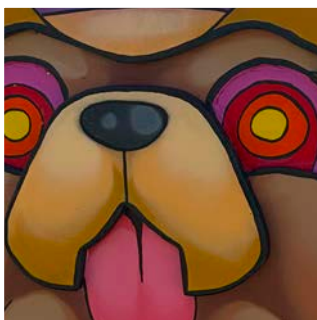
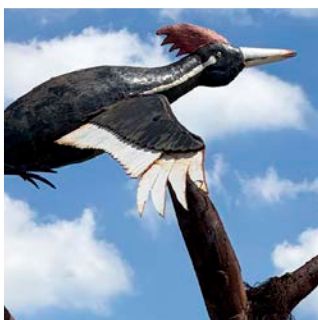
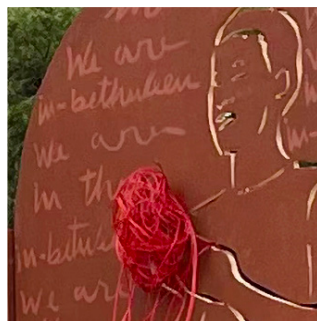
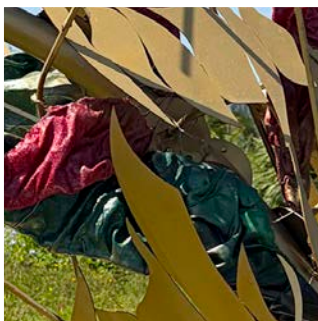




GULFGATE PUBLIC ART TRAIL

A Survey of Regional Artwork

GULFGATE PUBLIC ART TRAIL

March 2026 - December 2026



Gulfgate Redevelopment Authority/TIRZ 08

TIRZ 8, the Gulfgate Tax Increment Reinvestment Zone (the Zone), has been working diligently behind the scenes to improve the quality of life for the citizens of the Zone for 31 years through infrastructure improvement and rehabilitation.

From streets to drainage, sidewalks to parks, TIRZ 8 is working to improve mobility and safety throughout the Zone's 8,000 acres. In an effort to highlight some of those improvements, TIRZ 8 has partnered with the City of Houston, Redbud Arts Center, and numerous local artists to bring much needed public art to the Zone.

Redbud gathered a coterie of international and local artists to represent the Zone's many rich and diverse communities in sculpture. Each installation is specifically chosen to showcase the Zone, it's inhabitants, and Houston's South/Southeast corridor through art.

With 10 sites within the Zone, each art installation is specifically placed to highlight infrastructure work, front local parks, community centers, and give "pride of place" to our community.

TIRZ 8 would like to thank our many partners including the City of Houston, Redbud Arts Center, and the TIRZ 8 Board for their support in bringing these dynamic and artful representations to the Zone for the betterment of its citizens.

M. Sonny Garza
Chairman, TIRZ 8

Curator's Statement

The Redbud Arts Center team is pleased to invite you to the inaugural exhibition of the Gulfgate Public Art Trail.

