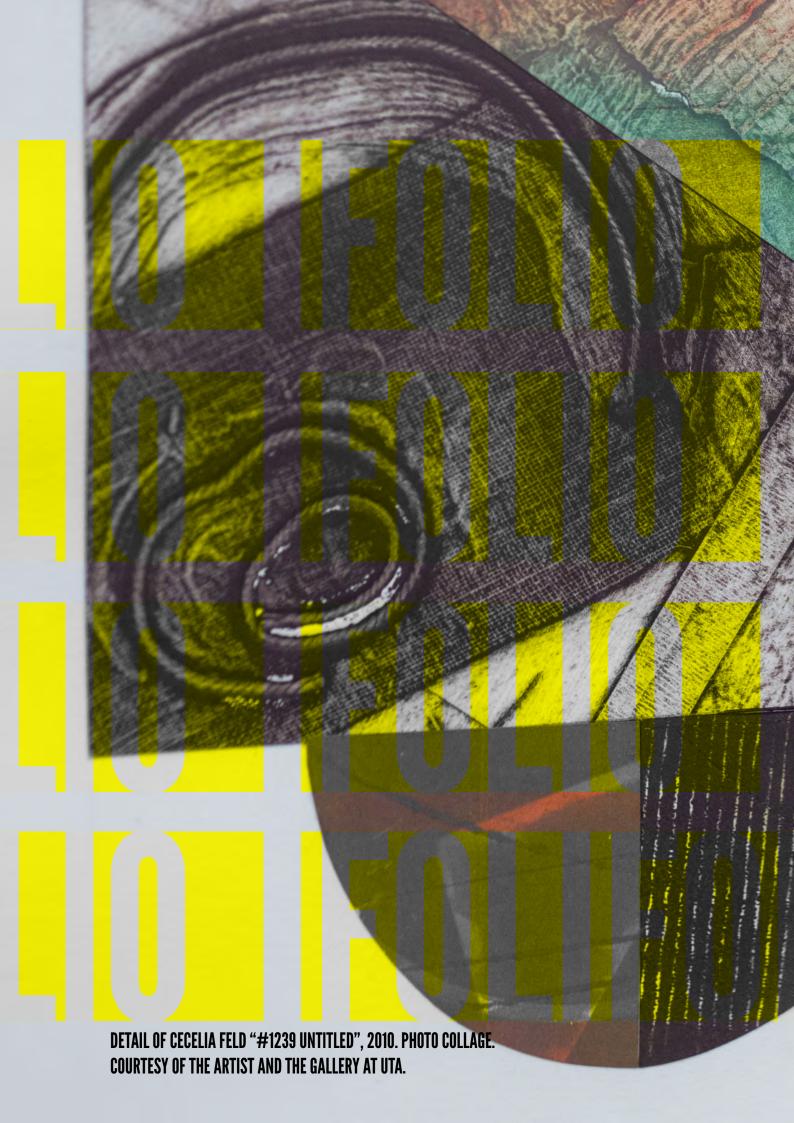


Department of Art and Art History



## CHAIR WELCOME LETTER



Thank you for taking the time to review the exciting achievements in the Department of Art and Art History at University of Texas at Arlington during academic year 2024-2025. Our students, alumni, faculty, and visiting speakers once again brought verve, imagination, and creative ideas to life in often unexpected ways. It has been wonderful to see the exhibitions, events, and research of our creative community come together to showcase the outstanding art, design, and scholarship of UTA Mavericks this year. We hope that you will be inspired to stretch your creative muscles by what you encounter in this edition of FOLIO. It will be exciting to see where your own creative journey takes you and I hope you will share that with us. Maybe we will see you in the '25-'26 FOLIO. We certainly hope to welcome you to our talks, venues, and on campus. Congratulations to everyone featured in this edition of FOLIO and here's to making more exciting impacts in the coming days.

## DR. AUGUST JORDAN DAVIS





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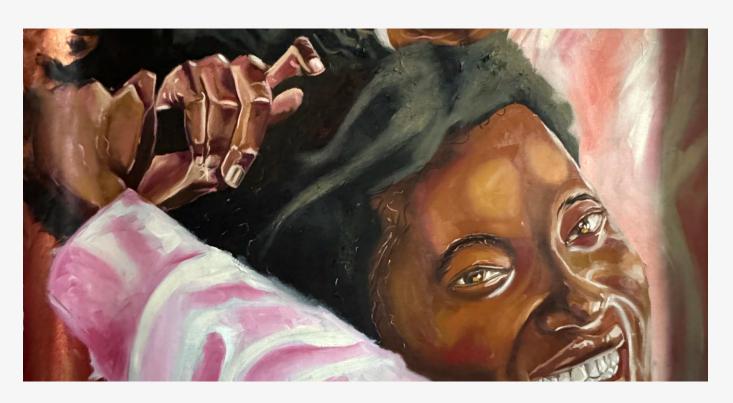
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## FACULTY AWARDS AND PROMOTIONS

In the fall 2024 we congratulated our faculty on well-deserved promotions:

- Professor Darryl Lauster reappointed as our Department Associate Chair
- Justin Ginsberg: Associate Professor with tenure
- Patty Newton: Associate Professor of Practice
- **Gladys Chow**: Distinguished Senior Lecturer
- Benjamin Terry: Distinguished Senior Lecturer
- Fernando Johnson: Distinguished Senior Lecturer



DEPARTMENTAL UPDATES 2024-25













ADVISORS' UPDATES

FALL 2024:

## 766 UNDERGRADUATE + 19 MFA STUDENTS FOR A TOTAL COHORT OF 785

**SPRING 2025:** 

719 UNDERGRADUATE + 17 MFA STUDENTS

Visual Communication Design remains top area of study; Cinematic Arts and Interactive Media are the next top areas in demand at our Department; followed by Art Education.

All studio arts bring in **150 majors**We are in top tier of schools of art and design in terms of our enrollment size for NASAD accredited institutions.

## **NEW COURSES OFFERED IN AY 2024-25:**

- Printmaking and Glass: Vitreography and Alternative Printmaking processes
- The Greek Sculptural Tradition (Special Studies in Art History)
- Contemporary Art and the Archive (Special Studies in Art History /Museum Studies)
- Topics in Film Study: Rebirth of Indie Films 1960's-1980's
- Special Studies: Commercial Photography
- Special Studies: UX (with microcredentials)
- Special Studies for Interactive Media: Portfolio Studio

In April 2025 we were happy to celebrate long-service milestones with colleagues:

DISTINGUISHED PROFESSOR MARY VACCARO -30 YEARS!
KHUSHBOO LASURE - 15 YEARS!
PROFESSOR BEN DOLEZAL - 15 YEARS!
DISTINGUISHED SENIOR LECTURER SCOTT HILTON - 15 YEARS!
SENIOR LECTURER CHRISTINE HEIMERMAN - 10 YEARS!

Congratulations to each of them and thanks for their dedication to our students and creative community! **NEW FACULTY** 

DR. ANANYA SINGH, Visual communication design

RETIRED FACULTY

LISA GRAHAM (32 YEARS AT UTA SINCE 1992)

ANDREW ORTIZ
(28 YEARS AT UTA SINCE 1997)

BART WEISS (25 YEARS AT UTA SINCE 1999)

## TARTAN DESIGN CONTEST (UTA'S 130TH!)

UTA celebrates its 130th anniversary in 2025 and as part of the variety of celebrations the university hosted a Tartan Design Contest, jurored by our department colleagues, Associate Professor Ben Dolezal, Associate Professor of Practice Matt Clark, and Chair Dr. August Davis.

In March, after reviewing dozens of entries, UTA unveiled the winning design pattern, which was then featured on limited edition merchandise sold this year through the UTA Bookstore. The pattern was created by art history major Rachel Chen. The idea that a simple pattern of lines and squares could unite people and foster a strong sense of community strongly influenced Chen's approach when she worked on her pattern of blues and oranges.

6699 I feel very grateful to have been chosen as the winner and have the opportunity to express the passion I have for design. It fascinates me how the tradition of the tartan can be traced so far back, yet students like me are still actively participating in it by designing a tartan pattern that, at its core, links us all together.

As the winning designer, Rachel received a \$1,000 scholarship from UTA. The runner-up, Kara Johnson, received a \$500 scholarship.



## RESIDENTIAL LEARNING COMMUNITY

Over the course of the Fall Semester, freshmen within the Art & Design RLC who live together in the West Hall on campus and take a few introductory classes together, were able to immerse themselves in a community that expanded beyond classroom boundaries. From developing lasting friendships with peers to experiencing new worlds through the eyes of others, the RLC has had its fair share of exciting activities for them.



