



ACADEMIC YEAR 2023-24

# FOLIO

06

CHAIR WELCOME LETTER

08

ADVISORS' GREETINGS  
/ CoLA AWARDS

10

EXHIBITIONS

Joseph Farbrook  
XIX Faculty Biennial  
Benito Huerta & Janet Chaffee  
A Developing Tradition: Photography At UTA  
NASAD: Exhibiting Student Success  
BFA & MFA Exhibitions  
8th Annual Typography Exhibition

24

EVENTS

Lou Diamond Phillips Residency  
Visiting Artists: Sead Kazanxhiu, Gyun Hur, Carlos Zerpa  
Glass Studio Visiting Artist: Adeye Jean Baptiste, Helen Lee  
Visiting Curator: Leigh Arnold  
Dialogues in Art  
Art History Student Union Symposium: The World Around Us  
Herrmans Lecture Series  
Asian American Pacific Islander Heritage Month  
UTA Donor Event at the Studio Arts Center

48

MFA SPOTLIGHT

Brandi Simpson

50

MFA SPOTLIGHT

Aubrey Barnett

52

ART EDUCATION

Connecting With The Kimbell Art Museum

54

ART HISTORY

Dr. Beth Wright Published Essay On Delacroix At The Routledge Companion  
Growing Japanese Woodblock Print Collection At UTA  
Dr. Fletcher Coleman Explores The Notion Of "Conflict Art" At Harvard University Symposium  
Paula Currie Essay In Global Insights

60

MUSEUM STUDIES

Alumni Spotlight: Ezriel Wilson & Xenia Amaya at Heritage Auctions

64

FOUNDATIONS

Interview With Faculty Frederick J Miller

68

CLAY

Student Spotlight: Chris Crayton

72

SCULPTURE

Fernando Johnson: On Re-Sculpting The Earth And Finding Equilibrium

76

GLASS

Madeline Almeida On Advancing Neon Artistry Through REU Project  
Justin Ginsberg And Cesar Torres At Urban Glass Conference

80

CINEMATIC ARTS

Discussing Ai In Cinematic Arts At The Lone Star Film Festival  
Cadillac Crew By Tonya Holloway  
BEA Award For Camellia Flowers Documentary By Changhee Chun  
Frame Of Mind Screenings  
End Of Semester Screenings  
Cinematic Arts Workshop For Middle Schoolers At UTA  
Alumni Spotlight: Kevin Nail  
Faculty Spotlight: Mason Lahue

98

PRINTMAKING

Printmaking Class Collaborates With UTA Special Collections  
Carrie Iverson Wins Center For Craft And Tamarind Institute Grants

100

PAINTING

Benjamin Terry Reflects On "Artspeak" At The Center For Theory Colloquium  
Alumni Spotlight: Reyna Ramirez  
Interview With Alumni Vy Dang About UTA Campus Murals

106

VISUAL COMMUNICATIONS

Timothy Carvalho At Cross Connections 2024 Exhibition  
LICC Award For Loryn O'Donnell's Firebones Website  
Addy Award Winners  
AIGA Design Expo

114

PHOTOGRAPHY

Solar-bration on UTA Campus

116

STUDENTS AND COMMUNITY

July 4th Parade Debut For College Of Liberal Arts  
Shuang Gou's Exhibition At Daisha Board Gallery  
Loews Hotel Commission  
Embodiment Exhibition At TCU  
Moudy Gallery

124

RESIDENTIAL LEARNING COMMUNITY

Art & Design RLC Tours  
Carlos Donjuan's Installation At Meow Wolf Grapevine



Welcome to our 2023-2024 edition of the FOLIO for the Department of Art and Art History at the University of Texas at Arlington.

Since 1937, we have been teaching students in fine art here in Arlington. Our university has a long history and in 2025 will celebrate 130 years of higher education in the city. Throughout these many years, the focus has been and remains one of inspiring students to bring their creative visions to life, helping them gain the skills and techniques that make this possible. There have been many changes during these decades. Since 2004, the department has been spread across two buildings on the UTA campus, located at the Studio Arts Center as well as the Fine Arts Building.

We now serve over 800 students across our undergraduate and MFA programs helping them concentrate their studies in studio arts, cinematic arts, visual communication design, art history, or art education. During the 2023-2024 Academic Year we are busily working on our reaccreditation review with the National Association of Schools of Art and Design, the national accreditation organization of which we have been a full member since 2014. This has provided us an opportunity to reflect on all that has changed and developed over the last decade in our department, and to shine a light on the wonderful art and design work and scholarship our students have been producing during that time.

As ever, twice a year our students' wonderful work is further celebrated with our BFA exhibitions that conclude each semester. Bringing together the art and design work of seniors graduating with a BFA degree for a curated exhibition in The Gallery at UTA, this event is a highlight of our programming. We love welcoming family and friends to campus to enjoy the creative works their loved ones have been enthusiastically making while at UTA. My hope is that you will enjoy seeing and reading about those works and more from our creative community of Mavericks in this edition of FOLIO. Enjoy!

Best wishes,  
August

Dr. August Jordan Davis  
Department Chair, Associate Professor, and Director of The Gallery at UTA



## ADVISORS' GREETINGS

Our stellar team of advisors – Jessica Rose, Amy Stephens, Sierra Garcia, and Eduardo Cardona, are committed to guiding students through important decisions related to their academic progress and supporting students' educational and career goals from their first day on campus until graduation. Throughout the year, students can schedule individual appointments and see our advisors team at various campus wide events.

**BETWEEN FALL 2023 AND SPRING 2024, 153 UNDERGRADUATES GRADUATED FROM OUR DEPARTMENT. FALL 2023 ENROLLMENT WAS 801 BY CENSUS DATE.**



Students participate in activities hosted by the Art and Art History Department advisors during CoLA Fall 2023 festival.

## NEW SPECIAL STUDIES TOPICS COURSES:

### FALL 2023

- Experimental Photographic Forms & Methods
- Advanced Concept Art & Advanced 3D Animation in the Interactive Media area.

### SPRING 2024

- New Directions in Painting
- Glass, Lighting & Design
- Advanced Cinema Production Special Studies: Film Festivals
- Black & White Darkroom Photography (for non-Photo majors)
- Advanced 3D Modeling
- Advanced 2D Animation

## COLA AWARDS

The College of Liberal Arts recognized our colleagues for outstanding work in teaching and advising. This year, several Art and Art History faculty members were acknowledged for their fostering of a unique teaching style and enhancing the classroom experience for students.

COLA Faculty Research Endowment Award  
Associate Professor **Daniel Enrique Garcia**

Associate Professor **Justin E. Ginsberg**

Research Enhancement Program Grants  
Assistant Professor **Fletcher Coleman**

Faculty Development Leave  
Professor **Mary Vaccaro**

CoLA's advisor awards acknowledge staff members for their advising expertise and for making a significant difference in students' academic life.

This year, Art and Art History Department advisor **Amy Stephens** received *Outstanding Academic Advisor Award: Runner Up*

In August 2023, **new hires and promotions** were announced by the Department of Art and Art History:

**Justin Ginsberg** and **Bryan Florentin** – Assistant Chairs  
**Lucy Bartholomee** – Art Education Area Coordinator and Assistant Professor  
**Tim Carvalho** – Visual Communications Area Coordinator and Assistant Professor  
**Cheryl Mitchell** and **Matt Clark** promoted to Associate Professor of Practice  
**Angela Kallus** promoted to Distinguished Senior Lecturer



Joseph Farbrook *Iconograface*, 2022. Mirror, wood, electronics



Joseph Farbrook *Reflectionprojection*, 2022. Wood, glass, PLA, electronics

Opening The Gallery's 2023-2024 season, this show was an investigation into sentience expressed through digitally designed and fabricated forms integrated with experimental screen and projection technologies. The exhibition included video sculptures, virtual reality, interactive pieces with live streamed text, videos, and animations projected on mirrors and viewers' faces, a 3d printed video sculpture with autostereoscopic screen, and an immersive 4-channel video projection room.

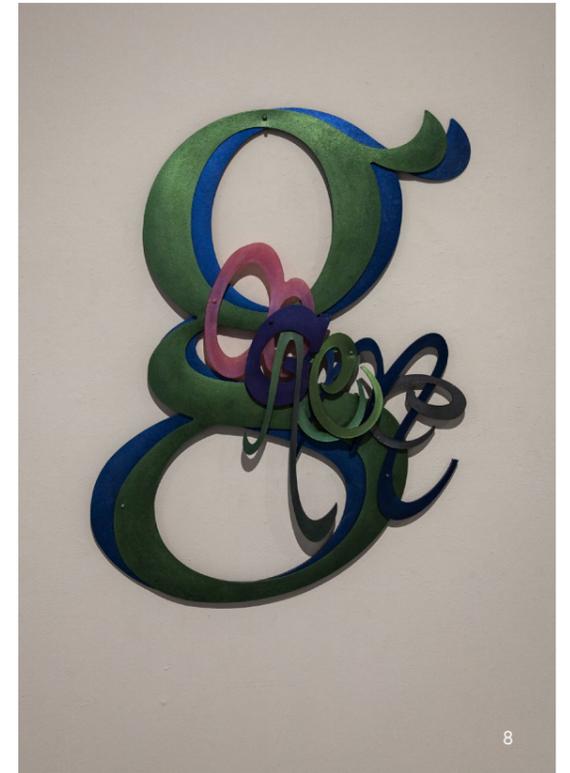
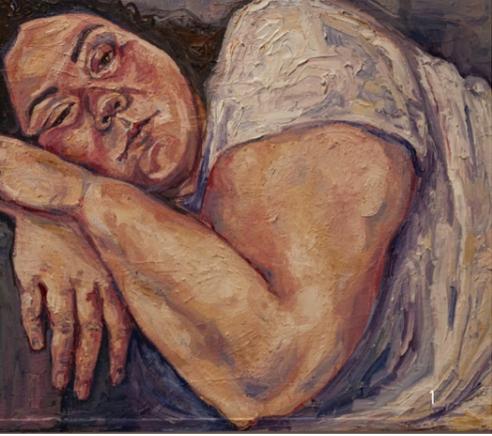
Joseph Farbrook is an American artist who has invented customized media platforms that mix physical and virtual art making practices. Within his work, he explores the evolution and consequences of cultural mythology and mediated perception. Farbrook is currently an Associate Professor of art at the University of Arizona. His work has been exhibited worldwide, including Meow Wolf, SIGGRAPH, International Symposium for Electronic Arts, CURRENTS, Boston Museum of Fine Arts, Watermans Gallery (London), Cyberarts Gallery, and numerous solo and group exhibitions in NYC, Los Angeles, Boston, Seattle and other cities.

## EXHIBITIONS

# JOSEPH FARBROOK A MIRROR IN THE VOID – REFLECTIONS OF CONSCIOUSNESS

THE GALLERY AT UTA  
SEPTEMBER 7 – OCTOBER 7, 2023

# EXHIBITIONS EXHIBITIONS

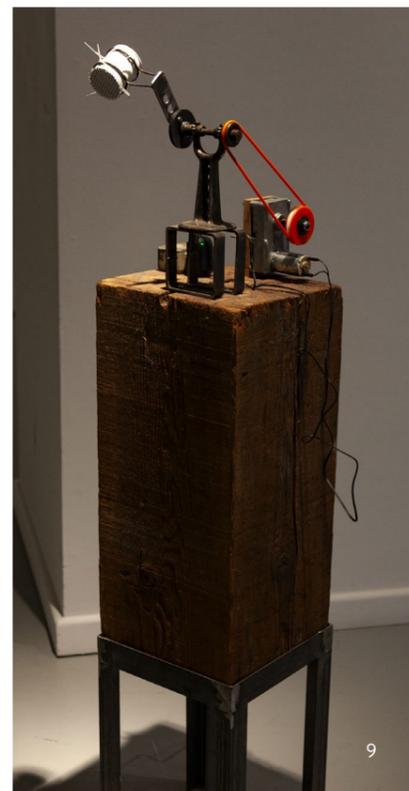


# FACULTY BIENNIAL XIX

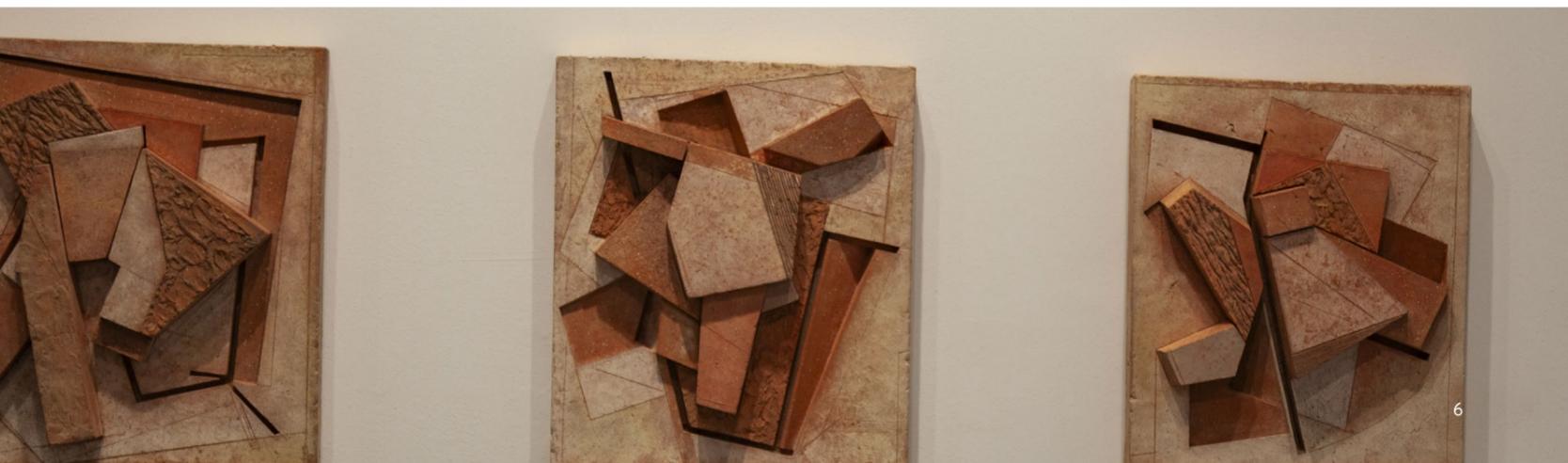
THE GALLERY AT UTA  
OCTOBER 16 – NOVEMBER 18, 2023

Scheduled every two years, the Faculty Biennial presents a sampling of what the current art and design professors accomplish in their creative and scholarly endeavors outside the classroom. This year, Faculty Biennial XIX featured 30 faculty members working in painting, drawing, sculpture, ceramics, photography, glass, printmaking, cinematic arts, and design. The department's art historians and art educators also had examples of recent publications on display.

Installation views from *Faculty Biennial XIX*.  
Photo: Calen Barnum



1. Hallee Turner Kacey, 2023. Oil on panel
2. Justin Ginsberg *Trefoil Lens*, and Catalog from exhibition at Frye Museum, Seattle, WA, 2023. Collaboration with Anna Riley. Glass
3. Carrie Iverson *Transmissions*, 2023. Risographs
4. Matt Clark. *Structure of the Spirit #20*, 2019. Collaboration with Jacobo y Maria Angeles. Acrylic on paper. Courtesy of Conduit Gallery
5. Nicholas Wood. *Bubble 13 Lean (patch 2 – rough)*, 2023. Clay, slips, glaze wash
6. Nicholas Wood *Tablets Exteriors 17 (always between)*, 2021-23. Terracotta, slips, glazes
7. Jeremy Scidmore *Vigil*, 2022. Aluminum, glass, neon
8. Gladys Chow *I'm So Glad You're Here*, 2023. Acrylic
9. Darryl Lauster *White Grievance* 2023. Cedar, steel, electric & motorized components





## BENITO HUERTA PROFANE TRUTHS AND SACRED LIES

THE GALLERY AT UTA  
JANUARY 22 – MARCH 30, 2024

During the spring exhibition season, The Gallery said farewell to our much-loved painting professor and longtime curator of The Gallery at UTA, Benito Huerta. Huerta's sculpture, painting, drawing, and print work created over the course of his more than fifty-year artistic career, half of which he committed to the UTA Art and Art History department, featured an amalgamation of political, economic, and social commentary along with personal identity and pop-culture references.

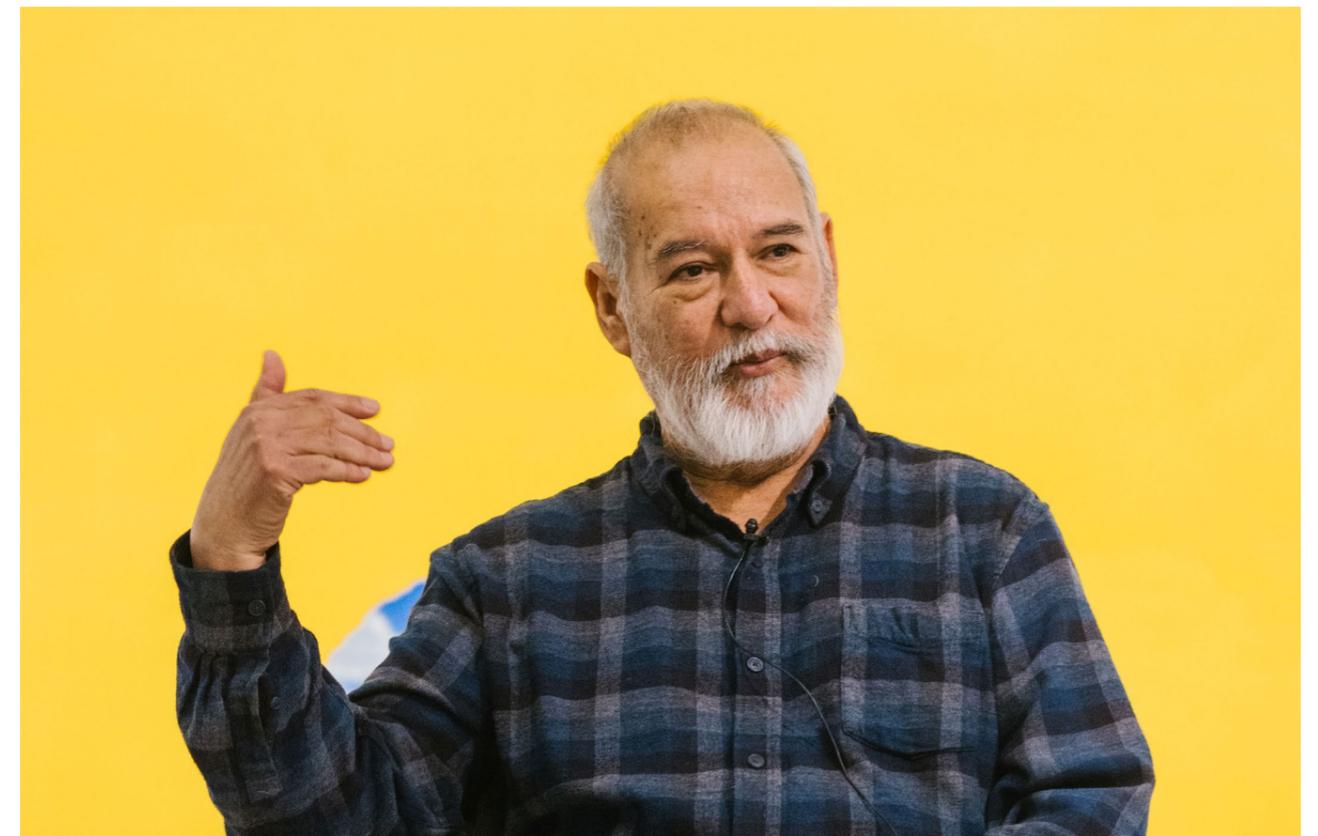
“HUERTA'S ART CONFRONTS TRIBALISM AND IDENTITY POLITICS, SPECIFICALLY THE LEGACY OF CONFLICT BETWEEN MESOAMERICAN AND EUROPEAN CULTURES, LAYING BARE DUMB CHAOS BORN OF IDEOLOGICAL CONCEITS. . .

. . . He salvages this cultural cacophony with serious whimsy, creating sensual pictures that are wry and disarming," says, art critic Kevin Bouchard.

## POST-MODERN FULCRUM: HUERTA + CHAFFEE COLLABORATIVE

In addition, works in the adjacent gallery presented projects from the collaborative practice of Benito Huerta and his wife Janet Chaffee. There, drawings, prints, and mixed media installations utilized an array of unusual materials such as steel, tar paper, concrete, grass, wood, Tyvek, and fiberglass. Using a combined visual vocabulary intertwined with architectural materials and plans that are integral to their residences and studios, this work explores the physical and psychological boundaries of Chaffee's and Huerta's shared living and working spaces. Janet Chaffe is known for her use of texture and pattern and the use of naturally occurring elements in her work such as beeswax, minerals, or mica. For many years, she taught art at Texas Christian University, University of Texas at Arlington, and the Modern Art Museum of Fort Worth, and currently teaches high school art at Trinity Valley School in Fort Worth. Huerta said about Post-Modern Fulcrum exhibition:

“There is this affinity between us, the house and the architecture. I think about how the space works as a home and as a result it passes into my work.”