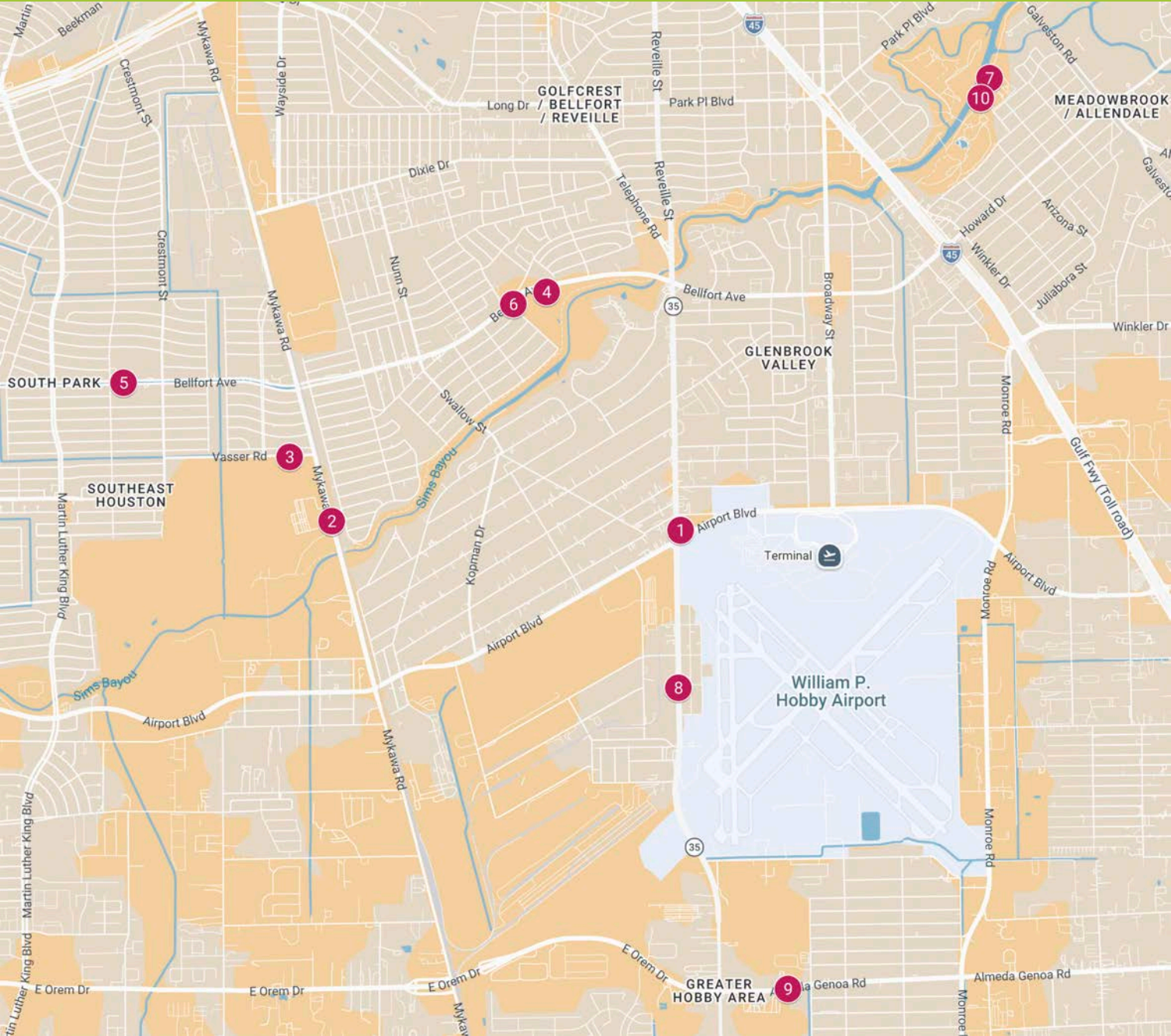
Redbud Arts Center has curated and managed temporary sculpture shows since 2013, but this exhibition marks an exciting series of firsts for us. At the direction of Sonny Garza and the board, we expanded beyond our previous model of placing works along a single boulevard. Instead, sculptures are now installed throughout the entire district, allowing the public to encounter art in a wide variety of settings.

This new approach brought significant logistical challenges — from designing and constructing multiple concrete foundations to coordinating crane installations — because each artwork required its own unique site criteria. The pieces are now situated along major boulevards as well as within City of Houston parks, creating a diverse and engaging trail of public art.

We also made a deliberate effort to bring new voices into the exhibition. Many of the participating artists live and work in southeast Houston, and several created newly fabricated sculptures specifically for this show. For a number of them, this marks their first public art installation, adding an exciting sense of discovery and momentum to the project.

Although this exhibition was complex to plan and execute, we are proud of the result and delighted to share it with the community. We hope you enjoy exploring the Gulfgate Public Art Trail and experiencing the sculptures placed throughout the area.

