



**CITY OF AUSTIN ARTWORK DONATION
AND LOAN POLICY AND APPLICATION**

Adopted by City Council on March 21, 2013

ARTWORK DONATION POLICY

STATEMENT OF PURPOSE

The City of Austin is committed to building a collection of high-quality public art for the enjoyment and enrichment of citizens and visitors. That commitment includes providing a means by which individual citizens or organizations may propose artwork donations to be included in the City's artwork collection. This policy outlines the process through which artwork proposals are reviewed and accepted or rejected by the City of Austin. The objectives of this policy are to

- Provide uniform procedures for the review and acceptance of gifts and loans of works of art for the City of Austin;
- Establish consistent review criteria that strike an appropriate balance between high aesthetic standards and city business use;
- Maintain high artistic standards in works of art displayed by the City of Austin; and
- Encourage or facilitate recognition of the artistic community.

DEFINITION OF TERMS

Aesthetics: Artistic merit of the work of art, including consideration of its artistic, social, and/or historical significance.

Appraisal: A professional, certified evaluation of an artwork—its authenticity, condition and provenance—to determine its monetary value.

Artwork (or Work of Art): Original art in various mediums, including but not limited to any portable or permanently fixed sculpture, mural, painting, drawing, earthwork, mixed media work, or time-based work (moving images or sound-based art), created by a professional artist, artists, or collaborative team.

Cultural Arts Division (CAD): The Cultural Arts Division is a division of the Economic Growth and Redevelopment Services Office. The division provides leadership and management for the City's cultural arts programs and for the development of arts and cultural industries as an economic development strategy on behalf of the City, and guides the Artwork Donation Review process.

Department Review Committee (DRC): A committee of relevant City department staff and/or external stakeholders identified by the Department Director or his/her designee who manages the City property upon which the artwork is proposed to be sited. This committee evaluates proposals of donations based upon stated criteria, including Site, Installation, Maintenance, Financial, Liability, Timeliness, and Special Conditions.

Donation: A work of art or a series of artworks gifted to the City for long-term public display with intent to transfer title of ownership to the City.

Gifts of State: Items officially given from one country to another as a sign of goodwill.

Impervious Cover: A surface that blocks water from going into the soil (e.g., highways, streets, parking lots, sidewalks, large paved areas).

Parks and Recreation Department (PARC): City of Austin department that oversees City parkland and recreation facilities.

Public Art Fund: A fund designated by the Art in Public Places Ordinance for the purposes of new project construction, repairs, and conservation of artworks, and managed by the Cultural Arts Division.

Professional Artist: A person who has established a reputation of artistic excellence, as judged by peers and through a record of exhibitions, public commissions, sale of works, or educational attainment.

Prominent Location: An exterior location that is accessible to the public, enjoys high visibility, and is used or visited by a large number of visitors and/or city residents.

Provenance: Art provenance is the history of an artwork and its creation and ownership, used to help establish its authenticity. Documents used for provenance include sales receipts, auction and exhibition catalogs, gallery labels, letters from the artist, and statements from people who knew the artist or the circumstances of creation of the artwork.

Town Lake Park: The parkland area bordered by Lady Bird Lake to the north, the First Street (Drake) Bridge to the east, Barton Springs Road to the south, and Lamar Boulevard to the west.

Town Lake Butler Hike and Bike Trail: The 10-mile trail encircling Lady Bird Lake intended for non-motorized traffic. For the purposes of this policy, Town Lake Butler Hike and Bike Trail shall also include the Butler Hike and Bike Trail and its bridges, including Crenshaw Pedestrian Bridge, Pflugger Bridge, First Street (Drake) Bridge, Congress Avenue (Ann Richards) Bridge, I-35 Bridge, and Longhorn Dam.

User Department: The department within the City of Austin deemed responsible for long-term care and maintenance of artworks that are sited within its physical boundaries or determined by operations/business use.

Working Group: A body of the Austin Arts Commission established by a vote of the commission and consisting of less than a quorum of the board, to which the board delegates a defined matter or matters for consideration and recommendation to the board. A working group is automatically dissolved after it reports its recommendations. The board may appoint a non-member or non-members to serve on a working group.

OVERVIEW OF ARTWORK DONATION REVIEW PROCESS

When artwork donations are proposed for placement with any City of Austin agency or department, such proposals shall be reviewed by entities that may include but are not limited to City employees, community stakeholders (individuals or groups), and a Working Group.

The process outlined below assumes that the Donor has an artwork proposal, in the form of drawings or photos and/or a maquette or model, *or* has a finished work of art to donate.

Donors who are seeking project funding through the City's Cultural Funding program as administered by the Cultural Arts Division of the Economic Growth and Redevelopment Services Office must receive approval for an artwork through this donation review and approval process *prior* to the Cultural Funding review process. Contact the Cultural Arts Division at (512) 974-7700 or <http://www.austintexas.gov/department/cultural-arts> for details and submission deadlines.

Artwork Donation Review Process (Step-By-Step):

STEP 1: The potential Donor submits a completed Artwork Donation Application with required attachments to the Cultural Arts Division (CAD). CAD staff shall assemble the appropriate City Department Review Committee (DRC). It is recommended that the Donor discuss the proposal with CAD staff prior to completing the form, as this may be helpful and time-saving and will ensure that the application is complete.

STEP 2: CAD staff facilitates a presentation by the Donor to the DRC, which evaluates the proposal based upon all of the criteria listed below (see **Artwork Donation Review Criteria**). The purpose of this review is to determine the feasibility of the artwork. The User Department has the discretion to consult with a professional artwork conservator to review the proposal and provide recommendations.

STEP 3: The artwork proposal and the DRC recommendation are presented to the Austin Arts Commission. The Austin Arts Commission may form a Working Group and appoint a Chair for further review. The Arts Commission shall consult the DRC to determine the appropriate boards, commissions, and other associations that may be considered for inclusion in the Working Group.

The Working Group shall not exceed the maximum number of commissioners allowed on a Working Group (including the commissioner serving as Art in Public Places liaison) and consist of no more than 3 members of the Art in Public Places Panel, as outlined by the Board and Commission Ordinance. The Working Group can include other professional experts, community representatives, or City staff as recommended by the DRC and appointed by the Arts Commission.

STEP 3a: The Working Group shall review the DRC recommendations and the proposal based upon stated review criteria. The Working Group may recommend that the proposal be accepted, accepted with modifications or declined. If the Working Group review results in a recommendation to accept the donation with modifications, the donor will have the option to resubmit a modified proposal to the Working Group. Recommendations for modification must be clearly defined to ensure the changes meet Working Group expectations.

STEP 3b: The Chair of the Working Group shall present a final recommendation to the Arts Commission.

STEP 4: The Arts Commission reviews the donation proposal and the recommendation of the Working Group, as applicable.

The Arts Commission may not recommend proposed donations of artworks that require extraordinary maintenance expense or interfere with department operation without the prior approval of the director of the department responsible for the art after installation.

The Arts Commission may not recommend proposed donations of artworks that are deemed unsafe.

STEP 5: The Arts Commission's recommendation is forwarded to the User Department Director and City Manager's Office. The City Manager will forward to City Council any recommendations for accepted donations recommended for a prominent location (as defined in this policy).

Once the artwork donation approval process has been successfully completed and the artwork is accepted, the City of Austin and the Donor shall enter into an Agreement for Donation of Artwork that legally conveys title to the City of Austin and includes the appropriate warranty of originality. The agreement shall also enumerate any and all conditions of the donation that the City has agreed to accept and outlines the responsibilities of each party with respect to the donation, including budget, signage, installation, and maintenance. The agreement spelling out all requirements for the artwork shall be executed prior to the City's formal acceptance of the artwork.

In general, donations shall be accepted without restrictions or conditions. In cases where there are restrictions or conditions attached to the proposed donation, the Donor's conditions shall be considered by the City Law Department to ensure they are consistent with City policies. The agreement shall require liability insurance and/or permits during installation and may require the Donor to provide engineer-sealed drawings.

All accepted artwork donations will be subject to the City of Austin Artwork Acquisitions and Donations Policy. All artworks shall be accessioned by the Cultural Arts Division and covered under the City's fine arts insurance policy for the stated value. It is the responsibility of the User Department to perform ongoing routine maintenance of accepted artwork donations and to share any and all maintenance records with the Cultural Arts Division to ensure comprehensive record keeping.

Artwork acceptance governed by other City procedures is set forth under **Exceptions to this Policy**.

ARTWORK DONATION REVIEW CRITERIA

1. AESTHETICS

- a. Artistic merit of the work of art, including its artistic, social, and/or historical significance, as evidenced by the Artwork Donation Proposal (which includes a written description and drawings and/or maquette of the proposed artwork)
- b. Professional artist's qualifications, as evidenced by the Artwork Donation Proposal (which includes images of past work, resume, references, and published reviews)
- c. Compatibility of the work of art within the context of the proposed site and/or the mission of the User Department

- d. Warranty of originality (in the case of a pre-existing artwork; only original works or limited editions shall be considered)
- e. Provenance (in the case of a pre-existing artwork)

2. SITE

- a. Appropriateness to the proposed site with respect to its immediate and general physical environment (neighborhood) and audience
- b. Ecological impact (e.g., percentage of impervious cover or risk to tree root zones)
- c. Accessibility to the public, including persons with disabilities
- d. Text components (e.g., signage or plaques)

3. INSTALLATION

- a. Site requirements for installation (e.g., electricity, lighting, water, or other services)
- b. Method of installation
- c. Storage requirements, if any
- d. Safety standards

4. MAINTENANCE

- a. Structural integrity
- b. Durability of material
- c. Susceptibility of the artwork to accidental damage, theft, and/or vandalism and security needs
- d. Ability or capacity of User Department to provide necessary routine maintenance

5. FINANCIAL

- a. All costs associated with fabrication and installation, including site preparation, long-term preservation (i.e., conservation and repair), illumination, plaque and unveiling/dedication event, if any. Donors proposing artwork to the City shall contribute 2% of the total value of the artwork or \$5,000, whichever is less, to the City's Public Art Fund so that funds may be available for treatment when repair or conservation becomes necessary. In lieu of Donor providing this monetary contribution, departments must make assurance that they will provide an equivalent amount of funding in their budget for such repairs. Obtaining an appraisal

is the responsibility of the donor, unless otherwise agreed upon by City and donor.