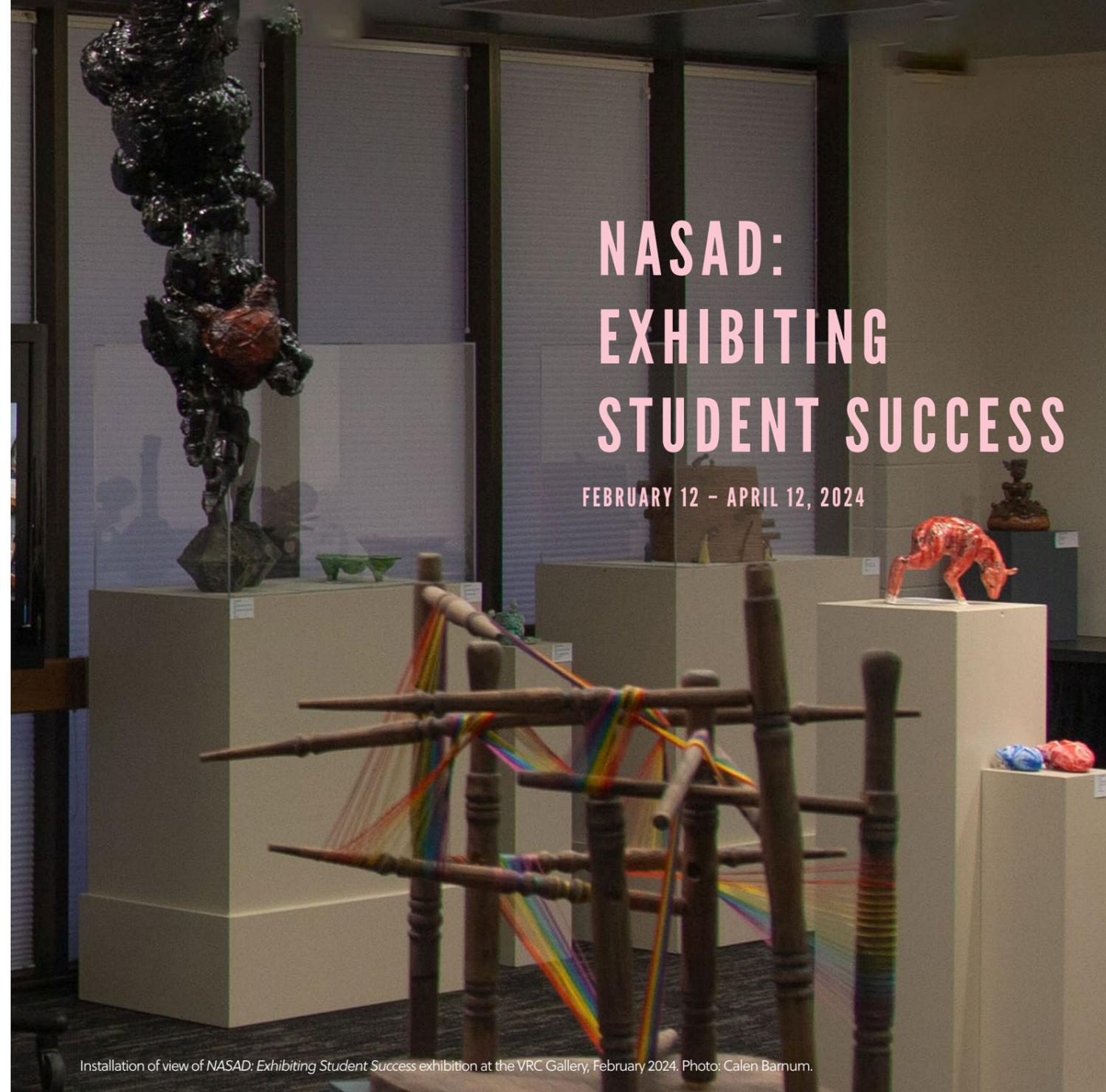
# A DEVELOPING TRADITION: PHOTOGRAPHY AT UTA

VISUAL RESOURCE COLLECTIONS GALLERY  
SEPTEMBER 18 – NOVEMBER 30, 2023

The artistic practice of photography has rapidly transformed as we move further and further into the industrialized age. However, with the onset of technology and the ease of access to cellular phones equipped with cameras, the tools and artists of past traditions are lesser known by our current generations. A Developing Tradition highlighted the photography area within the Department of Art and Art History at UTA, including current and former faculty. Featuring works by Andy Ortiz, Bryan Florentin, Scott Hilton, Kenda North, Leighton McWilliams, Andy Anderson, Richard Lane, and Jim Pomeroy, the exhibition showed a wide variety of methods and techniques. Selected work showed a progression of each artist's individual styles over the course of their careers. Also on view was a historical collection of cameras, ranging from early 8 x 10 devices of the Victorian era to the Polaroid, showing the diverse advancement of the tool throughout the ages.



Jim Pomeroy *It's Only a Baby Moon*, 1985. Gelatin silver print. Collection of Susan kae Grant & Richard Klein.



# NASAD: EXHIBITING STUDENT SUCCESS

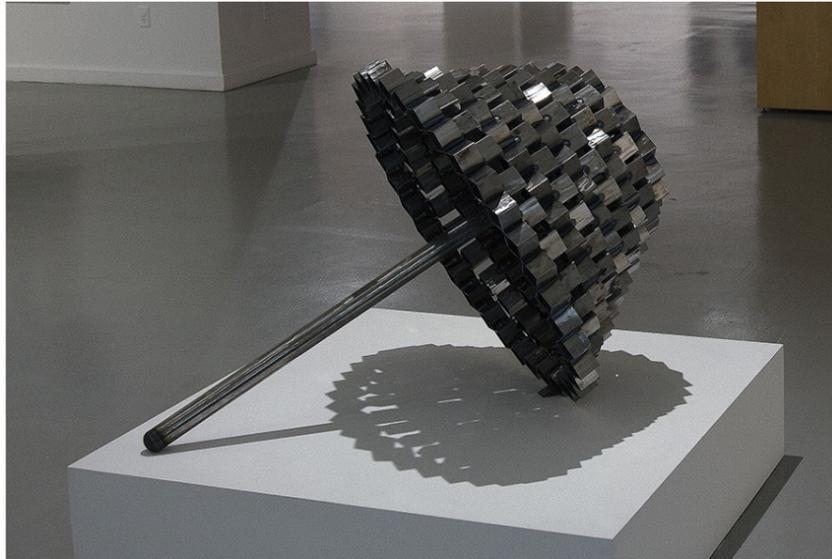
FEBRUARY 12 – APRIL 12, 2024

Installation view of NASAD: Exhibiting Student Success exhibition at the VRC Gallery, February 2024. Photo: Calen Barnum.

The exhibition in spring 2024 semester at the Visual Resource Collections Gallery and Fine Art Building hallways presented the best works of our students, both past and present, in conjunction with the NASAD accreditation.

The National Association of Schools of Art and Design (NASAD) is a nationally recognized accreditation organization that establishes the standards for both undergraduate and graduate degree programs at colleges, schools of art, and universities across the United States. It is the only accrediting agency that covers all art and design studies, recognized by the US Department of Education.

This accreditation process assesses how well the University of Texas at Arlington's Art and Art History Department has met their qualifications and standards and will support our educational quality and institutional integrity. The Department of Art and Art History began its membership process with NASAD in 2009, attaining full membership in 2014, and successfully passed the review in February 2024.



Troy Hockett *Umbrella*, 2024. Steel. Installation view at BFA exhibition, 2024. Photo: Calen Barnum



Installation view of BFA exhibition, 2024 with works by Dorian Parkhurst, Michaela Weick, and Anastasia Zyuskina. Photo: Christina Childress

# BACHELOR OF FINE ARTS EXHIBITIONS

In December 2023 and May 2024, Bachelor of Fine Arts Exhibitions displayed hundreds of works by graduating cinematic arts, intermedia studio art, and design seniors.

## FALL 2023 OUTSTANDING SENIORS

- Art History - Gavin Taylor
- Art Education - Dixie Morris
- Cinematic Arts - Kierin Padilla
- Design - Kathryn Herrera
- Drawing - Kevin Torres
- Painting - Omer Moran
- Photography - Anamaria Perez
- Printmaking - Jessica Soliz
- Sculpture - Herbert Roland

## SANCTUARY GLASS SCHOLARSHIP

Phoenix Sanders

## SPRING 2024 OUTSTANDING SENIORS

- Art Education – Hannah Seyfried
- Cinematic Arts – Xoe Cano
- Clay – Nicolette Kaylor
- Design – Rebecca Lopez
- Drawing – Vy Dang
- Glass – Michaela Weick
- Painting – Dorian Parkhurst
- Photography – Sahian Ortiz
- Photo/ Digital Imaging – Jordyn Garca
- Sculpture – Troy Hockett



Herbert Roland *Recalibration*, 2023. Pipecleaners, plaster. Installation view at BFA exhibition, 2023. Photo: Calen Barnum

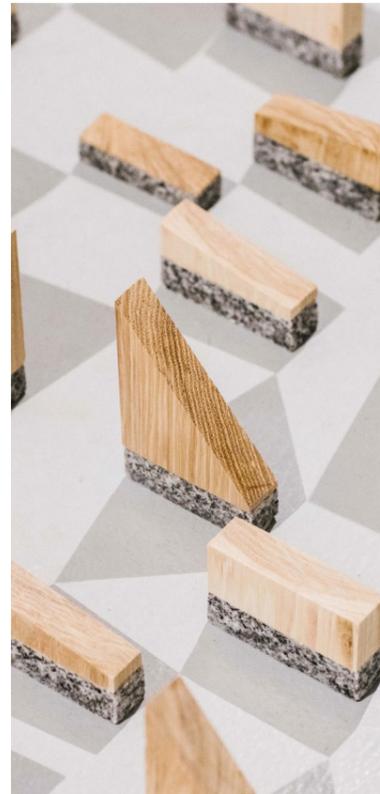


# MASTER OF FINE ARTS THESIS EXHIBITION

The annual Master of Fine Arts Thesis Exhibition in April 2024 featured the work of the four graduate students, Yanina Blanco, Christina Childress, Nijal Munankarmi, and Michael Scogin, who completed the MFA degree this year.

Nijal Munankarmi's thesis project "is an in-depth study of how graphic design and typography can be used as tools to educate populations and preserve valuable traditions within the Newari culture of his home country Nepal," said professor Ben Dolezal. The installation in The Gallery showed typographic characters from a new Newari typeface developed by Nijal embodied in his large-scale vinyl graphics, augmented reality and animation, and a mandala of rice grains that together generated response from the viewers.

Yanina Blanco's MFA research culminated in the exploration of human centered design principles and their impact on education and cultural preservation, particularly in the context of Wayuu and Asoharuasco community cultures situated in the areas of Colombia and Venezuela, as well as the history of colonization of Latin America. The exhibition featured Yanina's designed illustrated books, classroom games, posters about intangible heritage that are meant to be viewed through augmented reality apps, embroidery samples and interactive 3D printed sculptures inspired by indigenous communities' unique visual language seen in their crafts and decorative patterns.



"Material Poetics" exhibition by Michael Scogin offered the microscopic and macroscopic perspectives on matter, crafts, and labor systems through the artist's multifaceted contemplation of a 1120 lbs slab of Muscovite Peraluminous Granite that he cut, sliced, traced with charcoal and paper, utilized for the production of petrographic slides and prints and poetically monumentalized through patchwork of light and shadow in an installation of tiny stone elements that he presented on small pieces of lumber rather than regarding those as byproducts of stone carving processes.

Christina Childress in her MFA project embarked on a journey through family memories that unpacked for her the formation of her identity as a daughter, mother, photographer, and her current interdisciplinary practice. The central work - eponymous with the title of the exhibition, "Do you remember how it feels to press your hands into earth?" - functioned as a "matriarch" of Christina's show. A soil quilt comprised of hundreds of pounds of earth gathered from different locations connects to various handmade and found specimens, and most importantly, to sites such as the artist's grandparents' home in New York state and her current family house in Texas, representing "the entanglement of species, place, and time," in the artist's own words.



Installation views of the MFA exhibition at The Gallery at UTA, May 2024. Photos: Christina Childress.

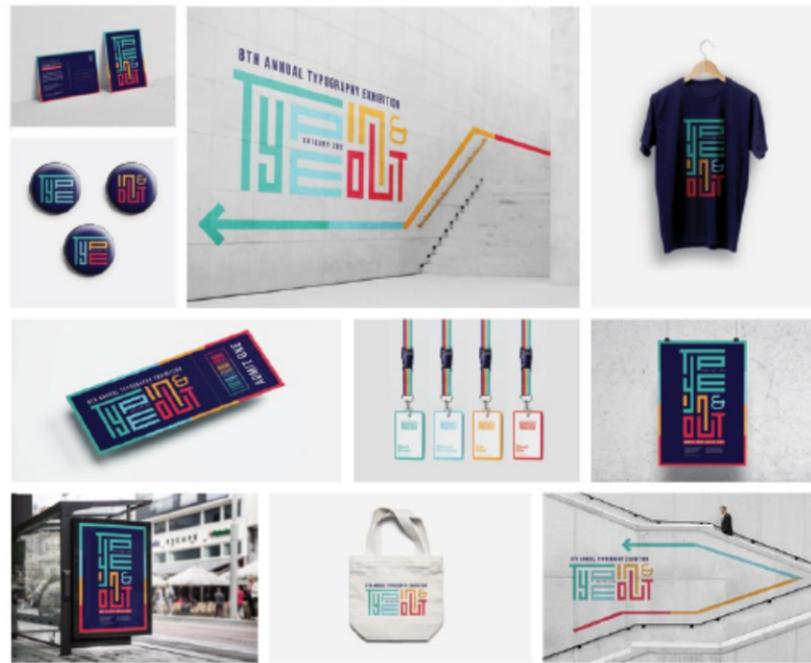
# 8TH ANNUAL TYPOGRAPHY EXHIBITION

NOVEMBER 20 - DECEMBER 20, 2023

Works by advanced typography students created during the spring and fall semesters of 2023 were on view at Gallery 295 in the Fine Arts Building.

Curated by the Advanced Typography class instructor Gladys Chow, the exhibition included works by designers:

Gabriel Azcarate, Edwin Barrera, Aryiah Brown, Bryan Carrasco, Bruna Casasampere, Elena Chapman, Agnes Duya, Caroline Frausto, Avery Gray, Diego Herrera, Katia Hewlett, Lucia Jaquez Pereyra, Kara Johnson, Erika Kuntze, Valeria Loera, Adamaris Lopez, Daisy Macias, Juan Martinez, Jessica Myrick, Adriana Perales, Sooa Pyo, Leslie Rayas, Ali Richard, Dominique Sanders, Alexandra Skinner, Emily Soriano, Emma Stephen, Ethan Sysavath, and Jordan Visciani.



Final Typography exhibition identity by Edwin Barrera



Typography exhibition poster by Erika Kuntze



Typography exhibition poster by Dominique Sanders

# EVENTS



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MASTERCLASS WITH...

# LOU DIAMOND PHILLIPS



Actor, writer and director Lou Diamond Phillips spent a week at his alma mater in October 2023. Known for his portrayal of Ritchie Valens in *La Bamba* and his role as King of Siam in the Broadway revival of *The King and I*, Phillips ('85, BFA) was invited by UTA President Jennifer Cowley to mentor aspiring young actors and filmmakers at the College of Liberal Arts.

In his college years at UTA's Theater Arts Department, Phillips said he was heavily invested in launching his professional career. In between tap dance class, costume class and acting class, he began taking professional roles in the Dallas-Fort Worth area in the film, television and commercial industry. He recounted that some of his first professional performances were at Stage West Theater in Fort Worth.

Still from *La Bamba* (1987) where Lou Diamond Phillips plays Chicano rock and roll star Ritchie Valens.

Lou Diamond Phillips leads workshops for students at UTA



Cinematics Arts students together with Professors Daniel Garcia and Changhee Chun work on the livestream of the filming process at Fine Arts Building.

A series of events for students was organized by Dr. Anne Healy from UTA's Theatre Arts Department and Jacob Singletary from UTA Development and Alumni Relations. In addition to leading workshops in acting fundamentals, acting for the camera, directing, the business of acting, and film aesthetics, Phillips worked with students in an all-day film shoot. This 6 hour long process was broadcast live by our Cinematic Arts students and Mav Film Productions team to the Fine Arts Building 148 auditorium for those who were interested in watching. Art Department Chair Dr. August Davis said: "It was a real privilege to have a member of the Academy of Motion Picture Arts and Sciences like Lou directing our students."

“As an actor, writer and director, it's in me to pass the torch to the next generation and ignite their passion for their craft. I'm thrilled – very thrilled. UTA has made amazing advancements over the years, not only in academics, but for me more importantly in diversity. UTA has grown in size and grown in accessibility and opportunity for a lot of young students. Being a part of this and a product of that work means a lot, Phillips said.



VISITING ARTIST LECTURE

# SEAD KAZANXHIU

SEPTEMBER 18, 2023



The Visiting Artist program continues to provide students direct access to leading experts in their fields and is a vital resource in the department's curriculum. On September 18, 2023, Sead Kazanxhiu presented a lecture titled *Art as Tool in the Process of Decision Making and Community Participation* to students and UTA guests at the Fine Arts Building. In addition to this lecture Sead engaged with the students through studio critiques. A meeting with graduate student Brandi Simpson resulted in her solo exhibition that Sead curated in his hometown Tirana, Albania the following summer 2024. By the end of his visit to Arlington, Kazanxhiu donated the book of *Romani Legends and Fairy Tales* that he collected and illustrated to the Department's collection.

Kazanxhiu is a Roma Albanian artist. In addition to his vibrant artistic and curatorial practice, he serves as board member of European Roma Institute for Art and Culture and is a Deputy Chairman of the State Committee for National Minorities in Albania. Kazanxhiu's practice foregrounds his profound awareness of the ways that social and political hierarchies within the nation-state reinforce unequal privileges and prevent participation. His work addresses issues of politics, activism, prejudice, exclusion, and the environment. His image making represents the efforts of a single artist devoted to restoring the dignity of a cultural group that has been forcefully and unjustly marginalized within the structures of European democracy.

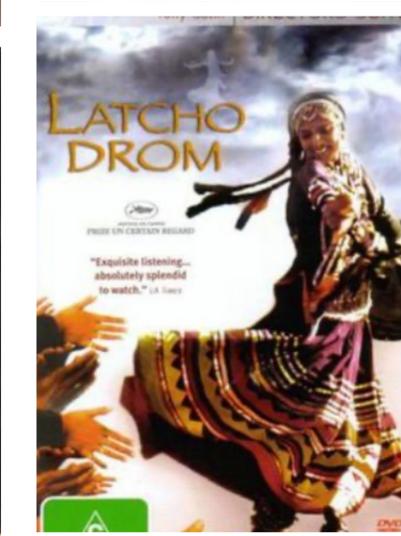
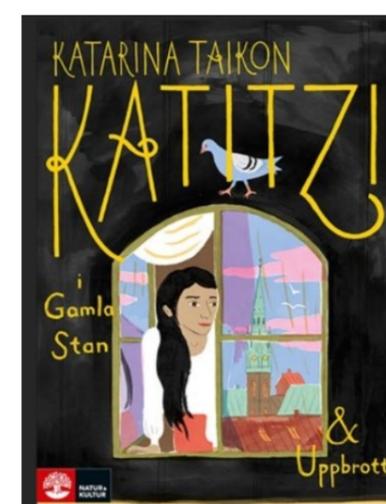
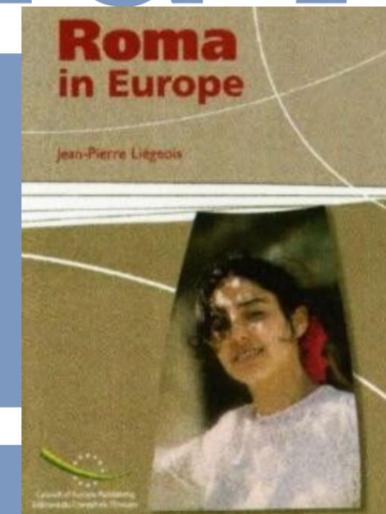
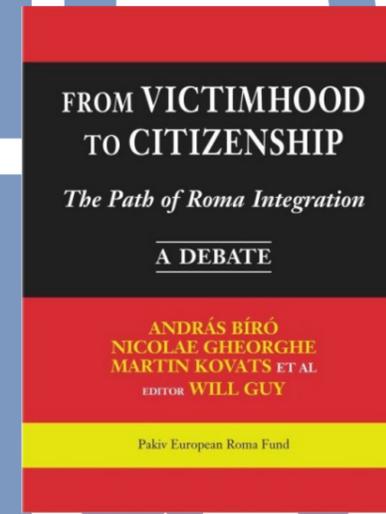
With numerous personal and group exhibitions internationally, Kazanxhiu is considered as one of the most engaged younger protagonists at the contemporary Albania art scene. His work was featured at Documenta 15 in Kassel, Germany, Manifesta 14 Biennial in Kosovo, 2nd Roma Biennale and Autostrada Biennale in Kosovo, Tirana Institute of Contemporary Art and Zeta Gallery in Albania, European Roma Institute for Arts and Culture in Berlin, and the Slovak National Gallery in Bratislava.

