

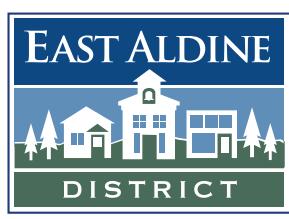


JFK ART WAY

An Artistic Gateway to the East Aldine District

JFK ART WAY

October 1, 2025 - October 1, 2026



When it comes to art, oftentimes the question is, why?

Why did the artist do it this way? Why should I care? Why should we spend the money? Why does this even matter? The fact is that asking ourselves these questions is one of the things that good art does well. It prompts us to stop and decide; how do I feel about this? It breaks up the monotony of daily life and forces us to form an opinion. Art engages us (one way or another) and seeks to elicit feelings within. Art won't fix a road or dredge a ditch, but it will open your headspace and present something out of the ordinary that has the potential to move us in a very positive way.

With the inaugural JFK ART WAY 2025, our hope is that everyone who is a witness to these sculptures will experience some form of feelings. Is it awe or anguish? Joy or dismay? Wonder or whatever? There is no right or wrong way to experience JFK ART WAY there is only your experience. Our participation as the viewer is what makes these sculptures complete. For the first time in East Aldine, we have an art corridor that invites and welcomes the viewer to consider the why.

The East Aldine Arts Council is committed to bringing arts and culture to our vibrant community so that people of all ages can be confronted with the unexpected. With JFK ART WAY, we have created an open air, drive thru gallery of 8 works by local and regional artists that both residents and guests can enjoy freely. With the sculptures rotating out annually, our hope is that JFK ART WAY will continue to make our community a special place with works of art that will challenge, inspire, and motivate for years to come.

Heartfelt gratitude and appreciation to Gus Kopriva, Tanja Peterson, and the entire Redbud Arts Center team for making this vision a reality. None of this would be possible without the steadfast support of the Board of Directors and funding from the East Aldine Management District. Lastly, we would like to acknowledge and thank the wonderful residents of East Aldine who have chosen to embrace art, creativity, and beauty in our fair community.

This is only the beginning!

Artfully yours,
D. Carlos Silva
Chair, EAAC

CURATOR'S STATEMENT

Celebrating the First Annual Art Way Temporary Sculpture Project An Artistic Gateway to the East Aldine District

On behalf of the Redbud Arts Center, it is my distinct pleasure to celebrate the launch of the First Annual Art Way Temporary Sculpture Project — a vibrant artistic gateway welcoming all to the East Aldine District.

We are honored to have been entrusted with the management and curation of this inaugural project, which features a series of temporary sculptures gracefully situated along the JFK median between Aldine Mail Route and Aldine Bender Roads. This is also the first project we have organized on Harris County property, marking an exciting new chapter in our organization's commitment to community engagement through the arts.

The selected artists are all veterans of previous projects in the City of Houston, bringing an impressive range of vision and experience to this unique exhibition. As visitors approach from north to south, they are greeted by Shang-Yi's *Gateways* — a sculptural gateway welcoming all to Houston. Patrick Renner, known for his innovative use of reclaimed and architectural materials, presents *tongue-tied*, located just north of Greens Bayou. Dion Laurent offers *AirPlane 1*, a piece celebrating biodiversity and echoing the spirit of the nearby airport.

Further enriching this corridor, Carlos Alcaraz sculpted *Golden Sphynx* and Mariela Dominguez created a totem like piece entitled *Chemamüll*. These sculptures are inspired by the deities of the indigenous peoples of Mexico and Chile, offering a profound connection to cultural heritage. Sharon Kopriva delights us with *Rosie*, a whimsical pink porcupine honoring her mother's memory. Ed Wilson's *Cyclone*, crafted from stainless steel, captures the drama of a classic Texas weather phenomenon - a spinning dust devil brought to life. Finally, Rachel Gardner's *Three Texas Bees* pays homage to one of our region's most vital local insects: the bee.