- b. Source of funding and timely availability of funds and resources to meet financial requirements
- c. Estimated amount of funding for annual, routine maintenance costs to the City User Department
- d. Statement of value of artwork for insurance purposes

6. LIABILITY

- a. Susceptibility of the artwork both to normal wear and to vandalism
- b. Potential risk to the public
- c. Public access, in general, as well as compliance with ADA requirements
- d. Special insurance requirements, if any

7. TIMELINESS

- a. Allowance of sufficient time for normal review process by the DRC, the Austin Arts Commission and its Working Group, and other boards or community groups involved
- b. Timely and appropriate response to the Austin Arts Commission and staff requests for additional materials or information

8. SPECIAL CONDITIONS

- a. Any conditions of the gift imposed by the Donor
- b. Other conditions not listed here

ARTWORK LOANS OR TEMPORARY EXHIBITIONS

Artworks proposed for short-term, temporary loan to the City of Austin may be subject to review under this policy if the proposed artwork is not part of a city museum, cultural facility, or art program equipped with a collection management policy as approved by the Austin Arts Commission. Artworks loaned to a particular collection shall follow a separate review process specific to the needs of that department. Once accepted, the City of Austin and the lender shall enter into an Agreement for Loan of Artwork that outlines the responsibilities and provisions of the exhibition relating to budget, signage, installation, and maintenance.

EXCEPTIONS TO THIS POLICY

- 1. Only Gifts of State may be accepted by the City Council and/or City Manager without the benefit of this review, according to the City of Austin Purchasing

Policy; however, the Cultural Arts Division and respective department property owner shall be notified of acceptance of such donation or loan (in order to document the work, accession it to the City's collection, and insure the work) and may be consulted to recommend appropriate siting, an annual maintenance program, etc.

2. Artwork acquired as part of a User Department museum or cultural facility or art program equipped with a collection management policy as approved by the Austin Arts Commission. Objects donated to a particular facility for its collection shall follow a separate review process specific to the needs of that department.
3. Objects or artifacts that fit the following descriptions, except where recognized professional artists are employed in their creation, do not qualify as works of art and would not require a review under this policy:
 - o Landscape elements designed as part of landscape architectural design
 - o Objects that are not unique but are mass-produced of standard design
 - o Artifacts or objects remaining from a particular historical period
 - o Standard park amenities, such as benches, picnic tables, and lighting, as defined by the Parks and Recreation Department
 - o Dedication or commemorative plaques
 - o Directional or functional elements, such as graphics, signage, and maps
 - o Artwork created by students enrolled in a City of Austin educational program
4. Departments have the ability to conduct additional internal or external reviews or presentations if increased public dialogue warrants, or to postpone review and recommendations if a proposed site is currently involved in Master Planning.
5. Donations containing advertising will not be considered.
6. Permanent artworks proposed for Town Lake Park or Town Lake Butler Hike and Bike Trail are governed by the section below, entitled **Permanent Artwork for Town Lake Park and Town Lake Butler Hike and Bike Trail**. Artworks proposed as short-term, temporary loans for these sites are not governed by the section below.

PERMANENT ARTWORK FOR TOWN LAKE PARK AND TOWN LAKE BUTLER HIKE AND BIKE TRAIL

From time to time, an individual or organization may express interest in proposing permanent artwork for Town Lake Park and Town Lake Butler Hike and Bike Trail (see **Definition of Terms**). Constantly evolving, these areas serve as cultural spaces that promote new ideas, contemporary attitudes, and dynamic use, and allow Austin to shape its own cultural identity. Therefore, the quality of the relationship between the artwork and the site is as important as the quality of the artwork itself, and to promoting an overall positive cultural and outdoor experience.

In order to assure artistic cohesiveness throughout these two locations and to foster the creation of artwork that explores and responds to these sites' unique qualities (as recommended by *Approaches to Public Art for Town Lake Park*), donations of pre-existing artworks are strongly discouraged.

In lieu of submitting the standard City of Austin Artwork Application, persons proposing new artwork commissions for Town Lake Park or Town Lake Butler Hike and Bike Trail must submit a written Request for Consideration to the Cultural Arts Division. This request will allow consideration of artwork ideas in consultation with the relevant City Department Review Committee and the Art in Public Places Panel to ensure site compatibility and appropriate use of public space. (Specifically excluded are standard park amenities such as benches, picnic tables, plaques, and lighting that fall under the jurisdiction of the Parks and Recreation Department and do not qualify as works of art.)

The Request for Consideration must include the following:

- Relevance of the artwork to the cultural life of Austin
- Importance or relationship of the work to the site and to users of the site
- Support of relevant and existing designs or master plans for Town Lake Park and Town Lake Butler Hike and Bike Trail, including plans outlined in *Approaches to Public Art for Town Lake Park*
- Commitment of funds
- Explanation of criteria used to select the artist(s)

If the proposed artwork is commemorative, the Request for Consideration must also detail the following:

- Biographical and/or historical background on the individual or event to be honored
- Importance of singling out the individual or event for special recognition
- Historical and cultural significance of the individual or event to Town Lake Park or Town Lake Butler Hike and Bike Trail

Review Criteria

In addition to the consideration criteria previously outlined in this policy, the following criteria will be used in the review of the Request for Consideration:

- Compatibility of the proposal with the site and the use of the site
- Compatibility of the proposal with relevant master plans
- Commitment and availability of funds

If the proposed artwork is commemorative, the following review criteria will also be used:

- Relevance and importance of the proposed individual or event to the citizens of Austin and visitors to Town Lake Park or Town Lake Butler Hike and Bike Trail
- Relationship between the site and the individual or event to be commemorated

Determination

The Arts Commission's recommendation is forwarded to the City Council, via staff communication with the City Manager's Office.

REVISIONS TO THE ARTWORK DONATION POLICY

The Art in Public Places Panel may review this policy annually and make recommendations for revisions to the Austin Arts Commission as needed.

ARTWORK DONATION APPLICATION

Use this form to submit proposals for artwork donations. For new commissions of artwork for Town Lake Park and Town Lake Butler Hike and Bike Trail, use the Request for Consideration form.

Thank you for your interest in donating artwork to the City of Austin.
Please direct any questions, and complete and submit this application to

Cultural Arts Division, City of Austin
201 E. 2nd Street
Austin, TX 78701
(512) 974-7700
culturalarts@austintexas.gov



Please attach additional sheets. The City reserves the right to request additional information in order to process a donation proposal.

LENDER

DONOR			
Name(s) The Contemporary Austin			
Organization (if applicable): The Contemporary Austin			
(Please check one: <input type="checkbox"/> Individual(s) <input type="checkbox"/> Corporation <input checked="" type="checkbox"/> Not-for-Profit <input type="checkbox"/> Other (specify: _____))			
Address 700 Congress Ave. & 3809 W. 35th St.			
City Austin	State TX	Zip Code 78701/78703	Country USA
Phone 512-453-5312	Fax	Email ecoupal@thecontemporaryaustin.org	
(Please check one): <input type="checkbox"/> Donation of artwork to be commissioned <input checked="" type="checkbox"/> Donation of existing artwork Long-term loan <input type="checkbox"/> Donation of artwork to be funded by CoA Cultural Funding Program (Application deadline: This form must be completed and delivered to Cultural Arts Division, 201 E. 2 nd St., Austin, TX 78701, by March 31 of each year)			
Conflict of Interest: Disclose whether the donor has any active contracts with the City or is involved in any stage of negotiations for a City contract.			
Current loans: Charles Hinman, Jim Huntington; pending loans: Peter Reginato, Betty Gold			

ARTIST			
Name Betty Gold		Alias (If applicable)	
Nationality American		Birth Date 1935	Death Date (If applicable)
Address 1324 Pacific Ave.			
City Venice	State CA	Zip Code 90291	Country USA
Phone	Fax	Email bgold1324@earthlink.net	

Website http://www.bettygold.com			
Artist Representation/Gallery Name (If applicable) Heather James Fine Arts			
Artist Representation/Gallery Address 45188 Portola Ave.			
City Palm Desert	State CA	Zip Code 92260	Country
Phone (760) 346-8926	Fax	Email	
Website Http://www.heatherjames.com			
For donations of commissioned artwork, please explain the method used in the selection of the artist.			
ARTWORK			
Title <i>Alas IV</i>			
Artwork type (e.g., painting, sculpture) Sculpture		Medium Painted steel	
Description Abstract steel sculpture			
Period/Date 1994		Dimensions and Weight 84 x 48 x 60 inches	
Finishes applied to surface Unknown			
Construction technique(s) Unknown			
If this artwork is part of an edition, what is the edition number of this piece, and the total edition size?			
If this artwork is part of a series, what is the total number in the series? Original maquette is in a series of 9, numbered I to IX. Five were constructed in large scale: II, III, IV, VII, IX. The work offered for loan is numbered IV.			
If this artwork is part of a pair or a group, what is the total number in the pair or group?			