Students in the Art & Design RLC group toured exhibitions at the galleries in the Fine Arts Building, attended visiting artist talks and community building events hosted by their peer mentor, and took trips outside of the campus, including a guided group visit to the interactive world of Meow Wolf in Grapevine.

6699 Whether a student finds their interest in the studio arts, graphic design, or loves to explore the depths of cinema and stage, UTA's Art & Design Residential Learning Community offers amazing opportunities of all shapes and sizes - for all," says this year's residential peer mentor for Art & Desing RLC group, Majestic George (King O.).



On February 15th, 2025 our RLC liaison Holly Williams organized a trip to Brazen Animation Studio for the Art & Design RLC group. The students were accompanied by UTA Animation Professor Mason Lahue. At Brazen Studio, they explored the animation industry firsthand, learned about the creative process behind professional animation projects, and discovered potential career paths and job opportunities at Brazen.

RLC Instagram: @uta\_rlc

Interested to join?
Contact RLC team: rlc@uta.edu

Art & Design RLC students visit Brazen Animation Studios. Photo: courtesy of UTA RLC.

# EXHIBITIONS

## PAULINE HUDEL: A CELEBRATION OF LIFE AND WORK

AUGUST 5-23, 2024
THE GALLERY AT UTA

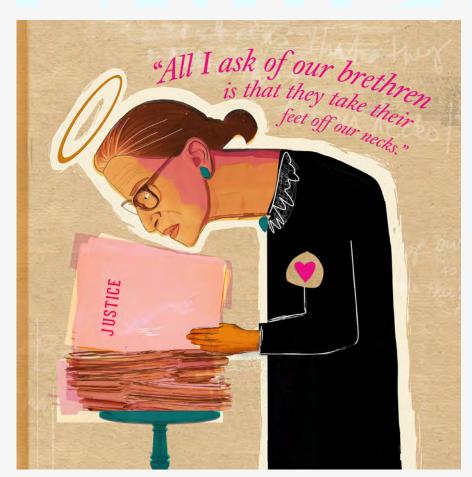
The 2024-25 exhibition schedule began with a special retrospective exhibition honoring the life and creativity of longtime faculty member, Pauline Hudel Smith, who died in 2024. Organized by colleagues, friends, and family members, the exhibition featured over 100 sculptural and mixed media works along with graphic design and illustration posters created from 1980 to 2020. Many of Hudel's early works had rarely been displayed before and showcased how her creative design and conceptual works set the stage for her later award-winning commercial graphic designs. The exhibition concluded with an emotional celebration of life reception attended by over one hundred of Pauline's friends, family, students, and alumni coming together to commemorate Pauline's legacy.



Pauline Hudel Smith Untitled (women's fashion) resin cast collage, late 1980s. Estate of the artist.

Pauline Hudel Smith *Ruth*, 2020. Estate of the artist.





## VISTA

A collaboration between the UTA Fine Art Collections and Fort Worth Science and History Museum, this exhibition came together as a practical response to the scorching Texas summer that can often be described as an endurance test.

"It is hot, humid, and though there are those who are brave enough to battle the rising temperatures during their daily adventures, the heat often keeps many inside. Unfortunately, this causes them to miss out on the spectacular seasonal views that are found all across the state's many eco-regions, from the Blackland Prairies to the South Texas Plains."

## JUNE 10 - AUGUST 29, 2024 VISUAL RESOURCE COLLECTIONS & GALLERY

To bring the beauty of a Texas vista to viewers from the comfort of our airconditioned gallery in the Fine Arts Building, this exhibition beautifully staged a series of landscape watercolors by Jim Jones (1922-1999), paintings by Palmer Chrisman (1913-1984), and ceramic sculptures from the UTA Fine Art Collections. In addition to these works, a selection of native fauna specimens on loan from the Fort Worth Science and History Museum, as well as Texas native plants were included to enhance the experience.



- 1. Installation view of *Vista* at the Visual Resource Collections & Gallery, 2024.
- 2. Jim Jones *Palo Duro Reflections*, 1988. UTA Fine Arts Collection.
- Jessica Drenk gives an artist talk in conjunction with Paper Trails exhibition at The Gallery at UTA, September 5, 2024.
- Celia Feld #1415 Fortune Cookie Big Journeys Begin with a Single Step, 2023. Courtesy of the artist
- Detail view of Rachel Livedalen's Plates Zine, 2022 and Index Zine, 2022 during Paper Trails exhibition at The Gallery at UTA.



2



SEPTEMBER 5 - OCTOBER 5, 2024 THE GALLERY AT UTA

PAPER TRAILS

Featuring artists Cecelia Feld (Dallas), Jessica Drenk (Rush, NY) and Rachel Livedalen (Fort Worth), this threeperson exhibition focused on how these artists engage with the materiality of paper and books in their artworks, often to unexpected ends. Appropriation, layering, collage, and repurposing of texts, pages, and paper featured across the selected collages, prints, paintings, digital media, and installations forming Paper Trails including Cecelia Feld's brightly colored abstract collages and monotype prints using a variety of materials including photographs, magazines, and her own handmade Japanese marbled papers; Jessica Drenk's recycled books, carboard and junk mail-composed sculptures and sculptural wall pieces that appeared to be made of natural materials such as wood and stone; and Rachel Livedalen's paintings, prints, and artist books that juxtapose art historical references with "girl power" iconography to comment on representations of femininity.





## FINE PRINT FOOT PRINT

## SEPTEMBER 30 -NOVEMBER 26, 2024 VISUAL RESOURCE COLLECTIONS & GALLERY

Reflecting on printmaking as technology and artistry, utilized to mark, represent, commemorate, or investigate social events and actors, Fine Print Foot Print exhibition featured work by the head of UTA printmaking program Carrie Iverson, specimens from the collection of Forensic Applications of Science and Technology lab led by Patricia Eddings at the Department of Criminology and Criminal Justice, and historic prints from UTA's Wild Pony Graphic Studio. The exhibition was organized by UTA Fine Arts Collections Specialist Cheryl Mitchell and Visual Resources Curator Lilia Kudelia.

Opening reception for *Fine Print Foot Print* at the VRC Gallery, October 3, 2024.

Photos by Christina Childress.

Carrie Iverson's works import the printing logic into unexpected materials. She transcends mediums – from paper to glass to metal – like an event sometimes transcends time layers. Abstracted in many instances to an extreme, due to bleeding inks and surfaces eaten out by the acids, Iverson's works testify about the points of contact – between the artist and her closest family members, the artist and the landscapes she traverses, the artist living in the present moment and dealing with histories being erased and preserved.

In the world of forensic science, collecting as much evidence as possible about the circumstances and context of the investigated event is critical. Creating specimens of footprints, shoe prints, tire threads, and other forms of trackable data is an essential part of this process. The exhibition showcased various techniques of making prints for forensics research that include traditional plaster casting, dental stone casting systems, fingers and foot impression kits, gelatin lifts, and Mikrosil.



Detail view of the *Erring Girls* artist book by Carrie Iverson.



Parallel to this exhibition, Carrie Iverson also worked in the UTA Special Collections to research the archives of the Berachah Industrial Home for the Redemption of Erring Girls that operated in Arlington, Texas in 1903-1930. New prints were produced by Iverson for the exhibition during her residency at Tamarind Institute in Albuquerque, NM. The show also featured a limited-edition artist book with works by Carrie Iverson, photographs of the remaining cemetery site on the University of Texas Arlington campus, historic materials from UTA Special Collections, and curatorial essays.

## BART WEISS: VIDEO Y'ALL

## JANUARY 13 - 25, 2025 THE GALLERY AT UTA

A retrospective exhibition honoring the creativity of longtime cinematic arts faculty member, Bart Weiss, who retired in 2024 after a long tenure with the Art & Art History Department. In addition to teaching, his illustrious artistic career includes many roles: festival programmer, TV producer, filmmaker, podcaster, critic, writer, cinematographer, producer, and editor since 1972. Teaching at the University of Texas at Arlington since 1999, Weiss encouraged students to experiment with new technology as it developed over the years but ultimately emphasized the importance of cinema as a storytelling language.