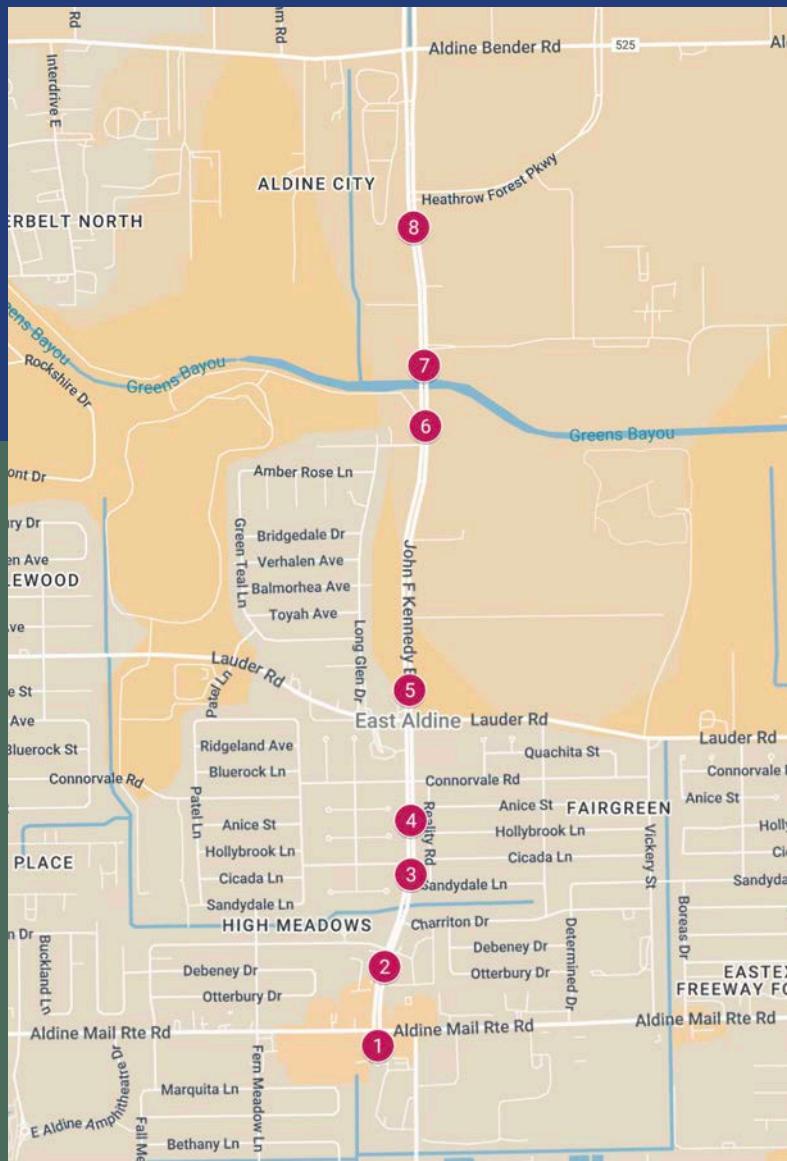
We are deeply grateful for the opportunity to bring together such accomplished Texas artists and to share their work with the East Aldine community. This exhibition will be on view for an entire year, inviting neighbors and visitors alike to explore, reflect, and be inspired.

Thank you for joining us in celebrating art's power to connect and transform our public spaces.

Gus Kopriva
President, Redbud Arts Center

LOCATION OF SCULPTURES

October 1, 2025 to October 1, 2026



1. Rachel Gardner
2. Carlos Alcaraz
3. Sharon Kopriva
4. Mariela Dominguez
5. Dion Laurent
6. Ed Wilson
7. Patrick Renner
8. Shang-Yi Hua



RACHEL GARDNER

Rachel Gardner is best known for her birds, wolves and other wild animals, using papier mâché as her primary medium. Growing up in Sugarland, Texas, she longed to feel connected to the wild and deep nature. She often searched for enchanting places that had not been invaded by concrete to connect and explore. She received her BFA from Stephen F. Austin State University and her MFA from Houston Baptist University.