## VISITING ARTIST BOOKSHELF

As part of the Visiting Artist Program, the Department of Art and Art History launched a new collaboration with the UTA Libraries team that features the Visiting Artist Bookshelf at the West Campus library. Ahead of a scheduled lecture, students have the opportunity to familiarize themselves with a featured speaker's practice by perusing curated resources recommended by the visiting artist, and get special access to digital materials and media on a dedicated LibGuides page on the UTA Library website.

[libguides.uta.edu/visitingartistseries](http://libguides.uta.edu/visitingartistseries)

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VISITING ARTIST LECTURE

# GYUN HUR

APRIL 8, 2024



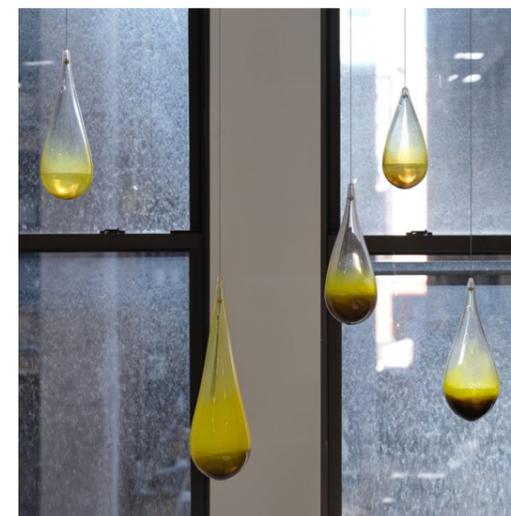
Born in Daegu, South Korea, Gyun Hur moved to the U.S. state of Georgia at the age of 13. She currently lives in New York and teaches at the Parsons School of Design, The New School. Gyun's lived experience as a first-generation immigrant largely informs her creative practice and pedagogical approach. Through iterations of installations, performances, drawings, and writings, she traverses between autobiographical abstraction and figurative storytelling, asking what holds us together; stories, yearnings, rituals, and spirituality.

Hur has participated in residencies with Stove Works, NARS Foundation, Pratt Fine Arts Center, BRICworkspace, Danspace Project, Ox-Bow, Vermont Studio Center, and Virginia Center for the Creative Arts. She is the recipient of a Bronx Museum AIM Fellowship, Foundation for Contemporary Arts Emergency Grant, Artadia Award, and the inaugural Hudgens Prize, among others. Her interest in art making in public space has led to presentations at the TED x Centennial Women; the international street art conference Living Walls, The City Speaks; the Atlanta Contemporary Art Center; The Hong Kong Polytechnic University; The New School.

Gyun Hur spent several days at UTA in the Spring 2024 semester, presenting a public talk about her practice at the Fine Arts Building. Core to Gyun Hur's practice is thinking about "the landscape of beauty and grief," which motivated the artist to create abstract objects that allow people with different experiences of trauma to enter her work. She found glass to be an amazing material.

## TO CAPTURE THE ESSENCE OF GRIEF AND SENSE OF HOPE “”

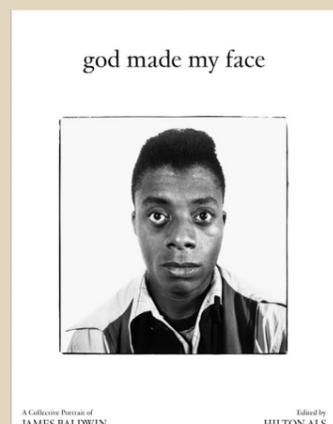
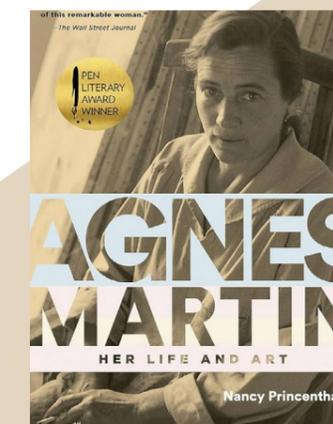
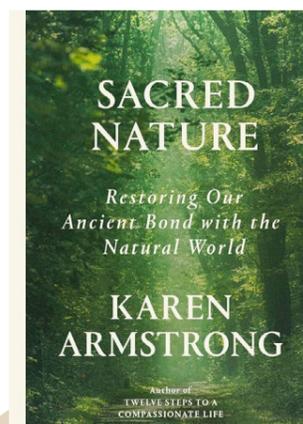
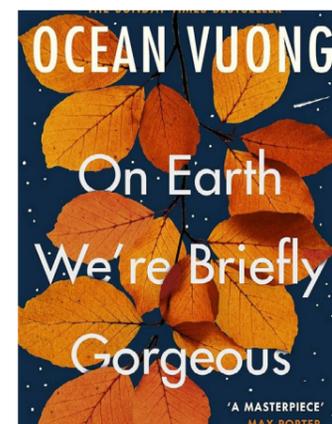
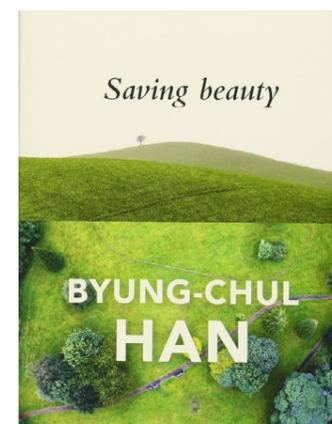
Gyun Hur. Installation view of *Intercessors*, 2024 at SK Gallery, NY. Hand-blown glasses, water gathered before the artist and her daughter's bath. Image courtesy of artist and SK Gallery. Photo: Argenis Apolinario.



In collaboration with the UTA Glass studio faculty, Gyun produced a series of tear drop shaped glass vessels that would become part of her future art installation. Holding purified and filtered river water, these vessels are conceived by the artist as inviting objects to think about healing, resilience, and human connection with nature.

Glass studio faculty created a sandbox where Gyun left the imprints of her smeared knees and elbows. The gestures of her body were then captured by the ladle filled with molten glass. The resulting work commemorates and reflects on the meaning of kneeling, a condition usually associated with "supplication, prayers, seeking for impossible healing and unattainable things in our lives," according to Gyun Hur. Spurred by the artist's personal grief, this project transcends into the broader realm of intersectional trauma, inviting us to reflect on the invisible grief that is being held by communities of migrants and immigrants of color.

### VISITING ARTIST BOOKSHELF



## VISITING ARTIST

## CARLOS ZERPA

NOVEMBER 16, 2023

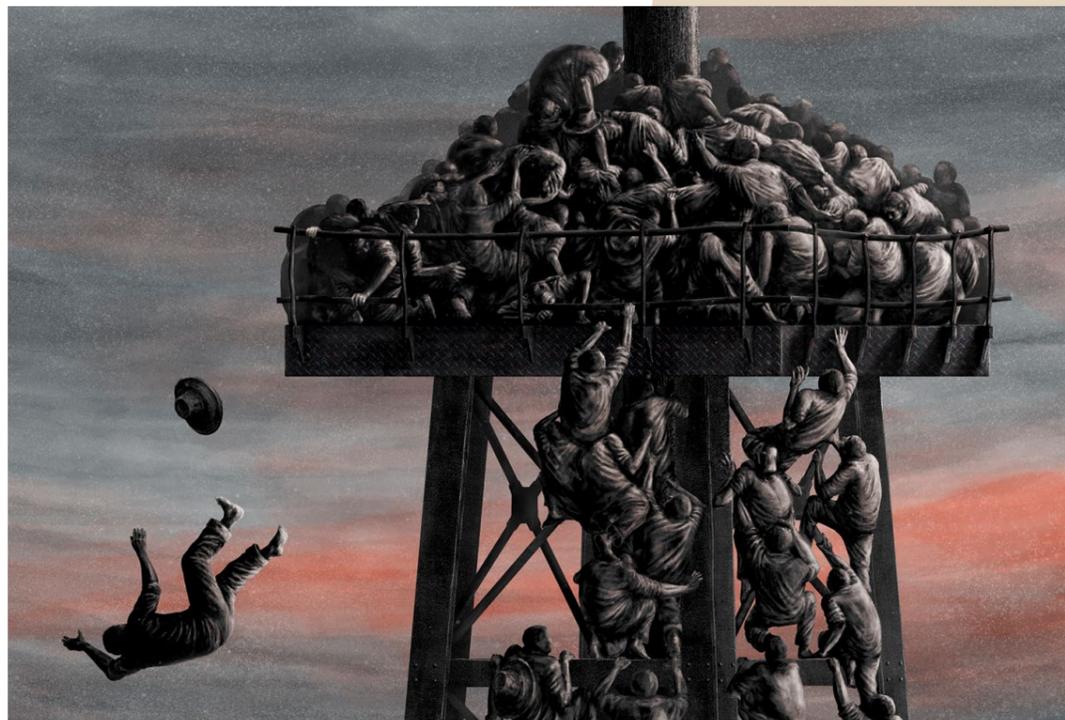


Born in Caracas, Venezuela, Carlos Zerpa's practice ranges from directing to street art. He is drawn to survivor-type characters that embark on high-risk adventures to transform social conditions they refuse to comply with. In 2010 he co-founded the cooperative EL-MECHA whose creative practice emerges at the intersection of storytelling, visual arts, and social commitment in South America and the Caribbean. MECHA's work seeks to empower underrepresented characters by creating transgressive and irreverent narrative devices. MECHA produced several award-winning public arts, editorials, and animation projects.

[mecha.pro](http://mecha.pro)

Venezuelan screenwriter and creative producer Carlos Zerpa visited UTA campus on November 16, 2023. The program was organized by Lilia Kudelia at Visual Resource Commons, in collaboration with Art and Art History Department faculty Mason Lahue who teaches cinematic animation, motion graphics and cinema production, UTA FabLab Librarian Morgan Chivers, and Kyle Hobratchk, founder of Corsicana Artist & Writer Residency where Zerpa spent two months in fall 2023 developing his new projects.

In a meeting with cinematic arts students, Carlos Zerpa presented and discussed his award winning animation projects focusing on workflows, techniques, and promotion strategies.



Carlos Zerpa Still from *Oil Boom*, 2023



At the UTA FabLab, Zerpa engraved a solidarity sign designed in collaboration with his colleagues at MECHA Coop. This imagery has become an iconic and popular stencil across South American countries, appropriated by people for street signs and used in protests. The work portrays a Wayuu activist during one of the protests in Colombia; her hair contours matching the cartographic outline of South American continent. Wayuu people are the second largest indigenous group in Colombia and Venezuela where MECHA coop is based.

VISITING ARTIST AT UTA GLASS STUDIO

# ADEYE JEAN-BAPTISTE

FEBRUARY 5-6, 2024



Adeye Jean-Baptiste presented an artist talk, glassblowing demonstrations, and individual meetings with students at the Studio Arts Center. Their work focuses on vehicular movement from the perspective of those who are non-native to a given space or place. Their practice is rooted in community, which has led them to co-create Alfred University's *Black Glass Artist* series and to serve a co-facilitator for the *GEEX, Glass Education Exchange group*. Adeye received their BFA at Alfred University and has worked at a variety of studios: Urban Glass, Firebird Community Arts, Starworks, Penland School of Craft, and The Corning Museum of Glass. Their glass journey has now led to Wardensville, West Virginia where they currently reside.

VISITING ARTIST AT UTA GLASS STUDIO

# HELEN LEE

MARCH 19, 2024

Helen Lee gave an artist talk on glass typography, followed by a glassblowing demonstration at the studio on March 19, 2024. In collaboration with UTA printmaking faculty Carrie Iverson, Lee produced a limited risograph edition print referencing her *Cicada* installation that explores Lee's Chinese-American identity. Additionally, Lee led a special writing workshop for the students at UTA.



Helen Lee. *Stroop Vessels*, 2007. Blown glass, 20"x 20"x 6". Courtesy of the artist



An esteemed artist, designer, educator and 2024 United States Artists Fellow, Helen Lee uses glass to explore language and diasporic identity. She is an Associate Professor and Head of Glass in the Art Department at the University of Wisconsin-Madison; and serves as the Director of *GEEX, the Glass Education Exchange*. Her work is collected by Minnesota Museum of American Art, Corning Museum of Glass, Chrysler Museum Glass Studio, Toyama City Institute of Glass Art. Lee has taught at Rhode Island School of Design, California College of Art, Pilchuck Glass School, Haystack Mountain School of Craft, Ox-Bow School of Art, China Academy of Art, Toyama City Institute of Glass Art and the MIT Glass Lab.

## VISITING CURATOR

## LEIGH ARNOLD

CURATOR'S TALK ON *GROUNDSWELL: WOMEN OF LAND ART* EXHIBITION AT THE NASHER SCULPTURE CENTER

Dr. Leigh Arnold visited the Department of Art and Art History on November 6, 2023. She presented a lecture about her exhibition *Groundswell: Women of Land Art*, focusing on underrepresented women artists active in the historical Land Art movement. The show was on display at the Nasher Sculpture Center in Dallas during September 23, 2023 – January 7, 2024. Coming into fruition after seven years of in-depth research by Arnold and the curatorial team, this exhibition surveyed the work of 12 American women artists who pioneered and expanded practices of land art since 1960s.

In January 2024, *The Architect's Newspaper* published a review of the *Groundswell* exhibition written by our Department Chair Dr. August Davis:



“GROUNDSWELL’S ARTWORKS CONFRONT US WITH OUR IMPACTS ON THE LAND. WHETHER WE ARE JUST BEING INTRODUCED TO PREVIOUSLY UNDER-CONSIDERED FEMALE ARTISTS OR AGAIN FACING ICONIC WORKS LIKE ANA MENDIETA’S FIGURATIVE IMPACTS IN SILUETA OR AGNES DENES’S PLANTING AND HARVESTING IN BATTERY PARK LANDFILL IN WHEATFIELDS – A CONFRONTATION (1982), THE SHOW INVITES US TO SURVEY OUR EXTRACTIONS.”



Leigh Arnold is Associate Curator of the Nasher Sculpture Center, where she curates temporary exhibitions and presentations of the permanent collection of modern and contemporary sculpture. She received her doctoral degree from the University of Texas at Dallas in 2016, where she wrote on Robert Smithson’s unfinished projects in Texas. Arnold’s curated shows include presentations of work by Lynda Benglis, Matthew Ronay, Elmgreen & Dragset, and Anne Le Troter. From 2020-22, Arnold collaborated with Nasher colleagues to curate numerous solo presentations of works by North Texas-based artists as part of the Nasher Windows (2020) and Nasher Public series (2021-ongoing), including installations by Tamara Johnson, Leslie Martinez, Longhui Zhang, Ciara Elle Bryant, Karla Garcia, Vicki Meek, Shelby David Meier, Jer’Lisa Devezin, Christian Cruz, Liss LaFleur, Celia Eberle, and Linnea Glatt.

Installation view of *Groundswell: Women of Land Art* at Nasher Sculpture Center, 2023



DIALOGUES IN ART

# IMMERSIVE OUTER CIRCLES

NOVEMBER 2, 2023



Part of the ongoing Dialogues in Art series, a panel discussion about art that transcends the studio and works its way into public spaces took place at the Studio Arts Center. The panel was moderated by UTA faculty Carlos Donjuan who invited DFW-based artists Jeremy Biggers, Sam Lao, Will Heron and Giovanni Valderas to respond to the topic and engage in conversation with our students. Speakers discussed how they are paving their way for a new generation of artists to better understand the power of their work and the importance of their voices in the community. The panelists shared successes and obstacles they have faced in their journeys as artists. Attendees at the Studio Arts Center and those who watched the broadcast of the panel online heard why it is important to each of those artists to create the work they make and how they intentionally shape their futures around ideas of active contribution to their communities.



# EMERGING TECHNOLOGY & ETHICS

ARRIL 19, 2024



Moderated by UTA Assistant Professor of Interactive Media Joshua Wilson, this panel discussed concerns and countermeasures that emerging technology presents particularly for the fields of interactivity, art, and physical rehabilitation. Wilson states:

While inventions and innovations tend to bring net benefits, technological advances that outpace our ability to react to unknown ethical concerns have become ever more commonplace. It is becoming clear that more proactive measures are necessary to identify and prevent unintended consequences of these newfound tools.



Panelists of this discussion reflected on these challenges from various viewpoints, based on their different areas of expertise.

Veena Somareddy is the CEO of Neuro Rehab VR, a VR healthcare start-up aimed at building virtual reality therapy exercises for rehabilitation. She is the recipient of a National Science Foundation grant and one of the 10 start-ups chosen to participate in the first Amazon Healthcare Accelerator. Using her experience in VR and AR, she is helping to connect technology and healthcare to enhance patient care and rehabilitation outcomes greatly.

Ed Lima is a Los Angeles based BAFTA nominated composer. Over the last two decades in the film and videogame industries, Ed worked on such videogame projects as *Borderlands*, *Brother's in Arms: Hell's Highway*, *Doom3*, *007 Nightfire* and *Empire Earth*. His film scores include *The Black String*, *Is You Is*, *Downward Hiro*, *Lafayette* (winner of Best Music at the 2018 Albuquerque Film Festival), *Reservations for Three*, *The Betty*, *The Dread Factory* and *DIN*.

Benjamin Wagley is a senior lecturer at UTA, where he mentors digital artists who aspire for a career in the video game industry. A CEO of Nijobe Softworks, he is a veteran professional in animation, 3D modeling, and game design. He has contributed to the development of notable titles such as *7 Days to Die*, *Borderlands 1 and 2*, *Duke Nukem Forever*, *Xenostar Alpha*, and the film *Altered* to name a few.

Leah Bethemie Brigham has been teaching art to inner city middle school students in Houston and Dallas. Her experience at the American Field Horseback Field Trails, and seeing her own dog competing for the National Championship at Ames Plantation in Grand Junction, TN, has inspired Leah to create works of art depicting dogs, and the wildlife associated with sport and hunting.

ART HISTORY STUDENT UNION SYMPOSIUM

# THE WORLD AROUND US: HOW OUR ENVIRONMENT AFFECTS US

APRIL 19, 2024



Claude-Joseph Vernet. *A Mountain Landscape with an Approaching Storm*, 1775. Collection of the Dallas Museum of Art

The Art History Student Union hosts an annual spring symposium to bring undergraduates and keynote speakers together. The 2024 Spring Symposium on April 19 aimed to draw insights into the various interpretations of our environments. Presenters were asked to speak about natural, social, technological, and other definitions of "environment" through art history and their art.

The symposium opened with discussions of natural environments. Bob Byers, the Executive Vice President of the Fort Worth Botanic Gardens, presented examples of how Eastern and Western cultures have different perspectives on gardening. Master Naturalist Zachary Chapman elaborated on the importance of preserving natural environments by presenting his photography that advocates for urban green spaces. Pam Jordan rounded out the natural environment discussion with her embroidery exploring climate change.

Aayush Triguni, an art history major at UNT, launched the discussion of historical environments by presenting on a South Asian market that is considered a "living" or "breathing" monument. Libby Morse followed with a discussion of how astrology was used in Early Jewish synagogues. Lauren Prewitt won 1st place for her presentation on color theory within healthcare.

Finally, social and institutional environments were discussed. Preston Light presented his research on the 1998 preservation of Francis Bacon's studio. Anh La introduced the abstract idea of how art and artists have been impacted by Western environments that sanction ideas of violence. Kendall Quirk, the Registrar and Director of

The AHSU was so grateful to bring together a diverse range of voices of professionals, budding art historians, and artists to discuss the importance of preserving our environments. Special thanks to the officers, keynote presenters, and UTA advisors who made this event remarkably successful.

Next page image; Symposium presenters. Left to right: Pam Jordan, Preston Light, Libby Morse, Anh La, Lauren Prewitt, Zachary Chapman, Aayush Triguni

THE 2024 HERMANN'S LECTURE SERIES:

# SOUND EFFECTS

APRIL 5, 2024

Department of Art and Art History co-sponsored the 2024 Hermanns Lecture Series together with the UTA English Department and Sound Studies Minor. The event gathered students and faculty at the UTA Central Library auditorium for an outstanding lineup of presentations:

Josh Shepperd, assistant professor of media studies at the University of Colorado Boulder, shared his experience of designing applied policy and public humanities projects for the Library of Congress and serving as director of the Radio Preservation Task Force and Sound Submissions Project. He is author of *Shadow of the New Deal: The Victory of Public Broadcasting* (University of Illinois Press), and is the founding Associate Editor of *Resonance: The Journal of Sound and Culture* (University of California Press)

Ethnomusicologist and artist Allie Martin is the director of the Black Sound Lab at Dartmouth College, a research environment dedicated to amplifying Black life and decriminalizing Black sound through digital practice. Her presentation, titled *Black Covid Care: Building Sonic Constellations of Black Life*, touched on the questions of race, sound and power.

Music technologist and electronic musician Claire Marie Lim is known through her artist project *dolltr!ck*. An advocate of Asian representation and women in music technology, she specializes in instruction for live electronic performance, production, and programming. At UTA, Lim spoke about the creative possibilities of live electronic performance and her creative projects that range from collaborations with the International Center of Photography in New York to the Singapore Ministry of Education's Arts Education Branch.



