2021
Paper
36 x 24 in.



JooYoung Choi

*Dreamship Resilient;
Enough Room for
Everyone Island*

JooYoung Choi was born in Seoul, South Korea and immigrated to New Hampshire in 1982 by way of adoption. During college, she returned to South Korea and reunited with her birth family. She now lives and works in Houston.

Choi's artwork has exhibited in numerous venues across the United States and internationally, including Crystal Bridges Museum of American Art, The Crow Museum of Asian Art, Parrish Art Museum, and The Contemporary Arts Museum in Houston. Her work has also been featured in numerous media outlets and publications. She has also participated in the Lawndale Artist Residency in Houston and the Harvester Artist Residency in Wichita, Kansas.

Choi received a Bachelor of Fine Arts at Massachusetts College of Art and Design and a Master of Fine Arts from Lesley University in Cambridge, Massachusetts.

About the Work

Waiting patiently on a magical island in outer space called *Enough Room for Everyone Island* is a community of fun characters ready to welcome the *Dreamship Resilient*.

The animals are the state, national, or regional animal for a variety of communities that have made Houston their home. They represent some of Houston's major immigrant and refugee communities, as well as the people of New Orleans who moved here during Hurricane Katrina. Look for characters including Armadilla Palace, the armadillo from Texas who brought no bean chili to the celebration; Tocatoco, a bird from Cuba who likes to make ropa vieja; and Prospero Nguyen, a water buffalo from Vietnam who brought vegetarian pho.

The two vinyl wall wraps are illustrations created from a digital collage of painting, digital drawings, and scans of paper cutouts.



Dreamship Resilient

2022

Original reproduction on vinyl

102 x 140 in.



Enough Room for Everyone Island

2022

Original reproduction on vinyl

102 x 140 in.



Jamal Cyrus

River Bends to Gulf (*Double Time*)

Born in Houston in 1973, where he currently lives and works, Jamal Cyrus' research-driven practice explores gaps in African American history, weaving together references to Black identity, political movements, musical heritage, and bringing to light lesser known histories. A multidisciplinary artist, he works with textiles, sculpture, assemblage, installation, performance, and works on paper.

Cyrus says about his work, "I see my work as a form of self-education. Due to the illegality of teaching the enslaved to read and write, and the subsequent lack of access to education following Emancipation and well into the middle of the 20th Century, the action of teaching oneself has a long history within Black culture."

Cyrus holds a Bachelor of Fine Arts from the University of Houston and a Master of Fine Arts from the University of Pennsylvania.

About the Work

River Bends to Gulf (Double Time) is a meditation on the city of New Orleans as an important American sonic territory. The flow of the river, what was shipped up and down it, and the rhythms of labor, all had an influence on the sonic and musical culture of the city. Crossroads have an important place within the spiritual practices of the African Diaspora. Interestingly, New Orleans lies at a type of crossroads of waterways, between freshwater and saltwater, the river and the gulf. Within the Black American experience, water is an essential theme, a symbol of migration, redemption, and sometimes trauma. Taking cues from the work of the late Rosie Lee Tompkins and early Black American interpretations of the Bible, this work includes the letter X with various numerals throughout the work. These signs refer to sections in the book of Exodus where Moses crosses the Red Sea and leads the Hebrews out of Egypt. This inclusion could be read as a reference to the horrors of Hurricane Katrina, but also to the larger plight of Black Americans and their struggle for equality in the United States.



River Bends to Gulf (Double Time)

2021

Denim, cotton thread

73 x 110 1/2 in (185.4 x 280.7 cm)

JCY 150



Kate
Mulholland
Paper Agates

Kate Mulholland grew up within the EPA's Fields Brook Superfund Site, located in Ashtabula County, Ohio. From a young age, she was aware of environmental concerns and had early exposure to fine arts due to a multigenerational family history of creatives, nature lovers, and historians. Today she lives a professional life rooted in the fabric of Houston art history and retains a fascination with humanity's impact on the Gulf Coast region.

