

Recuerdos:

Nostalgia on the Periphery

Curated by Victoria Estrada Berg DeCuir and
Adriana Martinez-Mendoza

Hector de Anda. No Son las Palabras, de la serie Introspección al pensamiento en Cimbra



**November 9 -
December 18, 2010**

University of North Texas
Art Gallery

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In March 2009, the Texas Association of Museums and the El Paso Museum of Art hosted a presentation at the museum about the politics of bi-national and international foreign cultural affairs in Mexico and Mexico's commitment to international cultural exchange with the United States. The presentation encouraged programming opportunities around the 2010 centennial of the Mexican Revolution and the Bicentennial of Independence of Mexico from Spain, a theme explored in 2010 by museums and arts organizations throughout the DFW metroplex.

The UNT Art Gallery in the College of Visual Arts and Design added to this regional commemoration an original voice through the experiences of co-curators Victoria Estrada Berg DeCuir and Adriana Martinez-Mendoza, both born in Mexico, and of the artists with whom

they engaged. Both DeCuir and Martinez-Mendoza hold shared memories of living in Mexico City, and through the artworks they selected, convey elements of a culture they describe as "simultaneously ancient and ultra-modern." Their exhibition presents the day-to-day experiences of those who live in Mexico's cities and the memories of Mexican people who settle abroad.

The exhibition was made possible by grants from the Texas Commission on the Arts and the UNT Fine Arts Series. Initiated in 1903, the UNT Fine Arts Series has provided arts funding at UNT for more than 100 seasons, making it the oldest continual program on campus charged with presenting a balanced season of the visual, performing and literary arts. We thank our sponsors for making this international exhibition possible at the UNT Art Gallery.

Tracee W. Robertson, Director



Within this context of nostalgia and remembrance, the exhibition also served as a vehicle for our shared research interests in gender studies and religion, urbanity, and contemporary art.

The motivation to organize this exhibition was two-fold. I was interested in partaking in the year-long commemorations of the bicentennial of Mexican Independence and centennial of the Mexican Revolution, respectively, observed by historical and cultural institutions throughout the United States during 2010. The exhibition's theme was derived from conversations with the exhibition's co-curator, Adriana Martinez-Mendoza. Having both been born and lived in Mexico we had very similar recollections and memories about the culture, architecture and especially the city: Mexico City.

Within this context of nostalgia and remembrance, the exhibition also served as a vehicle for our shared research interests in gender studies and religion, urbanity, and contemporary art.

We gathered a large list of artists whose work we had either already been following or found using the ultimately indispensable source: Arteen.com. This website, founded and run by Hugo Kiehle, provides a storehouse of profiles and images of Latin American and Spanish artists working internationally.

These artists were chosen based on our native understanding of material culture in Mexico. Unwritten conventions about aspects of Mexican culture – sights, smells, colors, sounds – motivated and influenced our selections.

When Adriana and I began to look at contemporary art work from Mexico, we saw a lot of textural objects and non-traditional materials. The materials and images in this exhibition reference aspects of Mexican life and culture. For example, we have included works made with



cast resin formed to resemble volcanic rock — which is very specific to the geography of Mexico and Mexico City. Another artist stacked a hundred copies of a map of Mexico and carved each one concentrically to create what looks like an epicenter — as if an earthquake centers on Mexico City.

The works in this exhibition also communicate abstractly about life as a Mexican citizen living in a sprawling urban environment surrounded by millions of people whose lives constantly intersect a culture that is simultaneously ancient and ultra-modern, and the life of Mexican immigrants distanced from their native culture. The experiences of those who live in Mexico's cities and the memories of those who live elsewhere are recorded and depicted through images and objects laden with cultural and traditional heritage and the nostalgia of captured experience.

As part of her studies toward a doctorate in art education at the College of Visual Arts and Design, Adriana embarked on specific research of the work and practice of the artists in the exhibition. The essay she wrote based on her interest in visual culture is included in this catalog.

I extend my gratitude for their support of this exhibition to the staff of the UNT Art Gallery, the College of Visual Arts and Design, Alfonso H. Estrada-Berg and Jill Metcalf, Adriana Martinez-Mendoza, Arteen.com, Sonja Roesch, Gavin DeCuir. Special thanks goes to all of the artists for their generosity, patience and talent.