Claire Marie Lim



# CURATORS AND ART HISTORIANS PARTICIPATE IN ASIAN AMERICAN AND PACIFIC ISLANDER HERITAGE MONTH

In April 2024, our department joined other colleagues across the university to celebrate Asian American and Pacific Islander Heritage Month. Events at UTA ranged from student organization performances and showcases to study abroad program presentations.

**APRIL 23** our department hosted a virtual conversation with Dr. Jennifer Lee, associate professor of art history in the School of the Art Institute of Chicago. Dr. Lee spoke about her new project focused on her family's history that was inspired by research for her recent book, *Anxiety Aesthetics: Maoist Legacies in China, 1978–1985*.

**APRIL 25** the department hosted panel discussion "Curating Asian Art in Dallas-Fort Worth" with curators Jennifer Casler-Price (Kimbell Art Museum), Jacqueline Chao (Dallas Museum of Art), and Vivian Li (Dallas Museum of Art) who shared their curatorial backgrounds and engaged in a lively discussion about the highlights and challenges of curating Asian art in the Dallas-Fort Worth metroplex. The panel was moderated by Dr. Fletcher Coleman, Assistant Professor of Art and Art History at the University of Texas Arlington.



EVENTS

# UTA DONOR APPRECIATION RECEPTION

On May 2, 2024, UTA celebrated donors and friends whose generous support advances the University's tradition of excellence. The event was held at the Studio Arts Center and featured exclusive workshops and demonstrations hosted by our department faculty from the printmaking, sculpture, neon, glass, photography and painting studios.





MFA STUDIO CHAT

# BRANDI SIMPSON

## CONNECTING CRAFT TRADITIONS IN A SOLO SHOW IN ALBANIA



Brandi Simpson *The Maker*, 2024 Photo courtesy of the artist.

Graduate student Brandi Simpson presented her solo exhibition in Albania's capital Tirana. Her international trip was supported by the grant from Charles T. McDowell Center for Global Studies and the UTA Library Open Initiative Program. Titled *Beyond Adornment: A Celebration of Tradition* (21 June – 25 July 2024), the exhibition was curated by Sead Kazanxhiu, the founder of Parking Art Gallery at the Ministry of Minority Affairs in Albania.

Brandi Simpson's practice revolves around the research of traditions of female crafting circles and communities of art making. In preparation for this show, the artist invited minority women of Albania to engage in a collective workshop of doilies making. These objects then formed one of the centerpieces of the exhibition, along with Simpson's audio installation comprised of record players with glass records that she engraved with the ornaments of doilies. Lilia Kudelia spoke with Brandi about the evolution of this project, the unearthing of symbolism and bonding through art objects, and her experience with art professionals in Albania.

**Tell us about the process of putting together this exhibition. Did you produce the works on site during the residency or have you brought any work with you?**

I met Sead Kazanxhiu when he came to UTA as a visiting artist in fall 2023. Sead did a studio visit with me, and he expressed how my work reminded him of his home in Albania. He told me that the women in his village made doilies just like the ones I use in my work. It was as though we had found a visual language that reached beyond words. Sead expressed how much he wished he could show my work in Albania. We started emailing each other and I pitched my idea for the exhibition where we could feature the doilies made by the women in both of our communities. The Charles T. McDowell Center for Global Studies, and the UTA Library Open Initiative Program provided funding for this project. I spent months working on the glass pieces, *The Sound of Visibility*, that I took with me. They are glass records that I embedded with the sound of a heartbeat. I made the rest of the work in Albania using doilies that I took with me and doilies that we made in crafting workshops that I hosted in Tirana.

**What role do colors play in the exhibition?**

I was deliberate in the colors and patterns that I used in the glass records because I wanted the glass to give the impression of woodgrain like the furniture a doily would be used to protect. The other colors in my installation developed organically based on the doilies that I collected. For example, one entire wall of the gallery is covered in a collage of doilies from floor to ceiling. I took great care to place them in a way that would draw the viewer's eye through the full installation using color to create movement.

**What is the text used in the mural you created on the wall of the Parking Gallery?**

The mural is called *The Keepers of Tradition*. It features the names of all the women in my family, and community who have kept the tradition of generational crafting alive, as well as the women who I worked with in Albania. Behind their names are three blue doilies. I wanted to honor them as makers. It was so beautiful watching women bring their families into the space to see what I had made with their doilies and witnessing their surprise and pride when they saw their names in the exhibition.

**This profound statement in your exhibition catalogue gives comfort and hope. Found and discarded objects take a significant place in your artistic practice and usually function as points for reflection about the shared and internalized experiences, imposed perceptions and unbalanced power dynamics. How important is it for you to articulate the power certain objects hold, even if this power is not evident at first glance?**

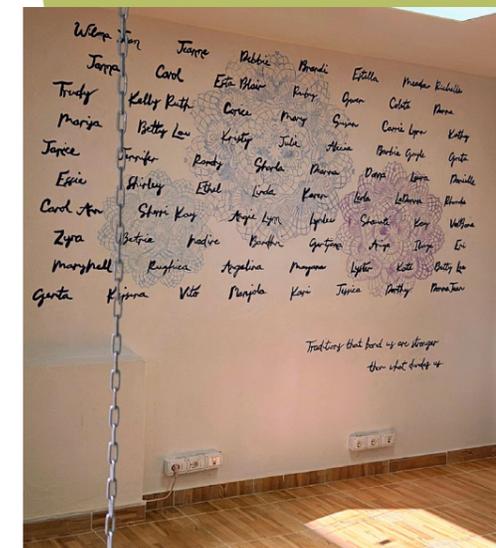
I was asked by a woman in one of my workshops if I had considered displaying the doilies separately by region the makers were from. That is when I thought of this line "Traditions that bond us are stronger than what divides us." I told her that this project was about showing how much we have in common as a global community of women. I really wanted to use these doilies as a metaphor for women. We are so often overlooked, like the humble doily. I wanted to confront the viewer with a room built entirely of doilies on the walls, sculptures made of doilies, and the sound of the doilies, so they would have no choice but to see them and acknowledge their presence and strength.

**Have you had a chance to visit any art institutions or museums in Tirana?**

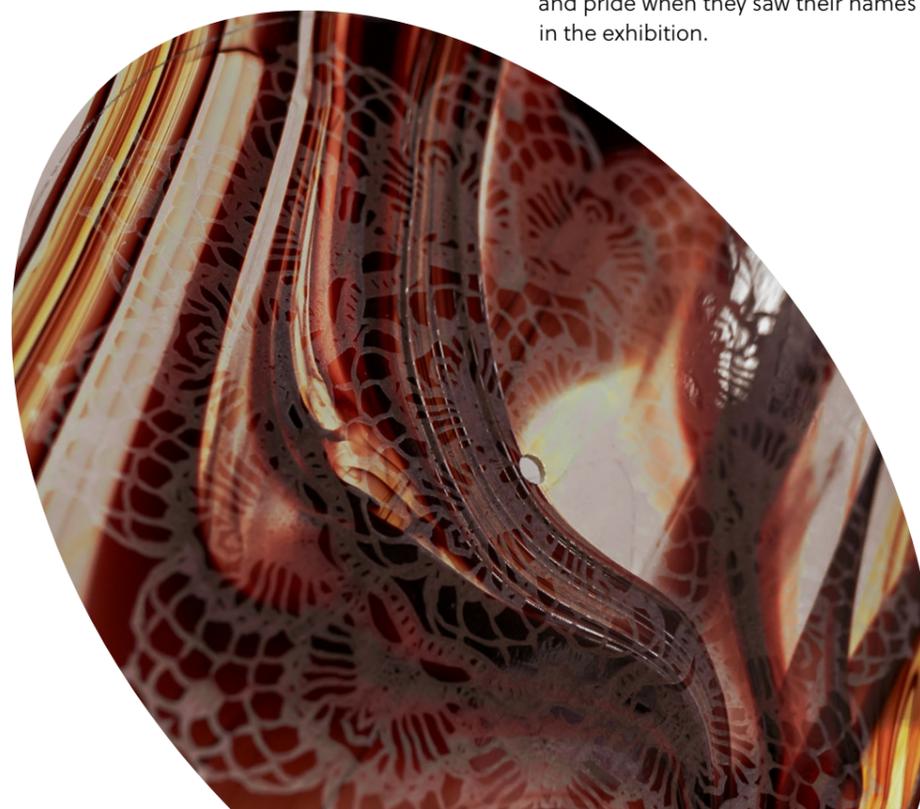
Sead Kazanxhiu took me to many galleries during my visit. He arranged for me to meet the gallerists and other artists. I had the opportunity to visit the Art Institute in Tirana. That was one of my favorite experiences. I got to meet students, and they were so excited to show me their work. They have an art restoration program where the students create traditional frescos and mosaics, then their professors destroy their work, so they have to restore it back to its original state. It was fascinating. There is a rich artistic community in Tirana. The former dictator's mansion is currently being transformed into artist-residency lofts. There is so much public art, and it was truly inspiring.

Brandi Simpson *The Sound of Visibility*, 2024

TRADITIONS THAT BOND US ARE STRONGER THAN WHAT DIVIDES US “”



Installation view of *Beyond Adornment: A Celebration of Tradition* at Parking Gallery in Tirana, 21 June – 25 July 2024. Photo courtesy of the artist.



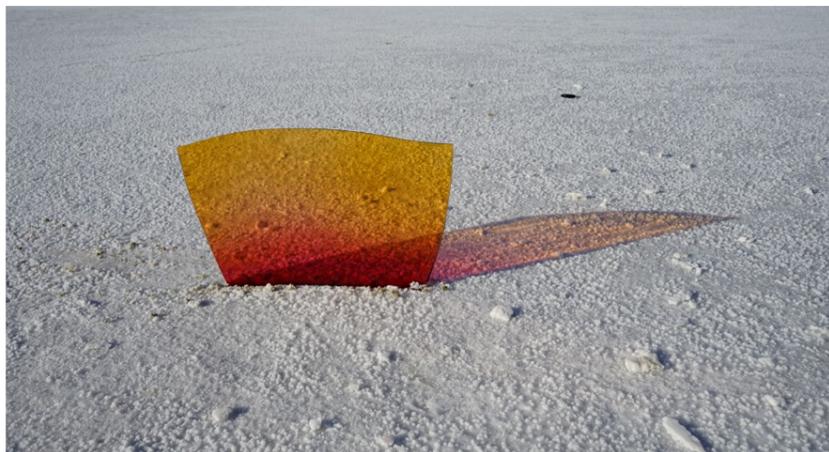
## MFA SPOTLIGHT

## AUBREY BARNETT



Originally from Houston, Aubrey Barnett received their BFA from UTA and is currently pursuing their MFA here. Their work in glass is inspired by color, geology, and themes of perception of time. Aubrey worked as a teaching assistant and artist assistant at Pilchuck Glass School and has completed a prestigious two-year paid position at the internationally acclaimed JamFactory in Adelaide, Australia, where they gained valuable expertise in designing and creating a range of glass products, including their own line of glassware.

Lilia Kudelia spoke with Aubrey about their research trips to several national parks across the United States: Great Sand Dunes National Park in Colorado, White Sands National Park in New Mexico, and Bonneville Salt Flats in Utah, where Aubrey's glass pieces were installed for a moment and documented.



**With your interest in human perception and epistemologies, how has glass advanced your research about the world around us?**

I use glass to explore perception and reality because it allows me to manipulate color and light in ways that challenge our understanding of what we see. I can create any color or combination of colors I want, and as you move around the piece, the overlapping colors shift and change. This means no one person sees the exact same thing at the same time. Sometimes, you can't really tell what you are looking at in my work, which makes one question not just what they are seeing, but what they know. It is like an experiment in understanding reality – how our minds build what we think is real based on something as simple as light passing through glass. It's about exploring those gaps in perception and relative truth and realizing that reality isn't as fixed or clear as we might think.

**Do you feel affinities with any of the land artists in terms of how they investigate materials and landscapes?**

I have always been inspired by land artists Robert Smithson and Nancy Holt. They didn't just use the environment as a setting; they made it an active part of their work. I also approach my pieces as an ongoing dialogue with the landscape. The glass isn't just placed within nature—it interacts with it, creating something new and often unexpected. What really draws me to these artists' work is how they engage with the concept of time. Just like Smithson and Holt, my work isn't static; it changes constantly with the light, weather, and time of day. By placing my pieces outdoors, I use the sun and the passage of time as elements in the work. Each fleeting moment is unique, and my pieces track these changes, marking how time is always moving forward. My work reflects the relentless progression of time, inviting viewers to see the world and themselves in a new light, aware of the beauty and impermanence of each passing moment.

**As an artist working with glass, what global trends do you consider important these days?**

I don't really see my work fitting neatly into any specific movement. My focus is more on timeless concepts like perception, the passage of time, and the always-changing nature of subjective reality. For me, it is less about following trends and more about these core ideas in a way that feels authentic to my practice. However, there are a few broader cultural shifts that resonate with what I am doing. There is an increasing interest in how art can challenge our understanding of reality. My work plays with perception and invites viewers to question what they see and know, which aligns with this trend. Another trend is the emphasis on art as an experience, something temporal and evolving rather than static. My pieces aren't just static objects; they shift and evolve with light and time, adding to the broader conversation about art as an ongoing experience.

**Tell us about the creative inquiries you pursue during your road trips? What are your guiding parameters for planning the route for a specific trip?**

The places I seek out are otherworldly, representing the harsh realities that shape our subjective truths. The environments I choose are like the self – tough, sometimes unforgiving – while the sculptures I create within them represent fleeting moments of beauty that are unique to each person who experiences them. When I travel, I make a loose plan but allow myself to be influenced by the environment. I prefer taking back roads and scenic routes because it's not just about reaching a destination – it's about the journey that shapes who we are and how we see the world. What we think and believe becomes our reality, even if it isn't objectively true. Each person sees the destination differently, just as we all perceive the world and ourselves in unique ways.

**The photographs of your handblown glass panels set in those landscapes are an important component of your practice. What happens between the artwork and the landscape that cannot be captured by camera?**

The photograph cannot convey the long and hard journey it took to reach these remote locations – the hours of travel, camping in the cold, the expense, and the work involved. This journey is a metaphor for life's challenges, or the struggle to change one's perspective and subjective reality. The photograph also misses the forever-changing nature of the pieces themselves. As time passes, the glass interacts with the environment differently, shifting colors and forms as the light changes. The photograph offers a snapshot of a single moment, but it cannot capture the full, dynamic experience that unfolds in real time.



## ART EDUCATION

# CONNECTING WITH THE KIMBELL ART MUSEUM

BY LUCY BARTHOLOMEE, PH.D

Our partnership with the Kimbell Art Museum offers real-world opportunities for the UTA Art Education students to develop teaching skills that prepare them for their future careers, including an introduction to Museum Education. Each spring, we team up with the wonderful Museum Education staff at the Kimbell for a unique teaching and learning program.

Our initial session introduces the procedure and expectations led by Stephanie Nordlund, School and Teacher Programs Coordinator. Eighteen Art Education students are divided into groups. Together, they select an artwork from the Kimbell's collection and research its history and cultural framework. They learn that object-based pedagogy is central to the process, where the artwork itself is the curriculum for the lesson.



UTA Art Education students lead a gallery discussion at the Kimbell Museum, 2024.



Next, they develop an art making activity inspired by that artwork and further prepare for their future students. At the second session, students practice gallery teaching utilizing effective questioning strategies to guide the discussion. After this rehearsal, the group heads to the studio classroom in the Piano Pavilion – the newer building on the Kimbell campus designed by Renzo Piano. Each team presents their studio lesson with sample artworks, followed by discussion and critique of the presentations with Ms. Nordlund and other education staff.

The preparations are brought to fruition at the third session with area students. This year UTA Art Education majors gave gallery lessons to students from Northstar School in Arlington, which included lively discussion about the artworks and creative exploration of the themes and art materials. The partnership with Kimbell Art Museum enhances our students' abilities to teach in a variety of settings in addition to providing a real-world experience in the field of Museum Education. Each teaching experience elevates their confidence as preservice educators and enhances their knowledge of creative teaching strategies.



Delacroix, *Fronte-boeuf and the Jew*, lithograph (Paris: Gaugain, 1829). Courtesy of Bibliothèque Nationale de France, Paris.

## ART HISTORY

# DELACROIX READS IVANHOE

BY DR. BETH WRIGHT

Distinguished Professor of Art History Dr. Beth S. Wright has contributed to a collection of essays on art and narrative, *The Routledge Companion to Literature and Art*, edited by Cheryl Lee, Neil Murphy, and W. Michelle Wang (2023).

Dr. Wright's publication is about Eugène Delacroix's response to Sir Walter Scott's historical novel *Ivanhoe* (1819). The novel presents a dynamic clash of cultures and religions in England a generation after the Norman conquest. Saxon and Norman, Jew and Christian must be reconciled so that England may become a unified nation. Scott's narrative is temporally fluid and complex, with simultaneous scenes identified by "three blasts of the bugle." This narrative was ideally suited to Delacroix's interests and talents. He created paintings, watercolors, and prints inspired by *Ivanhoe* throughout his career. Insisting that he was "painting thoughts" (Journal, 8 October 1822), aware that Scott's novel was subjectively driven, he rose to the challenge of representing the unseen or invisible.



Delacroix, *Richard and Wamba*, c. 1829 lithograph (Paris: Chardot/ Derchergue, 1835). Courtesy of Bibliothèque Nationale de France, Paris

Building on an article in *Word & Image* on a suite of lithographs of subjects from Scott by a group of Romantic artists, including Delacroix, Dr. Wright's essay centers on three lithographs created at the time he was contributing to the suite (1829-1830) and the list of twenty-four possible subjects Delacroix noted in his Journal on 31 December 1860, several of them never addressed by any other European artist.

The essay analyzes both works and the subjects which interested Delacroix, explaining their impact within the narrative. Delacroix and Romantic artists were exceptionally sensitive to ways in which visual works could evoke complex narrative meaning.

# GROWING ASIAN PRINT COLLECTION AT UTA



Kiyochika (1847 - 1915) Three Geisha: Kayo of Osaka, Hitosuru of Kyoto, and Kokichi of Tokyo, c. 1878. Courtesy of Ronin Gallery, NY.

In spring 2024, the students of Dr. Fletcher Coleman, Assistant Professor of Art History, acquired a new Japanese woodblock print, *Three Geisha*, by Kobayashi Kiyochika (1847 - 1915) for the UTA Fine Arts Collection. When Dr. Coleman arrived in 2020 at UTA, recognizing the lack of Asian art objects on campus for students to work with directly, he established a teaching collection of Japanese woodblock prints. Begun with a donation of ten woodblock prints, the collection has since been built through acquisitions directed by students in his ART 3318 course, The Japanese Ukiyo-e Woodblock Print. Working with Ronin Gallery, the largest gallery of Japanese woodblock prints in North America, Dr. Coleman's students divide into groups and research prints placed on offer to the class by Ronin at the beginning of each semester that the course is taught.

Through activities that range from condition reporting and valuation to traditional academic research, the student groups each argue for the acquisition of their print before ultimately voting on one print to acquire at the end of the semester. With the only other copies in the United States held by LACMA, the Minneapolis Institute of Art, and the Smithsonian National Museum of Art, ART 3318 is proud to add the iconic work by Kiyochika to UTA's collections.

## DR. FLETCHER COLEMAN EXPLORES THE NOTION OF "CONFLICT ART" THROUGH WORK OF KEISHO OKAYAMA

Dr. Fletcher Coleman presented his ongoing research on the Japanese-American painter, Keisho Okayama (1934-2018), at the international symposium, Medium of the Mind, hosted by Harvard University's CAMLab. The event was focused on intersections of art, technology, and the human mind. Dr. Coleman's presentation questioned the notion of "conflict art" through the life and work of Keisho Okayama. A little-studied painter who was the son of a high-ranking Buddhist priest, Okayama was incarcerated as a young man at Topaz, Utah, for the duration of World War II.

Introducing Okayama's work for the first time to a broader audience, Dr. Coleman explored the deeply psychological manner in which Buddhism represents both solace from and a source of trauma within Okayama's artwork. Moreover, he engaged with the broader question of why artists such as Okayama are left out of academic and market discourse concerning major conflicts that altered the course of their life.

These topics serve as the foundational theme for Dr. Coleman's upcoming spring 2025 exhibition on Asian diasporic conflict art, *Solace in Painting: Reflecting on a Tumultuous Century*, that will feature the paintings of Keisho Okayama alongside those of two other diasporic artists, Chao Shao-an (1905-1998) and Ann Phong (1957-). The exhibition will open at The Gallery at UTA before traveling to the University of Nebraska, Omaha, and will be accompanied by an exhibition catalogue produced by Scala Press.





Unknown Artist, *Las Castas*, c. 18th century, oil on canvas. Museo Nacional del Virreinato, Tepotzotlan, Mexico.

# PAULA CURRIE'S ESSAY ON CASTA PAINTINGS IN GLOBAL INSIGHT MAGAZINE

Spring 2024 volume of UTA's *Global Insight* magazine featured a contribution by MFA student Paula Currie. Titled "Social Hierarchy and Purity of Blood in New Spain", this essay looks at the research of leading scholars in Spanish art, colonial Latin American history, Spanish history, and religion to create an in-depth analysis of New Spain. Currie explains the ideology known as *limpieza de sangre* or purity of blood and analyzes how art was used to spread racial propaganda to further the concept of White Spanish superiority in New Spain. Consequently, Spanish art and ideology created lasting effects still evident in Latin America today.