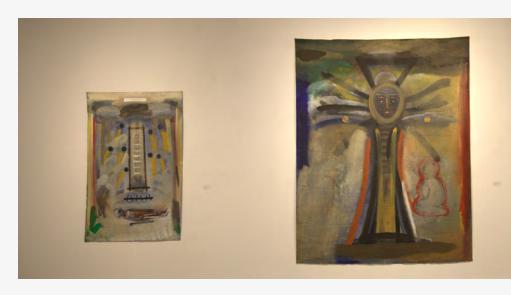
Organized to highlight Bart's involvement in the evolution of his field, the exhibition displayed groupings of his projects ranging from 1976 to 2024. Works shown were produced using a history of technologies that defined these decades, from 16 mm film to Hi8, Betacam, and, recently, 6K cameras and mobile media. Weiss' range as producer, director, actor, and editor of projects was also highlighted including selections from his over 25 years as producer of KERA' Frame of Mind television show, and as cofounder and producer of the annual Dallas VideoFest. His book Smartphone Cinema - Making Great Films with Your Mobile Phone published in 2024 was on display alongside close to 50 samples of his independent films, podcasts, and still images.











## SOLACE IN PAINTING: REFLECTING ON A TUMULTUOUS CENTURY

FEBRUARY 7 - MARCH 29, 2025 THE GALLERY AT UTA

This exhibition was organized by Dr. Fletcher Coleman, Assistant Professor of Art History and Museum Studies to raise awareness about and characterize the artwork of conflicted artists of the Asian diaspora who never produced overt "conflict art" but were brought together by Coleman in this thoughtful traveling exhibition because of their unusual approaches to painting shared experiences of conflict in Asia.





**TOP:** Installation of Keisho Okayama's paintings *Funeral*, 1989, *Central Figure with Two Attendant Figures (Boca Raton)*, 1988, and *Bath*, 1987 at The Gallery art UTA. Photo: Calen Barnum.

**RIGHT:** Detail of *Chao Shao-an Joyous Song*, 1970-90. Estate of the artist, Hong Kong.

Ann Phong Nature in our Environment. Mask Series #3, 2021. Courtesy of the artist..





The show featured three little-researched diasporic painters — Chao Shao-an (Hong Kong, 1905-1998), Keisho Okayama (Japanese American, 1934-2018), and Ann Phong (Vietnamese American, 1957-) whose lives were fundamentally shaped by major conflicts of the twentieth century who reflected on their circumstances through oblique and innovative methods.

In conjunction with the exhibition, Dr. Yukio Lippit, the Jeffrey T. Chambers Andrea Okamura Professor of the History of Art and Architecture at Harvard University, presented a gallery talk, and participated in a panel discussion with artist Ann Phong, and curator Dr. Coleman. An exhibition catalogue was produced and published by Scala Arts & Heritage Publishers Ltd.



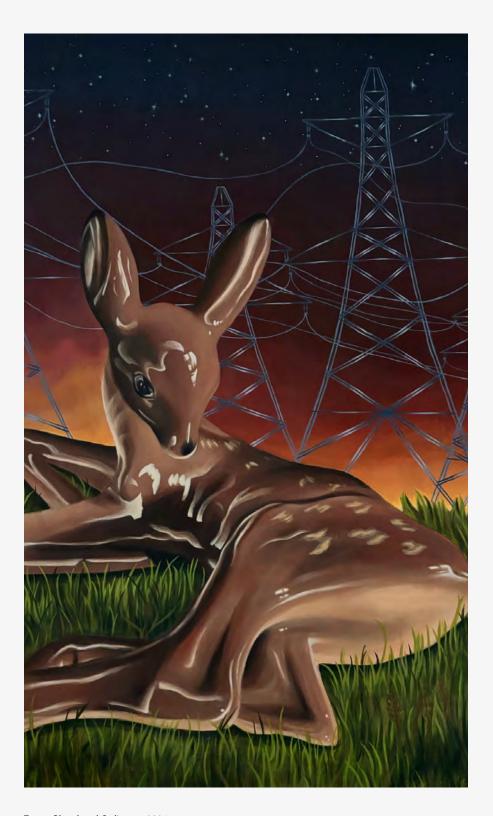
Dong Ho *Rat's Wedding*, ca. late 20th century. Woodblock print with paint. UTA Fine Arts Collection.

## FABLES & FOLKLORE: SELECTIONS FROM THE UTA ASIAN ART COLLECTION

FEBRUARY 3 - APRIL 25, 2025
VISUAL RESOURCE COLLECTIONS & GALLERY

Fables are stories that are often told to underscore a moral that is prominent or important in a society. Dating as far back as 1500 BCE, some of the world's oldest fables originate in the Asian diaspora. These stories have been shared across the continent through oracular storytelling, literature, and compellingly beautiful artforms that illustrate and underscore their social philosophies.

On view for the Spring 2025 semester, the tradition of Đông Hò woodcut painting exemplifies this form of inspirational visual interpretation, sharing symbols of good luck wishes for the New Year and humorous tales of animals who have been placed into human settings. Also on display were a series of Chinese and Japanese woodblock prints from the UTA Fine Art Collection that narrate stories of Immortals and supernatural, legendary figures as well as traditional landscapes and nature scenes.



Tyson Shepherd *Splinters*, 2024. Acrylic on panel.

## THE LIFE WE LIVE

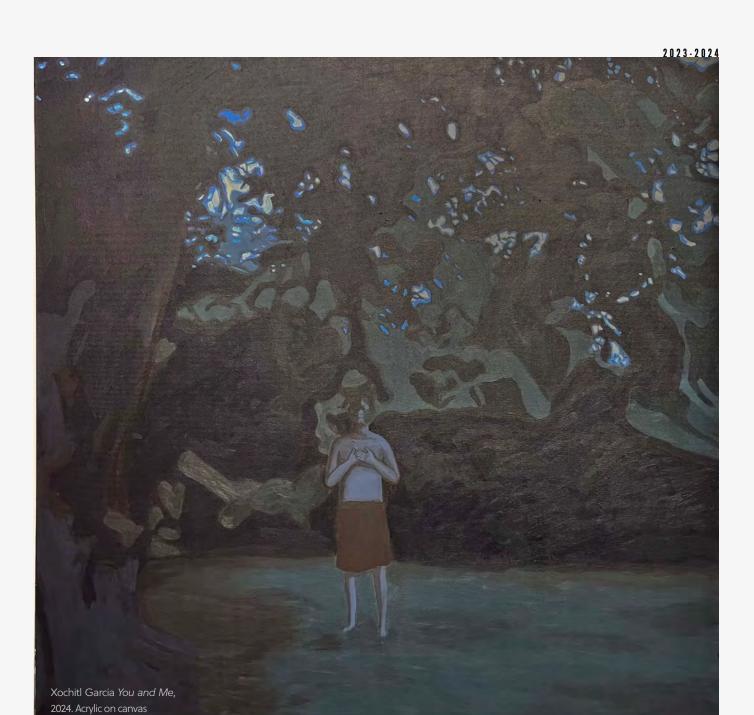
FEBRUARY 26 -MARCH 24, 2025 UNIVERSITY CENTER ART GALLERY

Organized by painting faculty member Benjamin Terry, the diverse collection of works in this exhibition explored a wide range of media, including painting, clay, printmaking, glass, drawing, photography, and intermedia. These works delve into themes of familial relationships, spirituality, identity, nostalgia, and more, offering a poignant reflection on the personal and collective experiences that shape us. Selected artists: Riley Suggs, Emelie Stenhammar, Emely Guerrero, Anna Reid, Harrison Demoss, Tyson Shepherd, America Luna, Adannelly Munoz, Tatiana Contreras, Elisha Ornelias, Karen Ruiz, and Chris Crayton.





Lucas Gustafson Dresser, 2024. Mixed media.



## **OUTSTANDING SENIORS**

## **FALL 2024**

Jasmine Gonzalez: BFA in Art Education
Sophia De La Rosa: BFA in Drawing
"Phoenix": BFA in Glass
Abigail Mata: BFA in Painting
Francisca Gomez: BFA in Photography
Elizabeth "Libby" Morse: BA in Art History

Lucas Gustafson: Outstanding Research in Glass Award

## SPRING 2025

Eledy Gomes: BFA in Art Education

Jessica Myrick: BFA in Visual Communication Design
Ryan Oxner: BFA in Drawing

Lisette Tamayo: BFA in Interactive Media
Tyson Shepherd: BFA in Painting
Thuy Nguyen: BFA in Photography
Ben Gervasi: BA in Art History

Madeleine Almeida: Sanctuary Glass Award

Emily Brown. Poster from the series Off-Brand: An Exploration of "Ex-Formation" in Brand Design, 2024.