Victoria Estrada Berg DeCuir

Assistant Gallery Director, Exhibitions and Collections and Adjunct Faculty,
Department of Art Education and Art History, UNT

**Recuerdo is a Spanish word
that means the action
and effect of remembering.**

Recuerdo is the presence in the mind of something perceived in the past. It is also the object that functions as a reminder of a person, a thing, a situation or a specific place. With these various definitions of remembrance in the mind, the object and the place, we can explore how the concept of nostalgia persistently emerges in this exhibition. *Recuerdos: Nostalgia on the Periphery* is a group exhibition of works by Mexican and Mexican-American artists that embrace heritage and memory. The works of art in this exhibition depict objects and places that describe a particular aspect of these artists' lives: the Mexican culture. Nostalgia –a recurrent theme in these works– resides in the visual and emotional interaction between the images that evoke memories of the artists' past experiences and in the present daily sites in which these artists perform as constructors of their reality. This reality can be shaped when recurring nostalgic reminders of images and events bring old or renewed emotions to the present.

In this reality, time and memory are evident as notions that help to generate connections between history and visual culture studies. Time and memory become essential aspects in the artists' process connecting personal history with images from their visual culture. "Memory provides primary sources to history, and history offers tools to critically interpret and connect testimonies, documents, and sources in the explanation of specific events" (Trafi-Prats, 2009, p. 154). Consequently, the study of objects includes its history and its interpretations. Visual culture –as part of a larger field of visual studies– is an overarching conceptual and functional theme that recurrently influences the artists' practice and the understanding of their works. And therefore, the visual concerns that artists express through these images will instigate dialogues with the audience.

As visual culturists, the artists in this exhibition consider the visual imagery around them, including all they see in print or through



technological media, all the images that pertain to their everyday lives, and their history and interpretations. More than simply imagery, visual culture "is a fluid interpretive structure, centered on understanding the response to visual media of both individual and groups. Its definition comes from the questions it asks and issues it seeks to raise." (Mirzoeff, 1999, p. 4). Art works categorized into the visual culture language are expected to provoke questioning and encountered meaning to create relations among audiences and to find connections with the viewers' reality. The images in this exhibition address remembrance that can be read in at least two ways: from the artist's perspective through the use of recognizable and iconic symbols and through the viewer's analyses when tacitly interpreting the origins and multiple meanings of each image.

For both artists and viewers the re-interpretation of images from Mexican culture placed in non-specific time frames is a postmodern aesthetic practice that recalls the memory of lively and/or visual events. This postmodern appropriation of images, layering of information and accumulation of knowledge is a practice that is a contemporary way of expression. It pertains to the visual arts and to popular culture. It consists of a continuously changing exchange of images and their meanings. At the same time, the encapsulated memories (*recuerdos*) evoked in the works in this exhibition speak of placement and/or situations that purposefully become the artists' language and their cultural experience. Once these artists have appropriated memories in their works, these images exist in a personal manipulated context.

The artists in *Recuerdos: Nostalgia on the Periphery* are searching into their familiar knowledge of culture in a conscious and sometimes unconscious creative process. By using their knowledge and memory, they are participating in the re-making of their own cultural history and in the process they are creating new and original meanings. These



meanings stem from the functionality of both the objects depicted and the memories within. The artists represented in this exhibition through works of photography, books, installation, paintings, video and other contemporary art forms can be considered visual researchers. The artists place themselves in the middle of the study by analyzing visual information and its origins in order to finally understand its validation in general (in society) and its impact in particular (personally).

Lupita Murillo Tinnen's photographs of immigrant Mexican women are a truthful example of the artist as a visual researcher. The artist appropriates these images in expressive portraits that become the researching visual and material tools in her study of reality. Lupita Murillo Tinnen, born in Fort Worth Texas, is of Mexican origin. The subject of her work has been her own identity and the Mexican immigrant community in her place of birth and rearing. She wrote about her work saying, "it is a glimpse into the daily life and space of my people" (Murillo Tinnen, 1998). She photographs details of the people's homes, in this case a typically protected working and living space for women: the kitchen. Lupita Murillo Tinnen tells the stories of these women through details found in the ordinary objects that –in the artist's view– become cultural emblems of their lives in Mexico. In addition, the images in the photographs address the blending of cultures in which these families live. The women organize and decorate their private spaces in a process of assimilation to the "way of life in Texas" still maintaining the nurturing qualities for their Mexican culture and family.