Phone	Fax	Email
<p>If the donor is the current copyright owner, does the donor intend to transfer the copyright to the City of Austin should the donation be accepted by the City?</p>		
<p>ARTWORK VALUATION (if known)</p>		
<p>Fair Market Value \$ 29,000 Fine art insurance held by The Contemporary Austin</p>		
<p>How was this fair market value determined and by whom? Appraisal was conducted by previous owners prior to donation. Records of this appraisal were not transferred to the museum at the time of the donation.</p>		
<p>CONDITION</p>		
<p>Describe the current condition of the artwork noting any existing breaks, tears, scratches, abrasions, paint losses, or other insecurities or defects in the artwork. Minor surface abrasions and paint loss, normal wear from extended outdoor display.</p>		
<p>If the artwork has been conserved, describe the conservation treatment. Work will require conservation prior to display. Conservation reports will be shared upon receipt.</p>		
<p>Provide recommendations for routine maintenance of artwork. Indicate whether these recommendations were provided by a conservator. Regular waxing to protect from elements. Conservator's recommendations will be shared after upcoming conservation work. Monthly maintenance to remove spiderwebs, bird dropping, etc.</p>		
<p>(Optional) Provide recommendations for security, installation, transportation and/or storage. Soft ground cover around the concrete pad. Gravel, sand, or other abrasive material can damage the paint and scratch the surface.</p>		
<p>For donations of commissioned artwork, please outline the installation plan.</p>		
<p>OTHER REQUIRED MATERIALS</p>		
<p>Please submit the following materials along with this completed form.</p> <ul style="list-style-type: none"> • Artist's résumé and bio • Digital, color images of past artwork by artist • For commissioned artwork, color renderings or maquettes of proposed artwork 		

- Maps or images of proposed site for artwork
- Itemized list of any costs to be borne by the City for transportation, installation, exhibition, operation, maintenance, conservation, and/or security
- For commissioned artwork, an itemized budget for design, fabrication, and installation
- For commissioned artwork, a timeline for design, fabrication, and installation
- Exhibition catalogs, publications and/or references, if available
- Formal, written appraisal for any artwork with a fair market value of \$10,000 or more
- Condition report, if available
- Conservator's report, if applicable
- Proof of authenticity, if available
- Any other information relevant to the artwork

DONOR'S AUTHORIZATION TO INITIATE A DONATION REVIEW

Authorized signature 	Title Assistant Curator
Print name Julia Hendrickson	Date 4/11/2016
CITY OF AUSTIN STAFF ONLY	
Received by	Date

BETTY GOLD

CV / BIO

Betty Gold

American Sculptor

At



Betty Gold was born in 1935 in Australia. She has a Bachelor's degree in Education and a minor in Art History from the University of Dallas. She studied sculpture under the guidance of sculptor Octavio Medillan in Dallas.

"I've been asked many times to explain my work, however, that I began with a very easily understood transition, or even more light going beyond Picasso's work."

With the exception of some photographs, her work has been based on a geometric concept that expresses its truth and universality.

Since 1959, Gold has traveled extensively from the diverse cultures she had encountered in Asia and Europe and her large outdoor sculptures are located in Japan, Ireland, South Korea, Mexico, and the United States.

[Home](#) [About Betty Gold](#) [Sculptures](#)

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Betty Gold, "The Gold Standard" Sculpture

Heather James Fine Art - Palm Desert

Palm Desert, CA, USA

Wednesday, March 26, 2014–Saturday, July 26, 2014

INQUIRE



[\(/artists/betty-gold/la-luna-iv-a-O3-QZ4BiIwcAFBxa01Ocg2\)](/artists/betty-gold/la-luna-iv-a-O3-QZ4BiIwcAFBxa01Ocg2)

Betty Gold
La Luna IV, 2012
Price on Request



[\(/artists/betty-gold/holistic-67-d-a-aC2UHXIVfA_FZbU_IWIUQ2\)](/artists/betty-gold/holistic-67-d-a-aC2UHXIVfA_FZbU_IWIUQ2)

Betty Gold
Holistic 67-D, 1970–1979
Price on Request



(/artists/betty-gold/dos-colores-redyellow-a-aMZhFhJ95Y6fn42GZ6M_qg2)



(/artists/betty-gold/majestad-iv-yellow-a-UIKbI8GikcWV7Z2mogHduQ2)

Betty Gold
Majestad IV (yellow), 2004
Price on Request



(/artists/betty-gold/mallorca-vi-white-a-9WUFYjVUAMP5zXy5GUgckg2)

Betty Gold
Mallorca VI (White), 2006
Price on Request

Heather James Fine Art - Palm Desert
Palm Desert, CA, USA

Heather James Fine Art – Palm Desert is pleased to present “The Gold Standard,” an exhibition of sculpture by distinguished artist Betty Gold. For more information, please contact Jim Carona at jim@heatherjames.com.

Betty Gold is primarily known for her large-scale steel sculptures which are in public and private

collections around the world, and this exhibition will not disappoint the viewer. Two monumental works grace the exterior spaces in front of the Heather James building in Palm Desert. Made of corten steel, “La Luna IV” and “Tiron” are each twelve feet tall and weigh approximately 2,000 pounds. In addition to these grand exterior monuments, other works in steel are on view in the gallery, as well as unique bronzes cast in the 1970s.

Betty Gold is an American artist, most notably a sculptor, working primarily in steel for over forty years. After graduating from the University of Texas, she apprenticed with sculptor Octavio Medillan in Dallas, Texas where she had her first solo exhibition in 1971. Her works are in private and public collections worldwide; and her large outdoor sculptures are in permanent installations in Spain, Europe, Eastern Europe, Japan, Ireland, South Korea, Mexico and the United States. Gold was honored with a major retrospective in 2005 at the Casal Solleric Museum in Palma, Spain. This exhibition filled ten rooms of the historic castle where Fernando Botero and Frida Kahlo had famous shows.

Many of Gold’s sculptures are featured at sculpture parks, university campuses, and city centers. Her most recent installations are Mary Baldwin College in Stanton, VA; and Chapman University in Orange, CA. Gold’s work exists in permanent collections including the Albuquerque Museum of Art, NM; Art Museum of South Texas, TX; Birmingham Museum of Art, AL; Civica Galleria d’ Arte Moderna, Gallarate, Italy; Georgia Museum of Art, AL; Hawaii State Foundation of the Arts, Hawaii; Indianapolis Museum of Art, IN; Museo Nacional Centro de Arte Reina, Madrid, Spain; New Orleans Museum of Art, LA; New York University, NY; the Oakland Museum, CA; and the Palm Springs Art Museum, CA.

Today, Gold’s studio and main residence are located in Venice, CA; however, she also lives in Santa Fe, NM and Mallorca, Spain. In her younger years, Betty Gold was “Miss Texas,” and Elon University is currently filming a documentary about her life.

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English (US)

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BETTY GOLD

artist biography

born: Austin, Texas
education: University of Texas at Austin
residence: Los Angeles, California

selected solo exhibitions

1995

Austin Museum of Art, *Austin, Texas*
Art Museum of South Texas, *Corpus Christi, Texas*

1993

Downey Museum, *Downey, California*
Metropolitan State College of Denver, *Colorado*

1992

Artyard Outdoor Sculpture, *Denver, Colorado*

1991

Arneson Fine Arts, Ltd., *Vail, Colorado*
Expositum Galeria De Arte, *Mexico DF, Mexico*
Beni Gallery, *Kyoto, Japan*

1989

Nishida Gallery, *Nara, Japan*
Andrea Ross Gallery, *Santa Monica, California*

1988

Interior concepts, furniture design: 8,000 square-foot home, *Santa Monica, California*

1987

Walker Hill Art Center, *Seoul, Korea*

1986

Purdue University, *West Lafayette, Indiana*
Birmingham Museum of Art, *Birmingham, Alabama*

1985

Boise State University, *Boise, Idaho*
California State University, *Fullerton, California*

1984

Jan Baum Gallery, *Los Angeles, California*
Agoura Hills City Gallery, *Agoura, California*
Gallery 10, *Aspen, Colorado*

1983

Patrick Gallery, *Austin, Texas*
Landau Gallery, *Los Angeles, California*

1982

Deicas Art, *La Jolla, California*
Jan Baum Gallery, *Los Angeles, California*

1981

University of Texas at Austin, *Austin, Texas*
Palm Springs Desert Museum, *Palm Springs, CA*
Delaware Art Museum, *Wilmington, Delaware*
Pacific Gallery, *Stockton, California*
Charles W. Bowers Memorial Museum, *Santa Ana, CA*

1980

Baum-Silverman Gallery, *Los Angeles, California*
Aronson Gallery, *Atlanta, Georgia*
Palos Verdes Art Center, *Palos Verdes, California*
New Orleans Museum of Art, *New Orleans, Louisiana*
Indianapolis Museum of Art, *Indianapolis, Indiana*
Shidoni Art Gallery, *Santa Fe, New Mexico*
Milwaukee Art Center, *Milwaukee, Wisconsin*

1979

Phoenix Art Museum, *Phoenix, Arizona*
Landau/Alexander Gallery, *Los Angeles, California*

1977

Charles E. Bowers Memorial Museum, *Santa Ana, CA*
Esther Robles Gallery, *Los Angeles, California*
Gargoyle, Inc., *Aspen, Colorado*
Aronson Gallery, *Atlanta, Georgia*

1976

Laguna Gloria Art Museum, *Austin, Texas*
Central College, *Pella, Iowa*
Gargoyle, Inc., *Aspen, Colorado*

1975

Esther Robles Gallery, *Los Angeles, California*
Brena Gallery, *Denver, Colorado*

1974

Downtown Gallery, *Honolulu, Hawaii*
Elaine Horwitch Gallery, *Scottsdale, Arizona*
Charles W. Bowers Memorial Museum, *Santa Ana, CA*