Currie says about her research:

“I first heard about Casta Paintings while taking Dr. Vaccaro’s class. A classmate chose to do their research on this topic, emphasizing the lasting effects of cultural blending. I was captivated by the idea that a pictorial record of social hierarchy existed in the art world. Later that year, Dr. Vaccaro suggested that I look into the origins of Casta Paintings as part of my McNair Scholars summer research. I was fascinated by what I found. Being born and raised in America, I am ashamed to admit I don’t know much about my Hispanic heritage, so this was very eye-opening for me and helped me to understand cultural differences that were previously a mystery.”

*Global Insight: A Journal of Critical Human Science and Culture* is published by UTA Libraries and the McDowell Center. It aims at firing the imagination of up-and-coming scholars by providing a venue for critical thinking and independent research. *Global Insight* magazine accepts submissions from students from any college at The University of Texas at Arlington. Submissions are subject to double-blind peer review.

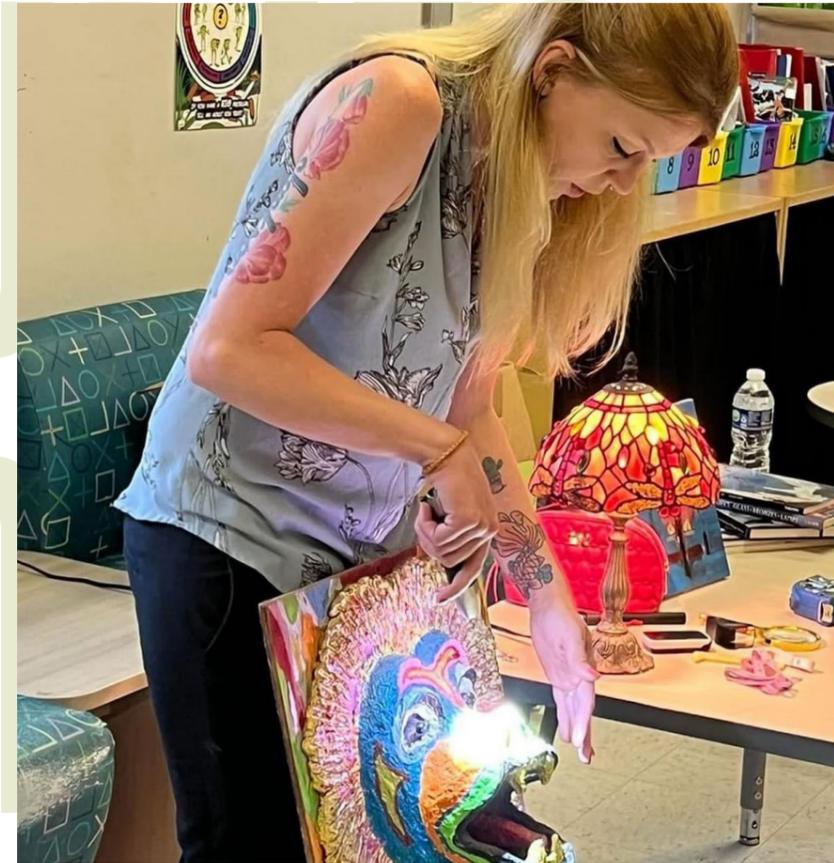
The journal is available to a wide, international audience in an online platform via academic hosts and vendors as well as a limited print run; [globalinsight.journal.library.uta.edu](http://globalinsight.journal.library.uta.edu)

## ALUMNI SPOTLIGHT

## EZRIEL WILSON &amp; XENIA AMAYA

## MUSEUM STUDIES

Launched in Fall 2022, the Museum Studies minor at UTA complements major degrees in a wide variety of disciplines, notably art history, anthropology, archaeology, architecture, art education, history, and library sciences. It prepares students for higher-level certification, graduate studies, and entry-level museum positions. Students gain experience in the UTA Fine Arts Collections and through partnerships with local, regional, and international art industry and museum professionals. We spoke with outstanding alumni Ezriel Wilson and Xenia Amaya who joined the team of Heritage Auctions in Dallas as Arts Cataloguers shortly after graduating from UTA with a museum studies minor.



Ezriel Wilson presents about being a Decorative Arts Cataloger to the 2nd graders at her son's school Wilemon STEAM Academy, 2024.

**What positions were you applying for after graduating from UTA with an art history degree and museum studies minor?**

**Ezriel Wilson:** At the time and before graduation, anything. I was applying for various open gallery and cataloger positions because the most important thing is getting into it quickly to get as much experience as possible! I was even trying for unpaid internships because the experience is truly everything! I was encouraged by my mentor Cheryl Mitchell to try for the role and see if I got it and sure enough I did!!!

**Xenia Amaya:** I was mainly looking for museum positions such as registrar, art handling, and even gallery attendant positions. I came across Heritage Auctions due to an email Dr. Fletcher Coleman had sent out to the Department of Art & Art History.

**What attracted you in the offer from Heritage Auctions?**

**Xenia:** The main thing that attracted me in the offer from Heritage Auctions was the one-on-one experience I'd have with all our 3D artwork. I have cataloging experience from my time as one of Professor Mitchell's interns; however, this position allowed me to further my art handling skills, but also condition reporting and learning how to be more observant.

**Ezriel:** Firstly, benefits. As a working mom fresh out of college this was a huge plus for me. That and the flexibility with my schedule. Then the fact that my colleague Xenia Amaya had started and had so many good things to say about Heritage, our ability to continue learning new things every day, and the overall environment.



Xenia Amaya cataloging a porcelain figure at Heritage Auctions office in Dallas, 2024

**Describe your regular day at work.**

**Ezriel:** A regular day consists of many moving parts. You must be flexible and able to navigate a fast-paced environment. Sometimes it is a simple day filled with cataloging and research, others you are bouncing around departments and the warehouse taking pictures for clients or additional information, proofing and preparing the upcoming sale catalogs, or even multitasking popping in and out of auctions!

**Xenia:** My main job is to catalog and create condition reports for all 3D works. My responsibilities include finding flaws/ damage in our art glass, furniture, ceramics, and metalworks; ensuring that any provenance and COA's are accounted for. Once all the condition reports are created, and our photography is complete we continue to create the catalog for that sale; we work closely with our marketing team for this.

**Were there any unexpected skills that you have had to master recently in your new role?**

**Ezriel:** All things decorative! When I started, I had some three-dimensional experience, but my expertise was primarily in printed 2D flat media. At Heritage, I have had to learn about an array of different materials and media from ceramics to glass, lighting, and even furniture! We also work with a variety of categories some sales focusing more on Art Nouveau/Art Deco style objects in our *Pursuit of Beauty* and *Luxe Moderne* sales, Design objects, Silver and Objects of Vertu, and a lot of French things (I was a french minor). I have also grown in my print cataloging skills, learning even more and putting my internship skills to work!

**Xenia:** Yes, I have been able to further my research skills during my time with Heritage Auctions. I have also expanded my communication skills when it comes to phone bidding during a live auction.

**What event or assignment are you looking forward to at the moment?**

**Xenia:** I am currently looking forward to our Design Auction happening on May 23, 2024. This auction features modern day art glass, sculpture, and Nakashima furniture! As the season comes to an end, we are always working ahead on our fall sales, and preparing those auctions is always a great time.

**Ezriel:** At the moment I am excited to begin using my skills as an artist to catalog paintings as I start helping out with things in our Illustration sale. I am also incredibly excited about the sales we have coming in the fall! Heritage Auctions is huge about encouraging us to learn more, be expansive, and grow as an individual. There is a ton of opportunities out there - you just have to take the risk and try. Sometimes that may mean jumping out of your comfort zone. One of the biggest reasons that I got this job was because I was so involved in our UTA Fine Arts Collections on campus internships, work-study, and volunteering, experiences that certainly go a very long way.

Ezriel Wilson, Museum Studies professor Cheryl Mitchell, and Xenia Amaya at Heritage Auctions in Dallas, 2023.





Frederick J. Miller *S.O.U.L.*, 2023. Wood, dry pastels, graphite, gouache, ink, acrylic paint, gold leaf, glass lens, clay, computer chips, LED lights.

## FACULTY SPOTLIGHT

# FREDERICK J MILLER

## FOUNDATIONS

Adjunct Assistant Professor Frederick Miller has taught numerous courses at UTA in the last 16 years that include metalsmithing, glass making, 3D design, beginning drawing, and currently 2D design courses. Originally from Texas and growing up in California and Oklahoma during his younger years, he has a BFA degree in Architecture from UTA (1996) and MFA in Metalsmithing from the University of Washington, Seattle (2002). With interests that span from ancient civilizations' -built structures to science-based discoveries and astronomical endeavors, Miller's creative practice is largely focused on the future and resonates with many students in his classes. The students admire him for the fun and relaxed atmosphere in the classroom, flexibility that is intentional and cannot be misused, generous and helpful critiques, and willingness to take time to hear the students' perspective. In this interview, we chatted with Fred Miller about his recently produced artworks, his pedagogy, and personal perspective on creative work.

**Your work for the XIX Faculty Biennial, S.O.U.L. (2023), combined various materials – from acrylic paint, dry pastels and gouache to gold leaf, glass lens, LED light, and computer chips. How did you harness them all? And what does your vocabulary of materials, in your opinion, reveal about you as an artist?**

I have always been fascinated with the art making process. When I was fairly young, I built large creations out of Legos. When I was a teen, I painted clothing and made presents for family members. At college, I focused on architecture and learned how to draw and design buildings and various structures. Once I stepped into the art world, I just knew that I wanted to learn as many art making skills as possible. To me, art isn't just about creating a concept – it is about learning a new process and using all your learned skills to create something unique each time. I am truly a 3D artist – I love to blow glass, create metal sculptures for the human body and build furniture. Over the past few years, I have only been teaching 2D design, so my interests have shifted in a more drawing/illustration direction. S.O.U.L. started as a personal commentary on varied color theory projects that were forced on students at the Bauhaus (in Germany) in the 1920s and 1930s. Their color associations were so specific that certain shapes could only be of certain colors. I still find this teaching methodology incredibly interesting and wanted to take it one step further.

Initially S.O.U.L. painting was going to depict three different objects referencing a circle, a square, and a triangle. These three shapes were most often used at the Bauhaus, and I wanted to use the same shapes to reference the human body. As I worked on a sketch over and over, I realized that I was forcing myself to create a piece that was, in fact, limited in personal scope. I decided to change the entire design and just focus on the eye – my version of the circle. The iris of the eye is primarily blue/turquoise because that was the color they deemed appropriate for circles. Blue was considered calming and seen as a color that visually recedes into the background (although I sort of broke that design rule in my work – hehe). As I was sketching, drawing, painting and applying all the ink, pastel, gouache, and pencil, I realized that I wanted to incorporate something sculptural into my wooden canvas. I ended up sculpting a very small anatomical heart to hide inside a glass loupe – that I then placed at the center of the eyeball. To be brief, eyes are the window to the soul and your heart is where your soul resides.

I use a large range of materials in my work now, because I want certain elements to look a certain way. This piece was meant to be read as an illustration from a weird 1950s pulp comic book, but I also wanted there to be some sort of interaction with the viewer – hence, the hidden heart trapped within. My extensive vocabulary of materials has a direct correlation to who I am as a person, at this point in time. I use a lot of color in my work because color makes me happy. But I also use bright colors as a sort of visual shield, hiding true meaning beneath.

**What are you working on in your studio these days?**

I am currently designing more images that have a direct visual connection to S.O.U.L. I don't normally work in series, but I feel that I have created a strange world in which this piece resides. I need to continue creating images that show more of this odd world. The eyeball was just the beginning, I need to delve further into its lens.



Frederick J. Miller in class.

**Describe a potential transformation path of a student taking your 2D design class.**

Two-Dimensional Design is a foundations class where students slowly begin to learn about everything related to flat artwork and design. Many of them have only learned the basics of design or have not yet been introduced to work that is both visually engaging and conceptually sound. In my course, I try to show them that all facets of art making matter. Yes, the core idea is the most important, but craftsmanship, design, layout, material choice, i.e. can matter just as much as your intended idea. By the end of the semester, my students can take all those interesting art facets and start to use them to make truly engaging pieces of work. I suppose the intended transformation path (or goal) in my course directly relates to that instant where the students have a profound realization that their art style can be seriously elevated by using all facets of good design. In my opinion, 2D Design is a course that is cumulative, meaning that the basics of design help add flavor to their work over time, giving students the ability to intellectually (and artistically) question their work for future projects and creations.

**What can one do if they get stuck with a creative project?**

Speaking from personal experience, artist block is a real thing, especially for young artists who are taking multiple classes, working a part time job and dealing with all the stress of everyday life. While it's not good to take time off when you have a project due, you can take breaks from time to time and refocus your brain on something else. Read a book, listen to music, or simply go for a walk. Many artists are passionate people and tend to get hyper focused on their work. Students need to learn how to mix their passion with an effective amount of downtime. I have found that with an appropriate amount of 'playtime', once you get back to work it feels fun and fresh again.

**Three art supplies you would take with you on an uninhabited island . . .**

This one is tough. I use a large selection of materials for my work. To me, specific materials work for certain concepts and I'm constantly changing/adding new materials to my creation process. A lot of my work wouldn't even be possible to create on an island, if we are being honest. That being said, I would probably choose specific tools that would serve a dual purpose, instead of focusing on specific materials. A hammer, a knife and an axe would make excellent choices. Initially, you could use them to build shelter and forage for food. Later, you could use them to break apart rock, whittle down wood and chop down objects to use as art materials. Art materials are all around us – we just need to experiment and learn how to use what is directly available.

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**THE BASICS OF DESIGN  
HELP ADD FLAVOR TO THEIR  
WORK OVERTIME, GIVING  
STUDENTS THE ABILITY  
TO INTELLECTUALLY (AND  
ARTISTICALLY) QUESTION  
THEIR WORK FOR FUTURE  
PROJECTS AND CREATIONS.**

Student work in the UTA Clay studio, February 2024.  
Photo: Christina Childress.



STUDENT SPOTLIGHT  
**CHRIS CRAYTON**

Based in Mansfield, TX, Chris Crayton is an artist currently pursuing a BFA with an emphasis in ceramics at UTA. He primarily focuses on working with clay, but also crafts art in various mediums including drawing, painting, and music. His work has been featured in several art shows around Texas including Lee College's *CAMEO* emerging artists show (Fall 2023), *Rising Eyes of Texas* (Spring 2024), Texas Association of Schools of Art exhibition *ARTOVATION 2024* (Spring 2024) and AMA | UTA juried exhibition at the Arlington Museum of Art (Fall 2024).

**How did you get interested in clay as material?**

Some of my first memories as a child involve playing around with Play-Doh. I vividly recall in kindergarten how I loved the texture, color, and response the substance had to my hands. The process of translating anything that I imagined in my mind into a physical form was satisfying. I felt a sense of ease when I had some Play-Doh in my hand. While I went to church growing up my mother would give me some Play-Doh to hold, and I would be able to pay attention more easily. So, clay has always been a part of my life before I pursued the medium on a collegiate level.

**What skills have you mastered while taking classes at the Studio Arts Center that help you advance your creative practice?**

Interestingly enough, I don't try to emphasize techniques in my process. Working with clay has always been something that I just do subconsciously. There are many things in my life that I have to focus on strenuously, not allowing a single moment to go by without my active concentration. Working with clay has always made my life simpler. However, I believe that over the semesters I have started to develop my own personal techniques. When I just started in my first clay class, my goal was to work bigger in scale. Through trial and error, I have learned what works and what doesn't work involving techniques. Currently, I see myself working mostly with the slab approach. This technique involves making large sheets of clay, placing them together, and manipulating them. It contrasts with the other technique for working big, which is called coil making. I haven't had much luck with making things in coils as I see it as very tedious, though I may incorporate coils in my future work eventually. I enjoy working fast and with a lot of energy. At the end of the day, I ultimately go with whatever I see is working and whatever the sculpture needs in order to be completed. Once the work is in the gallery, my goal is not that the viewers can see the techniques I used, but that they see a piece of art in front of them.

**How would you describe the energy and dynamics between students and teachers at the UTA Clay Studio?**

I feel encouraged to explore and experiment while I'm in the clay studio. Professor Nicholas Wood has done a great job giving me the space and freedom to make new pieces with each new project assigned. He is soft-spoken and is easy to approach with any question students may have. The atmosphere in the studio is calm.

**Outside of UTA, what artists or creative communities are you looking at?**

DFW painter Scott Kerr has inspired me with his career and approach to art. He is a family friend and has taught me some of the ends and outs of the art business. I also find inspiration in various modern art movements such as Cubism, Futurism, Expressionism, and Color Field. The Duchamp brothers Marcel and Raymond inspire me to create new and exciting pieces. I find the Italian artist Umberto Boccioni's work launching me to create new forms and ideas. In the realm of ceramics, I look at whatever is happening in the ceramics department at Alfred University for new inspiration.

**What role does color play in your work?**

It depends on the sculpture. The color scheme of a sculpture can make it or break it for me. There are times when I step back and see the sculpture only in its natural color and the texture of the clay and I absolutely love it. Adding color to it would ruin the overall effect it has on the viewer. Color most of the time connects me to certain emotions, personal experiences, and narratives. If I add color, I don't want it to be an afterthought. If I am going to get a paint job on a new sports car, I am not going to get it from some lousy body shop in the sticks of Ovilla, Texas. I am going to go to a body shop that is the cream of the crop. This applies to my sculptures as well; I am not going to apply a lousy color scheme and ruin the piece.

**Tell us more about your recent sculptures *ManBird*, *LadyFish* and *Containment*?  
What is the inspiration and experimental curiosity behind these pieces?**

*ManBird* and *Ladyfish* are like siblings, brother and sister. Both sculptures are colorful and dramatic. They represent my interest in capturing vivid and bright colors on an abstract and complex form. I really enjoy it when I see a sculpture that is hard to define, as if making the words useless. Having dyslexia, I find that my voice in writing is rendered useless at times, because the written rule of a language is something of an enigma to me. I understand it, but it is something that has been a struggle and I've had to memorize to understand the rules. When the viewer looks at a piece of art, they should see what is in front of them – not words on a page.

In *Containment*, I really wanted to push the boundaries of defining what is being presented. I enjoy when the viewer comes up with meaning behind what they see. After investing time in the piece, I know what I see, but do not want to enforce my perceived view as I enjoy hearing what people have to say about my work. In my opinion, the art depreciates in value at the moment when artist opens his mouth and begins to explain every little thing about the work. As we keep moving forward in the course of time, it seems to me that mankind has made the world smaller and smaller. We have the internet with all the information needed at our fingertips. There are less and less mysteries and curiosities for us to ponder. Art should be that mystery that captures our imagination and shows us there is something bigger and beyond ourselves. Art shows us that we are not machines like the man-made abomination AI, but we are living beings with a soul, made in the image of God.



Christopher Crayton *Containment*, 2024

**What drives your practice at the moment?**

When I tell people that my major is a BFA in ceramics, I often hear a reply “you must do pottery” or “I’ve taken a pottery class on the weekend, drinking wine.” I don’t see ceramics as something that is done clean, absentmindedly, and with little energy. A successful artist who works with clay knows there is passion, diligence, patience, strength, and determination involved for the piece to come out successfully. The clay is alive in the artist’s hand. It changes with the hand of the artist, and it needs the firm control of the artist’s will the whole time. I have found gravity to be my friend as it is the only constant that is involved in the process. I prefer the term “clay” over “ceramics” as clay is something that is found all around us on earth. Clay is natural and organic while the term “ceramics” associates in my mind with man-made plastic and artificial substances. The process of getting the raw clay and transforming it from shapeless mass to form is inspiring.

Christopher Crayton working at the Studio Arts Center, February 2024. Photo: Christina Childress



Christopher Crayton *LadyFish*, 2024



FACULTY SPOTLIGHT

# FERNANDO JOHNSON

ON RE-SCULPTING THE EARTH  
AND FINDING EQUILIBRIUM  
SCULPTURE

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OVER FOUR DECADES OF LIVING IN THE DFW METROPLEX I'VE BEEN ABLE TO WITNESS A MASSIVE AMOUNT OF EXPANSION . . .

. . . A highly repeating form that I got to spend a significant time looking at are the roofs that seem to swallow up the metroplex and surrounding areas. I have been particularly interested in the way we as a society expand, and how we have altered our relationships to the spaces and places we inhabit, as the world becomes increasingly smaller.

**F**ernando Johnson has been teaching at Art & Art History Department since 2016 and has been the Sculpture Area Coordinator since 2020. The objects and spaces he creates often begin with simple observations and means of production, but gradually mature to incorporate more challenging and complex methodologies. At the XIX Faculty Biennial at The Gallery at UTA, Johnson presented *Shifting Landscapes* (2022), an installation that covered 4 x 6 feet of the gallery floor space with sheets of graph paper, water filled plastic bags, and sculptural iron elements. *Shifting Landscapes* reflects Johnson's interests in transitory spaces, as well as his commuter experience, having to drive hundreds of miles a week over the last years of his educational and professional career.