Gardner has shown her work both nationally and internationally in galleries and museums. She is currently an assistant professor of sculpture at Houston Christian University. Her home and studio are based in the Houston Heights.

Artist Statement

In *Three Texas Bees*, I've drawn inspiration from the quiet, easily overlooked moments in nature — the symbiosis and micro-worlds that often escape our attention. Using wood, resin, and enamel, I've expanded these tiny interactions into something large and tangible, inviting the viewer to embrace the beauty of these natural dialogues on a grand scale. As they say, "everything is bigger in Texas". In this case, even the bees.



Three Texas Bees, 2025, foam, wood, resin, enamel, PVC, 120" x 48" x 48"



CARLOS ALCARAZ

Carlos Alcaraz is a Mexican multimedia artist based in Houston, Texas. Murals and large-scale art have been his focus with a recent obsession in sculpture work. He is one of the artist founders of the Houston Graffiti Building. He also helped create the Harrisburg Art Museum.

Artist Statement

I am a collector of discarded beauty. I merge metal, wood, and recycled materials destined for landfills and give them new purpose and meaning. I imprint my thoughts and conspiracy theories into every corner and straight edge I create. Stylized in Aztec forms, the sculpture was painted in bright and bold colors that callback to my early years in graffiti. The *Golden Sphynx* sits patiently, guarding the modern iteration of our ancient culture.



Golden Sphynx, 2025, metal, wood, foam, plaster, foam, fiberglass, 12' x 9' x 5'



SHARON KOPRIVA

For more than thirty years, Sharon Kopriva has worked in both two and three-dimensional media. Her visual journeys have taken her through investigations of Pre-Columbian cultures in Peru, a lengthy examination of her Catholic faith, and finally to a convergence of formal religion with the encroaching light of the green forests in the Pacific Northwest where she has redefined and connected her personal spirituality forever with Nature.

Selected solo exhibitions include: The Menil Collection, 2000, Houston; Ogden Museum of Southern Art, 2012, New Orleans; National Museum of Peru, 2006, Lima; Metropolitan Museum of Monterrey, 2015; Hilliard Art Museum, 2019, Lafayette. Selected group exhibitions include National Museum of Women in the Arts, 1988, Washington D.C.; Smithsonian American Art Museum, 1996, Washington D.C.; Amon Carter Museum of American Art, 2017, Fort Worth; Rosenthal Fine Art, 2022, Chicago.

Selected permanent collections include: The Menil Collection, Houston; The Museum of Fine Arts, Houston; The Art Museum of South Texas, Corpus Christi; The Art Museum of Southeast Texas, Beaumont; Ogden Museum of Southern Art, New Orleans; Nasher Sculpture Center, Dallas.

A Texas native, Kopriva works in Houston and Hope, Idaho. She earned her Master of Fine Arts degree in painting from The University of Houston in 1981.

Artist Statement

Rosie, named after my mother, is a personal reaction to our current physical and social environment. A determined pink porcupine, she is a natural reminder for us to self-distance and use all that god gave us to be responsible in protecting ourselves and each other. *Rosie* is mostly made of common hardware store materials. Her head is built on top of an orange street cone, four mop buckets make her feet and there are combinations of plasters, resins, screen wire, paint stir-sticks, and lots of zip-ties throughout her body.



Rosie, 2021, mixed media, 13' x 10' x 13'



MARIELA DOMÍNGUEZ

Mariela Gerónima Domínguez Moreno aka XZZX, born in 1979, is a multidisciplinary artist, curator, and cultural manager originally from South America, currently residing in Houston since 2016. She has executed independent projects in Buenos Aires, Santiago de Chile, Montevideo, and Houston, focusing on various areas such as visual communication, installation, urban art, and more, showcasing her diverse artistic range and expertise.

