



City of Abilene

Visual Arts Jury Agenda

Notice is hereby given of a meeting of the Visual Arts Jury Board of City of Abilene to be held on July 22, 2026 at 12:00 PM at the T&P Depot, 1101 N 1st Street, Abilene, Texas, for the purpose of considering the following agenda items.

CALL TO ORDER

MINUTES

1. Approval of Minutes (Discussion and Action)

AGENDA ITEMS

2. Discussion on Accepting and Approving Artwork for Public Display (Discussion and Action)
 - Artists' examples of work and/or proposal for characters.
3. Discussion on Accepting and Approving Loaned Artwork for Public Display. (Discussion and Action)
 - Artists' examples of work for loaned sculptures from Luke Sides, Danville Chadbourne, and Michael Majarris.

ADJOURNMENT

Notice

In compliance with the Americans with Disabilities Act, the City of Abilene will provide for reasonable accommodations for persons attending meetings. To better serve you, requests should be received forty-eight (48) hours prior to scheduled meetings. Please contact the City Secretary's Office at 325-676-6208. Telecommunication device for the deaf is 325-676-6360.

CERTIFICATION

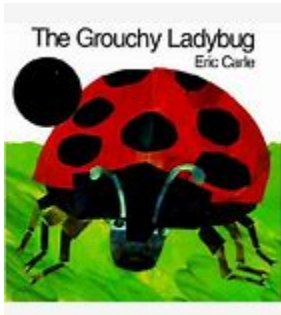
I hereby certify the above meeting notice was posted on the bulletin board at the City Hall of the City of Abilene, Texas, on the 16th day of July, 2026, at 4:10 p.m.

Kaitlin Richardson, Deputy City
Secretary, TRMC, CMC

The Very Hungry Caterpillar Caterpillar



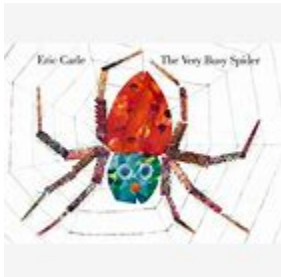
The Grouchy Ladybug Ladybug



The Very Quiet Cricket Cricket



The Very Busy Spider Spider









Cattelan Muffler Shop (Sides)

98" x 30" x 24"

8.2' x 2.5' x 2'

Materials: bronze, steel

Artist Statement: I am a sculptor working primarily in cast metal, drawing from everyday objects, animals, and food as central imagery. My work explores the intersection of the familiar and the surreal through shifts in scale and unexpected combinations. I am interested in how ordinary objects can be transformed into extraordinary experiences through material, context, and form.

My process begins with clay modeling and the digital scanning of objects, allowing me to explore variations in scale, composition, and surface before producing forms through 3D printing and casting. This hybrid approach merges traditional sculptural methods with contemporary digital tools, enabling me to reinterpret recognizable forms in new and often unexpected ways while maintaining a strong connection to hand-built processes.

Humor, nostalgia, and cultural symbolism are recurring elements in my work. I often employ puns and visual wordplay to introduce irony and layered meaning, drawing influence from Funk and Pop art and their embrace of the absurd and the everyday. Animals and food frequently serve as stand-ins for human behavior, identity, and consumption, allowing the work to operate on both personal and cultural levels.

Materiality is central to my practice. By casting ephemeral or disposable subjects in iron and other metals, I create a tension between permanence and transience. These materials carry associations of weight, labor, and history, contrasting with the fleeting nature of the imagery they depict.

Through this interplay of subject and material, my sculptures invite viewers to reconsider the value of overlooked objects and to engage with the familiar through a new, often ironic lens.

Brief Description: Cattelan Muffler Shop playfully merges contemporary art history, consumer culture, and industrial aesthetics. Referencing Maurizio Cattelan's Comedian, the sculpture transforms the iconic banana into a cast metal object elevated on a fabricated steel pedestal that resembles an automotive muffler display or industrial service post. The title recontextualizes the banana through humor and wordplay, shifting it from gallery spectacle to roadside Americana. By combining a familiar symbol of consumption with industrial materials and fabricated signage, the work reflects on how value is assigned, marketed, and repackaged through culture. The banana becomes both product and monument—simultaneously absurd and iconic. Cattelan Muffler Shop invites viewers to consider the intersections of commerce, authorship, branding, and the ways art objects circulate through contemporary culture.

Notes: Piece needs to be anchored to cement pad.



Empty Promises (Slides)

84" x 28" x 28"

7' x 2.3' x 2.3'

Materials: bronze, steel

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Brief Description: Empty Promises transforms discarded beer bottle caps objects typically overlooked or thrown away into a seven-foot monument to memory, travel, and accumulation. Each form in the sculpture originates from a 3D scan of an actual bottle cap collected during travels across different states, functioning as a personal marker of place, experience, and time. Much like shells gathered from a shoreline, these small artifacts become souvenirs of movement and lived moments. Stacked vertically in a totemic arrangement, the caps shift from disposable fragments into a commanding presence, suggesting both celebration and absence. The title, Empty Promises, plays on the emptied vessels from which these forms originate while hinting at the fleeting nature of consumption, nostalgia, and the stories attached to shared drinks. Through scale, repetition, and material transformation, the work elevates ordinary debris into a monument of personal archaeology and quiet reflection.

Notes: Piece needs to be anchored to cement pad.



The Reconfiguration of Evolution (Chadbourn)

100" x 20" x 20"

8.3' x 1.7' x 1.7'

Materials: stoneware, stone

Artist Statement: Essentially, my work is concerned with the evocation of spiritual or primal states. I use simple organic forms, often in suggestive conjunctions that elaborate on metaphorically primary issues of ambiguity, morality, accident/intention, contradiction or even existence. Frequently there is an allusion to circumstance, ritual or contextual usage, and time as a condition of the work, but it appears in a peripheral, indirect, or generalized way, never specific or obvious. I have chosen by personal evolution to use forms and images that appear to be part of some culture with an elaborate mythological structure, never quite defined, but evidently interrelated. I am concerned with the intellectual speculation that we make regarding other cultures, especially primitive or ancient ones based on our observation of their artifacts. This anthropological perception is a key issue in my work.

Formally, I use relatively simple sculptural images, sometimes static, like monuments, other times active, dynamic forms that suggest some usage, often ritualistic. I also tend to use materials and processes that imply cultural attitudes that are harmonious with nature and the passage of time. Clay has the most associative power in archeological terms and easily responds to the expressive needs of my ideas as well as being rather permanent and durable. Wood, stone, fiber, bone, and some found objects also work effectively as materials charged with connotative powers in this context. Hopefully, each element, as well as the whole body of work, contributes to the total effect of rediscovering an artifact that is evidently outside of our culture at one level, but reflects a kind of universal human consciousness and ultimately stimulates the perception of our own personal existence.

Notes: The heavy stone base sits directly on the ground, the upper elements are stacked on top and secured by two internal rods that lock them in place. These works are structurally very stable, and the high-fired ceramic surfaces are extremely durable.



American Dancer (Manjarris)

150" x 72" x 72"

12.5' x 6' x 6'

Materials: galvanized steel, marine paint, concrete

Artist Statement: I am a social sculptor is what I have been told. Activist. I take remnants of tragedies, political controversy and create beautiful and interesting sculpture to shine a light on humanity which allows the public to make decisions on what is the right thing to do.

Brief Description: I use damage guard rails to make Sculpture. Something tragic happen and I'm trying to make something beautiful out of terrible situation and reflect on the safety and engineering genius of the design of a guard rail which saves lives.

Notes: Crane for installation