The depiction of domestic places in Murillo Tinnen's photographs is complimented by Mariana Gullco's use of mundane and ordinary objects like coffee filters in an installation work. Mariana Gullco transforms the familiar object into a three-dimensional composition

that is intriguingly asking for interpretation. The use of used coffee filters is a re-interpretation of the object's original functional purpose. Moreover, the object's own quality of memory speaks of consumption and time. The direct reference to a natural setting is a nostalgic approach to the ways we use and discard domestic objects and how these intrude the environment. The artist's social awareness and concerns with environmental issues of pollution are reflected in these "affected" filters. Mariana Gullco intervenes the filters by embroidering and arranging them creating intricate patterns referencing nature and its cyclical memory of rebirth and decay.

In a similar way that Gullco transforms by embroidering, Balám Bartolomé undertakes a re-interpretation of objects by altering their original purpose and placement. Mexican artist Balám Bartolomé brings into his works the history of popular culture in an absurd arrangement of objects. These objects belong to visual culture imagery with their unique memory and nostalgia from past times in Mexico when wooden toys and vinyl records were still used. In *The Old Shatterhand* Bartolomé transforms a balero (Mexican traditional toy) and a LP record in a whimsical and peculiar sculptural composition that provokes inquiry. In this piece the objects are not fulfilling its original function, on the contrary, they propose a unique configuration that can be read in many different ways. The origin of each one of these objects is questioned and the clear reference to Mexican popular culture imagery makes this artwork both humorous and clever. The nostalgia of these objects' pleasurable and pragmatic functions is distorted into an eye-catching composition with its new meanings.

Humor and domesticity are elements that play a recurrent component in Irma Martinez Sizer's art works. Born in Mexico and living in Texas for the past 16 years, Irma Martinez Sizer illustrates her imaginative perspective of nostalgia and memory of ancient Mexican values like



cooking and Catholicism. The artist creates a collage of independent images from different visual sources in Mexican popular culture that put together acquire new meanings. Irma Martinez Sizer questions in a comical way the tradition of cooking through visual and literal textural arrangements of images that apparently have no connections to each other. Paired with religious images of virgins and saints, the artist plays with the connotations of the devotional function in the kitchen and the temple, in the cookbook and the Bible. Irma Martinez Sizer creates books that comprise and evoke sensorial qualities from traditions and memories of the self-experience with food preparation. An irreverent way of presenting religious images with cooking utensils and their novel interpretations, presents a familial relationship with gender. The roles of women in the household as the spiritual and functional sanctuary are interrogated.

While Irma Martinez Sizer's works revise the intimate space at home Héctor de Anda looks to the cityscape and de-constructs abandoned urban signs and billboards. He creates contemporary retablos that speak of the effects of time in common objects found in the streets of Mexico City. The original story told by the objects that de Anda uses in his works are captured and transformed into arrangements of popular images, texts, colors and textures. The interventions on these signs constitute a reinvention of their time as it is recorded within the objects' original materials and their meanings found in popular advertisement imagery. The marks that time leaves on the street signs tell a

story of the urban life, the nostalgia of the forgotten, the unseen and the unused. Both the beauty and the damaged are enhanced in de Anda's arrangements of visual images and textual meanings. These appropriated images and their meanings identify with the chaotic Mexican urban layering of visual culture messages. The re-interpretation of the altered functional object from an outdoor environment results in abstract paintings brought into the gallery space with a whole new meaning on their own.