## MFA EXHIBITIONS

APRIL 7-19, 2025 THE GALLERY AT UTA

The annual Master of Fine Arts Thesis Exhibition featured the work of the eight graduate students. **MFA Director Darryl Lauster** states, **6699** This exhibition signifies an auspicious moment. It reveals the breadth of artistic practice in the early 21st century while also testifying to the independent and unique vision of each of these vibrant young artists.

Emily Brown's installation Off-Brand: An Exploration of "Ex-Formation" in Brand Design was comprised of a several dozens of satirical posters that cleverly subvert the brand language of six major multibillion-dollar international brands (Apple, Nike, Target, McDonald's, Starbucks, and Netflix). Each poster appears immediately recognizable but the message on it, crafted by Emily, encourages viewers to think deeply and critically about the ethical and historical foundations of such companies and the role of design in perpetuating capitalism, consumerism, and social bias. We are reminded that we always have a choice, and it is hours, as well as the repercussions of our consumer behaviors.

Interactive media artist Avery McGuiness in his project *Tangibly Digital* forces the player to inhabit the shoes of an evil CEO in charge of a virtual game publishing company. With this game, he aims to offer "a safe place for people to confront a satirical version of the same struggles real artists face in the industry." Avery quotes his childhood experiences as a video gamer where he was rescuing princesses, vanquishing evil kings, or saving humanity from aliens – as formative in terms of how he developed a perspective onto the real world.



Avery McGuinnes. Detail from *Tangibly Digital* video game project, 2024.

Lisa Clayton. View of the felted pods installation from For The Sin We Have Sinned Against You at The Gallery at UTA, 2025.



Kali McKinley's video game *Brainrot* pushes back against factory farming. Her engaging storyline, where a young girl gets abducted by aliens and sent to a human factory farm, juggles levity and discomfort as the viewer compares treatment of the character to the way humans treat animals in the real world. Kali's work evokes empathy in the viewers in a very convincing, visually appealing manner that unfolds throughout her game world.

Lisa Clayton's project Feminist Thoughts, spanned felting, rug making, lye soap making, and seed growing. Throughout her MFA journey, Lisa explored the impact of the dismantling of Roe v. Wade, "shedding light on how legislative changes and entrenched cultural norms restrict women's autonomy over their bodies and life choices." Her focus on historic craft techniques developed by women emphasizes the constant need to claim agency, inspire collective action for change, and advocate for critical discussions surrounding systemic inequalities in societies.



Kali McKinley Ecosystem, 2024.



Brandi Simpson *Three Generational Footprint* installed at The Gallery at UTA, 2025.

Brandi Simpson's MFA project pieces autobiographical references to examine the impact of craft circles on women within her family, and to highlight the gendered dynamics embedded in various domestic routines. The large-scale fabric portraits of three generations of women are produced through the analog cyanotype printing process. In another work, glass windowpanes are adorned by laser cutting, powder printing and fusing techniques. A few jars with home-pickled foods are arranged atop an old shovel, "symbolizing the ritual of food preparation and communal dining."

Santosh Dahal's MFA thesis film *At the Edge of Paradise* (2025, 20 min), screened at The Gallery, poetically tells the story of an undocumented Nepali worker Bikash who grapples with his grief after the death of his brother during their journey to the United States. This film, in Santosh's words, reveals "the fragility of hope when confronted by systemic barriers." The cinematography encapsulates Dahal's signature style that he refined during his MFA studies: precision in utilizing diegetic sound, long uninterrupted shots, slow-paced rhythm, and passive protagonists who navigate the environment with quiet resilience.



At the Edge of Paradise



Shuang Gou. From Within series, 2025.

Shuang Gou in her project The Yangtze's Echo presented a series of paintings (including a large-scale one measuring 8.2 x 9 ft) and a 3D horse sculpture made of steel. The Yangtze river which runs through Shuang's hometown in the Sichuan province in southwest China, sets a background for her reflections on her formation as a painter. She recollects the balcony in her childhood home on the old cobblestone street that overlooked the river: "as a child, my father told me that long-distance vision was good for the eyes... After hearing his theory about far-sightedness, I took to counting trees in the distance, to the limit of what my eyes could see. After moving to the city, I felt out of place without a view..." Many of her paintings capture the yearning, the examination of dreamscapes, and particular memories of home such as "the feeling of green from the town Xuyong" that she wanted to capture.

Aubrey Barnett's installation created a dialogue between past and present. In her stained-glass tower produced exclusively by hand, which took over 600 hours, Aubrey invokes the 17th century glassmaking methods in which each small hand-blown cylinder gets cut, reheat, and unfurled into a smooth, two-dimensional sheet for further manipulation. By layering transparent sheets of cyan, magenta, and yellow glass, the interactions of light and color continually change as viewers move around Aubrey's work emphasizing the artist's interest in the exploration of dimensional shifts, spatial relationships, instability of structures, and the multitude of perspectives among humans.



Aubrey Barnett. Installation view of Chromoscope, 2025.



## UTA INAUGURAL STUDENT EXHIBITION AT THE ARLINGTON MUSEUM OF ART

## 8 NOVEMBER 2024 - 9 FEBRUARY 2025

This show marked an exciting collaboration between our department and the Arlington Museum of Art that allowed students to display their work in the AMA's Community Gallery. This dedicated space within the museum encourages artistic expression through an ambitious rotation of curated exhibits and programs.

artists to show their creative works in a public museum and continue to grow professionally. We are thrilled that the community can engage with these new artworks by our student artists. Kudos to Ben Terry, our Interim Area Coordinator in Painting and Coordinator of Student Exhibition Opportunities for such a tremendous job coordinating this wonderful new opportunity!" said Department Chair **Dr. August Jordan Davis**.

This year the exhibition was juried by **Emily Edwards**, Associate Curator at Dallas Contemporary, who selected over 30 works by current graduate and undergraduate UTA students and recent alumni.

. 6699 It was a tremendous honor to serve as the inaugural curator and juror for UTA's Student Exhibition. The pieces chosen for this exhibition are those that, in my view, succeeded in not only expressing a strong individual voice but also in prompting a dialogue with the viewer. Many of the works on display engage deeply with contemporary issues, from identity and social justice to environmental concerns and the digital age. Others are introspective, delving into the personal, the emotional, and the metaphysical. Whether they evoke contemplation, confrontation, or even discomfort, these works invite us to pause and reflect. I commend all of the students who participated in this exhibition for their courage, vision, and talent. It was an honor to engage with their work, and I hope this exhibition celebrates the future of artmaking as seen through the eyes of these talented students.

## CONGRATULATIONS TO SELECTED EXHIBITING ARTISTS:

Alia Almosawi
Christina Childress
Lisa Clavton
Chris Crayton
Paula Currie
Vy Dang
David Galvan Cruz
Xochitl Garcia
Shang Gou
Lucas Gustafson
Audrey Hatter
Evelyn Kennedy

America Luna
Yasmine Muhammad
Dorian Parkhurst
Michelle Perez
Evelia Sanchez
Phoenix Sanders
Emelie Stenhammar
Lauren Tallman
Emma Valenzuela
Phoenix Warren
Grace Witkinson.

arlingtonmuseum.org

## HEAD, BODY, TYPE: 9TH ADVANCED TYPOGRAPHY EXHIBITION

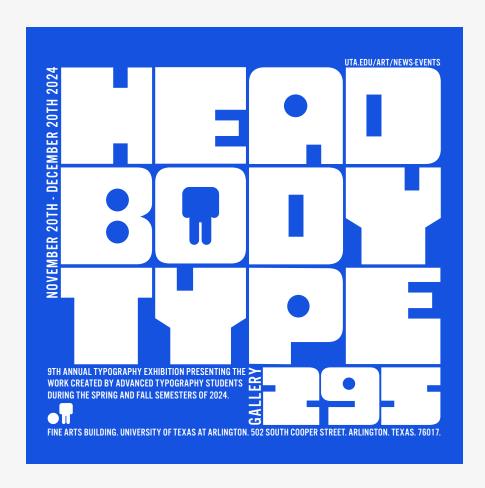
JANUARY 13 - 25, 2025 GALLERY 295, FINE ARTS BUILDING











Students from the Visual Communication Design (VCD) program displayed their design work at Gallery 295 in the Fine Art Building that later went on display to the University Center Gallery. Posters and artifacts on view represented projects created by advanced typography students during the spring and fall semesters of 2024. The project was curated by UTA faculty Gladys Chow, and the theme and visual identity for the exhibition was designed by Vanse Aguilar. Other exhibiting designers in the show were: Clara Aragon, Katie Bielss, Sofia Bohn, Lelyan Daqah, Vanessa Espinosa, Ian Keele, Lukas Novotny, Alicia Rios, Denise Soto.