1973

Rubicon Gallery, *Los Angeles, California*

1972

Parkcrest Gallery, *Austin, Texas*
Gargoyle, Inc., *Aspen, Colorado*

1971

Sol Del Rio Gallery, *San Antonio, Texas*
Art Center Studio and Gallery, *Dallas, Texas*

permanent large outdoor sculpture installations

Art Museum of South Texas, *Corpus Christi, Texas*
Fitzgerald's Park, *Cork, Ireland*
Palo Alto, California
Sayo Golf Club and Sculpture Garden, *Sayo, Japan*
City of Stoughton, *Wisconsin*
Metropolitan State College, *Visual Arts Center, Denver, Colorado*
Downey Museum, *Downey, California*
Florida Atlantic University, *Boca Raton, Florida*
Ronald Regan California State Building, *Los Angeles, California*
Walker Hill Art Center, *Seoul, Korea*
City of Paramount, *California*
Boise State University, *Boise, Idaho*
California State University, *Fullerton, California*
Hartwood Acre Park, *Pittsburg, Pennsylvania*
Downtown Los Angeles Harbor Freeway

BETTY GOLD
FACT SHEET AND IMAGES

The
Contemporary
Austin



Betty Gold (American, born 1935)

Alas #IV, 1994

Steel and paint

84 x 48 x 60 inches

Collection of The Contemporary Austin, gift of Mr. and Mrs. David Chatkin

Accession Number: 1996.2

Betty Gold (American, born 1935)

Alas #IV, 1994

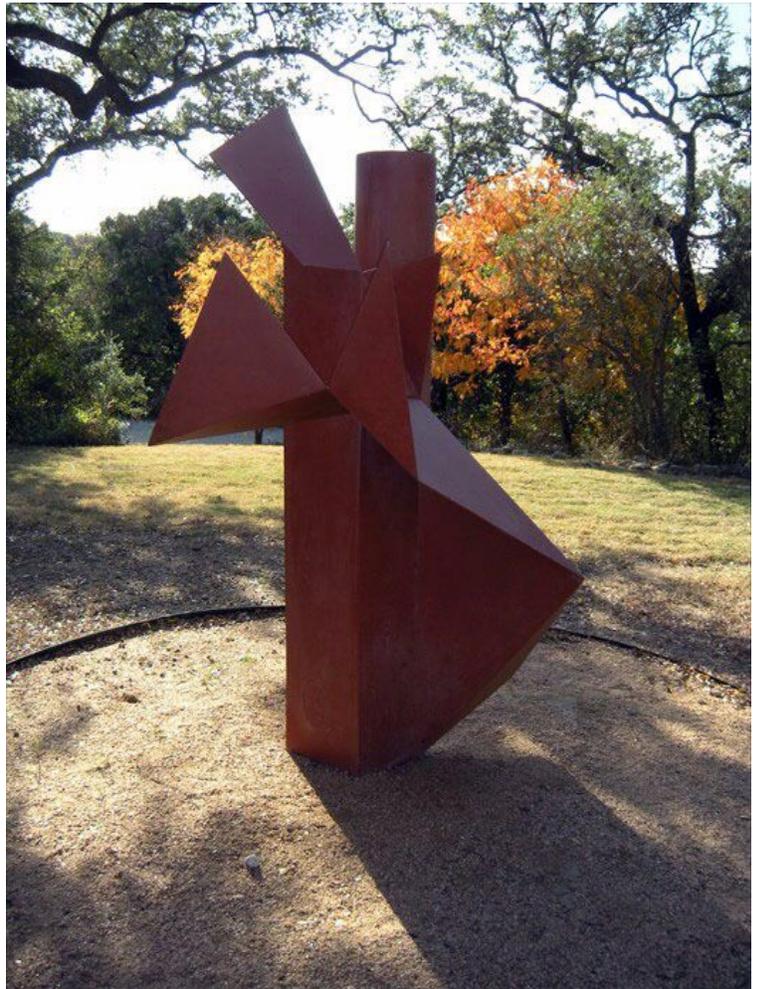
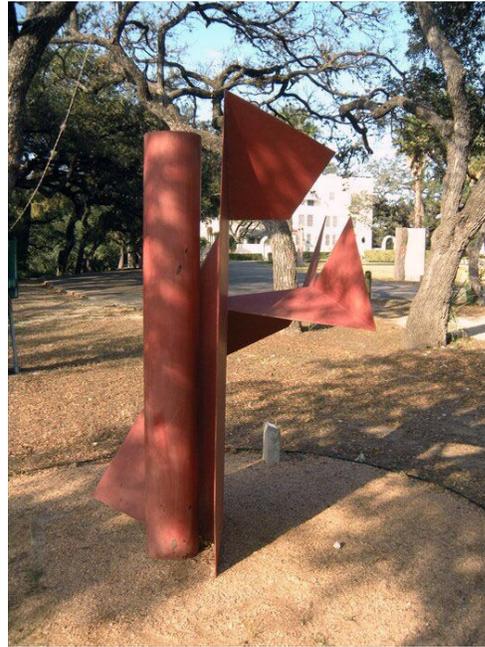
Steel and paint

84 x 48 x 60 inches

Collection of The Contemporary Austin, gift of Mr. and Mrs. David Chatkin

Accession Number: 1996.2

All images prior to conservation to be undertaken in 2016.



BETTY GOLD
PROPOSED LOCATION



Perry Art Park - Phase II Sculptures Site

The site that is proposed for the new sculptures is at the center section of the Perry Art Park, in the flat, gently sloping portion of Perry Neighborhood Park, which borders Balcones Drive, just in front of the treeline.

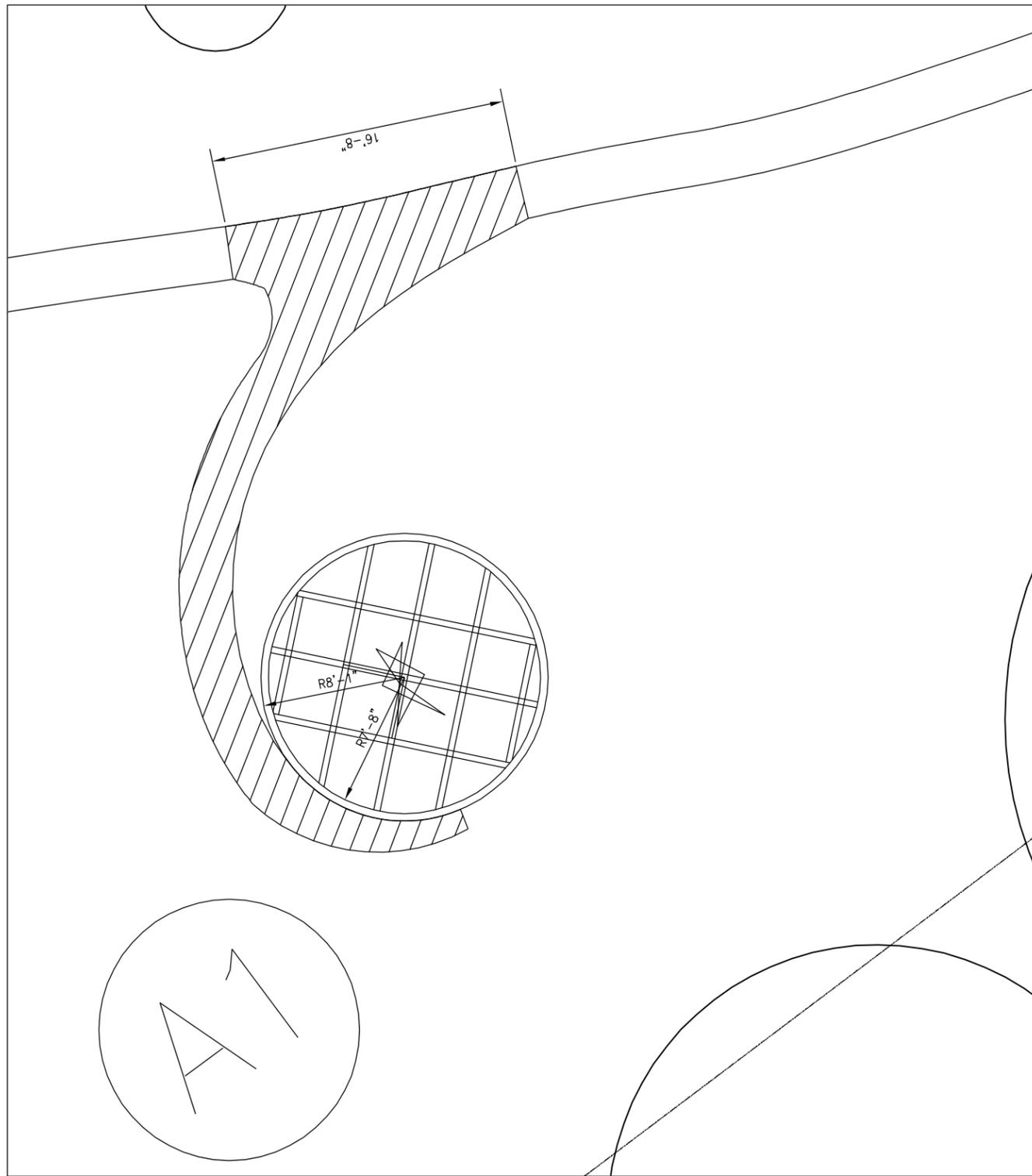
The pieces would be situated at locations A1 and A2 on the site plan, on a plazas similar to the one created for the Dayton Sculpture, and will be firmly affixed to piers into the ground by Vault Fine Art Services and lead to sidewalks that will connect to the existing main sidewalk.

We are very fortunate to have the opportunity to display these sculpture in our park, and to share them with all of the community here in Austin.

