

Apropos Gallery Guide 2023



Reynaldo Alaniz



About The Artist:

Reynaldo Alaniz was born in Brownsville, Texas. He graduated from the University of Texas in 1968 with a degree in pharmacy. After retiring in 1997, Alaniz started carving stone. From 1997 to 2016, he enjoyed experimenting with a variety of media, and showing his work in many local and national shows, including New York City, South Carolina, and Chicago. In 2016, he carved a large limestone sculpture of The Madre. This was the breakthrough piece that helped him get the City of Austin TEMPO-2017 commission for his sculpture, Maya. Maya was exhibited in Austin parks as part of the 2017 TEMPO program, and then for 3 years at the Emma S. Barrientos Mexican American Cultural Center in Austin. Maya was then selected for the 2021-2023 San Angelo Museum of Art, and the 7th Biennial Salmon Sculpture Competition in San Angelo, Texas. In 2021, Alaniz was awarded a second TEMPO 21 commission to carve two blue-eyed parrots, which was placed at the Little Walnut Creek Library.

Since 2016, Alaniz has exhibited work at the Austin Bergstrom International Airport, participated in the Cabinet Oak auction for the LBJ park, been voted for Best Austin Art Blogs by Feedspot, and interviewed with LVnTheLife, among other accomplishments. Currently, Alaniz has four large sculptures on exhibit: one in Green Bay, WI., one in San Angelo, Texas and two in Georgetown, Tx. He will also be teaching stone-carving to 12th graders at the Waldorf school this fall. Alaniz expresses his gratitude to the staff at the UMALUF Sculpture Garden + Museum and the Austin Art in Public Places for their support.

Alaniz's Statement

For Alaniz, making art is a physical job, and a spiritual exercise. Alaniz knows the Egyptians understood stone, by virtue of its beauty, strength and permanence, was worthy of the sanctuaries for their gods. Similarly, Alaniz uses stone to honor the spiritual and religious qualities of his work. Having just missed Umlauf's tenured position when signing up for sculpture classes at UT Austin in 1999, Alaniz still makes a connection to Umlauf's work by continuing the traditional sculpting technique of stone carving. He admires Umlauf's pieces showcasing love in mothers and children; however, Alaniz's work relates most to Umlauf's sculptures with biblical and classical subjects. Being raised Catholic, Alaniz was inspired to make art with religious themes. His creative process is a journey to encounter beauty fashioned by his own hands; he believes the search for beauty is a search for God.



Cat, 2003, stone



Umlauf, Egyptian Cat, 1960, bronze



Pig Head, 2023, wood



Umlauf, Wild Boar, 1979, bronze



Mental Block, 2004, stone



Umlauf, Woman, 1942, limestone



Mother & Child, 2006, bronze



Umlauf, Mother & Child, 1960, bronze

Rachel Aquino

About The Artist:



Rachel Aquino is a New Media Artist whose work explores themes of existential choice, identity, being, liberation, authenticity, dream magic, absurdity, and mortality. Their artistic process fuses the essential principles of tradition and innovation to bring a liberating breadth of work. With influence from the experiences of tragedy and hope, new insights are generated from both constructed and discovered meanings within the digital realm.

Their work can be described as a visual testimony to the many subcultures of our existence, and a tribute to the contradiction of the human condition. She inspires viewers to see themselves and their place in the world through an expansive and restorative lens. By challenging viewers to question mainstream culture and embrace the uncomfortable, Aquino's art offers a sense of catharsis and exploration.

Aquino's Statement



Godmother of Outcast, Madonna of the Unloved, 2023, mixed media



Umlauf, Maria Regina, 1985, bronze

Godmother of Outcast, Madonna of the Unloved is an awe-inspiring and immersive installation that serves as a bold response to Umlauf's rejected Bronze Statue commission, *Maria Regina*. Reading the poignant correspondence between Monsignor DeBlanc and Umlauf regarding the rejected commission acted as a catalyst, igniting a flame in Aquino to create this thought-provoking and conversational piece that addresses the prevailing male gaze and the patriarchal arm of the church that polices the depiction of femininity. This installation stands as a testament to the resilience of the human spirit and the imperative need to challenge existing narratives.

At its core, this transformative installation showcases a life-sized mannequin to reflect the objectification and constraints historically imposed upon Mary's sacred form. She embodies the struggles faced by women throughout history, transcending time. Through projection mapping, her ethereal presence is brought to life, offering an alternative perspective that liberates Mary from the shackles of the patriarchal gaze and ignites the imagination by inviting participants into an intimate dialogue with the divine.

The awe-inspiring presence of The Madonna in the installation is enhanced by an ensemble of flowing ribbons and fabrics, engulfing her form in an overwhelming display of femininity. The fabric cascades and intertwines, symbolizing the historic archetypes of femininity. Hidden within the intricate ensemble lie the artist's own personal narratives around feminine presentation and gender expression inscribed. Through the selection of specific colors, patterns, and textures, the artist weaves their own stories into the fabric of the installation. These hidden narratives serve as a poignant reminder that the exploration of femininity and gender identity is deeply personal and nuanced. By incorporating their own experiences, the artist invites viewers to reflect on their own journeys and embrace the diverse spectrum of feminine expression.