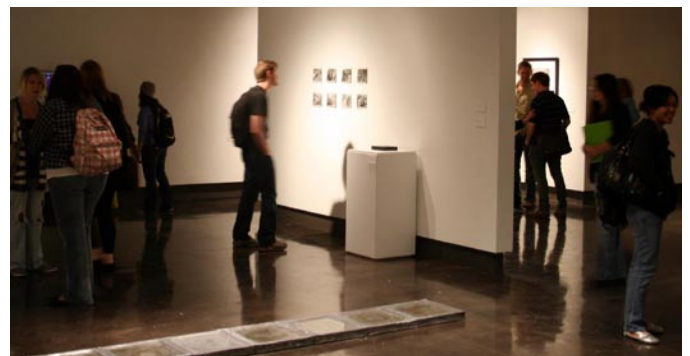
Mexican artist Perla Krauze shares with de Anda the practice of bringing the outside to the exhibition's inside space. Krauze reproduces textures that she finds in the urban context. The artist uses materials such as aluminum and resin to create abstract three-dimensional objects. Perla Krauze captures details that she observes and selects from the streets representing a marking of time and placement. She casts cracks on the streets in a way to preserve the everyday of the urban landscape. The textures of these common spaces are transferred into luscious sculptures that invite the viewer to get a close look and interpret freely the origin of these organic marks. The characteristic of the daily "accident" found everywhere in the streets where Perla Krauze transits is captured in timeless and nostalgic textural mementos. She pays attention to the visually forgotten scores in the environment and to the ordinary materials we interact with daily. The materiality of Krauze's sculptures communicates the stories behind those defects in the streets that in the gallery become a source for admiration and query.

Recurring to the private space and linked to the urban landscape, Hugo Kiehnle's art works represent a personal dialogue with the city's chaos and its effect in the individual's psyche. Hugo Kiehnle uses non-related visual culture sources from the environment in his apartment in Mexico City. The artist creates videos that re-interpret the original use of images on television with captured scenes in domestic actions. These actions can be as simple as observing from the apartment's window what is happening outside in the terrace. The record of time deals with the nostalgia of old times in the city through remembrance of the changing use of space. Kiehnle's videos are a reflective interpretation of the daily images' impact in his life as a citizen and participant in the growing urban landscape. The given attention to the simple and ordinary enhances the importance of questioning how we place ourselves in life and how we interpret images and their meanings.

Visual culture studies involve the roles of the imagery around us and their implications in constructing knowledge. "... the term visual culture is often used to describe a shift or turn in society where the increase in production, proliferation, and consumption of imagery, in concert with technological, political, and economic developments, has profoundly changed our world and the context in which our knowledge and awareness of that world is rooted" (Tavin, 2003, p. 204). The nostalgic approach of those Mexican visual culture images as physical and emotional memory of imagery is shared in the artworks in this exhibition. The commonalities found in the visual source of imagery for these artworks constitute the heritage representing what-it-is-to-be-Mexican by birth or by cultural upbringing. To share this understanding of reality and its various interpretative approaches in the works of these artists is the aim of this exhibition.

Adriana Martinez-Mendoza

Doctoral graduate student, Department of Art Education and Art History, UNT



Adriana Martinez-Mendoza studied Fine Arts in Puebla, Mexico. She received an MFA from Texas Christian University in 2000 and has exhibited her artworks in several solo and group exhibitions in Mexico and the U.S. Her three dimensional artworks consist of sculptures and installations that seek for a meditative conversation with the space and the audience. These works are also cultural studies of the individual's associations within tradition and human interactions. She is currently a graduate student in the doctoral program in Art Education at the University of North Texas. Her research and studio interests involve the various relationships between art, artists and those dialogic spaces in the community. I would like to thank Dr. Jennifer Way, Associate Professor of Art History at the College of Visual Arts and Design for her experienced advice and support while developing this essay.