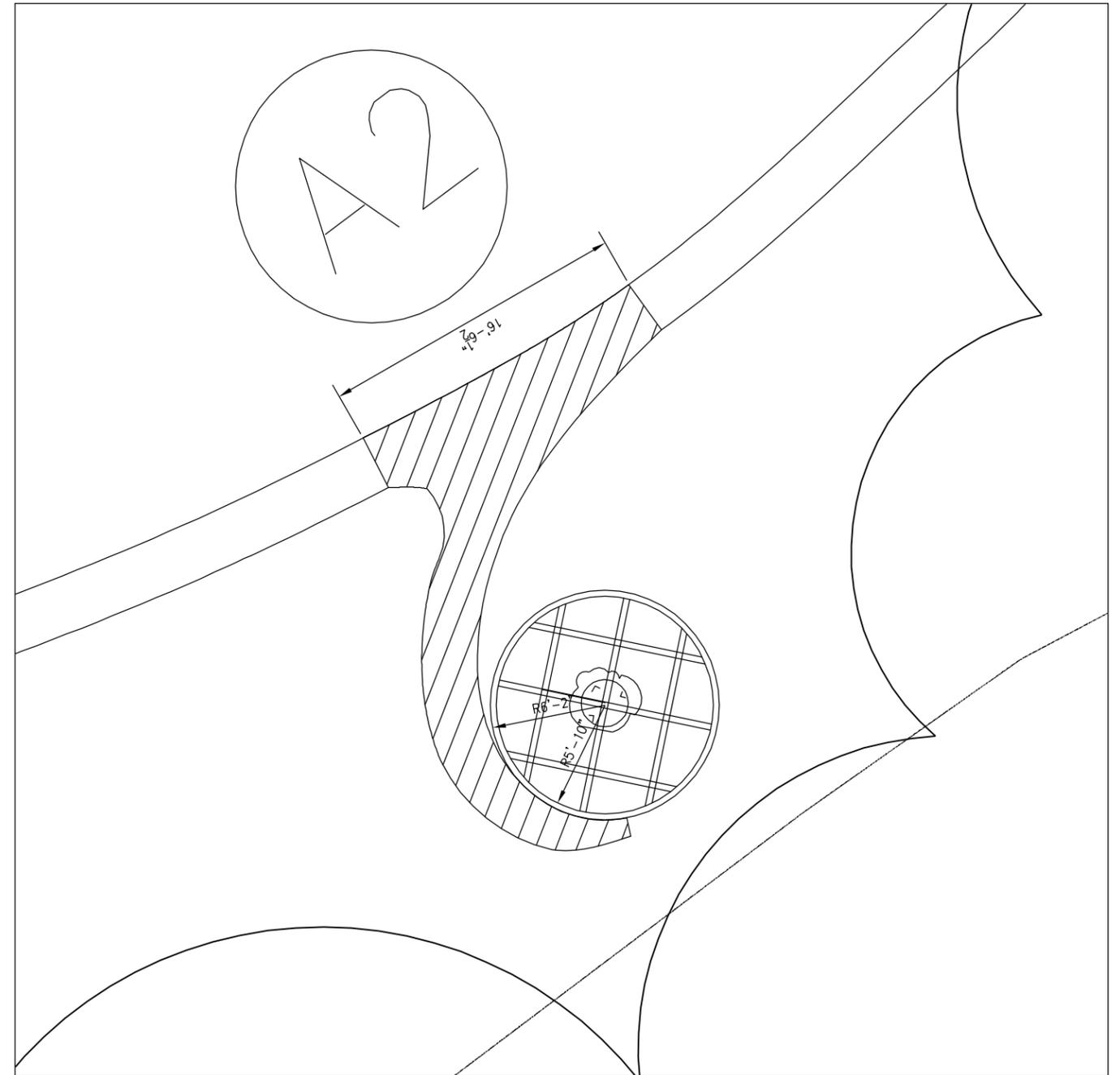
**IN ASSOCIATION WITH PARD, & THE CONTEMPORARY AUSTIN
MARCH 10, 2016 - PHASE II**

**DRAFT PERRY PARK MASTER PLAN 2014
UPPER PERRY PARK PARTIAL SITE PLAN - 1" = 40'**





GOLD SITE - AREA OF SIDEWALK = 195 S.F.



REGINATO SITE - AREA OF SIDEWALK = 145 S.F.

PERRY ART PARK PH II 2016

REGINATO & GOLD SITES AT UPPER PERRY PARK



**FRIENDS OF PERRY PARK IN ASSOCIATION WITH PARD, THE CONTEMPORARY
AUSTIN & AIPP**

BETTY GOLD
EXHIBITION HISTORY

BETTY GOLD

maquettes for the alas series



The Board of Trustees and staff of the Austin Museum of Art cordially invite you to attend the opening reception for

**BETTY GOLD:
maquettes for the
alas series**

Sunday, April 14

1 - 2 pm Members' reception

2 - 4 pm Public reception

2 pm Talk by Betty Gold

Trustee hosts:

Nora Comstock

Alfred King

Mack Stoeltje

Refreshments provided
by The Women's Art Guild

Reception is free to all.

**Sculpture Unveiling
Sunday, April 14**

This exhibition marks the occasion of the unveiling of a 10 foot welded steel work from the alas series installed outside on the museum grounds. This sculpture is donated to the Austin Museum of Art by Mr. and Mrs. David L. Chatkin of General Purpose Steel, Inc.

For tours and additional program information call 512-458-8191.

Sign language interpreters available upon request.

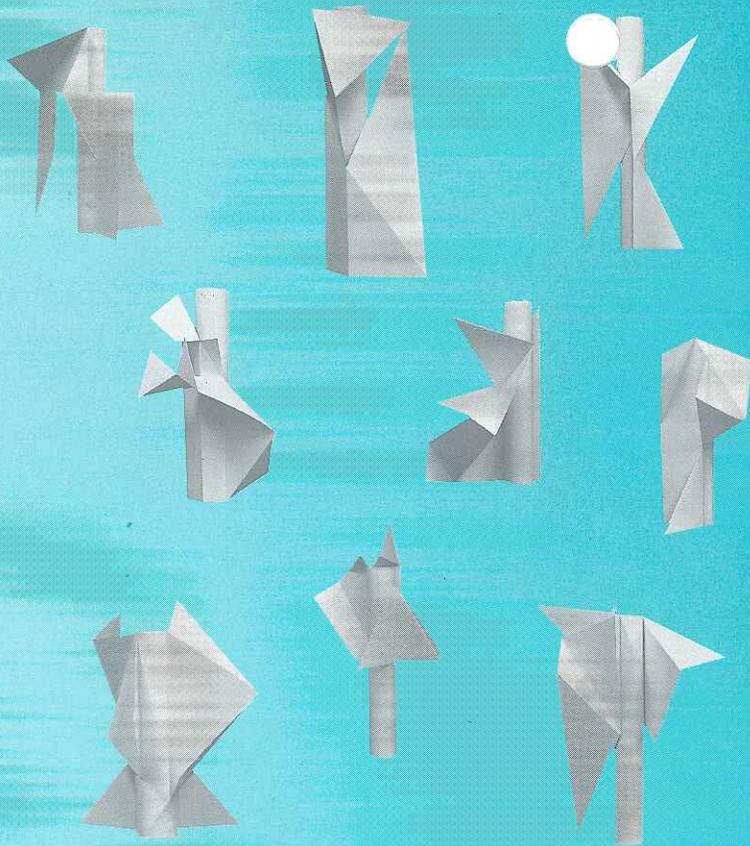
Admission to museum is free on Thursdays.

This exhibition runs from April 13 through May 26, 1996

Feast For The Eyes
exhibition continues
concurrently through
May 26th featuring:

Peter Anton
Tré Arenz
Art Guys
David Bates
Ellen Berman
Ave Bonar
Rolandó Briseno
Lawrie Brown
Mel Casas
George Fisher
Janet Fish
Carmen Lomas Garza
David Gilhooly
Paul Kittelson
Lisa Ludwig
Claes Oldenburg
Olivia Parker
Peter Saul
Sandy Skoglund
Wayne Thiebaud
Andy Warhol
Kathy Webster
Jo Whaley
William Wilhelmi

Betty Gold is an
internationally
known sculptor
whose works are
included in more
than 50 permanent
installations and
private collections
throughout the
world. This series of
nine maquettes is
titled *alas*, meaning
"wings".

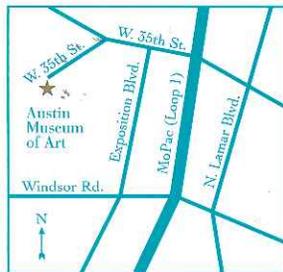


Right: Betty Gold, *The Alas Series I-IX*,
1993 (maquettes), welded steel and paint



Austin Museum of Art

Laguna Gloria
3809 West 35th Street
PO Box 5568
Austin, Texas 78763



ADDRESS CORRECTION REQUESTED

Dated information: Postmaster please deliver by March 31

The Austin Museum of Art is funded in part by the City of Austin under the auspices of the Austin Arts Commission; the Texas Commission on the Arts; and the National Endowment for the Arts, a federal agency. Additional support is generously given by the Women's Art Guild and the members of the Austin Museum of Art.

Museum hours: Tuesday-Saturday, 10-5; Thursday, 10-9; Sunday, 1-5
Admission: \$2; senior citizens & students \$1; members & children free

Non-profit
Organization
US Postage
PAID
Permit No.2920
Austin, TX

BETTY GOLD

maquettes for the alas series

The Austin Museum of Art curatorial staff is pleased to present this exhibition by an Austin-born artist whose work has generated international attention over a period of many years. Betty Gold has been a professional artist since 1971. Her sculpture, paintings, photographs and silkscreens, appear in more than fifty corporate, public and private collections in countries throughout the world, including the United States, Mexico, Korea and Japan. This exhibition marks the occasion of the unveiling of a seven-foot outdoor sculpture of this series which was donated to the museum by Mr. and Mrs. David L. Chatkin of General Purpose Steel, Inc. This sculpture is located on the Laguna Gloria grounds near the Art School and becomes part of the Austin Museum of Art collections.