The interactivity of the installation takes on even greater significance as individuals who identify with or have experienced womanhood are encouraged to engage with the artwork and are invited to inscribe their personal narratives, hopes, and aspirations on blank ribbons, tying them with care around The Madonna's figure. Draping her body with silk odes to bandage or bound her by their depictions of femininity. This becomes an act of liberation, a symbolic reclaiming of agency, and an invitation for collective candor toward the future of the feminine spirit.

The ribbons form a tapestry of shared empowerment, breaking free from the confining norms and expectations that have often stifled women's voices. Through the interplay of irony and interactive symbolism, the installation becomes a testament to the persevering power of the feminine spirit, and a catalyst for reshaping the discourse surrounding women's bodies and their representation in society.

Darcie Book



About The Artist:

Darcie Book (b. 1981, Baltimore, MD) is a multidisciplinary artist, educator, and arts organizer whose work explores paint as object and architecture through innovative processes using acrylic paint and metal leaf.

Her extensive exhibition history includes the Baltimore Museum of Art, Fort Works Art, Tiger Strikes Asteroid, DiverseWorks, and The Contemporary Museum (Baltimore). She was published in Sculpture Magazine and the Manifest International Painting Annual. Residencies include Vermont Studio Center, Mauser Foundation (Costa Rica), Future Front Texas, and Facebook AIR. Book is a member of ICOSA, an artist-run nonprofit gallery in Austin, TX. She cofounded Crit Nites, an inclusive critique series for a diverse cross-section of artists to build community and exchange feedback (nominated for a Best of Austin Award in its first programming year). Honors include the Belle Foundation for Cultural Development grant, an unsolicited international award for achievement in the arts and humanities.

Book's Statement

Book's installation, *Icarus*, is inspired by Charles Umlauf's sculpture *Icarus*, channeling the beauty, dynamism, and energy Umlauf conveys through the piece. Her central goal in this work, as in her practice overall, is to transform the viewer into a participant. Book's process of grouping unlikely materials acts as alchemy, where the whole is greater than the sum of its parts. In her material choice, there's an intentional intersection between the ethereal and material worlds that enhances the viewer-participant's sense of presence and joy at being in the physical body at this present moment. The ethereal space created by gold leaf and reflected pink light contrasts with the highly tactile, material elements (for instance, rich black ink on cotton paper).

The piece is intentionally situated within a larger art historical context, where Book references works like Bruegel's *Landscape with the Fall of Icarus*. Her installation piece addresses the dichotomy of Icarus myth interpretations: one, encouraging Icarus's flight near the sun and lauding the spirit of exploration despite risk, and the other, a moralistic cautionary tale, insisting dangers of the unknown should be avoided, and elders' words heeded. Book's piece suggests that it's beneficial to explore the unknown.

Book's piece also makes connections with the Museum's 2017-2018 exhibition Flight & Fall: Charles Umlauf's Dualities. In this previous exhibition, "Umlauf [...] explored oppositional tendencies in the human psyche, [and] classical notions such as good and evil, virtue and vice, and the sacred and the profane." Book takes pride in the connection she has made with Umlauf's themes, feeling a lineage speaking through time.



Umlauf, *Icarus*,
1964, bronze

Icarus, 2023, metal leaf, acrylic paint skin, watercolor, XPS foam, and
Arches watercolor paper

Janet Brooks

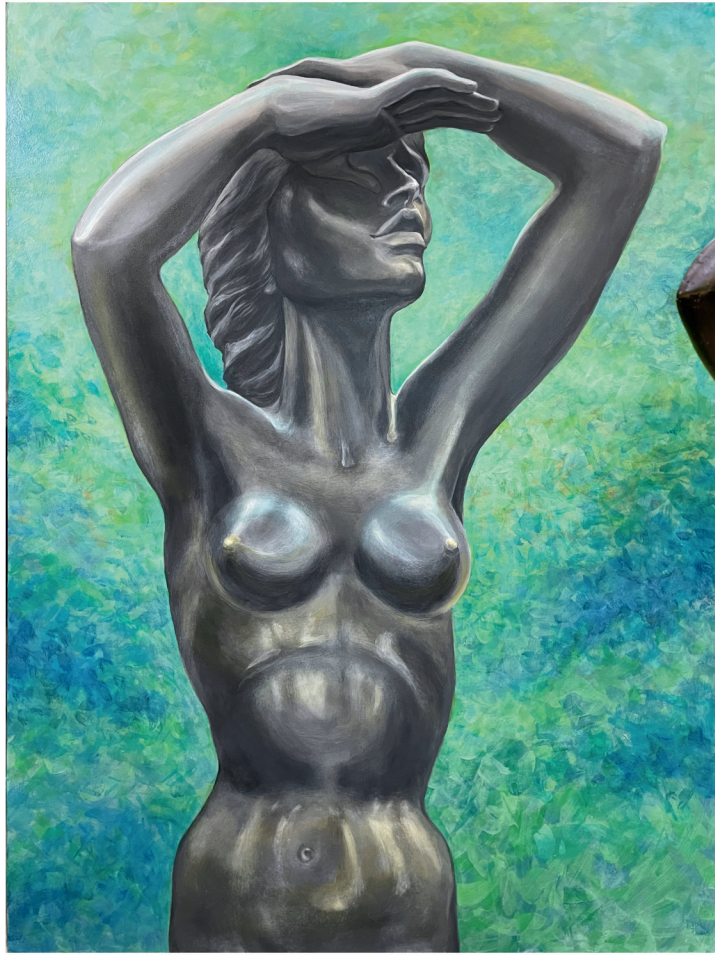


About The Artist:

Drawing became a part of Brooks' life as soon as she could hold a pencil and make a mark. She took every art class in school and took private lessons. Brooks chose to study fine arts, first at Del Mar College in Corpus Christi TX, then at the University of Texas at Austin, where she received a BFA in Studio Art and an MFA in Painting. She is eternally grateful for the guidance of her inspiring teaching artists, most notably: Vincent Mariani, a master of color and craftsmanship in painting, and a source of joyful encouragement; and Charles Umlauf, who taught her the art and craft of figure sculpture in clay with clarity, finesse, and exuberance.

Brooks has since taught college-level visual arts in central Texas, in Nashville TN, and in the Bay Area of California; she has shown her work in juried, invitational, and membership shows. She works with color and abstraction as well as high realism. Brooks' paintings are both objective and symbolic. She draws from observation and allows for invention; close study of the natural world reveals a realm both delicate and dramatic, intricate and intense. Naturalist E.O. Wilson says it all for Brooks: "The diversity of life has immense aesthetic and spiritual value."

Brooks' Statement



Eve in the Garden, 2023, acrylic on panel



Umlauf, *Eve*, 1972, bronze

Charles Umlauf taught Brooks, with clarity and finesse, the art and craft of figure and portrait sculpting in clay while studying art at the University of Texas at Austin. Her painting for this exhibition, *Eve in the Garden*, depicts Umlauf's 1972 bronze sculpture, *Eve*, a work of art Brooks finds to be exquisite and evocative.

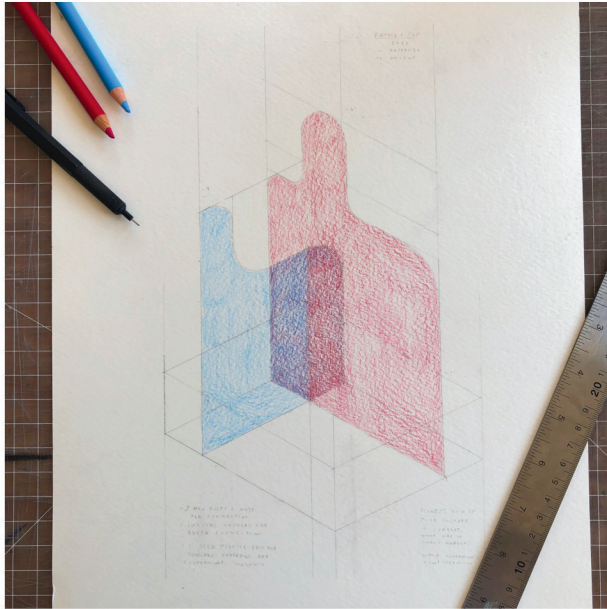
Nathan Burgess



About The Artist:

Nathan James Burgess is an Austin-based, west Texas-raised artist and graphic designer. With a background in old master style portraiture, he now takes inspiration from color field expressionism to create his minimalist oil paintings. In today's technological world, we might often find ourselves drowning in a sea of white noise: online content, intrusive ideas, and relentless messaging bombarding us almost every moment. Burgess' work aims to combat our collective overstimulation by inspiring deeper, meditative thinking; taking a step back to see the bigger picture.

Burgess' Statement



Study [Father & Son], 2023,
colored pencil and pencil



Umlauf, Father and Son,
1962, cast stone

In juxtaposition with Umlauf's *Father and Son*, Burgess' work conceptually portrays a different kind of father-son relationship, one that is dysfunctional and off-balance. The father is enormous, overbearing in both love and anger, represented by a bright and saturated tone of red. The son is smaller, overshadowed and belittled by the expectations of the father and represented by a somber, more transparent blue. The son is saddened and confused with a relationship that can so sporadically shift from feeling loving and protecting to disappointing. The overlap of color where the figures intersect represents the muddied relationship and emotions in the dysfunctional family dynamic.

The raised garden bed on which the figures are planted represents a space for growth in the relationship. Ground-covering vines are planted which Burgess will care for over the course of the exhibition. Like every family relationship, the Father/Son garden needs to be nurtured to survive and grow.

The final element of the work is the vessel Burgess uses to water the vines in the Father/Son garden. Burgess incorporates a Powerade bottle to involve the memory of a close family member who has struggled through relationship dysfunction, death of loved ones, and addiction to opiates. For a long time, a source of relief for them was an opioid substitute they carried with them in a re-used bottle of Powerade. As they are now recovering and thriving, to Burgess, this simple metaphor using a Powerade bottle represents the growth that is possible after a tragic time in life. Using the bottle to water the garden is a small, but impactful way to include this person with a symbolism of their vessel that is now working alongside Burgess as he fosters the growth of the garden.