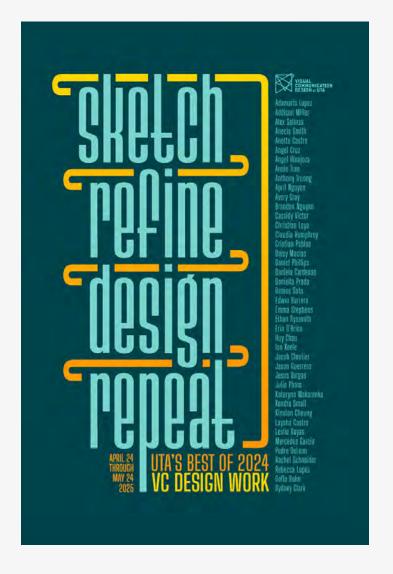
Head, Body, Type exhibition poster by Vance Aguilar.

## SKETCH. REFINE. DESIGN. REPEAT.

APRIL 24 - MAY 24, 2025
UNIVERSITY CENTER GALLERY

Alphabet Poster project by Katie Bielss.

An exhibition showcasing the top visual communication design student work of 2024 displayed brand identity systems, publication design, packaging design, web design, mobile app design, layout, and typography. Through each project in the VC Design program, student designers go through an extensive process to sketch ideas, refine their top concepts, and design the final deliverables that communicate their solution. The process is repeated to hone the craft of visually conveying a clear and intriguing message.



#### TRAILBLAZING NEW TRADITIONS:

# GLASS ART SOCIETY CONFERENCE EXHIBITION

MAY 14 - 17, 2025 THE GALLERY AT UTA



Tuva Gonsholt (Norway) ART #02, 2024. Blown, ground, masked, sand blown, and brush polished glass.



The Gallery at UTA capped off the year with an exhibition coinciding with the International Glass Art Society conference that took place at UTA. More than 40 glass artists from all over the world had their work displayed in Connection 2025 - the annual juried members show, and in Evolution 2025 - the juried student show. Tuve Gonsholt from Norway was awarded the first prize, with Hilal Hibri (United States) and Serenay Gulyagci (Turkey) taking second and third place prizes. In addition, three Emerging Artist Award winners, including Liz Markum, a recent graduate of the UTA Art & Art History Department, were showcased in the exhibition. We were very pleased to welcome nearly 700 people who came to the gallery during this exciting 3-day event.



UTA Collections Specialist Cheryl Mitchel receives a donation for UTA Fine Art Collections from the artist Ann Potter during Glass Art Society Conference.

MAY 12 AUGUST 28, 2025
VISUAL RESOURCE
COLLECTIONS & GALLERY

On view from the Glass Art Society Conference throughout summer 2025, this exhibition featured notable works from the UTA Fine Art Collections and selections from the Maverick Art Collection comprised of UTA faculty and student creations. The project examines the evolution that glass media has undergone through the decades and how broadly it can be adapted in its

aesthetic qualities and appeal. Ranging from the 1980s to the present, many of the international artists included in the UTA Fine Art Collection have pushed past the traditional mindset of glass as a transparent utilitarian object to offer the viewer a colorful exploration of their craft and its incredible adaptability.

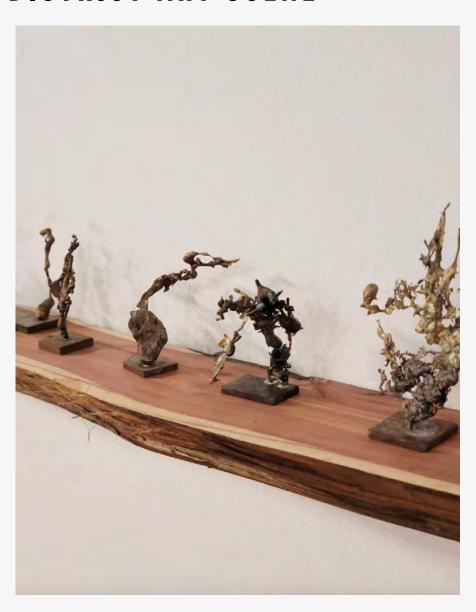


# NEW GALLERY SPACE PROGRAMMED BY UTA FACULTY ADDS A STRONG VOICE TO DALLAS TIN DISTRICT ART SCENE

In the fall 2024, Carrie Iverson and Jeremy Scidmore launched a new gallery space in Tin District of Dallas with their two-person show, Union, curated by former UTA professor and artist Stephen Lapthisophon.

6699 A unifying thread within the exhibit is an interest in experimentation with materiality and craft. Jeremy Scidmore's work draws from elements of industrial production and commercial signage with neon that he fabricates himself, as well as experiments with glass enamels on ceramic and steel. Carrie Iverson's work parses research from the U.S. prison industry and historical imagery from the Pilkington glass factory into prints on paper and glass. Other works in the show include a video installation documenting the act of shredding clothes in mourning and collodion prints of shooting targets.

During spring 2025 semester, Tin gallery featured work by recent UTA alums Michael Scogin and Liz Markum. Their show, Heavy Hands Heavy Lands "investigates the shifting boundaries between the manmade and the "natural." In a collaborative installation, Scogin and Markum interweaved their sculptural work that is made of metal, recycled wood, stone and glass. "Markum's altars and reliquaries reimagine everyday ecology, commemorating creatures like cicadas, birds, and deers... Scogin's sculptures merge distorted human forms with organic materials, forming eerie, hybrid beings."



Installation view of Michael Scogin's sculptures at *Heavy Hands*, *Heavy Lands* exhibition at Tin.Dallas, April 2025.

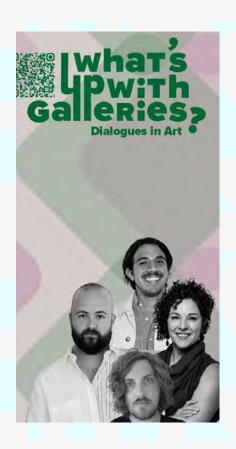
tindallas.com



# EVE NTS

**EVENTS** 

# DIALOGUES IN ART: DIALOGUES IN



Cody Fitzsimmons is the co-founder and Director of Tureen, a queer and Indigenous-owned project-based contemporary art gallery located on historic Jefferson Boulevard in Dallas that opened in 2023. Notable exhibitions include solo presentations with Sonya Kelliher-Combs, Theresa Chromati, Łukasz Stokłosa, a two person-exhibition with Kyle Thurman and Danny McDonald, Beverly Semmes and Kahlil Robert Irving.

Adrian Zuñiga received a BFA in Painting from the University of Texas at Arlington in 2012 and began working for Galleri Urbane in Dallas. In 2017 he completed an MA in Contemporary Art at Sotheby's Institute of Art, London, and moved back to Dallas to serve as a director at Galleri Urbane. He joined Various Small Fires in 2022 to open the gallery's Dallas location where he serves as its director.

public programming with our popular Dialogues in Art series. On September 3, 2024, UTA painting program coordinator Benjamin Terry invited three Dallas gallerists to demystify the relationship between galleries, artists, and the public and to discuss various aspects of those partnerships. In a moderated discussion Adrian Zuñiga, Erin Cluley, and Cody Fitzsimmons reflected on exhibitions as the vehicles through which art is seen, known, and collected. As Benjamin Terry pointed, exhibitions "can mark shifts in taste, spark the beginnings of a movement, or challenge established aesthetics. They require a dedicated partnership between artists and galleries in order for this meeting of art and the public to take place." The gallerists provided insights into how students and emerging artists can approach galleries, what galleries look for in artists, and how together they foster a sense of community.

We kicked off this academic year

Erin Cluley is the owner of Erin Cluley Gallery, a contemporary art gallery presenting a provocative program of artists from Texas and the East Coast. Cluley opened in 2014, igniting a creative movement in West Dallas and recently moved her operation to the Riverbend development in the Design District. Prior to opening her galleries, Cluley served as the Director of Exhibitions for Dallas Contemporary working on exhibitions with K8 Hardy, Julian Schnabel, Shepard Fairey, Erwin Wurm, Inez & Vinood, and others.