Betty Gold creates her sculpture as series of nonobjective geometric forms. She keeps the elements simple while having a sophisticated understanding of balance, vector dynamics and the relationship between the object and the space surrounding it. In the alas series she works with rectangles which she folds or cuts into pieces and reassembles around an anchoring, volumetric cylinder. She begins with paper and then transfers these ideas into welded steel maquettes. These "maquettes" or models for larger works represent a tracking of her exploration of ideas which can then be reproduced into monumental sculptures.

Alas, the title of this series, means "wings" in Spanish. As the artist was creating these works which were originally meant to be fountains, she became aware of them as *los angeles* or angel forms. Indeed, the works evoke associations with the airborne -- with kites, paper airplanes, rockets as well as Japanese origami and Chinese tangram puzzles. Whatever particular associations the viewer experiences, these works animate the space of the gallery with their sharp planes and angles and are testimony to Betty Gold's journey as an artist. The following words by poet Barry Lynn reflect this journey and remind us of our own:

to follow the wings is to make a journey ...
into places that frighten, and into places that allure ...
...to those who hear the sound of the rustling of wings
and follow always,
the way leads in time to the place from where the wings came
and to the invitation to
enter
and to learn the mystery and the wonder of creation.

Jean Graham
Acting Assistant Curator

The alas maquettes:

I 28 x 22 x 24 inches

II 36 x 13 x 14

III 36 x 16 x 11

IV 29 x 18 x 12

V 27 x 22 x 12

VI 28 x 16 x 17

VII 24 x 22 x 18

VIII 30 x 20 x 18

IX 28 x 34 x 10

Betty Gold Sculpture Series

Austin Museum of Art announces the *Betty Gold: Maquettes for the alas series* sculpture exhibition presented in the upstairs gallery of the museum at Laguna Gloria from April 14 through May 26. Also showing on the grounds is a 10-foot sculpture by Betty Gold, *Alas IV*, which was recently donated to the Austin Museum of Art by Mr. and Mrs. David L. Chatkin of General Purpose Steel, Inc.

Betty Gold, a professional sculptor for more than 24 years, has worked in diverse media to create pieces that reflect her artistic focus on intensifying opposites. Gold is an internationally known sculptor whose works are included in more than 50 permanent installations throughout the world, including The University of Texas at Austin.

In 1993 Gold welded steel to create a series of large-scale works entitled *alas* which means "wings" in Spanish. Each of these sculptures measures up to ten feet in height and is constructed using flat planes of steel. One of these works has been permanently installed on the museum grounds. Also showing at the Austin Museum of Art are the nine steel maquettes or studies for these larger works.

A reception for Betty Gold on the occasion of this exhibition will be held at the Austin Museum of Art on Sunday April 14 from 2-4 pm. The artist will speak at 2 pm and the larger sculpture will be unveiled. This reception is free and open to the public.

Feast for the Eyes exhibition continues concurrently in the downstairs galleries through May 26th.

Betty Gold: Maquettes for the alas series

April 14 - May 26, 1996

Austin Museum of Art at Laguna Gloria

Installation images



BETTY GOLD
RELATED PUBLICATIONS

CRIB

The Austin Chronicle May 3, 1996

LOCAL PALETTE

Maquettes for the alas series

Betty Gold

Austin Museum of Art at Laguna Gloria, showing through May 26

Last month, the Austin Museum of Art at Laguna Gloria unveiled a 10-foot steel sculpture called "Alas IV." The sculpture, by Betty Gold, was recently donated to the museum and will remain on the grounds as part of its permanent collection. Currently showing on the top floor of the building is *Betty Gold: Maquettes for the alas series*, a set of three- to four-foot representations of larger steel sculptures, which are displayed at universities, corporations, galleries, and museums from California to Pennsylvania to Ireland to Korea.

Alas, as Gold uses it, is Spanish for wings (not a mournful sigh). This information helps in appreciating her manipulation of basic geometrical shapes and figures. The shapes interact, inclining vertically, the longer lines and larger angles bending and folding around each other, surrounding the axis of the piece. The shapes become smaller with each bend, breaking down the steel as the sculpture climbs upward.

In the upstairs space is a 30-minute video showing various steps in the assembly process of a few of Gold's statues. Just looking at the maquettes, perfectly white and aligned like some manner of druidic astronomical forecasting units, it's difficult to appreciate the individual pieces as they would be in full scale. But seeing the video and the photographs, which show some pieces as they appear in their permanent environments, you can come close

to seeing the true scope of each sculpture.

The maquettes themselves can seem figurative, representative of a recognizable figure or posture, but a step in either direction around the statue either alters the posture, changing the piece dramatically, or completely plunges it into the abstract. This is especially true of "Alas IV," which alternately suggests a figure praying, a grouping of triangles, a figure gesturing playfully, a figure shielding itself in defense. Definitely a benefit to see the sculpture in relation to the maquettes.

← Back to Original Article

Spring Gardens Issue | ARTISANS

One-woman industrial age

Museums around the world have been home to Betty Gold's steel forms. The geometric pieces are turning up in stylish gardens at houses around Los Angeles.

March 24, 2005 | Ariel Swartley | Special to The Times

"I love yellow," sculptor Betty Gold says, and no one entering her Venice kitchen would doubt it. The painted cupboards are a brilliant shade, midway between egg yolk and ballpark mustard -- the better perhaps to show off her collection of Spanish and Mexican plates. Born in Texas, Gold is a sun lover, but it's neither home furnishings nor the weather that has elicited her comment. It's a photograph of one of her giant geometric sculptures, works that are in permanent collections of museums as far-flung as Madrid and Seoul.

The sculpture's appearance is deceptive. Although 10 feet tall and constructed from cold rolled steel, its yellow triangles suggest paper creased a moment ago, then halted in the act of unfolding. Indeed, "Soller II" -- named for a town on the Spanish isle of Mallorca, where Gold spends part of each year -- almost seems to float among the cream-colored buildings of Pepperdine University's Malibu campus. Its sunny color is brilliant against the greenery and at odds with the piece's monumental size.

Gold's appearance is deceptive as well. It's hard to believe that this willowy, black-haired woman talking so vivaciously about welding turned 70 in February. Her works may be abstract, but making them is a physical business. She still drives a truck and wrangles steel plates onto her studio loading dock. Neighbors offer to help, but "they wouldn't be my neighbors very long" if she called them every time something needed moving. "I've been whacked by my own sculptures," she says with a laugh, holding out a dinged forearm.

In Europe, where Gold's work probably is better known than at home, she is associated with a long-standing movement, named MADI, of artists who deal in bright geometric forms. In the last decade Gold has taken part in major MADI exhibitions in Madrid's Reina Sofia national art museum and in Bratislava, Slovakia, where one of her 10-foot sculptures stands in the garden of the presidential palace. The pieces crowding her studio -- many destined for a retrospective of her work at the Esbaluard museum on Mallorca next year -- come in primary colors and a variety of unpainted surface treatments. That mottled woodland brown, which looks like a rock after lichen has been scraped away? It comes from dousing the steel with vinegar and letting it sit until the desired patina of rust has formed.

When she uses specially formulated Cor-Ten steel, the surface weathers naturally to an ever-earthier chocolate. (Examples include the 10-foot "Soller I" at the South Coast Botanic Garden on the Palos Verdes Peninsula, and the 20-foot "Holistic V" by the Harbor Freeway's 9th Street offramp in downtown L.A.) Still, she muses in a Texas accent that's strong despite nearly 30 years in California, "nobody wanted any yellow ones for a long time." That trend seems to be reversing in Los Angeles home gardens. Perhaps it's because yellow works so well with the year-round foliage -- and the turquoise swimming pools.

In Beverly Hills, the bright yellow piece that Abner and Roz Goldstine commissioned -- all fluid rectangles -- stands at the head of a blue-bottomed lap pool, where its reflection appears, more fluid still, in shades of aqua and chartreuse, depending on the time of day. Like so much of Gold's recent work, it's at once purely abstract and then not. Faced with its lifelike motion, a viewer can begin to imagine a life-like creature.

Not all lots are large enough to showcase a 7-foot work and still have room for a perennial or two. But, Gold explains, a monumental piece is only one possible result of a process that begins with lots of folded paper and evolves through 12-inch models constructed from white cardboard and glue. When she is satisfied with a design, she and factory workers in Gardena cut, grind and weld the steel. These maquettes stand two to three feet high, the size Gold generally exhibits in museums and galleries. Larger versions, which sell for upward of \$100,000, are made to order.

Varda Ullman and Robert Novick of West L.A. enjoy one of Gold's maquettes from their kitchen window. Their garage takes up one corner of a modest yard, but there's enough room for the small work to serve as a focal point, calm and engaging. The bamboo-shaded retreat, created by L.A. garden designer Katherine Glascock, grew outward, Ullman says, from a kitchen remodel. Gold, a longtime friend of Ullman's, chose soft yellow for cabinets that top the cobalt counter tile. That scheme continues into the backyard, where her triangular yellow sculpture stands at the juncture of a small stand of bearded iris and a patio of broken concrete interplanted with violets.

Wil Kohl, director of the Walter N. Marks Center for the Arts at the College of the Desert in Palm Desert, where Gold had an exhibition last spring, notes that it's unusual to find a woman doing sculptures like Gold's.

"She deals with a major material of the industrial age," he says, "and does it with great dexterity and power."

Glascock, who has designed three gardens containing yellow pieces by Gold, finds the work "remarkable for its absolute simplicity and also its sophistication." The sculptures change hourly as their angles cast a series of sharp shadows. Yet they also stop time, offering a freeze-frame of a flower opening or a bird in flight. For Gold, geometry becomes a kind of alchemy. Straight lines become a curve.