Bella Cheng



About The Artist:

Bella Cheng (b. 1999, Austin, TX) currently lives and works in Austin, Texas. Her work is multidisciplinary, spanning two-dimensional media such as drawing and painting, and new media such as video and performance. She has exhibited her work and performed in venues such as the Visual Arts Center (Austin, TX), Co-Lab Projects (Austin, TX), and 120ART (Taylor, TX). Cheng earned her BFA in Studio Art at the University of Texas at Austin, and now works as the Museum Manager of UMLAUF Sculpture Garden + Museum.

Cheng's Statement



Charles Umlauf, 21st Century Girl, detail, 2023, photograph

Charles Umlauf, 21st Century Girl is a project about legacy, mythmaking, artist as identity, and process. As an employee of the UMLAUF, Umlauf is an ever-present character in her life. In this work Cheng explores Umlauf's identity as an artist and what it means to her. Cheng is curious about the ways Umlauf's story has been passed down to her and how she's been gifted an opportunity to include herself in it. Cheng considers this project a performance captured through video, photo, and text. With a playful attitude she subverts Umlauf's stoic, traditional, and rigid artistic point of view, to open who and what can be included in the museum's collection.

Avery Connett



About The Artist:

Avery Connett is a multimedia artist and writer, working primarily with clay and poetry. She is currently attending Austin Community College for Graphics Design while building her ceramics practice. Her introduction to clay began as a child, scraping from the puddles in the dirt road on her family's farm. Over a decade later, in 2021, she returned to making pinch-pots. Since then, clay has remained an undeniable part of life. Her ceramic work is playful and organic, reminiscent of her childhood, while she experiments with scale, form, shape, and movement. Being raised on Green Gate Farms has provided a unique experience which she draws upon in both her writing and art. As a passionate literary, her work spans themes of feminism, queerness, and land. Recently, she was published in the ninth edition of the University of Edinburgh's student publication, Northern Light. Her sculptures have been featured at Cloud Tree Gallery and in the Texas Association of Schools of Art's 2023 student exhibition.

Connett's Statement



(Post) Supplication to Self,
2023, ceramic



Umlauf, Supplication,
1966, bronze

Supplication—an intense prayer of request and a humble resignation—is a motif repeatedly explored by Umlauf. What struck me about this 1960 *Supplication* is that his female form feels passive and sexualized, especially when compared to Umlauf's earlier, more dramatic, supplicating male version. Intrigued by gender and patriarchy, Connett opens and claims space in the abstracted female figure. While paying homage to Umlauf's elongated forms and organic movement, her piece uses two, and three-dimensional planes to show joy and tenacity. One leg is grounded while the other steps forward, carefully balanced. As she worked on this piece Connett realized it resonated personally with how she, and other female-identifying people make their way through the world—nimble but cautious. To her, *Supplication* is a reckoning of the human spirit—an honest confrontation of our needs and desires. When we supplicate, we allow ourselves to be reborn. Connett's piece encourages and celebrates how we all blossom when supplicating to oneself.

Matt Donner



About The Artist:

Matt Donner graduated from the University of Georgia with a BFA in Sculpting. He is currently the president of the Texas Society of Sculptors. He and his family reside in Cedar Park, TX. He is an award winning figurative, portrait, and animal sculptor creating representational art in ceramics and limited-edition bronzes. His artwork has been exhibited in numerous juried shows and is represented by several fine art galleries. He has created a prolific following solely from commissions and personal collections. Donner is passionate about conveying his subjects' feelings, movements, and souls. Over the years, he has consistently honed his skills, relying on life studies, artist's influence, and zest for learning to create a style which communicates the movement, gestures, and beauty influenced by all living beings. His intention as an artist is to express a deeper love and understanding of his subjects, impressionistic of one's own emotions and personal journeys.

Donner's Statement



Rhino, 2023, ceramic



Umlauf, Rhino, 1979, bronze

Charles Umlauf was able to capture the likeness, gestures, and characters of animals that Donner believes are overlooked next to the many sculptures of figures and religious motifs in the museum. Donner is a sculptor who works both with human figures, portraits, and animals, the latter of which he has been creating since he was a child. Every time Donner visits the UMLAUF, he is drawn towards the circle of bronze creatures, with their weathered patinas, and is enamored by how Umlauf's work of exaggerated features and anatomy embraces the realistic movements frozen in metal and time. Donner attempts to honor Umlauf's skill by creating a ceramic rhino in his own impressionistic style. For this sculpture, Donner visited a local conservation ranch which possesses a white rhino. For most of his animal sculptures, Donner researches thoroughly and takes numerous reference photos to model from. For his rhino, Umlauf was inspired by the ones in captivity at the Chicago Zoo. Donner likes to think Umlauf would approve of his methods of study and research in creating a work that is representational of the iconic, majestic beast, recognizable by art and wildlife connoisseurs alike.