Artist Statement

The Mapuche erected large wooden funerary sculptures called *Chemamüll*, which in their language means “Wood Person”. These creations are recognizable by their crossed arms and hands covering their navel and genitals, signifying that they are spiritual beings who neither are born nor die. They are also recognized by their heads crowned by a pitcher that refers to the myth of a great flood from which the Mapuche people originate from. The myth relates that the aquatic snake Caicai Vilu tried to flood the earth. This triggered a confrontation with the terrestrial snake Tenten Vilu that protected the Mapuche people by raising a mound of earth so high that the Mapuche had to place pitchers on their heads to not be consumed by the sun. Thus, through the *Chemamüll* the tribal ancestors are remembered. Marichiweu!



Chemamüll, 2025, clay, acrylic, plaster, wood, 175" x 38" x 38"



DION LAURENT

A fourth-generation visual and performance artist with studios now in Houston and Bastrop, Dion Laurent spent 7 years traveling the world after college — with a backpack of supplies — covering 23 countries and creating and exhibiting works all along the way. He has lived and maintained studios around the globe, including six years in Tokyo and throughout Asia, including a small Japanese island in the Pacific.

Laurent attended Texas A&M University, College Station, and Belmont University, Nashville. He has exhibited extensively, including shows at the 1940 Air Terminal Museum; Hobby Airport, Houston; Station Museum of Contemporary Art, Houston; Art Car Museum, Poissant Gallery, Houston; Sculpture Month Houston at The Silos; Texas A&M University Visual Arts Gallery, College Station; Tennessee State Museum, Nashville; Guardian Garden Gallery, Tokyo; and HTTP Gallery, London. He has held his unique brand of art performances, including the EarthMan, at Tate Modern, London, Art Basel, Miami Beach, Art Chicago, Louvre, Paris, and Espace d'Animation des Blancs-Manteaux, Paris.

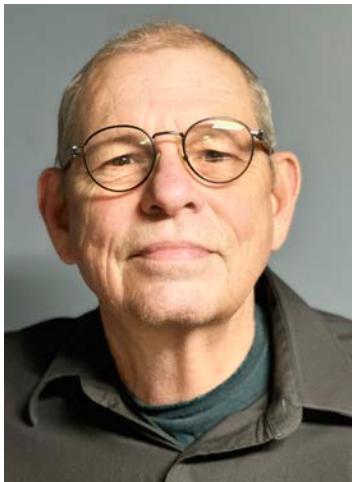
Artist Statement

AirPlane 1 is the world's first airplane designed specifically to produce fresh air and oxygen for human survival. NASA and Space X and space programs around the world create bioregenerative life support systems to provide an environment similar to Earth's biosphere. The fuselage of *AirPlane 1* is filled with plants and algae to produce fresh air and oxygen, conceptually enough to sustain a human being. The propeller is a wind generator blade that spins an alternator and combined with the solar panels produces enough electricity to operate *AirPlane 1* and all of its systems .

I tried for a few years to find a real airplane for this project and eventually found a 1959 Cessna 172 that hadn't moved for 20 years, but the owner would not sell it. So, I did some drawings and measurements of that plane and made *AirPlane 1* out of wood.



AirPlane 1, 2010-2024, wood, aluminum, steel, plexiglass, batteries, tires, electric motor, solar panels, generator, lights, PVC, plants, soil, water, 9' x 28' x 30'



ED WILSON

Ed Wilson was born in Louisiana in 1953, and lives and works in Houston, Texas. He received a Bachelor of Fine Arts in sculpture from Louisiana State University in 1979, and a Master of Fine Arts from the University of Houston in 1984.

His work has been shown in numerous solo exhibitions, both nationally and internationally, including at the Station Museum of Contemporary Art, Houston, Texas; Mönchskirche, Salzwedel, Germany; Portikussi, Frankfurt-Offenbach, Germany; Art League Houston, Texas; McAllen International Museum, McAllen, Texas; Flight Gallery, San Antonio, Texas; Redbud Gallery, Houston, Texas; and Artscan Gallery, Houston, Texas. Public sculpture projects include commissions at the George R. Brown Convention Center, Houston, Texas, awarded by Houston Arts Alliance; The Monumental Raven Sculpture for Sam Houston State University; Delivering Miracles for the Margot Women's Hospital in Dallas, Texas; the Houston Downtown District, Texas; Schweizerhof Grundschule, Germany; and Buffalo Bayou Art Park & Sculpture Garden, Houston, Texas. Other public sculpture projects include Nethership, part of Sculpture for New Orleans Poydras Street Corridor in Louisiana and Folded Plane, part of True North, Sculpture on the Boulevard by Redbud Projects in Houston, Texas. Select exhibitions include Recent Sculpture at Moody Gallery in 2006 and Soaring in the Clouds at Moody Gallery in 2016, Houston, Texas.