The artist's own garden is a gravel rooftop off a second-floor living room. There are no flowers, not even cactus. Instead the space is planted with some of her earliest terra cotta pieces. Many are figurative; the tallest is the torso of a buxom woman.

Abstract art, especially sculpture, was a largely male arena when Gold was growing up. How did a woman coming of age in the 1950s, a beauty pageant winner

who majored in early childhood education, make the leap to apprenticing with Dallas sculptor Octavio Medellin? It wasn't a straight shot.

She married, adopted a daughter and divorced. She met her second husband, a dress manufacturer, while modeling for his line. Their marriage allowed her to go back to school and take courses in art history, painting and sculpture. By the end of the 1960s the cultural climate had become more encouraging to female artists. Gold shared a studio with five other women, and her paintings and a few small sculptures attracted enough attention to win her first show at 35. She began apprenticing with Medellin shortly thereafter.

"It seems like sculpture came so easy to me," she says, sounding as mystified as any master gardener trying to explain a green thumb. "Once I started working with him [Medellin], I remember everybody had to make an almost life-size body piece -- terra cotta, hollow on the inside. In the kiln everybody's fell over and broke open except mine. So when we opened the oven, there were about 15 of us standing there, and there stood my sculpture -- you know, boobs and bottom," she says, pointing toward the emphatically female torso.

Gold moved to Los Angeles in 1977, on the heels of the manufacture of her first monumental sculpture. She remembers driving to the factory to see it and being "bowled over."

"It was 12 feet tall, but to me it looked 80," she says. "Twelve feet. That's not really very big anymore." The intricate seven-ton fountain, "Redwood Moonrise," that she made for the Ronald Reagan State Office Building in downtown L.A. stands 2 1/2 times as high.

Gold settles back on the sofa. The abstract rug at her feet is one she designed, and photographs on walls are some she has taken on her travels.

"The only sad thing," she says, gesturing toward the TV where a DVD presentation of her work has just finished playing. "I don't have the energy to go back and do all this again." She does have sculptures on her loading dock ready to be picked up for a show in Canada, the Mallorca retrospective to prepare and -- when she can find the peace and quiet -- more paper to fold.

Artistic focus on intensifying opposites.
Interested in opposite ends of the spectrum.

In recent years, Gold has generated national attention for her large-scale steel sculptures. Abstract forms made of painted quarter-inch steel are designed to interact with the space around them. Her current work has associations with birds, kites and other images that react and move in our windy South Texas climate. While there are strong references to movement, the vibrant red work offers stability generated by a large central cylinder that holds planes of steel expanding outward.

Also on display are small scale models of various concepts Gold is developing for larger formats.

how did you decide which piece to give to AMOA?

5 pieces have been made into large format: Downey Museum, Downey, CA
Alas II ~~Downey Museum of Art~~ Visual Arts Center,
Alas III Metropolitan State College, Denver
Alas IV Austin Museum of Art
Alas VII private collection, Newport Beach, California
Alas IX Art Museum of South Texas, Corpus Christi

possible original title, Angelitas or Angels

The artist Betty Gold expresses herself in nonobjective geometric forms evident in her current series "Alas" (Wings). The exhibit of the Alas maquettes marks the occasion of the unveiling of a 8-foot work from this series, to be installed outside on the museum grounds. This sculpture will become part of the museum collection and is being donated by Mr. and Mrs. David L. Chatkin, General Purpose Steel, Inc.

energy. supposed to be fountains.
The Angels
Los Angeles.
Tangram Puzzle.



Contact: Dick Block

SPANISH MUSEUMS ADD CALIFORNIA ARTIST'S
SCULPTURES TO PERMANENT COLLECTIONS

FOR IMMEDIATE RELEASE:

Venice, California based Betty Gold's 93 and 72 cm. enameled geometric welded steel sculptures, Alas III and Alas V, have been added to the permanent collections, respectively, of Museo Nacional Centro de Arte Reina Sofia, Madrid, and Museo Extremeno e Iberoamericano de Arte Contemporaneo (MEIAC), Badajoz.

The Spanish museums exhibited Ms. Gold's work during the 50th anniversary celebration of the MADI movement, which began last summer in Madrid. MADI, founded in Argentina, encompasses painting and sculpture in geometric linear and rotatory movement. Of the 52 international artists invited to display their work, Ms. Gold was one of two from the U.S.

During Ms. Gold's nearly 30-year career, installations include a stainless steel fountain sculpture at the Ronald Reagan California State Building in Los Angeles, and outdoor monumentals, including three in her native Texas. Her large structures can be found at more than 40 locations in the U.S., Europe, Japan and Korea. Smaller works are featured across the U.S. Additionally, public collections of her paintings, silk screens and tapestries are at museums, universities and other sites across the country.

Among Ms. Gold's current projects are a 30' mosaic tile mural to be installed on the facade of a new building in Los Angeles and a 7' three-part steel sculpture for the Albuquerque museum.

###

Art museum's Sculpture Garden grows with addition of 'Alias IX'

The Art Museum of South Texas has installed a second piece of art in its outdoor Sculpture Garden; the Texas State Aquarium has scheduled two special children's classes next weekend; and a major investor from Corpus Christi and his daughter hobnobbed with the elite of business investors attending a premier entertainment and communications gathering in Sun Valley, Idaho, recently.

□

Dedication of a major metal sculpture by a former Texas artist and an opening reception for "Summer Siz-



Eleanor
MORTENSEN

People & Places

zler," new exhibits this summer at the Art Museum of South Texas, took place Thursday evening.

The sculpture, "Alias IX," is a 7-foot modern work given to the museum by Mr. and Mrs. David Chatkin of Pittsburgh. It was installed in the museum's Sculpture Court last winter. The artist is Betty Gold, who now maintains a studio in Southern California. This is the second outdoor sculpture commissioned for the museum's space. The first was a bronze work by Corpus Christi artist Kent Ullberg, which was dedicated in 1992.

In recent years, Gold has generated national attention for her large-scale steel sculptures. Abstract forms made of painted quarter-inch steel are designed to interact with the space around them. Her current work has associations with birds, kites and other images that react and move in our windy South Texas climate. While there are strong references to movement, the vibrant red work offers stability generated by a large central cylinder that holds planes of steel expanding outward.

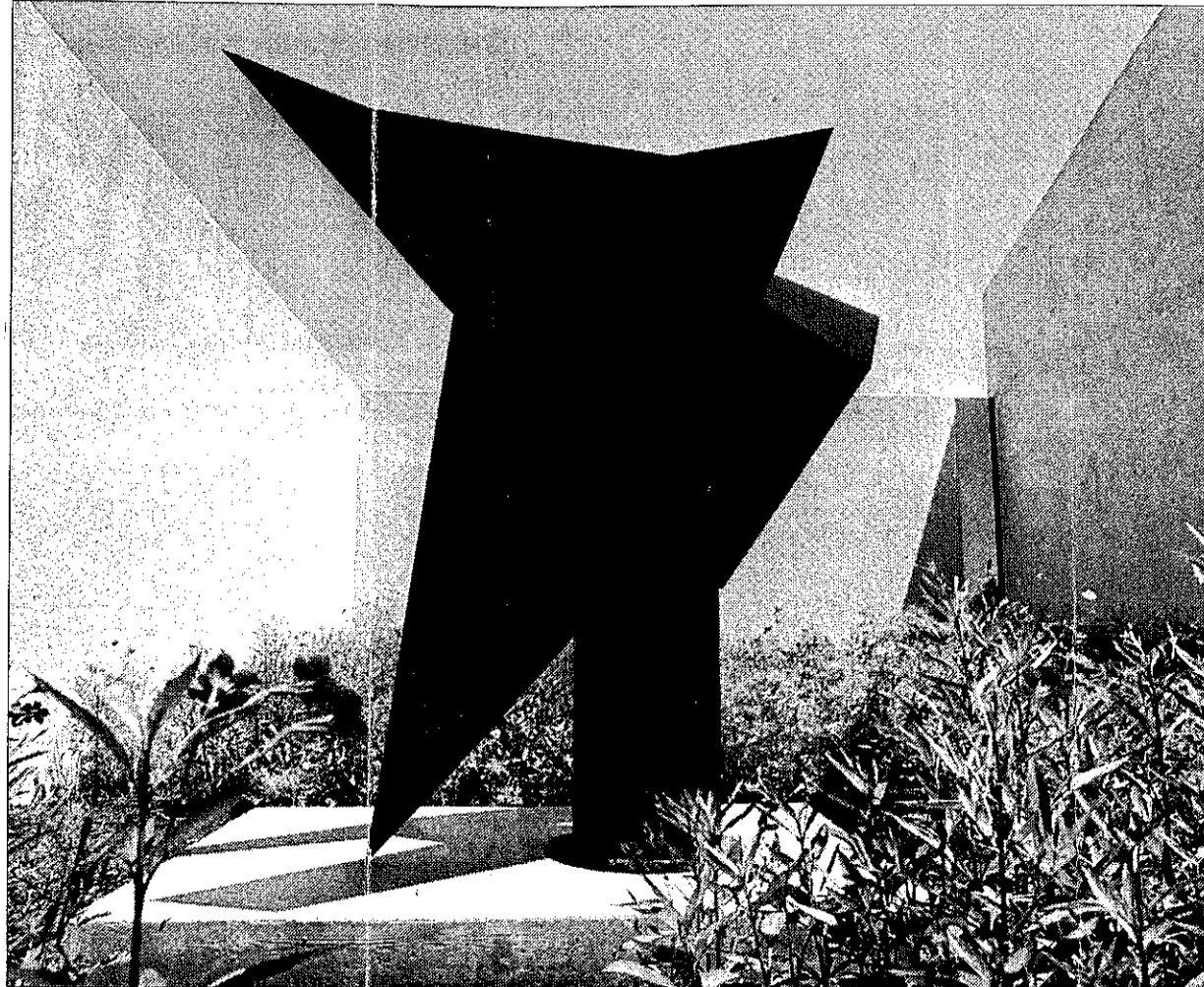
Also on display were small scale models of various concepts Gold is developing for larger formats.