Sarah Fagan



About The Artist:

Sarah Fagan (b. 1985, Bridgeport, CT) received a BA in English, Art History, and Studio Arts from Stonehill College in North Easton, MA in 2007, and a post-baccalaureate certificate in bookmaking from the Oregon College of Art and Craft in Portland, OR in 2011. While living in Portland, Sarah was a member/owner of the cooperative Blackfish Gallery from 2013-2016. She received her MFA in Drawing and Painting from UT Austin in 2019. Sarah has attended several artist residencies in the U.S. and Canada, including a year-long residency at the Umbrella Arts Center in Concord, MA in 2016 and Big Medium's Desert Door residency in Dryden, TX in 2021. Sarah works to reveal the secret lives of everyday objects through assemblage, drawing, painting, and stop-motion animation.

Fagan's Statement



Spirit of Flight, 2023, mixed media



Umlauf, Spirit of Flight, 1959, bronze

Found While Walking: UMLAUF Sculpture Garden is an installation of 60 miniature assemblage sculptures made from tiny, broken objects found on the side of the road while walking in Austin and other cities. Each piece is a small, imperfect simulacrum of a Charles Umlauf sculpture on site—a playful homage as well as an exploration of replication through limitation. The objects are constructed with pieces that fit together naturally, with minimal additions of insect pins and earth magnets. These quiet, humorous, pathos-inspiring, palm-sized replicas act as a foil to Umlauf's large, heavy, stone and bronze pieces. Their placement on the wall creates a scale replica of the sculpture garden itself.

Leslie Kell



About The Artist:

Leslie Kell is an artist and designer whose career has spanned more than 35 years in the Austin area. She holds a BS in Art with a background in painting and illustration. After many years as a freelance graphic artist, Leslie expanded her practice into photography and digital art. In 2008, she began developing an original technique that combines her photos and drawings to create her unique images.

In recent years, she has taken her art a step further by adding layers of video to create magical hybrids. These cinemagraphs can be found throughout the Austin Bergstrom International Airport. They have also been included in juried exhibitions, public art installations, film festivals, digital publications, and physician waiting rooms.

Leslie serves on two local non-profit boards. She has curated and organized countless fine art exhibitions over the years and maintains an active exhibit schedule.

Kell's Statement



Essence, 2023, video installation

Kell's artwork is created using her original technique that synthesizes the artistry of design and photography. Kell constructs immersive environments where she integrates her photos and videos into the spaces and patterns of her drawings. This fusion of mediums allows for interplay between the real and the imagined and offers a unique opportunity to pay homage to Charles Umlauf's legacy through her own artistic lens. Kell is moved by the contemplative setting resonating with Umlauf's portrayals of the female form, family relationships, and divine themes that give rise to a lyrical dance between art and nature. The cinemagraph Kell has crafted for the *Apropos Exhibit* celebrates Umlauf's profound figurative sculptures, while embracing the tranquil surroundings of the Sculpture Garden + Museum where they reside. By intertwining the essence of Umlauf's timeless and classical works with her artistic expression, Kell hopes to bridge the gap between past and present. Kell invites viewers to contemplate the rich heritage of this Austin treasure and immerse themselves in a contemporary artistic experience that blurs the lines between the tangible and the abstract.

Ellen LeBlanc



About The Artist:

Ellen Arthur LeBlanc was raised in Lubbock and Dallas, Texas. She divides her time between Austin, and Santa Fe, New Mexico. Ellen is currently a Tower Fellow at the University of Texas, where she has recently studied Advanced Printmaking, and Landscape Architecture. An active tribal member of the Choctaw Nation of Oklahoma, she recently spent four years studying the Choctaw language. Ellen attended the University of Texas at Austin and graduated with a B.S. in Advertising. After college she became involved with the UMLAUF and worked with Roberta Crenshaw to help raise funds and interest in the Garden.

She has studied at Parsons School of Design, the Atlanta Botanical Garden, the Instituto Allende, and Bellas Artes, MX. While living in North Carolina she became involved with Penland School of Craft where she studied woodworking and built a 10-foot wooden dory, and two acoustic guitars with Wayne Henderson, a famous luthier. She later became a board member of the school.

In 2005, she returned to Austin, and with her love of film became the Executive Producer of two award-winning independent films. Her first, *The Story of Luke*, a drama/comedy with Seth Green and Cary Elwes, won 16 different film festival awards. Her second film, *DEALT*, won best documentary at SXSW and four other film festival awards.

She is currently a docent at the Texas Governor's Mansion, which feeds her love of Texas history and old things.