In this interview with Lilia Kudelia, Fernando Johnson shares more about his pedagogy and research.

**Based on your recent teaching experience, do you see any unexpected or new materials being added to sculpture-making vocabularies?**

There is a lot of AI art being worked on in the two-dimensional medias, and I feel like there may be a push into the third dimension. With AI being this mass appropriation machine and in combination with 3D printers or CNC routers, I could see it making its way into sculpture more and more. I am also partly excited to see what it might do with other technologies as well. AI's ability to write code, for example, can make generating that coding for Arduinos and more complex video installations easier for artists.

**Why is sculpture essential in the contemporary art landscape?**

The definition of sculpture has opened itself up over the span of art history. It has come to be so inclusive and incorporates such a wide range of processes that one could argue that it often feels limitless. I teach from this perspective, and work towards incorporating as many processes as possible. Sculpture as it is taught in the classroom covers everything from classical sculpting methods to performance, video and sound, toy hacking, casting, art as documentation, and all things in between or surrounding objects, space, and experience. Not to be too reductive but I have always liked the idea that in sculpture we work with the concepts encompassing an object, space, and experience. This highly inclusive quality makes sculpture so essential.

**How do you teach your students to navigate between the knowledge of material properties versus the intuitive approach in their sculpture-making practice? Do you see any divides when it comes to applying these two different skills?**

Yes and no, I see some divides. I see the arc the students take as a longer journey of exploration and experimentation. Maybe even a search to find balance between their voice and the qualities of the mediums, or processes they choose to work with. Making intuitively turns the act of creation into something more like a scientific experiment where the results can often be surprising.

Being mostly an intuitive maker myself, I often create space for students to try that way of working when I see the potential in them. I have found this keeps their work from feeling forced and helps it retain a sense of authenticity. I also feel the processes of making work are somewhat cyclical, like a spiral moving forward. You can make and then assess the work, or you can assess then make. Either way works. However, doing both at the same time usually lands you in a very tricky spot to navigate out from.

**What questions or themes are you currently exploring in your own studio practice?**

I have been in a bit of a whirlpool making these roofs for a while and am still searching through their importance. I think of these elements as a part of a hyper-complex and interconnected system. I am interested in how the dynamics of that system changes or could be changed. I am also interested in looking at my role within that system and all the parts that are dependent on the other. Living in a culture where everything quickly arrives at our doorstep almost the next day, we don't often think about how all the moving parts allowed for that to happen.

*Fernando Johnson Shifting Landscapes, 2022. Iron, graph paper, plastic bags, water. Installation view at the XIX Faculty Biennial at The Gallery at UTA, 2023.*

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*Like blades of grass carpeting the fields*

*Like the sun's reflection being turned away at the surface of the ocean*

. . . We seek to control nature and often don't realize the significant change every subtle action has on our environment as individuals. Our impact on the spaces we inhabit is ever so slightly reshaping it day by day, and with greater magnitude as we expand. Where we have dry arid deserts, we are seeing monsoon level flooding, and in areas of mass agriculture we are witnessing substantial droughts. A small sliver of this is something we have been experiencing more often in the metroplex, especially with the flooding here in Arlington and in Denton where I live. There is a corresponding force between our push to re-sculpt the earth and Nature's pull to find equilibrium. Essential Newton's third law in a way.

GLASS

# ADVANCING NEON ARTISTRY AT UTA'S NEON STUDIO: MOVEMENT AND PRESSURE THROUGH THE LENS OF IMU DEVICES

BY MADELINE ALMEIDA

Research Experiences for Undergraduates (REU) is a Foundation-wide program that supports active participation in science, engineering, and education research by undergraduate students. Research candidates, Rohita Konjeti and Roy Liao, are pioneering the integration of technology into traditional neon artistry at UTA's very own Neon Studio, located in the Studio Arts Center. They have developed an Inertial Measurement Unit (IMU) to track movement and pressure during the delicate glass bending and blowing process, which enhances the understanding of the intricate glass studio vocabulary. This innovative study could potentially provide valuable sensory feedback for refining techniques and enhancing consistency in neon production.

Madeline Almeida with an IMU attached to her blow hose. This allows data to be collected while bending the glass.



Their project collaborates closely with Madeline Almeida and Phoenix Sanders, experienced neon students at the UTA Neon Studio. Madeline and Phoenix bring practical knowledge and artisanal expertise, having finessed the complexities of working with glass tubing. Their insights ensure that the IMU accurately captures the nuances of the glass bending process, offering real-time data that could revolutionize both technical training and artistic expression in neon art.

By aligning theoretical research with practical application, the team aims to advance not only the craft of neon bending but also broader fields like science and engineering. This interdisciplinary approach highlights the synergy between technology and tradition, where the precision of the IMU meets

the artistry of neon design. The project not only enhances artisans' skills but also holds promise for future applications in wearable technology and beyond. This data could potentially help in refining techniques, improving consistency, and even providing real-time feedback to artisans or students learning. Rohita, Roy, Madeline, and Phoenix exemplify how combining innovative research with deep industry knowledge can drive meaningful advancements in both art and technology. Their collaboration at UTA's Neon Studio underscores the transformative potential of integrating cutting-edge tools with time-honored craftsmanship.



Left to right: Jeremy Scidmore (UTA Neon Professor & Tech), Justin Ginsberg (Assistant Chair/Glass Area Coordinator), Rohita Konjeti (REU Student), Madeline Almeida (Neon Student), Phoenix Sanders (Neon Student), Roy Liao (REU Student), Ruby (Shop Dog).



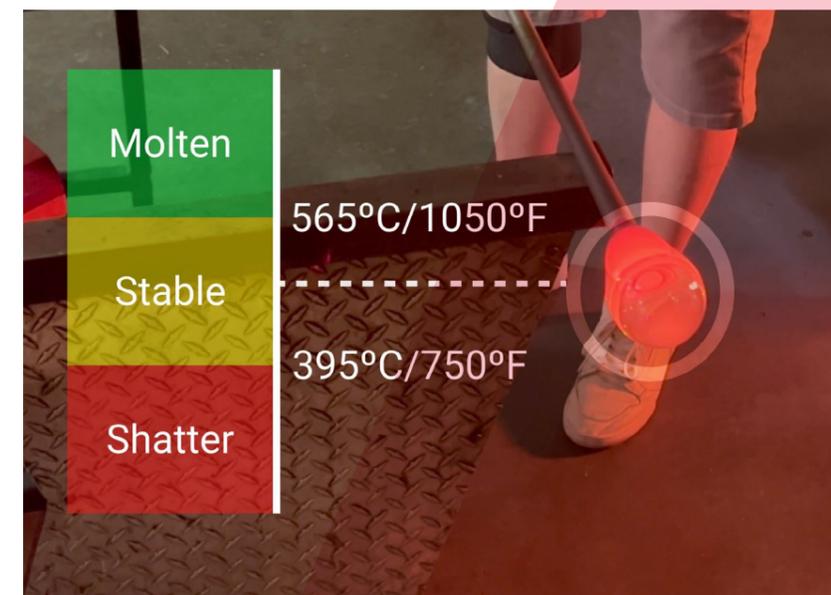
Students blowing glass at UTA Glass Studio, 2023

## GLASS EDUCATION IN A NEW ERA

Dr. Cesar Torres, Assistant Professor in the Computer Science and Engineering Department, and Justin Ginsberg, Assistant Chair of the Art and Art History Department participated at the UrbanGlass Academic Symposium in New York on November 2-4, 2023. This annual international gathering of educators, artists, and scholars is an engaging and thought-provoking conference that delves into the critical issues facing glass education. The theme of the symposium in 2023 was *"Glass Education in a New Era."*

Their research states:

“Molten glass relies heavily on external forces that are in constant conversation with a maker’s manipulations (e.g., gravity, centripetal, and centrifugal forces). These actions compose a choreographed dance of complex, nuanced motions that are individualized to the specific maker and vary drastically as delineated by skill or artistic process. How might we understand patterns and motifs in these actions and support skill transfer? Prior work demonstrated how an unsupervised machine learning technique could use sensor feeds (e.g., biosignal and motion data) to annotate traditional forms of ethnographic materials (e.g., video and audio recordings) to identify important periods of activity that distinguish user groups (e.g., experts versus novices). However, understanding and recognizing the types of activities that occur with physical tools and environments must navigate several socio-technical factors, especially within smart makerspaces.”



At the UrbanGlass symposium, Torres and Ginsberg presented the results of their work, which explored:

- how wearable technologies may provide support for relaying feedback in the cognitive background to preserve attention on the activity at hand.
- the design and development of a smart sensing glassworking rod that detects user rotations of molten glass and uses activity recognition techniques to distill a profile of expert and novice glassblowers.
- the development of a set of wearable devices retrofitted with different feedback modalities (i.e., light, vibration, sound, heat).

Cinematic Arts faculty presented a panel discussion at the 17th Annual Lone Star Film Festival in Fort Worth on November 4, 2023. Titled *AI in the Cinematic Arts*, the panel was moderated by Associate Professor Bart Weiss and featured another UTA professor Mason LaHue and Ian Loomer of Dallas Producers Association.

Since its founding in 2006 by the Fort Worth based film advocate Johnny Langdon, and legendary actor and Fort Worth native Bill Paxton, the Lone Star Film Society has provided film education programs for hundreds of students interested in filmmaking in the Dallas–Fort Worth area. The annual Lone Star Film Festival has grown into a premier destination for filmmakers, producers, industry professionals, and film enthusiasts, with the honor of being ranked as a “Top 50 Film Festival” by *MovieMaker Magazine*.



## CINEMATIC ARTS

# DISCUSSING AI IN CINEMATIC ARTS AT THE LONE STAR FILM FESTIVAL



# Cadillac Crew

## CADILLAC CREW REGIONAL PREMIERE AT THE BATH HOUSE CULTURAL CENTER

Cinematic Arts graduate student Tonya Holloway is the co-founder and artistic director of the Soul Rep Theatre Company whose mission is to provide quality transformative Black theater and to shift the paradigm of how the Black experience is valued.

The group's first show of the 2023/ 2024 season opened with the regional premiere of *CADILLAC CREW*.  
Written by Tori Sampson and directed by Anyika

McMillan-Herod, this riveting drama is set at the height of the Civil Rights Movement. Presented in collaboration with Echo Theatre Dallas, *CADILLAC CREW* is deemed one of the best new plays in recent years.

The production ran at the Bath House Cultural Center in Dallas for three weekends: 15-30 September, 2023.

[www.soulrep.org](http://www.soulrep.org)

## CAMELLIA FLOWERS DOCUMENTARY BY PROFESSOR CHANGHEE CHUN RECEIVES PROMINENT BEA AWARD

Cinematic Arts Professor Changhee Chun won the Best of Festival award in the documentary category for his film *Camellia Flowers* during the Broadcast Education Association convention in Las Vegas on April 13-16, 2024. This was one of several accolades Chun received at the conference, in addition to Festival Chair's Award prize.



*Camellia Flowers*. Changhee Chun, 2023

Directed by Changhee Chun in 2023, *Camellia Flowers* delves into the untold narratives of the Jeju Massacre (also known as Jeju April 3 Incident), a tragic event that unfolded from March 1, 1947, to September 21, 1954, during the Cold War era in South Korea. The documentary showcases the stories of two survivors, condensing seven years of history into a cinematic time span of 27.5 minutes. In *Camellia Flowers* Chun departs from documentary conventions and employs innovative cinematic techniques.

“Through its use of fragmented poetic imagery and internal montage, the film explores how sound and narrative techniques are employed to bridge past and present, maintaining the importance of remembering a dark time in Korean history,” says Chun.

In addition to *Camellia Flowers* (2023), Changhee Chun is also known for his many award-winning films that include the following:

**Homeless Not Hopeless (2021)**, a documentary that is an observation of homeless individuals' struggles in Dallas, TX and the story of Raul Mendez helping the homeless.

**Grandma Perm (2022)**, a documentary on a personal journey looking for mother's love through the unique and popular hairstyle called "Grandma Perm" in Korea.

**On the Road (2017)**, a documentary highlighting the journeys of Moazzem and Maruf, two migrant workers from Bangladesh in Korea, on their quest for a brighter future—the "Korean Dream."

**Rebirth (2019)**, an experimental short film about the process of being reincarnated or born again.

**Memory of Water (2020)**, a visual poem on life, death and rebirth of water.

Later this year, professor Chun will travel to South Korea for research and production of his new film *Mobility Rights*. The trip is supported by the Charles T. McDowell Center for Global Studies Faculty Research Grant.

The Broadcast Education Association (BEA) is the premier international academic media organization, driving insights, excellence in media production, and career advancement for educators, students, and professionals. The association's publications, annual convention, web-based programs, and regional district activities provide opportunities for juried production competition and presentation of current scholarly research related to aspects of the electronic media. BEA is concerned with electronic media curricula, placing an emphasis on interactions among the purposes, developments, and practices of the industry and imparting this information to future professionals. BEA serves as a forum for exposition, analysis and debate of issues of social importance to develop members' awareness and sensitivity to these issues and to their ramifications, which will ultimately help students develop as more thoughtful practitioners.

Professor Changhee Chun joined UTA in 2018. He teaches film production, theory and aesthetics. After graduating from Hanyang University in Korea, he established himself with freelance production companies, and eventually was chosen to be a producer and director at major broadcasting stations in Korea. Prior to UTA, Chung taught at Ithaca College Media Arts department and was the co-founder and director of Ithaca Pan Asian American Film Festival. He is the executive producer and owner of the Last Lantern Productions company.



# FRAME OF MIND 31ST SEASON AT KERA TV CURATED BY BART WEISS

Films and documentaries by UTA Cinematic Arts students were featured on the Frame of Mind's 31st season schedule on KERA TV in fall 2023. Frame of Mind has grown into a multi-episode TV series, presented by KERA's Art&Seek and produced by Bart Weiss, UTA professor and the co-founder of Dallas VideoFest and the Video Association of Dallas. Showcasing a diverse range of Texas filmmakers, the program highlights “” the joys of connecting with others, the distinctiveness of our vibrant heritage and provides viewers with a deeper understanding of the shared bonds and history of our state.

Between October and December 2023, these films by UTA students and alumni were aired:

**MANNA**  
DIRECTOR: TONYA HOLLOWAY, UTA GRADUATE STUDENT



When a desperate girl scours for food in the home of her abuser, she's granted grace from an unlikely encounter with a little boy.

**THE BLUE HOUR**  
DIRECTOR: LAURA LE, UTA UNDERGRADUATE STUDENT



Short film about a young photographer, lost in her creativity, who finds solace through memories of her mother that reignite her love for art again.

**PHANTOM PAIN**  
DIRECTOR: JOSEPH BALDERAS, UTA GRADUATE STUDENT



A haunting memory is triggered in what was supposed to be a joyful occasion.

**ON THE ROAD: QUAKER CITY NIGHT HAWKS "TIRED OF YOU LEAVING"**  
DIRECTOR: DANE WALTERS, UTA ALUMNUS



Purveyors of the finest boogie rock and keepers of the Fort Worth groove, Quaker City Night Hawks soar to new heights with their latest release, QCNH, and our On The Road crew caught vocalist and rhythm guitarist Sam Anderson performing a stripped-down version of "Tired of you Leaving" at Panther Island Pavilion.

**BLUE BLUE BLUE BLUE BLUE BLUE BLUE**  
DIRECTOR: SAI SELVARAJAN, UTA ALUMNI



Every day, people find solace on a plank of wood and wheels. Whether a solitary pursuit or community bond, skateboarding offers a road to travel, edge to grind, and a challenge that bolsters grit and even, in some cases, saves lives. In his most personal film, director Sai Selvarajan finds the poetry and passion in sidewalk surfing – not in the pros, but in the person you may know, someone who is just trying to get by one session at a time.

# END OF THE SEMESTER SCREENING

FOR CINEMATIC ARTS STUDENTS TOOK PLACE IN DECEMBER 2023. WE CONGRATULATE STUDENTS WHO RECEIVED AWARDS FOR THEIR FILMS:

**Xoe Cano - Woman on the Moon**  
Best Live Action - 1<sup>st</sup> place & Best Directing; Screenplay; Best Editing

**Jacob Hartnett - Stalemate**  
Best Live Action - 2nd place

**Rochelle Mitsakos - Ribbons**  
Best Live Action - 3rd place & Best Sound Design

**Ryan Oxner - Little Kingdoms**  
Best Animation Film

**Agnes Duya - Junk**  
Best Documentary

**Angel Rodriguez - Stalemate**  
Best Cinematography

**Aris Cano - Woman on the Moon**  
Best Art Design

Still from Xoe Cano's *Women in the Moon*, 2022



### FILM AND ANIMATION MAVERICKS HOST MIDDLE SCHOOLERS FOR A CINEMATIC ARTS WORKSHOP AT UTA

On March 22, 2024, Film and Animation Mavericks were proud to host Elsie Robertson STEM Middle School students for the *Spring Cinematic Arts Workshop*. Led by President Patricio David Bonilla and UTA alumni, Jabari Caddell and China Wilson, the Cinematic Arts Workshop achieved its goal in educating and inspiring 47 visiting students in the filmmaking process and to showcase the opportunities this university has to offer.

Comprehensive lessons offered during the workshop in Lighting, Audio, Cinematography and Sound for Exterior, Directing in Studio, and Storyboarding allowed the students to have fun and work as a team to make their own short films. UTA students encouraged them to get hands-on with the equipment and start creating! Due to the wonderful volunteers: Makenzie Crutcher, Agnes Duya, Brian Tran, Archer Phillip, Emily Urbina, Chris Hill, Jose Gutierrez, as well as special support from professors Daniel Garcia and Mason LaHue, the feedback Film and Animation Mavericks received from the students after the trip was stellar and we are excited to host more in the next years.



## ALUMNI SPOTLIGHT

## KEVIN NAIL

INTERVIEWED BY JACOB DEL VALLE

UTA alum Kevin Nail graduated this year with an MFA in Screenwriting from the University of California, Los Angeles. Holding a degree in journalism from UT Arlington (2010), Kevin returned to school after nearly a decade to realize his goal of creating films first by getting his BFA in Cinematic Arts from UTA (2022), and then completing his MFA at UCLA. UTA student Jacob del Valle interviewed Kevin about his career, crossover experiences, defining elements of creative practice, and the most enthralling aspects of being a part of the filmmaking community.

**Having previously attended UTA and graduated with a degree in journalism, did it feel different now pursuing a BFA in film? Did it shape or change your creative process having had that previous experience? And now in your MFA, has your process remained steady?**

It definitely did feel different going back to UTA, but a lot of that was me personally. I was such a different person in 2018 when I returned than the person I was in 2010 when I first graduated. I had a different mindset my second time around, which I think was impacted by now being a father and a husband. I wasn't just doing it for myself. But the university itself felt very familiar. I remember walking into some of the same classrooms I had been in almost a decade prior. There was a level of comfort for sure. Having worked in journalism, I kept writing after graduation. It just shifted from journalism work to more fictional work. So, when I went back, I felt prepared.

**An MFA can be quite the undertaking as I understand. Balanced with the added motivation of doing it for more than yourself serving as a forward driving force, what is it about the medium of film that you find enthralling enough to continue pursuing? Was there a particular moment that your passion for filmmaking and screenwriting started or has it been more of a culmination of your experiences in the artistic world? Has there been a component of filmmaking that either wasn't a passion or strength of yours that you have grown to appreciate or strengthen?**

I think what I love most about film as a medium is the endless possibilities. In a way, it's almost like being a child again. You come up with an idea (and it can be any idea), then you craft it, build it, write it out and watch it come to life; much like a child imagining something then drawing it or acting it out with toys. Writing is therapeutic for me. Not only does it allow me to be creative, but I am also able to express my thoughts and feelings and emotions through a character in a story. It is a way to connect to people without having to verbally express it to them. I enjoyed writing ever since I was a kid. My first writing award was in third grade. Of course, learning the craft of screenwriting is much different and takes a lot of time and practice to get down. I don't know if there was a specific moment when I fell in love with films, but some of my earliest memories involve watching movies. I remember walking across the street to the dollar theatre (yes, that actually used to be a thing) and watching the same movies day after day. When I had my first day as a director on an actual film set, I absolutely fell in love. Outside of being with my family, working on a film set is my favorite place in the world.



**How does that kind of growth occur in the realm of creating films, where so many moving parts are working in conjunction with one another? As opposed to a more singular medium, how does the collaborative aspect of filmmaking assist in trying out or sharpening new techniques and ideas?**

Making a film is a very collaborative process. There were certain aspects of filmmaking that really used to intimidate me (some still do). In each department, setting up for a take has its own stressful elements. Behind the camera, handling the lights, recording the sound, designing the sets, wardrobe, makeup, you name it – you really have to do it in order to learn it. On set experience is truly the only way to get better. There is only so much you can learn in class. UTA is particularly good at giving film students opportunities to work on film sets in any position they want – whether it is their own or their classmates' set. When each department is working hard and focused on their job and its impact on the overall project, things really flow together and something great (hopefully) comes from it. People are constantly trying new techniques and finding different ways to make the film better. Camera angles, lighting angles, manipulating the set design – you have to be creative in whatever your job is on a film set. Trying new things is a must, and a film crew knows it and typically embraces it.