# CORSICANA ARTIST-IN-RESIDENCE KATIE HUDNALL VISITS UTA STUDIO ARTS CENTER

Our collaboration with Corsicana Artist and Writer Residency continues, and this year the department was thrilled to host Katie Hudnall with a presentation of her creative practice, which took place on November 15, 2024 at the UTAG area at the Studio Arts Center. After the lecture, Katie Hudnall visited the studios of our graduate students who had an opportunity to receive her feedback on their work.

Katie Hudnall is an artist, woodworker, and Associate Professor at the University of Wisconsin-Madison, where she runs the Woodworking & Furniture Program. She earned a BFA in Sculpture from the Corcoran College of Art in Washington, DC and an MFA in Woodworking/Furniture Design from Virginia Commonwealth University. Katie makes other-worldly, interactive, furnitural objects intended to solve problems, both real and imagined.

During her 2-months residency at 100W in Corsicana, TX, Katie explored and responded to the architecture of the residency 19th century building and its surrounding landscape, using a new environment to help explore new forms and processes. She referred to the space as "architectural palimpsest" and conected it with her interest in "sculptural libraries." Her work employs salvaged materials, so inspiration for new work came from treasures sourced on-site. In her presentation at UTA, Katie talked about the pieces destined for an exhibition at the Museum for Art in Wood in Philadelphia, which she was actively working on at that time. These works explore what it means to find and cultivate joy in a time of difficult global shifts and uncertainty, the artist shared.

katiehudnall.com corsicanaresidency.org MFA

### LISA CLAYTON & CHRISTINA CHILDRESS

#### PARTICIPATE IN THE INAUGURAL "OPEN UNIVERSITY" EXHIBITION AT DALLAS CONTEMPORARY



6699 The annual initiative, launched in August 2024, invites North Texas MFA students in their final year of graduate work to exhibit at Dallas Contemporary, after being selected by a visiting national curator. The program is aimed at advancing the early careers of emerging artists schooled in the region and fosters healthy interactions and connections between students and renowned curators," said Dallas Contemporary team in an open call that announced the new project.

Across students from Southern Methodist University, Texas Christian University, Texas Woman's University, University of North Texas, The University of Texas at Arlington, and The University of Texas at Dallas, the inaugural DC NTX Graduate Student Program cohort included: Courtney Broussard, Christina Childress, Lisa Clayton, Taylor Cleveland, Pablo Cruz, Veronica Ibargüengoitia Tena, Austin Lewis, Katherine Pinkham, Sarah Rainey, Elijah Ruhala, Narong Tintamusik, Sharmeen Uqaili, and Vajihe Zamaniderkani.

Christina Childress presented her installation *Do you remember how it feels to press your hands into earth?*Childress' 8 x 10 feet quilt in a distinct hourglass pattern was composed at the museum from an unusual material -Texas soil collected by the artist at Coryell County, Dallas County, Denton County, and Tarrant County where her family on both ends has lived over the years.

Lisa Clayton's practice was represented with the *The Vulva Series*, five large scale hand tufted rugs that relate to issues of femininity and feminism, reproductive rights and freedoms – the theme that Clayton has dedicated years of her recent activism and studio work to.

Installation view of Lisa Clayton's work at *Open University*. Photo: Kevin Todora for Dallas Contemporary.

Installation view of Christina Childress' work at *Open University*. Photo: Kevin Todora for Dallas Contemporary.





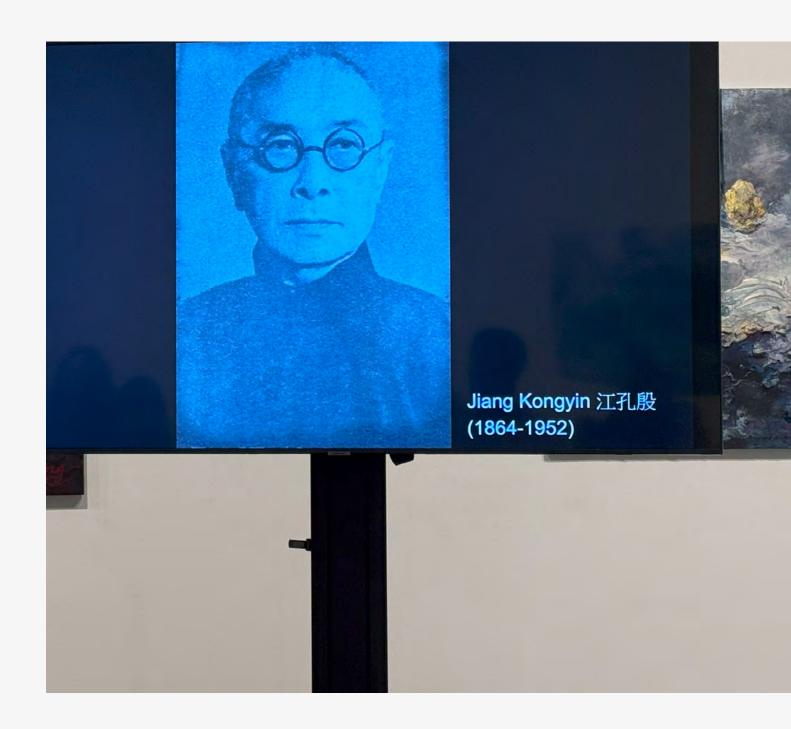






The Department of Art and Art History welcomed Dr. Christopher K. Tong (University of Maryland, Baltimore County) for a pop-up talk in conjunction with the exhibition Solace in Painting exhibition on February 27, 2025.

Dr. Tong is a specialist on Chinese politics, science, and culture. We were fortunate to host him as he briefly passed through Dallas-Fort Worth on a publicity tour for his forthcoming book on the birth of ecological consciousness in China. At UTA, Dr. Tong spoke about ecology and diasporic communities, a theme closely related to works on display in Solace in Painting.



#### MAVMARKET BOOSTS STUDENTS' BRANDS AND BUSINESSES

This academic year, our faculty member Matt Clark who serves as Faculty Director to the UTA Center for Entrepreneurship and Technology Development had spearheaded two successful editions of the UTA May Market.

On October 17, 2024 the Mav Market took place outside the Central Library and then returned to campus on March 5, 2025, featuring more than 115 participants in booths who were selling their creative works.

ON SUCH A GREAT

**ENGAGEMENT!** 



A booth with prints and ceramics by art students Emely Guerrero, aka @chicacumbre at the UTA MavMarket in spring 2025. Photo courtesy of the artist.

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#### TEXAS VIGNETTE

# CURATED BY DR. VIVIAN LI FROM THE DALLAS MUSEUM OF ART, TEXAS VIGNETTE FAIR TOOK PLACE ON OCTOBER 17-19, 2024 IN DALLAS

FEATURED WORKS BY UTA ALUMS
MARIA ESSWEIN, CHRISTINE ADAME, SAM LAO,
AND MFA STUDENT SHUANG GOU

Dr. Vivian Li (left) with Shuang Gou (right) next to Gou's painting *Sleeping*, 2024. Photo courtesy of the artist.

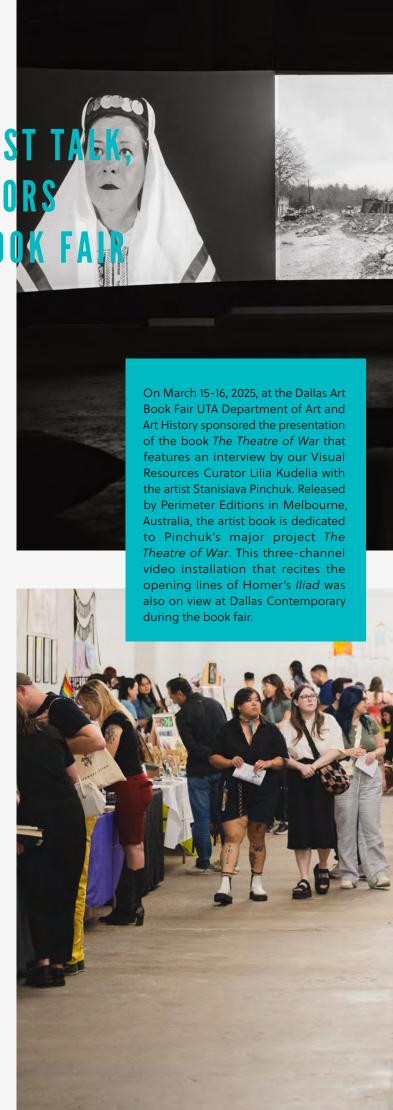


FILM SCREENING, ARTIST TAKE
AND UTA ART PROFESSORS
AT THE DALLAS ART BOOK FALL

MARCH 15–16, 2025 DALLAS CONTEMPORARY



Lilia Kudelia moderates artist talk with Stanislava Pinchuk at the Dallas Art Book Fair, March 16, 2025. Courtesy of Dallas Contemporary and A Sea of Love.







