



Dan Havel's *FOUNDATION* was one of four outdoor works that inaugurated the Dupree Sculpture Park.

WHEN HOUSTON SCULPTURE 2000 came to the city in May, it brought with it parties, receptions, panel discussions, and some 60 exhibitions of outdoor artworks to mark the 18th conference of the International Sculpture Center, an organization dedicated to advancing "the creation and understanding of sculpture." When Houston Sculpture 2000 departed in June, the artwork went with it, leaving behind good feelings and memories, but not much more.

With, that is, one notable exception — a quartet of pieces near the intersection of Elgin and Dowling, in the shadow of the El Dorado Ballroom. There, works by Dan Havel, Mark Monroe, and Keith Krumwiede, along with a joint work created by Dwayne Bohuslav, Dietmar Froelich, Bruce C. Webb, and students from the University of Houston, marked the premier of the Dupree Sculpture Park, an ongoing display space for outdoor art.

The Dupree Sculpture Park is owned by Project Row Houses, which obtained the El Dorado Ballroom and adjacent lots in November of last year. At about the same time that the property came into Row Houses' hands, the idea of a venture titled Site/Work/S was being developed by architect Cameron Armstrong and others. The Row Houses' property needed a use; Site/Work/S needed an outdoor location.

The result was a park for sculpture.

The purpose of Site/Work/S, says Armstrong, was to draw attention to the way in which monumental outdoor works have flourished in Houston. Part of Houston Sculpture 2000, Site/Work/S — which was sponsored in part by the Rice Design Alliance — had three components: a public forum at the Hyatt Regency Hotel, an exhibition at the El Dorado Ballroom that examined the history of site-based works in Houston, and a trio of site-based exhibitions, one in the atrium of the University of Houston school of architecture, a second at Chenevert Green, and the third at the Dupree Sculpture Park.

That last could turn into Houston Sculpture 2000's most enduring legacy. As Armstrong notes, it's rare for new public sculpture to be installed in Houston, and even rarer for it to last. How long the current sculptures will be on display isn't yet known. Some of the pieces could become permanent installations, or the park might become a site for rotating artworks. "With regard to the permanence of the pieces, the possibility of that has been a function of the excitement that was created by the quality of the sculpture," says Armstrong. "It's not been worked out. That comes down to what Project Row Houses ultimately decides it wants to do there." — MJS

## MASTER PLAN SOUGHT FOR MEMORIAL PARK

THE MEMORIAL PARK CONSERVANCY, in cooperation with the Houston Parks and Recreation Department, has begun efforts to develop a master plan for Memorial Park. The Conservancy, which before a recent restructuring was known as the Memorial Park Advisory Board, will be selecting a firm to create the master plan by the end of August, at which time fundraising for the project will begin. Should money be raised as hoped, actual work on the plan would begin in February 2001.

If a master plan is completed, it would be the first true one in the park's 76 year history. Shortly after Memorial Park was founded on the site of Camp Logan in 1924, the landscape architecture

firm of Hare & Hare did a layout of the facility, but in the decades following decisions on what to do with the land were made on an ad hoc basis. A few years back, though, disagreements over how to deal with trails for mountain bikes led to the realization that the park needed a comprehensive land-use plan.

That need has been accelerated by population growth inside Loop 610, notes Claire Caudill, chair of the Memorial Park Conservancy. "We know that demand on the park is only going to increase," Caudill says. "We want to get out ahead of that demand, to determine where we want to be in 20 or 50 years, and determine the steps required to do that." — MJS

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