Artist Statement

This sculpture is titled *Cyclone* (Etymology. Noun: modification of the Greek *kyklōma* wheel, coil, from *kykloun* to go around, from *kyklos* circle) The title refers to the method of how the piece was made and to the form resulting from this methodology. The sculpture is literally what happened when I took a 700' strip of metal and coiled it around and around on itself. It's a simple idea that has yielded an elegant and complex form.



Cyclone, 2022, stainless steel, carbon steel, 13' x 4' x 3'



PATRICK RENNER

Patrick Renner (b. 1981) is a fourth generation Houstonian. He received his BFA from the Kansas City Art Institute in 2004, and his MFA from the New York State College of Art at Alfred University in 2006. Renner's practice ranges from gallery pieces to environmental installations to large-scale outdoor public sculpture. His work often utilizes found objects and involves collaboration — with other artists or the public at large — when possible.

Renner taught high school art for a decade before pursuing his personal art-making full time. As a Houston-based artist, he loves the simultaneously home-spun and metropolitan dichotomy of his native city's culture and art scene. He is co-founder of the art fabrication company Fulcrum HTX.

Artist Statement

Architectural refuse is my favorite material, specifically painted wood. I'm drawn to the embedded history in this ubiquitous resource, albeit one that is often anonymous given it is found in nature. Over the past two decades, I've collected an abundance of wood from home renovations, teardowns, and other sources, often from piles sitting on the side of the road that are waiting to be collected and conveyed to the dump.

Inspiration for my abstract compositions is derived from disparate sources including, but not limited to quilt construction, botany, geological phenomena, vestigial appendages, basketry, architecture, color field painting, literature, popular music, and personal family history.



tongue-tied, 2025, welded steel, upcycled wood, tie wire,
architectural hardcoat material, paint, 12' x 5' x 5'



SHANG-YI HUA

Originally from Taipei, Taiwan, Shang-Yi Hua currently lives and works in Houston, Texas. Hua explores the concepts of merging and extension to demonstrate opposition, contrast and harmony. Her work transcends East and West cultures, employing organic and artificial materials, often in the same piece.

Hua's spiritual experiences and daily reflection inspire her work to new horizons. Beauty, mystery, the inner journey of the pilgrim, all play a role in her meditation and her sculpture. She also references Chinese calligraphy and conceptualized images, exploring different perspectives of the same objects in three-dimensional space.

Artist Statement

I think of the process of making sculptures as keeping a diary to record what touches and inspires me, as well as what happens around me. Most of my subjects and ideas originate from meditating on various aspects of my inner journey, providing insight on the natural materials that I select.

When I create a sculpture, I usually have an image already in my mind; sometimes it is Chinese calligraphy, and other times it is something simpler and more organic. I produce work that merges natural and artificial materials, east and west cultures, or spirituality and personal reality. I use various techniques such as applying heat to acrylic, making resin molds, welding, woodworking, and kintsugi to form visual and physical connections in my art practice.

Being an artist for me is creating a space for the viewer to have free and individual interpretation of my spiritual pursuit. I hope that viewers are compelled to walk life's journey with me through my artworks. This work represents as a doorway of Houston to the world.



Gateways, 2025, tube steel, weatherproof wood doors, 21' x 58" x 40"

SPECIAL THANKS

EAST ALDINE DISTRICT

D. Carlos Silva, EAAC and Board Chair

Richard Cantu, Executive Director

Veronica Sanches, Deputy Executive Director

Monica Campos, Marketing Manager

Danny Benavides, Project Coordinator

Abraham Aguilar, Field Operations Specialist

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