Gold was present for the dedication and discussed her work.

Other exhibits on display are ceramic plates by Viola Frey, who taught Corpus Christi artist and art professor Greg Reuter. Frey now lives in California where she has taught for several decades at the California College of Arts and Crafts.

Also on display are historical British Paintings from the Blaffer Foundation; prints by artist Bert Long; and selections from the museum's Permanent Collection.

□

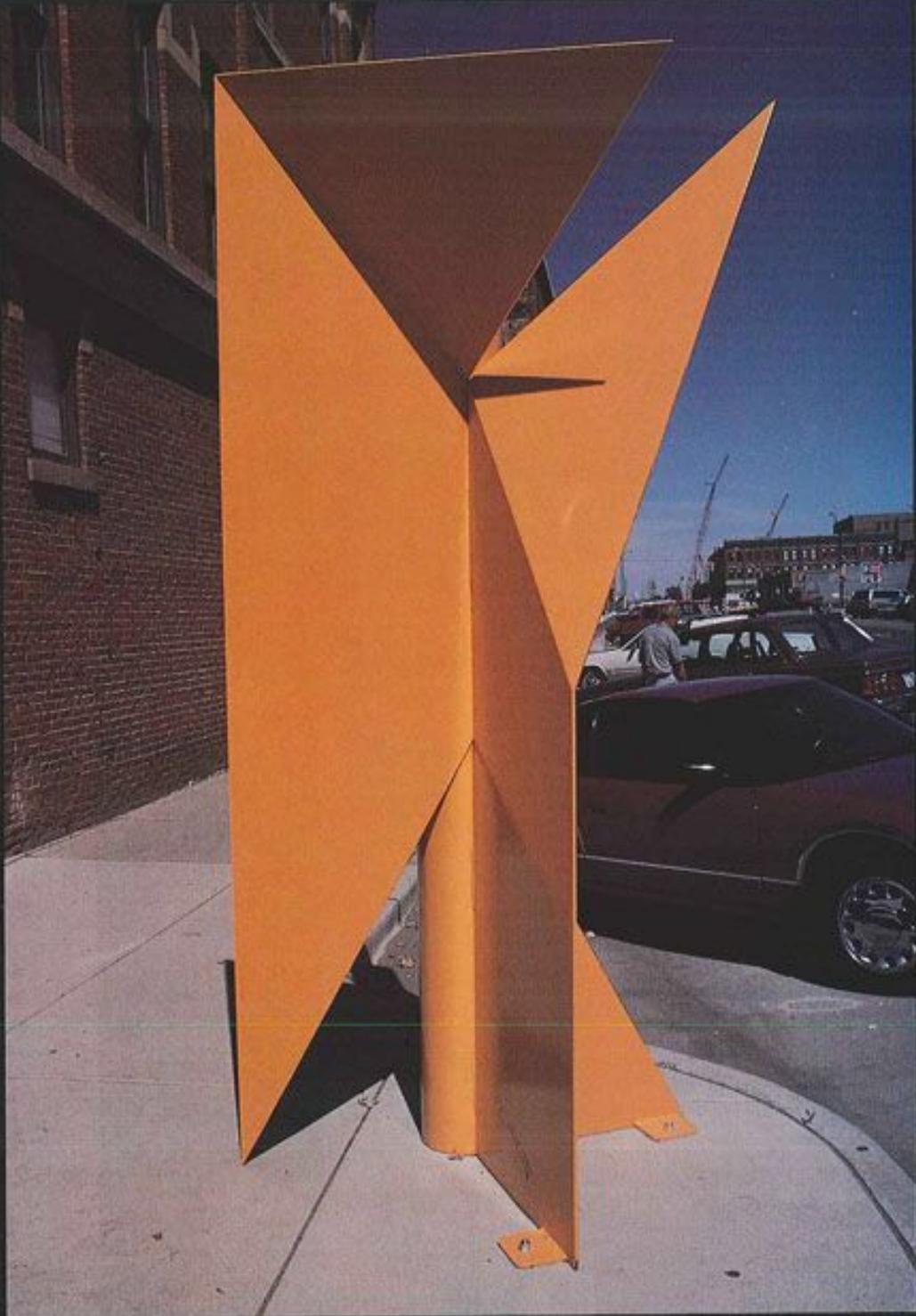


Tom Fox/Caller-Times

'Alias IX' was dedicated in a ceremony Thursday in the Sculpture Garden at the Art Museum of South Texas. The

work, 4-foot wide and 7-foot tall, is by Betty Gold and was installed last winter.

BETTY GOLD
RELATED IMAGES



BETTY GOLD

"ALAS #III", Steel and Paint, 10 x 5 x 4 ft., 1993. Circle No. 103
sculpture donated by Mr. and Mrs. David Chatkin

METROPOLITAN STATE COLLEGE OF DENVER CENTER FOR THE VISUAL ARTS
1701 WAZEE STREET, DENVER, COLORADO 80202 TEL: (303) 294-5207

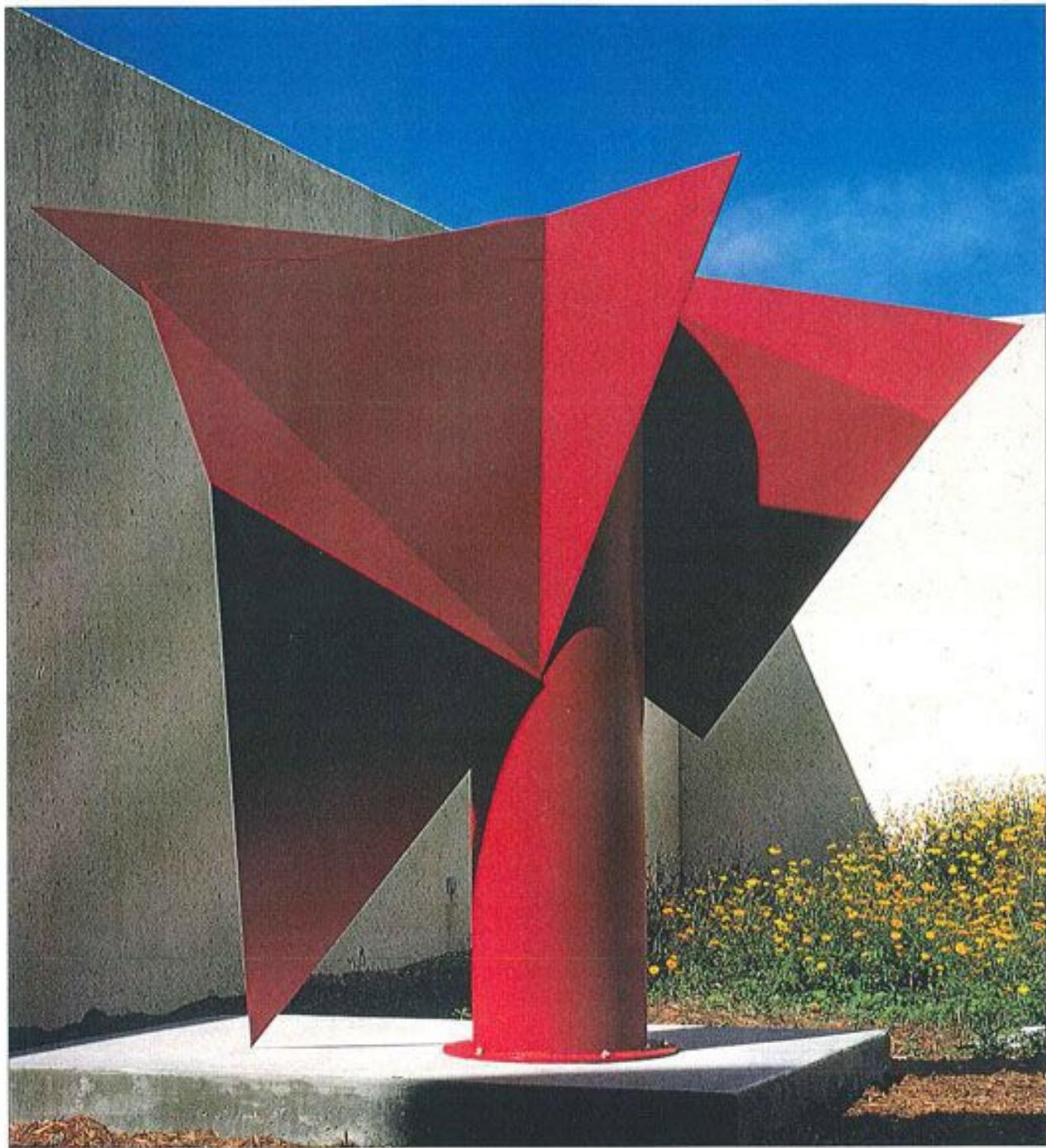


Photo: Ron Randolf

BETTY GOLD

ALAS IX, Steel and paint, 7.5' x 9.5' x 5'. Circle No. 100

Sculpture donated by Mr. and Mrs. David Chatkin. Exhibition: July 1985 "Maquettes".

ART MUSEUM OF SOUTH TEXAS

1902 N. SHORELINE DRIVE, CORPUS CHRISTI, TEXAS 78401 (512) 884-3844 • FAX (512) 884-8646

BETTY GOLD STUDIO

1324 PACIFIC AVENUE, VENICE, CALIFORNIA 90291-3608 TEL: (213) 390-5205