The film moves across history, language, and geography as it connects past, recent, and ongoing armed conflicts: the Trojan War, the Bosnian War, and the Russian invasion of Ukraine.

In an artist talk moderated by Lilia Kudelia, Stanislava Pinchuk spoke about the visual translation of her film into the printed book format. They also discussed the production of the film and how the footage from the military trainings connects to Stanislava's work commissioned by the Australian War Memorial. Based in Sarajevo, Stanislava Pinchuk is an artist working with datamapping the changing topographies of war and conflict zones. Her work surveys how landscape holds memory and testament to political events - spanning drawing, architecture, installation, tattooing, film and sculpture.

Lilia Kudelia's practice as a curator and art historian involves the study of cultural heritage, preservation and restitution, and the conventions of memory. At UTA, she teaches special topics seminar Contemporary Art and the Archive that delves into the synergies between artistic practices and archival research. After Dallas Art Book Fair, students had an opportunity to meet Stanislava Pinchuk as a guest speaker in Kudelia's class where the artist talked about her public art project Europe Without Monuments inspired by the archives of Bosnian architect Bogdan Bogdanović and her recent work with the archives of Albania's former dictator Enver Hoxha at Villa 31 artist residency in Tirana.

Dallas Art Book Fair 2025. Photo courtesy of Dallas Contemporary and A Sea of Love.

Among vendors at the Dallas Art Book Fair, visitors could also find incredible graphic novels and design creations by the UTA art department faculty Keshin Ding who teaches classes in drawing here and Mason LaHue who offers various courses in digital media, cinematic animation, and cinema production.

Keshin's story Sour Plums is an autobiographical comic inspired by her high school days in her hometown Dengzhou in China. It got published in 2024 as a result of her comic community friends' Utot Komiks Challenge where artists have to create "a 6-page comic within two weeks and a no-judgement zone." Cover and lettering for the book was designed by Mason LaHue who, among other zines at their stand at Dallas Art Book Fair, presented My Little Trouble in Big China, a zestful illustrated story about his trip abroad and meetings with in-laws during summer 2024.

Keshin Ding. Page from *Sour Plums*, 2024. Courtesy of the artist.

Keshin Ding and Mason LaHue at their stand at the Dallas Art Book Fair at Dallas Contemporary. Photo by Lilia Kudelia.

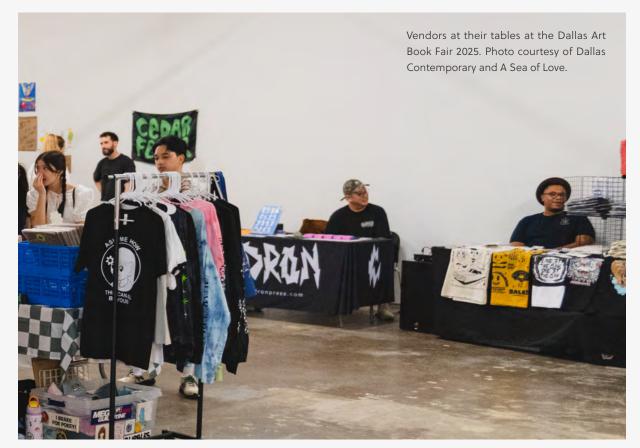
@keshinding on Instagram masonlahue.com













### GRADUATE STUDENTS' POP-UP AT DALLAS ART WALK

On April 5, 2025, in conjunction with ArtWalk | West, an event that celebrates the creative energy of West Dallas, our faculty Benjamin Terry and Justin Ginsberg worked with graduate students to organize a pop-up exhibition in a spacious warehouse in the Tin District area.





Emelie Stenhammar, Shuang Gou, and Conrad Nkamwesiga shared the corrugated metal walls to show their paintings in a group project, which they titled *Beyond Borders* – to reference their international background. Loosely hung without stretchers, most of the paintings on view are the results of their work in the studios in the last two semesters. For all three artists, new ways to approach painting have resolved recently in their practice here on UTA campus.

Originally from China, Shuang Gou have started her MFA studies with a lot of intermedia work that involved video and projections. The new work shows her exploration of the different ways of applying paint onto canvas both with her brush and fingers. Figures in Shuang's paintings are often captured in a state of sleep while others emerge within seemingly very fleeting and changing landscapes such as the portrait of a skipper on a boat.

Conrad Nkamwesiga came to an MFA program in Arlington from Uganda. In his new body of work he continues to depict people in beauty parlors, getting their haircuts, while delving deeper into the significance of historic accessories used to adorn and take care of hair in different regions of the African continent. His new paintings in a rondo format shown at this exhibition express Conrad's confidence in rendering his compositions, such as, for example, a small tilt to perspective, which changes so much in how one perceives the depicted scene.

Installation views of *Beyond Borders* pop-up in Dallas with works by Shuang Gou, Conrad Nkamwesiga and Emelie Stenhammar, April 2025.

Photo: Lilia Kudelia.

Conrad Nkamwesiga: @nkamwesiga\_ Emelie Stenhammar: @estenhammar

Shuang Gou: @shuanggou









Emelie Stenhammar joined the MFA cohort from Sweden where she was a practicing dermathologist before. Mostly monochrome, with a delicate exploration of color in several cases, paintings are gesturally as assertive as the texts she weaves into the compositions. The words in her latest paintings reference biblical characters and quote religious texts. Emelie showed over a dozen new large scale works, hung in a grid, that speak strongly about her disciplined approach to studio practice.

Interactive Media presented an artist talk by Jennifer Wildes, concept artist and art director whose dynamic career spans the fields of video game development, biomedical illustration, and visual storytelling.

### A MEETING WITH VIDEO GAME ARTIST JENNIFER WILDES

**APRIL 25, 2025** 





In this presentation, moderated by our distinguished senior lecturer Benjamin Wagley, Jennifer Wildes discussed her creative journey into video game art, her responsibilities as the art teams' leader, and challenges that female artists face in the industry. The lecture edaddress questions about the integration of Al in the creation of video games, mentorship models across game art world, and efficient strategies for creating an eye-catching portfolio.

Currently serving as Chief Creative Officer at Mutant Arm Studios, Jennifer Wildes has spent over two decades shaping compelling, immersive experiences across multiple disciplines and industries. As an Art Director for renowned game studios such as Activision and Gearbox Software. Jennifer played a pivotal role in defining the artistic direction of over 20 major titles, including Brothers in Arms, and Borderlands. Her earlier work with companies like Sunstorm Interactive and MicroProse further reflects her deep roots in the evolution of interactive entertainment.

In addition to her contributions to the gaming world, Jennifer has worked as a biomedical illustrator, merging scientific precision with artistic clarity—bringing complex concepts to life through visual media. Her ability to translate ideas into impactful imagery is a hallmark of her career, whether in the realm of science, art, or digital storytelling. Through her leadership, creative vision, and multidisciplinary expertise, Jennifer continues to inspire new generations of artists and designers. Her work exemplifies the power of collaboration, adaptability, and artistic courage in fast-changing industries.











Photos by Louie Palu from his recent trip to the Arctic discussed during the lecture. Courtesy of the artist.

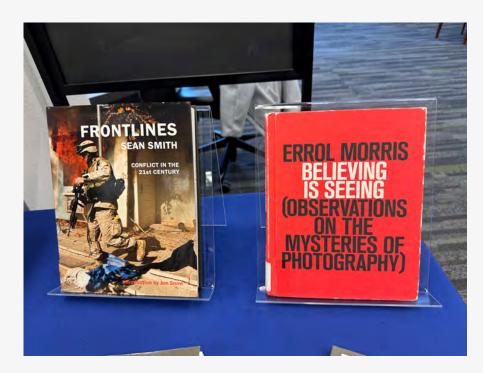
**TOP RIGHT:** Visiting Artist Bookshelf at the UTA Fine Arts Library displaying books recommended by Louie Palu in conjunction with his lecture, February 2025.

In conjunction with the Solace in Painting exhibition, the Visiting Artist Committee hosted photographer and filmmaker Louie Palu who presented a public lecture in the Fine Arts Building and met with the graduate and undergraduate art students over the course of a few days.