Gus Kopriva
President, Redbud Arts Center



Location of Sculptures

March 2026 - December 2026

- | | |
|--|-----------------------|
| 1. Jebhani Vargas: | 7055 Telephone Rd. |
| 2. Jeffie Brewer: | 8300 Mykawa Rd. |
| 3. Ibraïm Nascimento: | 6138 Vasser Rd. |
| 4. Hannah Bull: | 7250 Bellfort Ave. |
| 5. Anne Herrera and
Manny Arciniega | 5803 Bellfort Ave. |
| 6. Mariela Dominguez: | 7162 Bellfort Ave. |
| 7. Neon Thrash: | 8201 North Bayou Dr. |
| 8. Joe Barrington: | 8408 Telephone Rd. |
| 9. Scott Tarbox: | 7917 Almeda Genoa Rd. |
| 10. Bob Martin: | 8201 North Bayou Dr. |



JEBHANI VARGAS

Artist Statement

A reimagined FIFA World Cup Trophy — fractured and abstracted in metal, plaster and capturing the energy of the game while mirroring the fractured condition of our contemporary world.



***FRACTURED UNITY*, 2026, metal and plaster**
7055 Telephone Rd.



JEFFIE BREWER

Artist Statement

Standing just over twelve feet tall and weighing more than six hundred pounds, *Sneek* is both a playful gesture and a quiet acknowledgment of the creatures that share our landscapes. I've lived on the same twenty acres in East Texas for twenty-five years and have encountered many snakes along the way — coral snakes, rat snakes, copperheads, hognose, and plenty of others. My approach has always been live and let live. Most of the time, I simply move them away from the house or studio and let them continue on their way.

Snakes are beautiful creatures, though I prefer to admire them from a respectful distance. Interestingly, I've never encountered a rattlesnake on the property, and this sculpture is something of a subtle nod to the snake gods — an invitation of sorts, should one ever decide to appear.

The form also hints at the ancient symbol of the Ouroboros, the snake eating its own tail, a reminder of cycles, renewal, and the strange continuity of life. But like much of my work, it balances symbolism with humor. The title *Sneek* keeps things light — a quiet pun, a little mischief, and a reminder that even ancient ideas can still have a sense of play.



SNEEK, 2025, powder coated steel
8300 Mykawa Rd.



IBRAÏM NASCIMENTO

Artist Statement

Between Portals is a sculpture that speaks about connection, about the ways in which the dualities of life are intertwined. These dualities exist through the invisible threads that bind us: life and death, light and darkness, love and hatred, human beings and nature, and all that exists in between. It reflects the hidden roots that are difficult to see, yet deeply possible to feel — the subtle lines that tie us together. The fragile thread between life and death, the delicate bond that links people from different places who may not see themselves as the same yet are woven into the same human tapestry. There is an unseen network, a web of connection that reminds us that, despite our differences, we are bound to one another as human beings. Just like love: on one side it may bring life, on the other transformation, revealing the beauty of the space that exists between.



BETWEEN PORTALS, 2026, wood and wire

6138 Vasser Rd.



HANNAH BULL

Artist Statement

Residue Becomes Water is a floral drip wishing well constructed from cut steel, recycled spray paint cans, and concrete — materials embedded with the gestures and labor of urban art-making. The piece transforms discarded tools of creative production into a site of reflection, where remnants of past expression are reimagined as a shared source for future creativity.

The spray paint cans, once vessels of mark-making, become offerings within the structure — holding memory, color, and use. Reassembled into a well, they suggest that nothing created is ever fully lost, only redistributed.

The floral drip form echoes systems of flow, accumulation, and renewal, positioning creativity as cyclical rather than finite. Visitors are invited to approach the work as a ritual space: to pause, reflect, and make a wish. In this way, the sculpture functions not only as an object, but as a living site of exchange — where individual desire meets collective residue, and where creative energy is continuously returned to the community.



***RESIDUE BECOMES WATER*, 2026, concrete, recycled spray paint cans, cut steel, and metal barrel
7250 Belfort Ave.**



ANNE HERRERA AND MANY ARCINIEGA

Artist Statement

Stacked river stones, or cairns, represent balance and stability. A quiet and peaceful act of human achievement in natural spaces. They offer navigation to hikers and wanderers. The structures have also represented spiritual connections to deities and past ancestors by acting as points of worship.