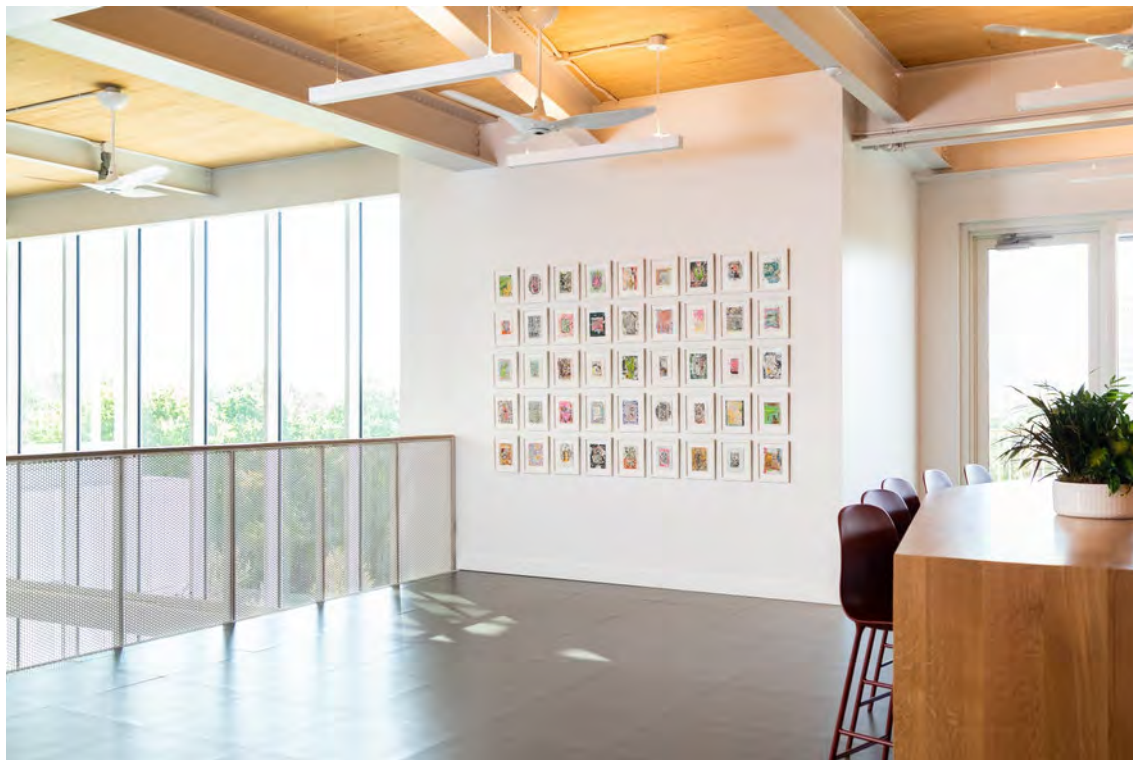
Mulholland attended the Art Academy of Cincinnati and graduated with a Bachelor of Fine Arts from the University of Houston while studying geosciences. Her work has been featured in numerous exhibitions across Texas, including Barbara Davis Gallery, David Shelton Gallery, and Galveston Arts Center, as well as curatorial projects with artists Robert Hodge and Mark Flood. Mulholland was featured in the 2019 issue #144 of *New American Paintings* and has work in private and corporate collections nationwide.

About the Work

Paper Agates are the paper component of Mulholland's art practice. The name comes from an agate's banded structure, successive layers within the confines of a sample. Although there are many appearances and forms of agate, all of them are slowly formed by accumulation processes that mark time.

The *Agates* are composites of the cityscape and the community where Mulholland lives. Materials are combined and then eroded to reveal texts, textures, and images. In the same way, the artist builds new terrains with painting; she reconstructs and recontextualizes existing earth-building processes with materials found in the world. Over time, these pieces become community portraits, capturing time, memory, and culture in a visual capsule.

These works incorporate bills, fliers, magazines, manuals, letters, lists, packaging, pamphlets, signage, photographs, discarded paper stock, and letterhead from museums, small businesses, and corporations.



Paper Agates

2020-2022

Laminated paper

(45) 7 x 5 in. unframed, 10 x 8 in. framed



Matt Manalo

Wave 01;
Structure 02

Matt Manalo is a multidisciplinary artist who was born in Manila, Philippines and resides in Houston. His environmentally conscious work incorporates raw materials and found objects and tackles ideas surrounding his own immigrant identity, displacement, and how “home” is defined. Manalo is influenced by the physical and social structures that exist in both the Philippines and the United States as well as the erasure of histories and presence of colorism that have resulted from colonization.