LeBlanc's Statement



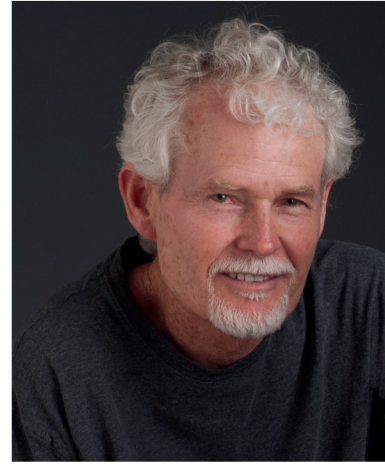
Mother & Son, 2023, oil on panel



Umlauf, *Mother and Son*,
1962, cast stone

LeBlanc's painting, *Mother & Son*, is based on two different Umlauf sculptures, one at the UMLAUF Sculpture Garden, and another in a private collection. In her twenties, LeBlanc had the privilege of meeting Charles Umlauf, and his wife, Angie while helping Roberta Crenshaw in her mission to raise funds for, and establish, the UMLAUF Sculpture Garden. LeBlanc participated in meetings and brainstorming to bring the Sculpture Garden to life. Around this time, she was also expecting her first child, hence Umlauf's work, *Mother and Child*, holds layers of meaning - new beginnings, new challenges, uncertainty and hope for the future. With this work, LeBlanc challenged herself to interpret his sculpture and bring color and life to canvas. As she painted, LeBlanc often thought of Charles and Angie, and the love they had for each other and their children.

Gary McElhaney



About The Artist:

Gary McElhaney comes from Corpus Christi, Texas. He moved to Austin to attend the University of Texas in 1973 and never left. McElhaney has a lifelong fascination with the human form, which influenced his decision to become a figurative sculptor. He is also intrigued by the process of casting and creating in bronze, and amazed by the technology of laser scanners and computer printing to help create monumental sized figures. McElhaney prefers casting in large sizes for impact on the viewer.

McElhaney knew Charles Umlauf as “professor” while studying at the University of Texas. He and David Deming helped shape McElhaney’s early career, providing a foundation that allows him to create quality and professional work today. Umlauf taught him both life-drawing and sculpting skills, while David Deming gave him sculpture knowledge and studio experience.

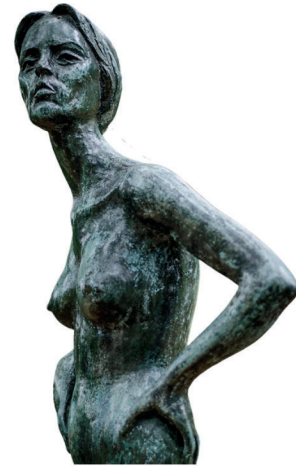
In 1993 McElhaney reached a crossroad. He was given the opportunity to work at Origin Systems in Austin to create art and animation for computer games. At this time his sculpting career was just taking off. One work, *Naked Cowboy* had been chosen by a juried panel from among 350 entries from across the United States for the National Sculpture Society Centennial Exhibit in New York.

McElhaney chose Origin Systems for its steady pay, health benefits, and the opportunity to learn the computer. Today, he is a full-time sculptor. McElhaney remembers Professor Umlauf’s words: ‘you’re not a real sculptor until you can make a living as one.’

McElhaney's Statement



Every Woman, detail, 2023, bronze



Umlauf, Standing Figure-Darlene, 1975, bronze

McElhaney made *Every Woman* as a study in human anatomy, structure and proportion. He describes his work as “high realism” which aims to leave the viewer with emotions on which they can build their own story.

McElhaney reflects on Umlauf’s life drawing classes which were studies in anatomy as much as fine rendering courses. He recalls Umlauf saying-in his best football coach voice- ‘if you’re going to do something, then do it right!’ Charles Umlauf emphasized knowing human skeletal and muscle structure and gave homework assignments right out of “Pecks Anatomy for the Artist.” McElhaney took it a step further and enrolled in a Physical Zoology class where he learned anatomy using human cadavers. He was inspired by this old school approach. McElhaney refers to this as his “Art Boot Camp.”

Jennifer Pate

About The Artist:



Jennifer Pate, the artist behind Maridad Studio creates whimsical, yet thought-provoking figurative illustrations that tap into the uncanny and imaginative spaces of mundane life. Based in Austin, TX, Pate is constantly absorbing new inspiration from the culturally diverse food scene, uniquely crafted cocktails, and personal interests, exploring the world around her. By reflecting on her own experience as a Hispanic, Queer, female artist, Pate produces surreal depictions to expand on limiting structures of identity. What started in 2017 as a meditation on temptation has since evolved into an ever-growing series that binds her penchant for figure drawing and interest in movement, body language, health, and sexuality. The artist is currently working on a new sub-series where she will be collaborating with the local community to discuss topics of self and partnered love, set to debut in Fall of 2024.

Pate's Statement



Poached Lovers, 2023, watercolor and ink
on paper with gold



Umlauf, *Lovers V*,
1975, bronze

As an artist, Pate has been astonished by Umlauf's prolific work since first visiting the sculpture garden during her BFA at the University of Texas (2012-2016). Her artwork is heavily inspired by the human form with a focus on depicting movement and life-like qualities to seemingly natural poses. The pieces Pate has created in collaboration with Umlauf's work are influenced by some of her favorite of his figurative sculptures, reimagined in a continuation of Pate's cocktail series. By placing these figures in and on top of craft cocktails as garnishes, Pate further emphasizes the desire and temptation that is felt in relation to these alcoholic beverages. The perception of something tabu is intrinsic to each depiction. Pate's works continue the celebration of the human form that initially inspired Umlauf's sculptures through the lens of her unique creative vision.

