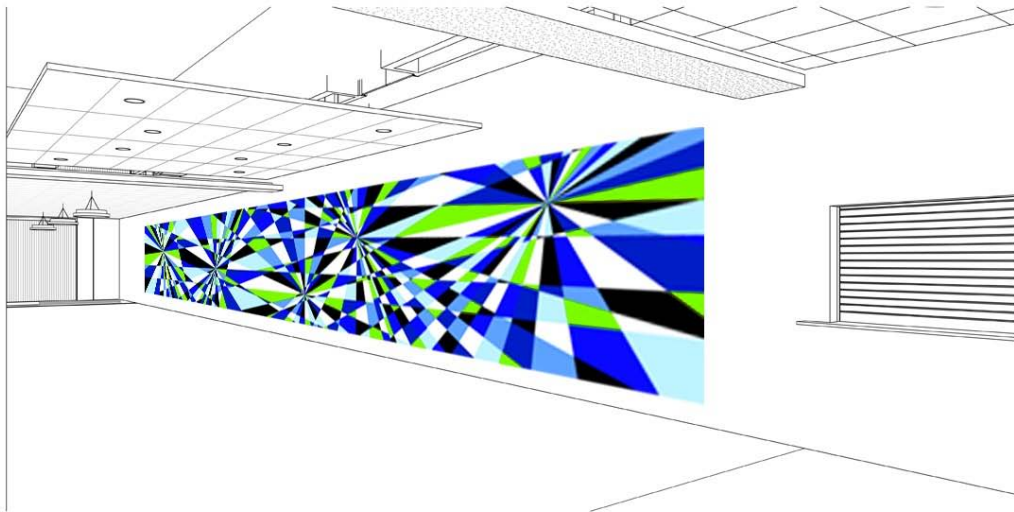


Project Proposal for The University of Houston University Center

Aaron Parazette

“Free Dive” and “Remembering Next Summer”



“Free Dive” and “Remembering Next Summer”: Project inspiration

Painting is a source of inquiry steeped in history, intrigue, and pleasure. It is with this conviction that I propose two large companion wall paintings. One of the paintings will be sited in the new theater lobby, and the other will be in another part of the UC, yet to be determined.

The paintings will be executed on site using a “tape painting” method. The imagery in each painting will be identical in linear composition but divergent in color pallet. One painting, “Free Dive”, will be done with a cool color range, drawing on the sensory experience of water, while the other, “Remembering Next Summer”, will have a warm pallet intended to reference the long days of sun and leisure. Most importantly, as each painting will be in a different part of the UC, my hope is that they will be connected to each other by the perception and curiosity of the students flowing through the center.

My intention is to visually complicate and activate the interior space of each location by creating images of depth and dynamism on otherwise emphatically flat walls. I believe that the irregular geometry and color I employ will be particularly effective for this purpose, and I also very much wish to confirm a kinship with the other geometric abstraction in the University of Houston collection. If I am given the opportunity to create these paintings I feel they will add positively to the evolving context offered by the nearby Carlos Cruz-Diez and Clement Meadmore sculptures, as well as the Frank Stella works in the Moores Opera House.

Why a wall painting rather than a traditional painting support?

Wall painting, sometimes called mural painting, has a long history and many advantages over traditional forms of painting done on wood or stretched fabric supports—especially when working very large.

The three most important advantages for this project are size, durability, and storage.

The **size** advantage is simple: it is possible to offer and create a much larger painting working directly on the wall than would be possible on a moveable fabric or wood support. Given the size of the interior spaces in the UC this advantage seems essential.

The **durability** advantage is had in the fact that a painting on a wall is both less fragile than a painting on a traditional support, and if it is damaged it is much more easily repaired. A repair can be done on site by patching the scratch or hole, and then repainting the effected color shape(s) completely for an invisible result. This process is not possible with a traditional painting which if damaged would need to be professionally conserved at considerably greater expense, and almost certainly not on site. Given the high traffic of the UC, and the near certainty that the paintings will at the least be bumped and brushed occasionally, the durability advantage of a wall painting seems clear.