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Balam Bartolomé

b. Ocosingo, Chiapas, Mexico

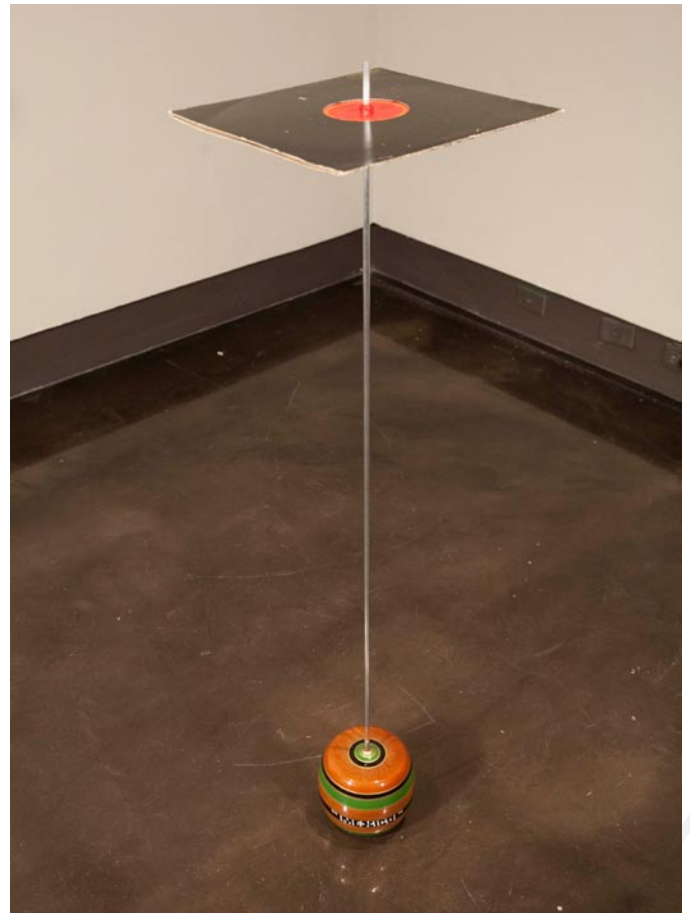
Studied Visual Arts and the Escuela Nacional de Artes Plásticas, UNAM, Mexico City, D.F. (National School of Plastic Arts, National Autonomous University of Mexico, Mexico City, D.F.)

Balam Bartolomé was born in Ocosingo in the state of Chiapas in southern Mexico. He studied fine and visual arts at the National University of Mexico at Mexico City. In 2003, Bartolomé was awarded a Jóvenes Creadores (Young Artists) grant by the National Fund for Culture and the Arts, a federal agency associated with the National Council for Culture and the Arts. In 2007, Balam Bartolomé participated in a residency in Montevideo, Uruguay and in 2009 began a residency at the International Studio & Curatorial Program (ISCP) in New York City.

In 2011, Bartolomé will be an artist-in-residence at the Nordic Artists' Center Dalsåsen in Dale, Norway. His work has been exhibited in non-profit art spaces, galleries and museums internationally, including in Colombia, Paraguay, Argentina, France, Spain, Germany, the Czech Republic, and Japan.

Balam Bartolomé's interest in physics and the kinetic, potential and electrical elements of energy informs much of his work, which ranges from sculpture, painting, installation, video and drawing. Bartolomé states his work, "...aims at understanding the relation between energy and its consequence – the process amid action and reaction – how ideas transform an object's shape or meaning to create a different thing or situation."

Balam Bartolomé lives and works in Mexico City, D.F.
www.balambartolome.com



Top: *Epicentro*, 2007. Collage over 100 Mexico maps, 12 x 21 inches
Middle: *The Old Shatterhand*, 2009. Vinyl record, bolero
Bottom: *Vortex*, 2007. Collage, 12 x 21 inches

Héctor de Anda

b. San Juan de los Lagos, Jalisco, Mexico

Héctor de Anda was born in the state of Jalisco in central Mexico. As an established visual artist, de Anda's work has been exhibited widely throughout Mexico including several biennial exhibitions.

Héctor de Anda incorporates detritus, found objects and images from daily urban life into large-scale abstract paintings, sculptures and installations. His work has also included direct interventions with public billboards around Mexico City and site-specific murals. Recently, de Anda has reconstructed a street mural he made in 2008

from collaged and painted found items into large-scale wall pieces on view at galleries in Mexico City. His works all contain collaged images from popular culture, references to high-modernist architecture and secret numerical codes which all pertain to de Anda's experiences living in Mexico City during the last several decades. Of late, Héctor de Anda has been incorporating fiber and glass into the constructions that make up a prolific body of work.

Héctor de Anda lives and works in Mexico City where he is represented by Galería Pecanins.
www.hectordeanda.net

Left: *No Son las Palabras*, de la serie *Introspección al pensamiento en Cimbra*, 2006. Mixed media on wood, 59 x 39 ¾ inches
Middle: *Hum 50*, de la serie *Introspección al pensamiento en Cimbra*, 2006. Mixed media on wood, 59 x 39 ¾ inches
Right: *E La Vita*, de la serie *Introspección al pensamiento en Cimbra*, 2006. Mixed media on wood, 59 x 39 ¾ inches



Mariana Gullco

b. Buenos Aires, Argentina
Studied Visual Arts and the Escuela Nacional de Artes Plásticas,
UNAM, Mexico
(National School of Plastic Arts, National Autonomous University of Mexico, Mexico City, D.F.)