Stanton Pittman



About The Artist:

As a predominantly self-taught artist for seven years, Pittman has accumulated many means of expression through various art forms, including drawing, sculpting, music production, fashion, and design. His motivation for artmaking comes directly from life experiences. Instead of being driven by specific goals in his art, Pittman is driven by execution. The reasoning behind his compulsive nature to create has always been held paramount. Pittman's path as an artist is one that seldom embodies definite direction, instead, prefers to focus on discovery and endless possibilities that emerge as the work continues to develop. Pittman believes that it is his creative process that drives him to create magnanimous artwork that inspires the observer to think, feel, and act, just as he does.

Pittman's Statement



Angel's Wings, 2019, graphite on canvas



Umlauf, *Angel's Wing*, 1981, bronze

Angel's Wings:

Umlauf's sculpture *Angel's Wing* is quite literal in its representation. Pittman's drawing does the same as it highlights the simplistic beauty of a pair of angel wings. His two-dimensional rendering shows how different mediums offer alternative perspectives on the same subject matter.

Pittman's Statement



Icarus Has Fallen, 2023, graphite, colored pencils, and pastels on paper



Umlauf, *Icarus*, 1964, bronze

Icarus Has Fallen:

This piece captures the dramatic essence behind the story of Icarus during the moments of his descent. Pittman gives the viewer a variety of shapes, high contrast borders, and movements to bring to life the scene of an angel falling from the sky.

Susan Scafati



About The Artist:

Susan Scafati is a conceptual artist who works with many mediums and materials, using light metaphors to reflect on the poetics and politics of cultures in flux.

Major large-scale commissions include a 2-story installation in Austin Central Library windows; 111-foot installation featured at Texas Cultural Trust's Texas Medal of Arts Awards; and a 4-story installation at Facebook's office. Museum and gallery exhibitions include Unframed First Look at Sean Kelly Gallery, NY (curated by Cindy Sherman, Adam Fuss, Jack Pierce); The Photo Review at Sol Mednick Gallery, PA (curated by MOMA Curator Sarah Meister); *t e x t s c a p e* at Co-Lab Projects' Gallery; as Modern Voice Artist for *Goya: Mad Reason* at Blanton Museum of Art (curated by Douglas Cushing); and (with *Lakes Were Rivers*) in *Strange Pilgrims* at The Contemporary Austin (curated by Heather Pesanti), and *Contemporary Photographic Practice and the Archive* at Harry Ransom Center.

She has received awards and accolades from International Center of Photography (New York, NY); The Photo Review (Philadelphia, PA); Lucie Foundation (Los Angeles, CA); Austin Critics' Table (TX); Silvermine Guild Arts Center (New Canaan, CT); and (with *Lakes Were Rivers*) from Artforum International Magazine (New York, NY) and Andy Warhol Foundation (Houston, TX). She was selected by The Contemporary Austin to be the museum's 2019 Contemporary Print Artist – a recognition that highlights outstanding artists and commissions a print for their collection.

Scafati's Statement



Honey + The Hive, detail, 2023, mixed media (lucite, rocks, shells, honey, bee hives, branches, palo santo, thorns)

Scafati's installation, titled *Honey + The Hive*, is comprised of abstract photographs that she took of Umlauf's nude figures, collaged together with Lucite and paints that she made at home out of honey, algae, and healing herbs; and found matter—both from her domestic space and the UMLAUF's surrounding nature. These artworks center around the female form to explore the relationship between architecture and archetypes — the external bodies that shape our internal psychologies. Sited in a window, the works act as portals between interior and exterior worlds, reflecting the fluidity of ideas and identities of cultures in flux.

Laura Sturtz



About The Artist:

Laura Sturtz is a versatile artist creating work in both 3D and 2D. She explores both geometric and organic forms in her artwork. Presently, her work is primarily in metals and wood. She also spent 10+ years creating almost exclusively in ceramic. Sturtz enjoys being challenged by processes in exploring various media. Most materials present joinery, form and finishing difficulties.

Laura has received numerous awards and has participated in numerous juried national and regional exhibitions. Her work is in many national and international private collections. Lately, Laura has been creating larger metal sculptures for various public art locations.

Laura returned to school as an older student and received a master's degree, which enabled her to teach studio art classes as an adjunct professor at Austin Community College for fourteen years. She has also taught classes and workshops at the Art School of The Contemporary Austin for six years.

Sturtz's Statement



Rhino, 2020, bronze



Umlauf, *Rhino*, 1979, bronze

Sturtz's concern for the dwindling resources in our natural world made her want to raise interest and concern, specifically for the rhinoceros' declining population. Sturtz likes to think Umlauf also shared concern for the species when he created his sculpture, *Rhino*. She takes inspiration from the many documentaries she watches about the natural world. A project that Sturtz has been working on for several years now is her endangered species series, small sculptures that fit in your hand. Sturtz hopes that people having these sculptures in their homes helps serve as a reminder that these creatures are precious, and their continued existence is dependent on us.