The **storage** advantage may seem unlikely if not impossible, but my wall paintings--following from a foundational belief and interest in the anonymous execution of paintings—can be painted out (“stored”) when necessary or desired, and then repainted by able tape painters at a later date--at the same site or at a different site. While in “storage” the paintings exist as ideas and plans. Given our inability to know with certainty what our future desires will be regarding both art and the use of any particular space, this flexibility with a large art work would also seem to be a distinct advantage

Installation of “Free Dive” and “Remembering Next Summer”

The artist and three assistants will install each painting over a 2-3 week period with the specific dates to be determined in accordance with the UC construction schedule. The installation can begin when the sheetrock in either space is installed but not painted (the artist and his assistants will prime and paint the walls) and most construction in the area is finished. Ideally the painting installation can happen over a summer or winter break, but it could be done during an academic semester.

The installation process for each painting will be as follows:

- Deliver equipment and supplies to the site and prep the space
- Paint the wall, one coat drywall primer and two coats flat white Latex
- Draw out the linear composition--projection assisted hand drawing
- Tape and paint using Golden Fluid Acrylics
- When finished, coat entire painting with Golden UV Satin Varnish

“Free Dive” and “Remembering Next Summer”: Project Budget

Paint

10 gallons Drywall primer.....	179.98
20 gallons Ben Moore Regal Flat White.....	797.96
Golden Fluid Acrylic.....	4513.93
Golden Fluid mat medium and retarder.....	357.17
Golden UV Mat varnish.....	703.08
Paint total.....	\$6552.12

Painting Materials and equipment

1" tape (150 rolls @\$3.55).....	532.50
1.5" tape (75 rolls @\$4.75).....	356.25
2" tape (50 rolls @\$5.99).....	299.50
6" masking paper (100 @\$1.99).....	199.00
9" masking paper (60@ \$3.50).....	210.00
Roller handles, poles, covers, trays.....	802.04
3 ten foot standing ladders.....	594.00
Plastic, mixing buckets, and misc. materials.....	400.00
Painting Materials and equipment total.....	\$3393.29

Painting Assistants

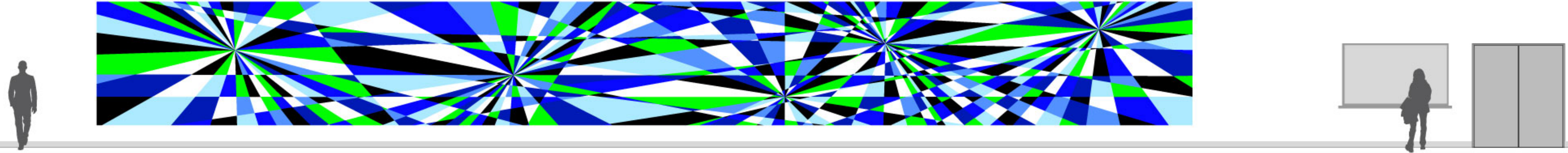
3 assistants, 6 weeks, 240 hours each @15.00 per hour.....	\$10,800.00
Installation leadership and supervision.....	\$10,000.00

Total Installation cost.....\$30,745.41

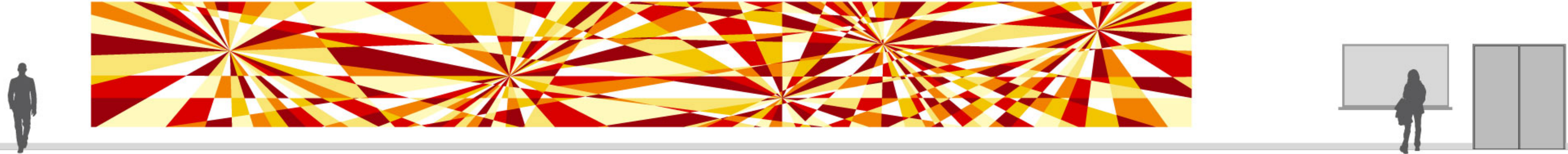
Art fee.....\$40,000.00

TOTAL PROJECT COST.....\$70,745.41

Fund balance for future reinstallation.....\$9254.59



Free Dive 8.5' x 75'



Remembering Next Summer 8.5' x 75'