Lovesick uses these concepts to explore the ways in which love can both cultivate and disrupt them. The natural greys and browns of stones have been replaced by shimmering shades of pink. Colors suggestive of bubblegum, cotton candy, and flower petals create a playful sense of romance, and the sculpture's smooth sparkling surface contributes to feelings of serenity as one imagines water flowing across stones in a stream. Affection and adoration for another human being can awaken similar notions. The title of this piece implies a double meaning. Is it love that strengthens the stability of the stacked stones or are we viewing them through rose-colored glasses? Does it help us to stay grounded to the earth, or will it distract us from the correct path? As we worship at the altar of another, will peace turn to madness? These questions will resonate with anyone who has felt *lovesick*. The ambiguous nature of the answers to these questions inevitably leads us to ask if the anxiety is worth the elation. The artists hope that, as viewers experience the joyful fantastical impossibility of sparkling stacked pink stones, they will embrace the turbulence of love.



**LOVESICK, 2026, wood, styrofoam, gypsum paste, plaster, and paint
5803 Belfort Ave.**



MARIELA DOMINGUEZ

Artist Statement

The Chemamüll, emblematic funerary sculptures of the Mapuche people, are significant representations that reflect their worldview and connection to nature. These wooden figures, characterized by crossed arms and heads crowned with vessels, symbolize spiritual beings transcending the cycle of life and death, encapsulating the ancestral memory of the Mapuche. The mythological narrative surrounding their origin, where the serpents Caicai Vilu and Tenten Vilu confront each other to preserve Mapuche existence, highlights the importance of land and balance. Contemporary artwork inspired by this tradition reinterprets essential symbols using colors that represent hope, fertility, and the vital struggle of the Mapuche for their culture and territory. This sculpture invites reflection on the interconnectedness between humanity and nature, stressing the necessity for a future that respects and honors Indigenous teachings.



CHEMAMÜLL, 2026, clay, acrylic, copper, fiberglass, and wood
7162 Belfort Ave.



NEON THRASH

Artist Statement

This sculpture captures plants through an industrial lense, succulents growing similar to a grouping of city skyscrapers creating a mini skyline. Succulents are plants that can thrive in dryness of deserts or wetness of swamps, and Houston varies in those extremes at any given moment.



***CITY SUCCULENT*, 2026, steel frame and wooden sculptures coated in epoxy resin
8201 North Bayou Dr.**



JOE BARRINGTON

Artist Statement

This sculpture represents one of mankind's great failures. The more mystery, beauty, or rarity a species possesses, the bigger target it becomes. Let's kill them all and put them in a file under glass to protect them from us at the Smithsonian. WHAT ARE WE THINKING?



***LORD GOD BIRD*, 2020, welded steel, found objects, and paint
8408 Telephone Rd.**



SCOTT TARBOX

Artist Statement

I wanted to encapsulate my feelings about branching out into public art as an exercise in exploration and a need to stay collected as I figured out how to best make the design come to life. *Grounded* is a gopher forging ahead, or a beaver bringing structure, or maybe prairie dog on the plains just relaxing. It's really open for interpretation, but he's bright eyed and content to take on the day.



GROUNDDED, 2026, mostly spray paint and wood
7917 Alameda Genoa Rd.



BOB MARTIN

Artist Statement

The decision is made by the individual. You are standing at the door, so are you leaving or are you arriving.



THE DOOR TO MOUNTPORT, 2026, aluminum and wood

8201 North Bayou Dr.

SPECIAL THANKS

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Gulfgate Redevelopment Authority/TIRZ 08

M. Sonny Garza, Chairman

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Jeatawn Degelia, Sr. Project Manager

Hawes Hill & Associates

Naina Magon, Managing Principal

Don Huml, Sr. Project Manager

Redbud Arts Center

Gus Kopriva, Curator and President

Tanja Peterson, Executive Director

Joel Jebhani Vargas, Project Manager

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Tanja Peterson

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