Artist Statement



Bathing Mermaid, 2023, mixed media



Umlauf, *Seated Bather*,
1965, bronze

Sturtz loves to create with the human face and figure. Being raised in New York, she had a great diversity of faces to observe. Sturtz grew up drawing portraits of friends and family and continues to participate in life-drawing sessions. Additionally, she participated in sculpture modeling sessions while creating clay figures. As Sturtz began working on her piece *Bathing Mermaid*, she felt at home using her primary medium and Umlauf's *Seated Bather* as a model. Sturtz was drawn to many of Umlauf's sculptures, but since there was a woman bather, it seemed appropriate to her to turn the woman into a mermaid. Sturtz incorporates found plastic trash on her piece to draw irony between the association of mermaids with pristine environments, and the reality of the plastic contaminating our oceans; plastic that may wash up on any seated bather.

Paul Stankiewicz



About The Artist:

Stankiewicz's paintings weave together layers of color and texture to create an impression of his subjects. The painting style creates an image that gives the illusion of realism from afar; up close the work is distinctly abstract. Through this technique, Stankiewicz allows the viewer to complete the picture subjectively in their mind.

Stankiewicz's inspiration comes from childhood memories or sometimes a song on the radio. Most often he pulls from his photos, sideshow banners, old wooden toys, urban nature, and Austin's ever-changing iconic scenes.

Stankiewicz's Statement



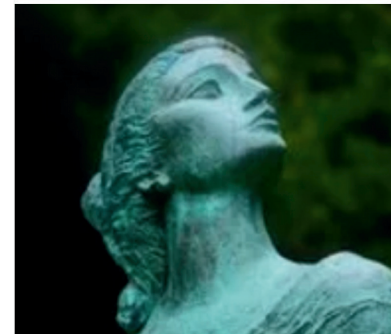
Umlauf,
Spirit of Flight,
1959, bronze



Spirit of Flight, 2023,
oil on panel



Muse I, 2023, oil on panel



Umlauf, *Muse I*, 1962, bronze

With his bronze, *Spirit of Flight*, Charles Umlauf celebrates the achievement of flight, and man's ongoing reach for new heights. Stankiewicz started his painting at the UMLAUF hoping to capture the uplifting sensation that emanates from the sculpture.

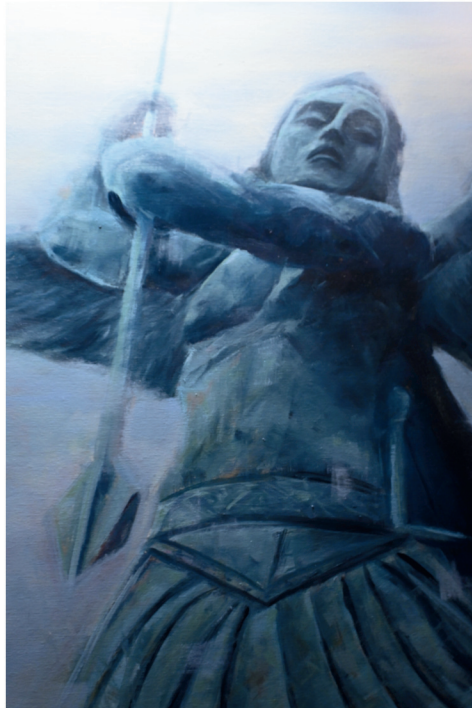
Bryan Trainor



About The Artist:

Brian Trainor is a self-taught oil painter residing in Austin, TX. Since starting to paint two years ago, his artistic journey has been shaped by a wide array of influences. Trainor has consciously chosen not to confine himself to one style, artist, or theme in influencing his paintings; his open approach allows him to continually learn and evolve as an artist. Having had no formal art appreciation prior to starting painting, Trainor had to dedicate himself to studying art history, culture, and various techniques within a relatively short period of time. However, this comprehensive knowledge has equipped him with the ability to adapt and create art across diverse genres. Trainor's main aspiration is to inspire others to discover their creative abilities and embrace art as a powerful form of self-expression. Trainor believes that everyone has something unique to convey and that art serves as an ideal conduit for their expression. Presently, Trainor's artistic focus is on refining his style by incorporating elements from Luminism, Impressionism, and Plein air.

Trainer's Statement



Light-Bringer, detail, 2023, oil on canvas



Umlauf, *St. Michael & Lucifer*, 1985, bronze

Trainer's painting, *Light-Bringer*, delves into the timeless biblical narrative of the archangel St. Michael's triumphant confrontation and casting out of Lucifer, an allegory representing the perpetual battle between good and evil. Drawing inspiration from Umlauf's masterful sculpture of Michael and Lucifer, his artwork explores the concept of darkness that can reside in all individuals. The viewer is invited to contemplate the nuances of their own nature and the inherent moral conflict of every individual. This connection between the biblical tale and the observer serves as a mirror for self-reflection, encouraging the audience to question the enigmatic capacity of humanity to embody both the divine and the infernal.



MISSION

The UMLAUF Sculpture Garden + Museum exhibits the work of Charles Umlauf and other visual and performing artists in a museum and a garden setting. The UMLAUF provides educational and cultural experiences that encourage the understanding and appreciation of the intersection of nature, sculpture, and the arts.

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