Mariana Gullco has studied in Mexico City at the National University of Mexico in Mexico City and at the Académie de la Grande Chaumière in Paris, France. In 2004, Gullco was awarded a Jóvenes Creadores (Young Artists) grant by the National Fund for Culture and the Arts, a federal agency associated with the National Council for Culture and the Arts. In 2006, she participated in a national residency exchange in Quebec, Canada. Gullco has exhibited in Mexico, Belize, Spain, France, Canada, and the U.S. Her work is included in international collections.

Untitled, 2006-2010. Coffee filters, Variable



Mariana Gullco's work consists mostly of installations made from found and recycled materials like paper napkins, coffee filters, tea bags and paper and plastic bags, on which she embroiders, knits, or sews. This material from daily life is transformed both in function and in meaning by Gullco's intervention. Using traditionally feminine techniques on domestic detritus, Gullco reinvigorates the objects from both aesthetic and ecological perspectives.

Mariana Gullco lives and works in Oaxaca, Mexico.



Hugo Kiehnle

b. Mexico City, D.F., Mexico

Hugo Kiehnle is founder and director of ARTEVEN.com, an internationally recognized online resource for contemporary art throughout Latin America. The website and database supports and promotes artists by providing profiles to post images, statements, CVs, exhibitions announcements and press. ARTEVEN compiles the updated information and sends newsletters and announcements throughout Mexico, Latin America and overseas in both Spanish and English.

While Hugo Kiehnle began his artistic career as a painter, his recent production includes digital photography, video and multimedia works. His work incorporates found and constructed images and text to form humorous juxtapositions. Hugo Kiehnle's videos record in both audio and video, the mundane, daily, urban life in Mexico City from a highly personal perspective in an attempt to simultaneously participate and disengage from the chaos of life in one of the world's largest cities.

Hugo Kiehnle lives and works in Mexico City.
www.hugokiehnle.net
www.arteven.com



Top: *XI_images_for_the_deluded*, 2008. Video, 3' 01"
Middle and bottom: Detail: *Excuse_me (2)*, 2009. Video, 1' 24"

Perla Krauze

b. Mexico City, D.F., Mexico
BA, National University of Mexico, Mexico City
MFA, Chelsea College of Art, London, England

Perla Krauze studied fine art at the National University of Mexico in Mexico City and textiles and visual art at the Chelsea College of Art in London. Her work ranges from small sculptural objects to room-sized installations. Krauze has exhibited extensively in both Mexico and the United States with a recent solo exhibition at the Museum of Modern Art in Mexico City.

Krauze's interest in memory and both the physical and existential traces left by memory on geographic and psychic landscapes informs and motivates the construction of her cast resin and metal constructions. With these materials, Krauze captures the traces, often looked over and ignored, left by natural elements, urban decay and age. The resin casting process both stops time and traps debris from the scene in a practice reminiscent of forensic investigation or embalming. The results of this investigation are beautiful abstract forms that subtly refer to the topography from which they came.

Perla Krauze lives and works in Mexico City, D.F. and is represented in the United States by Sonja Roesch Gallery, Houston, TX.



Top: Line #7, 2005. Laminated lead over wood, water; 2 x 2 x 140 inches, overall
Bottom: Stones, 2006. Cast resin and fiberglass, 13 x 8 x 13, each

Irma Martinez Sizer

b. Mexico City, D.F., Mexico
BFA, Graphic Design, University of the Americas, Puebla, Mexico
MFA, Photography, Texas Tech University

Born in Mexico City, Irma Martinez Sizer attended the University of the Americas in Puebla, where she received a Bachelor of Fine Art degree in graphic design in 1994. Soon after, she moved to Texas and enrolled at Texas Tech University where she received an MFA in photography 2005. It was there that she began to create artist books. In 2007, while as an adjunct faculty at Texas Tech, Martinez Sizer was awarded an artist's residency at the Visual Studies Workshop in Rochester, NY.

Sizer's work combines photography, printmaking, and mixed media. She collects images from photographs taken during excursions and travels, from texts from her childhood, including a Bible and cook-books, and from discarded objects from popular culture.