**I am curious about your experiences on the festival circuit. As you were saying, film is a collaborative medium. How do filmmakers establish a sense of community, develop professional relationships and creative growth in spaces such as film festivals? Have you received a piece of advice or gained a piece of knowledge from one of these communities that has helped you improve your craft or that you hold onto to help in the future?**

I have never attended the massive festivals like Sundance or Cannes, but as far as small festivals go, there is an element of camaraderie amongst the filmmakers. We have all gone through the ringer with small budgets and tight deadlines and managed to make something that was good enough for a selection committee to add us to their festival. Particularly with "student-only" sections of festivals, there's just a certain level of understanding and respect amongst each other. Seeing your work on a large screen in front of a bunch of strangers that have no connection to the film, you get a real sense of what really works in regards to your film. Winning awards absolutely created a bit of validation for what I was trying to achieve. I think most artists and creatives have a bit of imposter syndrome, so it is always nice to have someone who isn't a friend or family member praise your work. My first award-winning film gave me a lot of confidence. I knew when I was making it, that it was different from a lot of the work being made by other students (particularly at my assumed level of skill). Having a professor and classmates validate your work only does so much for your view on your craft.



**KEVIN NAIL'S FILMS:**

- Flicker** - (2021)
- Legend Mary** - (2021)
- The 4** - (2020)
- Motivation Monday** - (2019)
- Breakdown** - (2018)

**LIST OF AWARDS:**

- Award of Excellence (The 4)** - Indie OpenScreen (2021)
- Best Thriller (The 4)** - Barebones International Film Festival (2021)
- Best Drama Film (Motivation Monday)** - Prison City Film Festival (2020)
- Award of Excellence (Motivation Monday)** - BisonBison Film Festival (2020)
- Best Student Film (Motivation Monday)** - Georgetown Film Festival (2020)
- Best Student Film (Motivation Monday)** - South Texas International Film Festival (2019)
- Best Student Film (Motivation Monday)** - Austin Indie Fest (2019)





FACULTY SPOTLIGHT

MASON LAHUE

Why do you teach?

I teach because I am a passionate learner, and I love sharing what I learn with others. Outside of a classroom environment, that tends to be very annoying to others. But there is no better feeling than learning or re-learning something, then sharing that with someone and seeing them take the knowledge and use it in a way that benefits their work. It is simply the best. It is why I teach, for sure.

Are there any new courses that you are excited to introduce to your students?

I recently recorded a video call with an old professor of mine. We talked a lot about work life balance, and he shared some valuable insight. It's about half an hour long. I am probably going to play that video at the beginning of the semester for every class I teach. But I think I'll edit it down to be a bit shorter. Maybe not. I'll probably just edit the bits where I'm talking. I still can't stand the sound of my own voice.

Can you think of a specific found element that you recently incorporated in your own work? Tell us more about this element and your final (or developing) project.

I have compiled a large catalog of screen recordings of various demonstrations for my classes over the years. I plan my demos ahead of time as much as possible, but something can always go wrong with technology in the heat of the moment. I am cutting together a video of all those moments. I think it will be funny, but it might just be weird. It will definitely be uncomfortable.

Your advice on how to enhance and build up muscle memory skills.

Draw. Draw all the time. Practice drawing the same thing as a baseline. Like circles or even just straight lines. But draw them carefully and really try to nail it with every mark. I have filled countless pages with lines and basic shapes. They collect in loose stacks around my desk. Once they start getting in the way they all go in the recycling bin. They are not meant to be pretty things for saving. They are like jumping jacks or push-ups.

DRAW. DRAW ALL THE TIME. “”

Mason LaHue is a passionate educator, animator, and filmmaker who has been teaching at UTA since 2019. Born and raised in Arlington, TX, he holds a BFA degree in Visual Communications from UTA and MFA in Animation from Savannah College of Art and Design. His first work experience as a professional artist was at UTA's newspaper *The Shorthorn* where he was an award-winning cartoonist. In his research and academic endeavors, Mason LaHue focuses on intersecting practices including visual effects, experimental film & video, digital media workflows. His works were presented at the Dumbo Film Festival, BendFilm Festival, Nashville Film Festival, and Short Encounters International Film Festival among others. We chatted with Mason about his role as an educator, the importance of drawing, good old television aesthetics and garage signs.

“to communicate memorably” is a phrase students can find in your course syllabi. What is essential on a path to gaining those skills of memorable communication?

To not rely on cliches or not focus too much on trends. Sometimes it pays off to be weird. Sure, sometimes it's awkward if you swing and miss and that can be uncomfortable. But the alternative is to not be remembered.

What is your favorite media platform at the moment and why?

At the moment, I would have to say television. Not like streaming – I mean old fashioned broadcast television with all the commercials and crap. It is really scratching that nostalgic itch for me right now. Online and on-demand media has gone way too far with these insanely accurate, tailor-crafted algorithms. It creeps me out.

Your favorite poster/ advertising campaign that you recently saw around Arlington?

I do appreciate a good garage sale sign. I am always impressed when they put up multiple ones that will guide you to the place off a busy road into a smaller neighborhood you have never seen.

STUDENTS' VOICES

“”

I created this experimental animation to express the feeling of my dreams and the journey of finding peace while pursuing them. I experimented with unique, non-digital media using techniques like pencil and paper, painted cels, stop motion, sand on glass, and live action footage. Winning Best Animation at UTA's Spring 2024 Film Showcase was an honor, and I'm excited to keep exploring the limitless potential of animation and my dreams! **Ryan Oxner**



Ryan Oxner *Falling Asleep*, 2024. Multi-Media Animation, 00:01:47



Landry Wills *The Sergeant Landers Experience*, 2023. Digital 2D animation, 00:02:31

“”

Mason LaHue's support was vital in helping me to complete this project. His class allowed me to branch out and explore the kind of animation that I found myself interested in. *Sergeant Landers* was one of the first characters I had created so it was a really great experience bringing him to life! **Landry Wills**



Fall 2023 Advanced Print students touring the collection with Ben Huseman

## PRINTMAKING CLASS COLLABORATES WITH SPECIAL COLLECTIONS



The printmaking area has started a new initiative partnering with Special Collections each semester to introduce advanced printmaking students to the resources and research possibilities within the collection. Having the opportunity to view original prints – ranging from the 1490's to more contemporary – offers exciting possibilities for students to view and work with original archival materials. Several students have participated in the Retro Remix project – an exhibition of student art that “remixes” historical

materials from Special Collections. These enlightening visits were generated by outreach from Evan Spencer, a Public Historian and Archivist with a passion for connecting people with history. In Fall 2023 Advanced Print had the unique opportunity to hear about the collection from retiring archivist Ben Huseman. Huseman was the Cartographic Archivist at The University of Texas at Arlington Libraries Special Collections and curated dozens of exhibits of rare maps, prints, books, paintings and drawings over a long

curatorial career that includes, in addition to 13 years at UTA, the DeGolyer Special Collections Library at SMU, the Riddell Rare Maps and Prints in Dallas, and the Amon Carter Museum in Fort Worth. In Spring 2024, Advanced Print class toured Special Collections with archivist Evan Spencer for another enlightening visit focused on viewing examples of process plates and prints, as well as a curated selection highlighting the breadth of the collection.

## CARRIE IVERSON SELECTED FOR A 2024 TEACHING ARTIST COHORT GRANT FROM THE CENTER FOR CRAFT, ASHEVILLE, NORTH CAROLINA

The Center for Craft awards a dynamic group of 20 mid-career craft artists a one-time, unrestricted grant of \$10,000. Awardees join a 6-month cohort experience that supports their artistic and teaching career development with programs, mentorship, and peer-to-peer learning. This program is funded, in part, by the Windgate Foundation and the Maxwell-Hanrahan Foundation.

## CARRIE IVERSON'S SUMMER RESEARCH AT TAMARIND INSTITUTE, ALBUQUERQUE, NEW MEXICO

Carrie Iverson was selected as one of eight candidates from an internationally diverse group of applicants to participate in a month-long workshop on aluminum plate lithography with Tamarind Master Printer Brandon Gunn. Tamarind Institute is a renowned center for fine art lithography, publishing work by artists such as Nick Cave, Sonya Clark, Mark Dion, Jeffrey Gibson, and Kiki Smith. Carrie Iverson is an artist and Printmaking Area Coordinator at UTA. Known for her innovative use of materials, her site-responsive installations have incorporated glass, print, found objects, video, and sound.



As part of her studio experiments, Iverson developed a unique process combining traditional lithography with image-making in glass. She has subsequently continued to develop this process in her work and to teach it at studios in the US and internationally. Iverson was artist-in-residence at Glenfiddich (Scotland), the Seto Center for Glass and Ceramics (Japan), Pilchuck Glass School, and the de Young Museum, San Francisco, among others. Her print-based work is in

multiple private and public collections including The Art Institute of Chicago, the Museum of Contemporary Art in Chicago, IL, and Virginia Museum of Fine Art in Richmond, VA.



## PAINTING

## BEN TERRY

REFLECTION ON "ARTSPEAK"  
AT THE CENTER FOR THEORY COLLOQUIUM

Senior Lecturer and Area Coordinator of Painting Benjamin Terry presented at the UTA Center for Theory's final colloquium, *Creativity in Academia* on April 22, 2024. Terry's talk, titled *The Creative Practice: Academics and Artists*, focused on how academia has influenced art, specifically as it pertains to the origin and ubiquity of "artspeak." He discussed an iconic art criticism book *The Painted World* (1975) by Tom Wolfe, the "horseshoe theory" and "elite overproduction theory" by Peter Turchin and how those are related to the curious phenomenon of "International Art English," which dominates the contemporary art world and shapes not only the vocabularies of art professionals but the audiences' input. In dialogue with the colloquium participants, Terry examined artspeak's impact on his personal studio practice and on his work with students in the role of their painting professor.



Benjamin Terry. Detail of *Bits and Bobs* installation. Galleri Urbane, 2021.

ALUMNI SPOTLIGHT

# REYNA RAMIREZ



Reyna Ramirez's  
**Some Place Only We Know**  
July 13 - August 16, 2024

*Some Place Only We Know*, a solo exhibition by UTA graduate Reyna Ramirez was on view at the Latino Cultural Center in Dallas from July 13 – August 16, 2024. The exhibition explores the enigmatic relation between people to objects, objects to memories, memories to place, and place to people. Ramirez uses the intersections between painting and sculpture to search for comfort in the in-between and unravel what that space consists of . . .

“”

**IN-BETWEEN PLACES, IN-BETWEEN EXPERIENCES, AND IN-BETWEEN CULTURES. THIS EXHIBITION INVITES VIEWERS TO SEEK THE DIMENSIONS OF SELF THAT DEFINE US IN RELATION TO OUR SURROUNDING ENVIRONMENT AND CHALLENGE THE ABSTRACT NOTIONS OF IDENTITY AND PLACE.**

Reyna Cecilia Ramirez was born in Jalisco, Mexico in 1999 and moved to Dallas in 2004. She received a Bachelor of Fine Arts degree with a concentration in painting and a minor in art history from the University of Texas at Arlington. In 2022, she was awarded the IDEA Fellowship through UTA which commenced a passion for curation. Through the production of local rotating shows and art events with the non-profit organization Cima Arts, Ramirez is actively involved in serving the community that is congruent to her development as an artist. Most recently, Ramirez was awarded the 2024 Clare Hart DeGolyer Memorial Fund grant from the Dallas Museum of Art.

## REYNA RAMIREZ SOLO SHOW AT LATINO CULTURAL CENTER



The mission of the Latino Cultural Center is to serve as a regional catalyst for the preservation and development of Latino and Hispanic arts and culture through varied exhibitions, bilingual public programs, educational activities, festivals and special events.



## STUDENT SPOTLIGHT

## VY DANG



Based in the DFW metroplex, Vy Dang is an artist whose works lie in both fine arts and public murals. Born in Vietnam and later immigrating to the United States, Vy earned her BFA degree at The University of Texas at Arlington this year and has had her personal works exhibited within the DFW area at The Gallery at UTA, 500X, and The Eklektika. Her mural work and public art is also on view at various locations within Arlington, Texas: for the Philosophy, Accounting, and Entrepreneurship Departments at UT Arlington, and for Downtown Arlington.

*We spoke with Vy about the development of her creative interests and recent projects she completed on campus.*

**What was your first public art commission?**

Though my first experience in making murals began in Professor Carlos Donjuan's mural class, I later took on projects independently across Arlington thanks to my professors, who graciously recommended these opportunities to me. I have painted on a piano for Downtown Arlington (which can be seen at Fuzzy's Tacos!) and that was a blast. It's an atypical surface, so I had to be more thoughtful in how to prepare the piano for paint, and make sure the colors wouldn't fade away fast through sun exposure. As my first independent project, I was learning through experience; I had to know how to pace myself, present the proposals to my client, and what materials I really needed to bring a mural to life.

**How did you reflect on and use this experience for your next project with the UTA Department of Accounting and the College of Business?**

At the Accounting Department, they wanted a spirit horse to liven up their entrance space. I brought along a friend and fellow artist Abigail Mata to join me in the project. Abigail is a painter whose works are both painterly and sculptural, and her experience with wood construction helped bring the mural to life as a mountable spirit horse. We wanted to reflect the uniqueness of each spirit horse statue here at UTA, while also maintaining a good balance with the space.

**How did your next group project at the UTA Center for Entrepreneurship develop?**

While working on the Department of Accounting project, I took on another mural opportunity with the Center for Entrepreneurship who wanted a mural on their windows as part of their high-trafficked location. They were very open to concepts, so I decided to bring many different voices to show the Center various perspectives of what could be. The surface for this mural project was a bit atypical, consisting of cell-gridded-like windows at the street's intersection.

I partnered with my fellow artists and UTA students Francisco Marquez, Dorian Parkhurst, and Grace Wilkinson, who are all painters with different individual styles. We strived for the mural to be unique and standout, while also engaging with the public and the institutional identity of the Center for Creative Entrepreneurship itself. We ultimately went with a 'Shark Tank' inspired mural to reflect the

of people at the Center in a fun and colorful manner and to attract passersby to the area. That mural was the most time-intensive, as we had to schedule through our life, school, and work responsibilities while painting in the Texas summer heat. We also wanted to inspire other student-led mural opportunities, so it was more than worth it.

VISUAL COMMUNICATIONS DESIGN  
FACULTY SPOTLIGHT

# TIMOTHY CARVALHO

AT CROSS CONNECTIONS INTERNATIONAL



Works by the Visual Communications Design Professor Timothy Carvalho were featured in an international project Cross Connections 2024: International Exhibition and Competition of Visual Communication Design and Emerging Media Design. At this juried exhibition organized by The University of Texas Rio Grande Valley and International Museum of Art & Science in McAllen, TX, our professor showcased three pieces and won a Bronze and an Honorable Mention award.

An influential design festival, Cross Connections International was founded in 2009. The 2024 edition included a juried exhibition, a design competition, and a webinar series on design thinking. It was curated by the University of Texas Rio Grande Valley (UTRGV), the International Museum of Art and Science (IMAS), and the Brownsville Museum of Fine Art (BMFA). The 2024 International Exhibition and Competition of Visual Communication Design & Emerging Media Design showcased over 100 print artworks and 74 multimedia pieces featuring talents from 20 international institutions. The exhibition theme, "Unleash your creativity: explore your design beyond borders, cultures, concepts, mediums, and disciplines," aimed to inspire contemporary design trends. Evaluated by experts, this group exhibition toured several higher education institutions in spring and fall 2024: The University of Wisconsin-Milwaukee in WI, Truman State University in Kirksville, MO, University of Minnesota in Twin Cities, MN, Luxun Academy of Fine Arts in Dalian, China, and Central Academy of Fine Arts in Beijing, China.



One of Carvalho's submitted projects, titled Google ESL TVC, is an innovative tech product created for students who speak English as a second language in public schools across the United States. This wearable technology uses speech recognition software and translation mechanics which allows two or more people to speak different languages but clearly understand each other in real time. Google ESL combines Google Home with Pilot smart earpieces and Google Translate to break the language barrier between teachers and ESL students in the classroom.

At the exhibition, Carvalho also presented his award-winning advertising campaign for the Monopoly game. The Monopoly Play To Win campaign consists of a series of exemplary ad haikus that charm the viewer with their stinging humor. Read, watch and think whether you want to

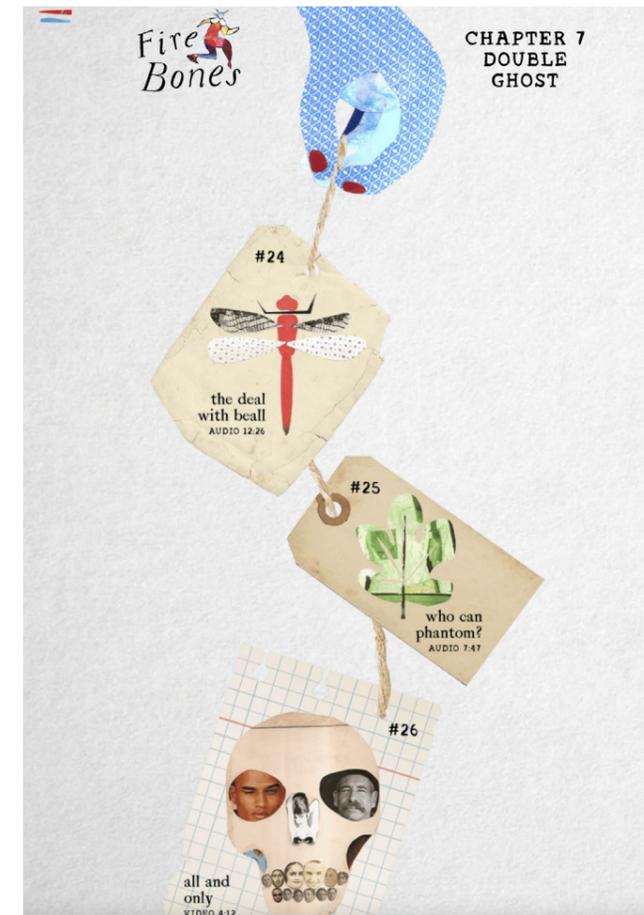
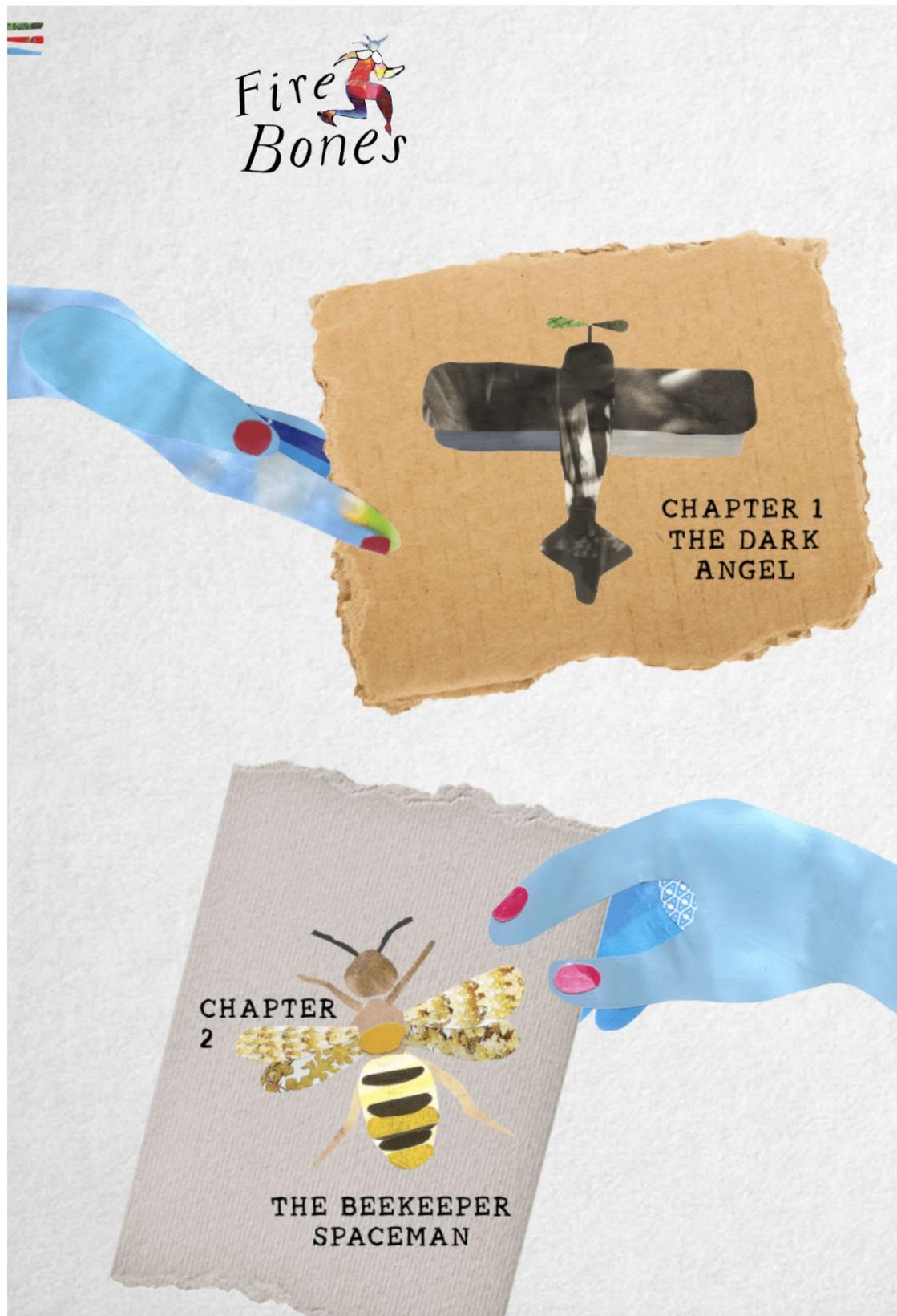


FACULTY SPOTLIGHT

# LORYN O'DONNELL

RECEIVES LICC AWARD FOR FIRE BONES WEBSITE

Fire Bones, a website platform designed by Visual Communications Professor Loryn O'Donnell won Official Selection in Illustrate prize at the London International Creative Competition. Fire Bones tells the story of the disappearance of a fairy pilot Amra Boustani who vanished into thin air over the Atlantic Ocean. The scripts were written by poet Greg Brownderville (SMU), video content was produced by Bart Weiss (UTA), and close to a hundred people were involved in creating the video, sound and art content.