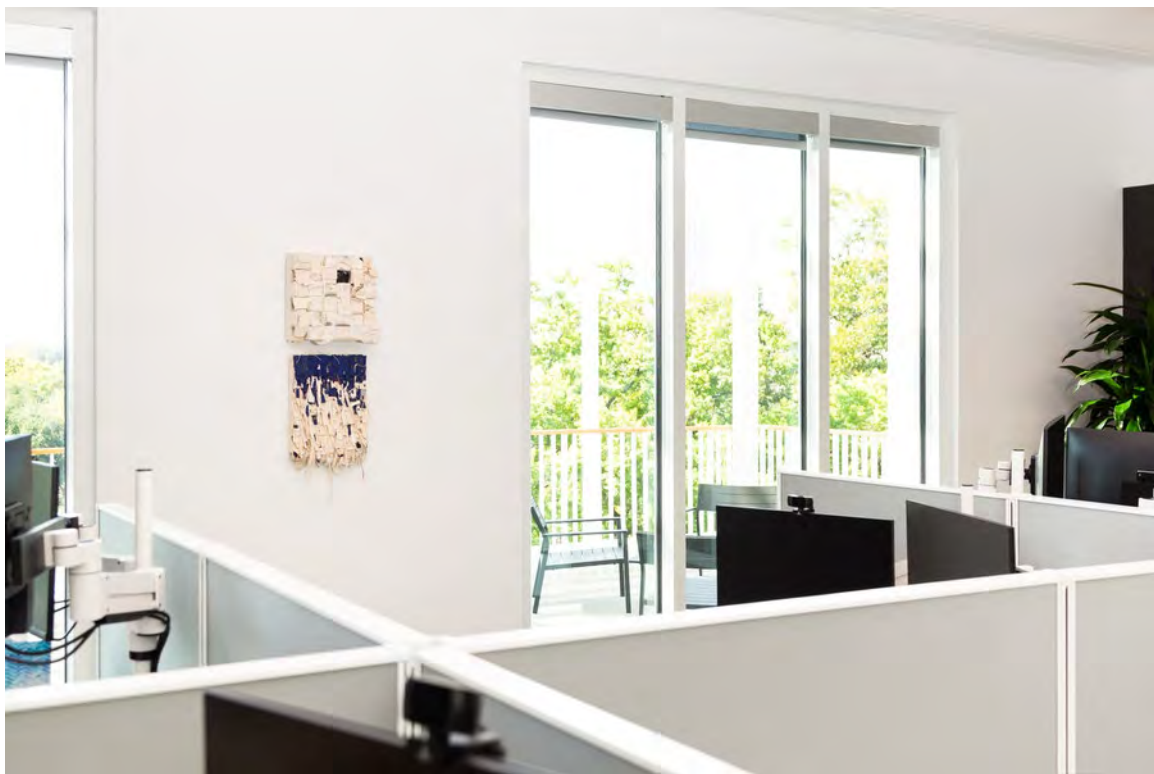
Manalo is the founder of Filipinx Artists of Houston, a collective of visual, performing, literary, culinary, and multidisciplinary artists. He also runs the alternative art space Alief Art House, a hub for creativity that highlights the cultural richness of the multiple communities within a unique Houston neighborhood.

His work was recently seen in the exhibition, *Carriers: The Body as a Site of Danger and Desire*, Blaffer Art Museum in Houston and he was included in the 2021 *Texas Biennial: A New Landscape/ A Possible Horizon*. He received his Bachelors of Fine Arts at the University of Houston.

About the Work

Wave 01 relates to the topic of borders. While the media might portray a border as a concrete wall on the south of Texas, for Manalo, they are natural elements keeping him separated from his home. The use of the color blue in his work symbolizes his borders, the sky, and water.

For *Structure 02*, the use of the grid also talks about borders referencing the lines drawn on maps. The stacking of different materials inside the grids are inspired by the cityscapes of Manila.



Wave 01

2019

Raw canvas, ink, charcoal, raw cotton, tracing paper, heavyweight watercolor paper, polyester fiber, wood glue on canvas

21 x 12 x 3 1/4 in.

Structure 02

2017

Raw canvas, raw cotton, gesso, acrylic paint, graphite, charcoal, wood glue, gel medium on panel

12 x 12 x 5 1/2 in.



Preetika Rajgariah

*love is an experience
of infinity*

Preetika Rajgariah is a multidisciplinary artist whose works examine the complicated intersections of cultural identity, race, and capitalism while referencing her traditional upbringing as an Indian-born American.

Rajgariah seeks to interrupt conventional models placed upon marginalized groups, and more specifically, to be understood as a multidimensional Indian American human - debunking model minority myths and destabilizing Eurocentric beauty standards. Using her life as an archive, she shares her stories and invites viewers to consider the nuanced differences between appropriation and appreciation, while also recognizing beauty in the in-between.

She has been in residence at Oxbow School of Art, ACRE, Vermont Studio Center, and the School of Visual Arts NYC, and has exhibited and performed in spaces such as Untitled Miami Basel, the Asia Society Texas Center, Roots & Culture and the Donnelley Foundation in Chicago, SOMArts in San Francisco, Women & Their Work in Austin, and Diverseworks Houston. She received her Master of Fine Arts from the University of Illinois Urbana Champaign and lives and works in Houston.

About the Work

This hybridized, narrative painting is part of an ongoing body of work with ever present themes of decolonizing beauty, colorism, and the natural embodiment of the divine feminine. They are visual tableaux of color, texture, and pattern, depicting repeated bodies moving through subject and object, holding space in performance and spectacle. Surveying capitalism, Rajgariah reappropriates elements from the wellness industry. The yoga mat, a European invention, becomes the painting surface, while wellness tea bag labels yield the titles of the works. It further engages with the canonized history of painting, and pointedly, self-portraiture, taking agency over the representation of the artist's own body as a woman artist of color.



love is an experience of infinity

2020

Auntie's sari, acrylic + latex paint, yoga mats

65.5 x 48 in.

Thank You

Special thanks to the Houston Endowment Art Advisory Group and Weingarten Art Group for supporting the development of the collection.

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Houston Endowment Headquarters, Southwest view; Photo: Iwan Baan

Page 3:

Houston Endowment Headquarters, Aerial view; Photo: Iwan Baan

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Lawrence Elizabeth Knox





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