Her work references Conceptual art, Pop art, and Dada through the collaging of found imagery and by creating records of places and objects as stand-ins for characters in a private narrative. The objects and imagery in her work reference and allude to the Mexican culture in which she has lived.

Irma Martinez Sizer works as illustrator, most recently on the book *Birth of the Fifth Sun* and other Mesoamerican Tales, is a practicing graphic designer and adjunct instructor in Lubbock, Texas where she lives and works.

Top: *Everyday Meatloaf*, 2007. Mixed media, archival inkjet prints on arches paper; 10 x 10 inches

Bottom: Detail: *La Capital*, 2006. Mixed media and 8 black and white prints on aluminum sheets, 6 ½ x 5 ¾ inches, each



Lupita Murillo Tinnen

b. Fort Worth, Texas, USA
BA, Photography, Texas A&M University, Commerce, Texas
MFA, Photography, University of North Texas, Denton, Texas

Lupita Murillo Tinnen has studied photography at both Texas A&M University and the University of North Texas. She has been awarded numerous prizes by the League of United Latin American Citizens (LULAC) for public and academic service and has exhibited her work nationwide, including juried shows in Pennsylvania and Indiana. Tinnen's work was featured in a solo exhibition at Women and their Work in Austin, TX in November of 2010.

Lupita Murillo Tinnen was born into a Mexican family living in the United States. As a daughter of immigrant parents, Tinnen has first-hand experience with the difficulties of carving out a multi-cultural identity and of straddling native and foreign cultures while navigating assimilation and cultural tradition. The lived and remembered experiences of migration and the impact on cultural identity motivate and inform Tinnen's photographic and sculptural works.



In recent works, Tinnen investigates immigration and cultural conflation through images of neighborhood women and University students.

Lupita Murillo Tinnen lives and works in Plano, Texas.
www.lupitatinnen.com

Top: *Alicia*, 2001. Gelatin silver print, 25 1/2 x 32 3/4 inches
Bottom: Installation view



Exhibition Checklist

Balam Bartolomé

Epicentro, 2007

Collage over 100 Mexico maps
12 x 21 inches, 30 x 52 cm

The Old Shatterhand, 2009

Vinyl record, straw hat & wood balero

Vortex, 2007

Collage
12 x 21 inches

Héctor de Anda

Hum 50, de la serie Introspeccion al pensamiento en Cimbra, 2006

Mixed media on wood
59 x 39 3/4 inches

E La Vita Va, de la serie Introspeccion al pensamiento en Cimbra, 2006

Mixed media on wood
59 x 39 3/4 inches

No Son las Palabras, de la serie Introspeccion al pensamiento en Cimbra, 2006

Mixed media on wood
59 x 39 3/4 inches

Mariana Gullco

Untitled, 2006-2010

Coffee filters
Variable

Hugo Kiehnlé

excuse_me (2), 2009

Video
1' 24"

XI_images_for_the_deluded, 2008

Video
3' 01"

Perla Krauze

Traces, 2005

Cast aluminum
8 x 8 inches, each

Stones, 2006

Cast resin and fiberglass
13 x 8 x 13 inches, each

Square #7, 2005

Laminated lead over wood, water
2 x 40 x 40 inches, overall

Line #7, 2005

Laminated lead over wood, water
2 x 2 x 140 inches, overall

Collection #14, 2006

Steel grid with 14 cast resin and aluminum stones
15 1/2 x 15 1/2 x 2 inches

Irma Martinez Sizer

Everyday Meatloaf, 2007

Mixed media, archival inkjet prints on arches paper
10 x 10 inches

La Capital, 2006

Mixed media and 8 black and white prints on aluminum sheets
6 1/2 x 5 3/4 each

Lupita Murillo Tinnen

Alicia, 2001

Gelatin silver print
25 1/2 x 32 3/4

Beatriz, 2001

Gelatin silver print
25 1/2 x 32 3/4

Gregoria, 2001

Gelatin silver print
25 1/2 x 32 3/4

Juana, 2001

Gelatin silver print
25 1/2 x 32 3/4

Islenia, 2001

Gelatin silver print
25 1/2 x 32 3/4

Hilda, 2001

Gelatin silver print
25 1/2 x 32 3/4

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Photography by Matt Golden.



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