The award-winning website created by Loryn O'Donnell and her team, Jamie Lerman and Kaila Rose Parrish, tells a story episodically via multiple mediums. The Fire Bones web presence was designed to house and visually guide guests through a collection of podcasts, short films, music videos, poems, and still images – a challenge presented by the fact that the content creators embraced whichever medium worked best for their part of the story. The website was crafted to uniquely share a clear user journey, as the episodes are meant to be experienced in order.

[firebones.org](http://firebones.org)

The London International Creative Competition since 2006 has been recognising and rewarding the world's most fresh and progressive creative talents in different categories – Architecture, Photo/Video, Art, Graphic, Interior, and Product Design. The LICC award is the brainchild of two artists, Launa Bacon and Hossein Farmani, for Farmani Group. Talented creatives, designers, photographers, architects, and artists around the world are invited to enter the award, for a chance to take their work global and connect with the brightest design minds in the industry.

STUDENT ACHIEVEMENTS

# ADDY AWARDS

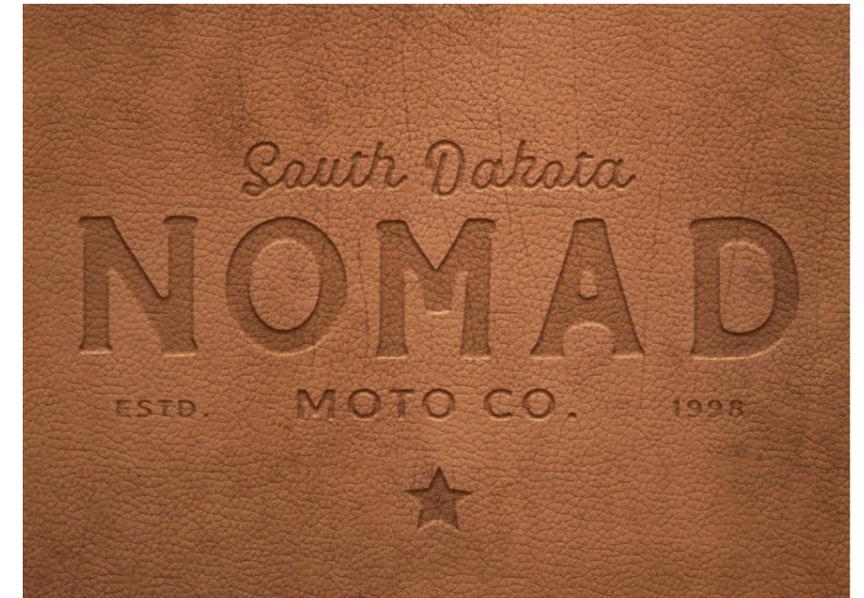
SARMAD ADELAKUN, KATHRYN HERRERA, AND ELISABETH PICO WIN NATIONAL SILVER ADDY AWARD, JASON GUERRERO GOES FOR THE GOLD ON A REGIONAL LEVEL



Nomad Motor Co. brand identity campaign for a motorcycle repair shop incorporates the design of a logo, color palette and iconography, which are woven across a website, out-of-home ads, merchandise, social ads, business cards, stationery and a vehicle wrap.

Design Area BFA students performed well in the ADDY's this year, taking home a total of 8 local awards. Among those, Sarmad Adelakun, Kathryn Herrera, and Elisabeth Pico received both a Gold Award and the Best in Show trophy for their 'Nomad Motor Co' integrated brand identity campaign locally. They advanced to multi-state regionals earning both a Gold Award and the Best in Show trophy again before ultimately securing a National Silver ADDY Award for the project.

The American Advertising Awards is the advertising industry's largest and most representative competition, attracting over 40,000 entries every year in local AAF Ad Club competitions. The mission of the American Advertising Awards competition is to recognize and reward the creative spirit of excellence in the art of advertising. Over the years, mentored by our esteemed faculty, UTA students have been successful at submitting their entries for competition and getting numerous prizes for their creative work.



Another standout success was the *Titan* motion design video from Jason Guerrero, which won both a Gold Award and Special Judges Award at local and regional ADDY Awards, and went on to take both a Gold Award and a Special Judges Award at the multi-state regional ADDY Awards level.



## EVENTS

## DESIGN EXPO 2023



The professional association for design, AIGA UTA plays a pivotal role in our community nurturing design talent by hosting a plethora of events catered specifically for design students on campus. The annual Design Expo was hosted by AIGA UTA on November 11, 2023 at the Fine Arts Building and Studio Arts Center.

This year's Design Expo program consisted of exciting workshops and a presentation by the special guest speaker Prachi Sheth who works at Pentagram. AIGA was thrilled to partner with fellow UTA student vendors who organized an Art Market where visitors could acquire stylish artworks and inventive trinkets.

Prachi Sheth's keynote lecture "Learning How to Put Yourself Out There" offered an insight into her journey from undergraduate to MFA studies to working at Pentagram.

UTA Professor Kim Elliott did a presentation "Ideation Phase of Design Thinking" where participants could learn how to brainstorm as part of UX/UI design process.

Agnes Duya offered "Scrap Posters" workshop that encouraged resourcefulness in the process of creating posters from scrap materials.

Paul Sirmon prepared a scavenger hunt for students interested in typography, titled "Training Your Eyes to Find Hidden Ideas."



Professor Gladys Chow led a "Notebook Workshop" where students could create their own custom notebook with different paper types and textures. With close attention to typographic details, the participants designed covers of their notebooks by arranging vinyl letters. Attendees also learned to use the wire binding machine to bind their notebooks.

Printmaking area faculty Carrie Iverson led a "Risograph Printing Workshop". Under her guidance, students created patterns and played with layers using the new Risograph machine acquired by our department. Attendees were offered a variety of colored papers to print and experiment on. This workshop was hosted simultaneously with the "Notebook Workshop" and attendees could risograph print their covers.

# PHOTOGRAPHY



## UTA "SOLAR-BRATION"

Thousands of visitors from near and far joined the UTA campus community on April 8, 2024 to witness the spectacular sight of the first total solar eclipse over Dallas-Fort Worth since 1878. Students in professor Scott Hilton's photography class ventured outside during their class to experiment with capturing sun rays through pinholes during the time of totality. As the sky darkened and crickets chirped, it was an awe-inspiring sight and a day to remember!

Faculty members Jeremy Scidmore, Darryl Lauster, and Justin Ginsberg observe the eclipse at the Studio Arts Center courtyard. Photo: Christina Childress.

Photography students set up experimental area at the S. Cooper Street bridge during eclipse. Photo: Scott Hilton.



# STUDENTS & COMMUNITY

## JULY 4 PARADE DEBUT FOR COLLEGE OF LIBERAL ARTS



The work of four students from the Department of Art and Art History made a grand appearance during Arlington Independence Day Parade, one of the largest Fourth of July parades in the U.S. Under the direction of Fernando Johnson, senior lecturer and sculpture area coordinator, and Matt Clark, associate professor of practice, students created a float to represent the College of Liberal Arts for its first appearance in the longtime Arlington celebration.

Sculpture students Amelia Spence and Daniel Martinez, painting student Abigail Mata, and recent painting graduate Francisco Marquez were tasked with creating a float in the spring 2024 semester and worked through the summer to complete it. They settled on the idea to design hands painted in UTA blue and orange, making fists and holding pendants for each of the areas in the college.

Amelia Spence shared her experience of working on such “giant” commission:

“It was a blast working with the other students to make this project come to life. Usually, I’m the type to want to work alone but with something of this scale that’s just crazy to think about. My classmates were awesome at organizing, communicating, and getting the tasks at hand done, as well their amazing artistic ability.”



Shuang Gou  
*Fountain of Life*  
 April 5 - May 4, 2024



# THE FLEETING SENSATIONS OF LIFE IN SHUANG GOU SOLO EXHIBITION AT DAISHA BOARD GALLERY

Daisha Board Gallery in Dallas presented a solo exhibition *Fountain of Life* by UTA graduate student Shuang Gou on April 5 – May 15, 2024. Shuang's recent body of work featured in this exhibition embodies her profound passion for painting scenes from daily life and her spontaneous intuitive experiments inspired by the traditional Chinese ink painting.

“” My work often draws inspiration from small, everyday scenes, aiming to capture the fleeting sensations in life. I infuse ordinary settings with vibrant energy and vitality, delving into the depth of the inner realm and capturing subtle psychological nuances. By reprocessing memories, I craft a subjective “new version” of it, I seek to create a delicate balance between illusion and reality, enabling viewers to explore a realm where their interpretations and emotions come to life. **Shuang Gou**

Born in southwestern China, Shuang Gou's passion for painting has been ingrained since childhood. Since starting her MFA program at the University of Texas at Arlington, Shuang's work had been featured in various exhibitions in Texas and Chicago with a recent solo show at the University Center Gallery in UTA and the Moudy Gallery at Texas Christian Gallery in Fort Worth. Through her paintings, Shuang strives to capture the vitality and energy inherent in life itself. They revolve around probing the spiritual source of humanity within our modern world. The work also shows her reflections on the subtle and complicated psychological world. She hopes to build up communication beyond the boundaries of languages and races, providing the audience with a different angle of conceiving this world.

Shuang shares the nuances of her work process in the studio:

“” I like embracing chance and randomness without much preplanning. I enjoy the organic combination of acrylic and oil painting mediums, using acrylics as a base to build up thickness and texture, then adding layers of oil paint to enhance color depth. I also love employing various techniques such as splashing, pouring, dripping, and spraying to achieve the randomness and richness of texture. This approach promotes a harmonious integration of elements. I value organic textures and aim to convey a seamless, natural essence in my work, avoiding prominent brushstrokes in favor of a more spontaneous and intuitive portrayal.



# LOEWS LOVES ARLINGTON ∞ SCULPTURE

The Loews Arlington Hotel team commissioned Glass Area Professor Justin Ginsberg to create a glass blown sculpture to commemorate the opening of Loews Hotels' second and largest property in Arlington on February 13, 2024. Students Phoenix Sanders and Juno Barrera worked together with Ginsberg on the sculpture shaped as infinity heart, entitled Loews Loves Arlington, that was timely unveiled during the hotel's opening, just one day before Valentine's Day. The sculpture will be on display permanently in the Library of the Loews Arlington lobby for guests and locals to view.

Stephen Cummings, Complex Managing Director at Loews, said: **“”** Loews Hotels continues to be invested in the City of Arlington. We wanted to commemorate the opening of Loews Arlington in a meaningful way by deepening the relationships with our community partners and showcasing the incredible local talent. Justin Ginsberg has been wonderful to work with and brought our vision to life.

UTA's state-of-the-art glass studio space where the sculpture was created was featured on the local WFAA (Channel 8) television station in February spotlighting moments when Ginsberg and his students finalized the Loews project, handling glass at temperatures of 2300°F.

Loews Arlington Hotel and Convention Center is a state-of-the-art, full-service meetings and resort destination that has 888 rooms 266,000 sq.ft of meeting and event space, centrally located between Dallas and Fort Worth between iconic sports stadiums, Globe Life Field, home of the 2023 World Series Texas Rangers and AT&T Stadium, home of the Dallas Cowboys.



Loews Loves Arlington, display in Loews Arlington Library, Courtesy of Loews Hotels & Co.



Loews Loves Arlington, 2024. Studio shot by Justin Ginsberg.



Phoenix Sanders (left) and Juno Barrera (middle) with professor Justin Ginsberg at the unveiling event for Loews Loves Arlington, Courtesy of Loews Hotels & Co.

*Embodiment: The Personal and Universal Body* at the Moudy Gallery at TCU brought into productive conversation works from the MFA programs at Texas Christian University and University of Texas at Arlington. On view from January 18 - February 3, 2024, this exhibition displayed a range of media, including painting, mixed media sculpture, digital collage and photography by ten graduate students: Emily Brown, Paula Currie, Shuang Gou, Nijal Munankarmi, Michael Scogin, and Brandi Alyson Simpson from UTA; and Alfredo "Freddy" Ortega, Raul Rodriguez, Eli Ruhala, and Lauren Walker from TCU. The project was co-curated by TCU art history students Abby Bryant, Alex Monge, Gabi Kaminski, and Katie Perroni who planned a series of artist talks and presentations over the course of the exhibition. The selection of work in *Embodiment* considers shared concerns of memory, conflict, history, belonging, as well as relationships as fundamental to human embodiment. The exhibition statement says:



## UTA GRADS PRESENT WORK AT EMBODIMENT EXHIBITION AT TCU

The exhibition statement says:

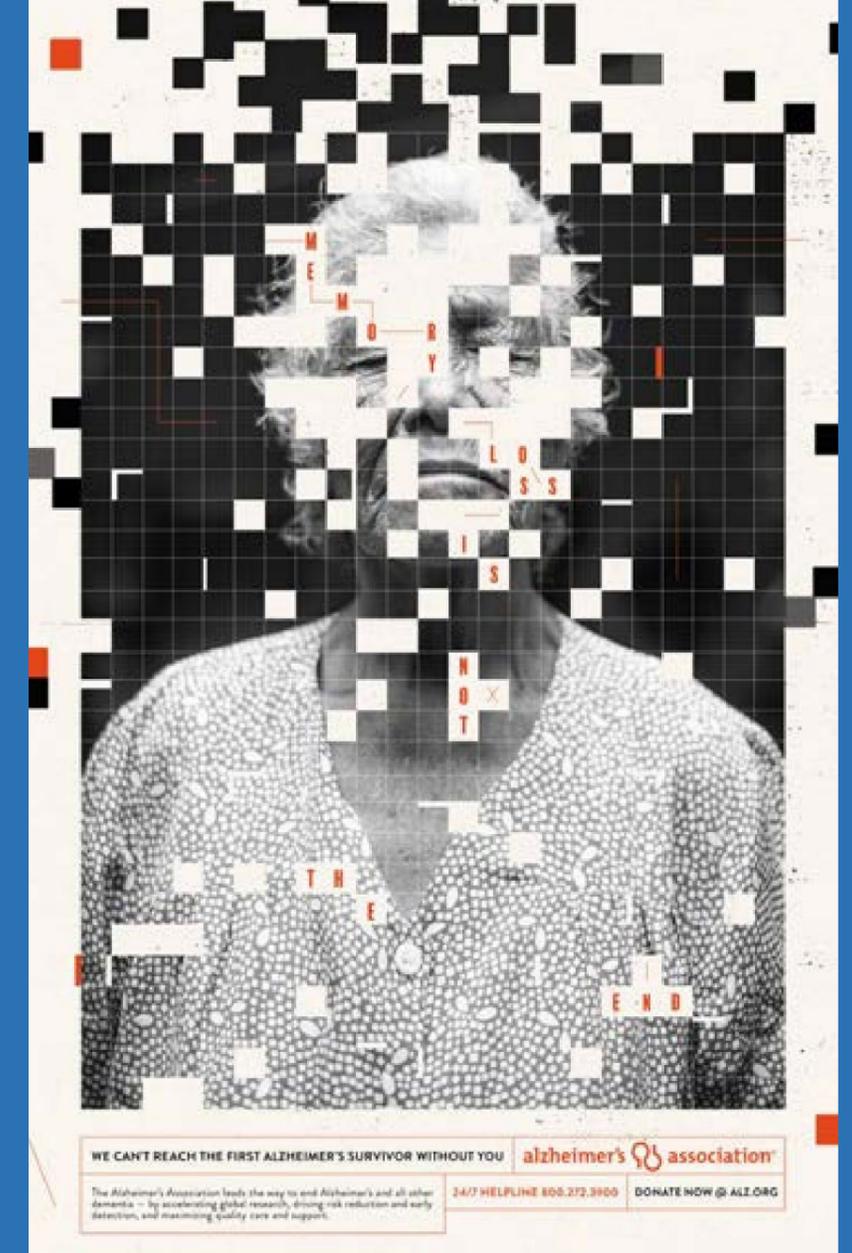
“As a universal medium, the body is largely taken for granted. It is not until one is confronted with the complexities of human existence— emotional, mental, physical, and spiritual elements— that the human form is fully appreciated.

In this exhibition, the notion of embodiment is considered through three lenses: the fragmented body, the archived body, and the metaphorical body. The fragmented body reveals the idiosyncrasies of human experience, highlighting the complex interrelationship of parts of the body to the whole. It allows viewers to question the monolithic nature of the body by investigating experiences related to particular sites within the

human form. Meanwhile, the archived body considers how artists memorialize the body through image and text as both a method of preservation of and negotiation with the past. In this section, the body becomes an archive and reimagines itself through the archives. It becomes subject to revisitation and evolution through artistic intervention and interpretation. The metaphorical body explores the way in which artists use objects and symbols as supplements for their own human subjectivity. It is in paradoxical removal of the body that one becomes acutely aware of its role in enabling one’s own humanity.

Curator Katie Perroni on Emily Brown’s

“Emily Brown deftly records the tension between the presence of the body and the absence of memory experienced by both affected individuals and their loved ones. Much of the stress for families lies in learning how to reconcile the person they knew and loved with the person the individual is now, memory loss and all... As the message filling in some of the white blocks asserts, memory loss is not the end. Instead, it can be an opportunity to fill in those seemingly empty spaces with something new— new experiences, new conversations, new memories— that witnesses and honors the individual still present.



Emily Brown *Dementia*, 2023.



RLC students on a tour at Meow Wolf Grapevine, guided by UTA faculty and exhibiting artist Carlos Donjuan, March 2024. Photo courtesy of the RLC team.

## RLC RESIDENTIAL LEARNING COMMUNITY: ENHANCING ENGAGEMENT FOR ART & DESIGN STUDENTS ON CAMPUS

In fall 2023, the Department of Art & Art History in collaboration with the Division of Student Success, University Housing, and Apartment and Residence Life launched the Art & Design Residential Learning Community in West Hall. A residential learning community (RLC) is an opportunity for incoming first year students with similar interests to live together, take classes together, and engage with programming together on and off campus. RLC students also have access to

an upper-class student, typically from the same major field, that lives in the residence hall as a Residential Peer Mentor to provide help and support throughout their first year. Students in the RLC are exposed to numerous opportunities on and off campus. The group jumpstarted the year by meeting with Lilia Kudelia, Visual Resources Curator, and getting a sneak peek look as artist Joseph Farbrook set up his exhibition at The Gallery in the Fine Arts Building.



In February, students traveled off campus to Meow Wolf in Grapevine to explore the immersive art exhibition and interactive artworks on display. During this trip, students met with UTA Assistant Professor Carlos Donjuan, who discussed the room with paletas he designed and the inspirations behind his art installation.

RLCs provide students an opportunity to get additional help and assistance as they transition into college life; connect with other students, faculty, and staff inside and outside the classroom; and find a sense of belonging while getting engaged on campus. This targeted approach to helping students succeed in their first year has shown a positive impact on retaining students at UTA, typically at a rate that is 7% higher than their non-RLC peers. After this outstanding first year, we look forward to another exceptional year with our next RLC cohort in 2024-2025.



### INTERESTED TO JOIN?

Contact RLC team: [rlc@uta.edu](mailto:rlc@uta.edu)  
RLC Instagram: [@uta\\_rlc](https://www.instagram.com/uta_rlc)

SPRING  
into BREAK

MARCH  
**7**

4 TO  
6 PM

at the  
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Studio Arts Center

GOOD FRIENDS

FREE FOOD

**SCREENPRINTING**  
BYOS: Bring your own stuff: shirt, tote, jacket, etc.

**PHOTO BOOTH**

**YARD GAMES**

**ART RAFFLE**  
Your chance to own original artwork made by UTA Faculty. Tickets \$5 each or 5/\$20. Credit/Debit only.  
Proceeds benefit MIA student group MACHINE.

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FOLIO 2023-2024

DEPARTMENT OF ART AND ART HISTORY

UNIVERSITY OF TEXAS AT ARLINGTON

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COLLEGE OF LIBERAL ARTS