Louie Palu's work has examined social political issues, such as human rights, and conflict for 30-years. His projects have been selected for a Guggenheim Fellowship and World Press Photo Awards. His work has appeared in National Geographic and The Washington Post and has been featured in museums including the National Gallery of Art and many festivals worldwide. Palu is based in Washington DC and holds an MFA from the Maryland Institute College of Art.

Palu's talk at UTA focused on how visualizing war, trauma, and politics has changed since the attacks of 9/11 and how this process is evolving in the current moment as the United States faces unprecedented threats that exist on platforms or in visual forms that are difficult to see.





During the lecture, Palu shared his images and experience covering some of the challenges facing the United States including the war in Afghanistan, Ukraine, US-Mexico Border, and most recently his trips to the Arctic where he has been observing conflicts related to the region's untapped minerals for mining and oil.

A dedicated bookshelf with literature and media resources recommended by Louie Palu was on display at the UTA Fine Arts Library building throughout the Spring semester. The display prepared by the Library staff in collaboration with the Visiting Artist Committee featured books and films about various conflicts that contextualize Palu's practice, including publications about the Korean War (This Is War! by David Douglas Duncan), Vietnam War (Dispatches by Michael Herr), and books about the crucial role photographers can play in capturing political violence (A Choice of Weapons by Gordon Parks, The Cruel Radiance by Susie Linfield).





#### **VISITING ARTIST TALK**

On February 26, 2025, cinematics arts students had a chance to participate in a workshop with Jared Hess and hear about the biggest lessons from his career during a lively conversation moderated by faculty members Daniel Garcia and Ben Dolezal.

Jared Hess is an Academy Award nominated filmmaker from Preston, Idaho. His directorial debut Napoleon Dynamite premiered at the 2004 Sundance Film Festival and went on to become a comedy box office hit. His other films include Nacho Libre, Gentlemen Broncos, Don Verdean, Masterminds and the animated feature Thelma the Unicorn. He also produced and co-directed the hit Netflix documentary series Murder Among the Mormons and Muscles & Mayhem: An Unauthorized Story of American Gladiators. In 2024, Jared and his wife Jerusha were nominated for an Academy Award for their animated short film Ninety-Five Senses. He recently directed A Minecraft Movie starring Jack Black and Jason Momoa.



Aryiah Brown highlights key points from the Q&A session with the renowned filmmaker.

#### What is the biggest lesson you have learned from your career?

Do what you love and stay open. Don't be too cool to embrace opportunities — they often lead to the best experiences. I never planned to make the *Minecraft* movie, but by asking, "How can we celebrate this and create a dorky, good time?" I found unexpected joy in the process.

#### What advice do you have for students who are submitting to film festivals?

Only submit to reputable festivals — entry fees are expensive, so choose wisely. Don't get discouraged by rejections; you can't control how others experience your art. Keep submitting — good opportunities can come from persistence.

#### As a director, could you share your approach to working with actors?

Communicate constantly — no two actors work the same way. Use every tool at your disposal to convey your vision clearly.

#### Which details do you keep in the script and which do you not?

Do not goof around. You are going into production with one draft. You have to write so much tone in it.



Minecraft (2025) movie poster. Courtesy of Jared Hess.

#### How do you navigate differences in style?

Communicate, communicate, communicate. There are so many tools at your disposal to help you communicate and be collaborative. Honor the truth no matter how hard it seems, and care about the work – not ego.

#### Can you name one thing you learned from *Peluca* (2003)?

Never wait for something to be perfect. Even at the highest level of filmmaking things get imperfect.



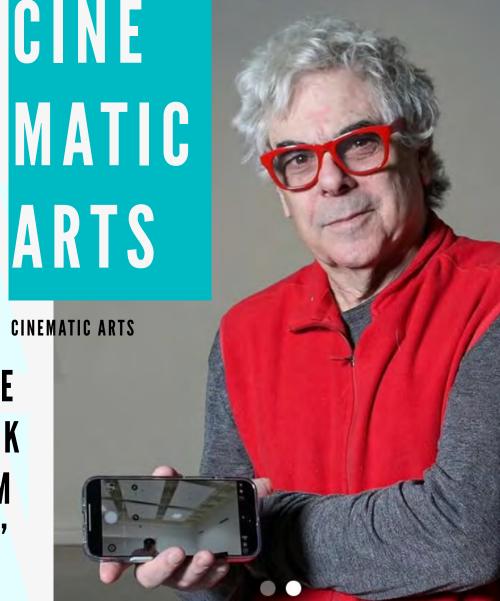


#### HOW TO GET TO KNOW A CHARACTER, ACCORDING TO JARED HESS:

- Character is the most important thing. It is such an incubation.
- You have to have a personal connection to the material. Everything Napoleon says and does in *Napoleon Dynamite* are the lowest moments between me and my brothers (I grew up in a family of 6 brothers).
- Do your research.
- Get to know the people whom you are writing the story about
- Collect things and experience life
- Think about personal stories you have and why are you telling people those stories. What seems to you exciting about these stories – that is your voice. That's it. Start there.

Napoleon Dynamite (2004) movie poster. Courtesy of Jared Hess.

FOLIO 2024-25



SMARTPHONE
CINEMA BOOK
DRAWS FROM
BART WEISS'
EXPERIENCE
TEACHING
CLASSES
ON MOBILE
FILMMAKING

Shortly after his retirement, our longtime award-winning cinematic arts faculty member Bart Weiss released a new book *Smartphone Cinema: Making Great Films with your Mobile Phone.* Nimbly illustrated by a UTA colleague Mason LaHue, this book is "a guide to first time makers, students of many disciplines (including student filmmakers), and professional filmmakers who want to leverage what the phone can bring to a shoot."

Bart Weiss' Smartphone Cinema book cover with illustrations by Mason LaHue. Focal Press, 2024.

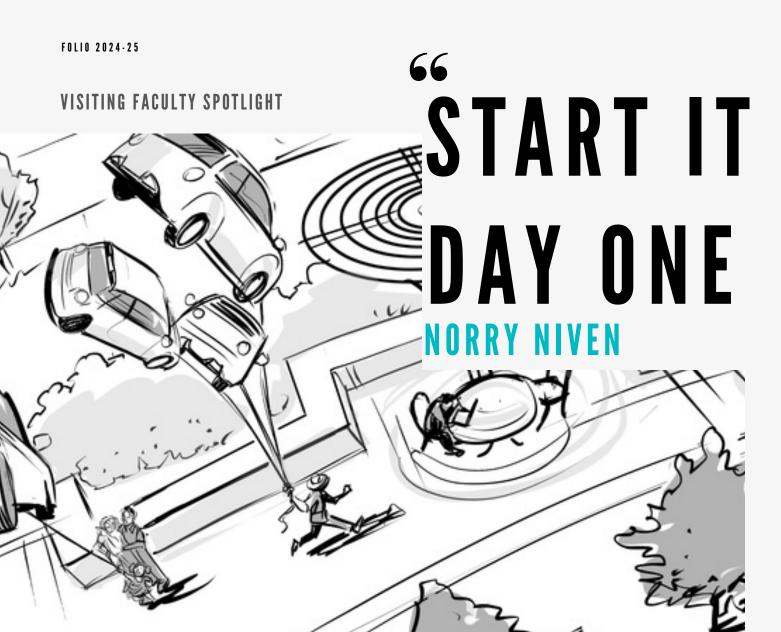
In the introductory chapters, Weiss explores the genealogy of the video medium and overlapping histories that have brought us to the democratization of media and this current moment of mobile filmmaking. He also explains the major shift in photography – computational photography used in mobile phones:

6699 Instead of light-hitting film or a chip, the image is recorded with a supercomputer that can break down the image into slices that can be put together differently. This shift to computational photography is in its infancy. Still, it is important to learn how it can be helpful in filmmaking and how mobile filmmakers are on the leading edge of this new approach to photography."

In the book, Weiss goes over the techniques necessary to control the phone, accessories and software professionally, in order to narrate different kinds of video and audio for TV, theaters, YouTube, TikTok, and podcasts. Within the chapters, readers first learn how to tell a compelling story, before delving into the proper techniques and methods for shooting video effectively and recording high quality audio. Weiss expertly shares his knowledge of a wide array of media makers who utilize this medium. The analysis of work of these filmmakers and influencers gives "insight into the specific tools they use and how they approach the mobile phone as the hub of their creativity."

Since Smartphone Cinema book has been released by Focal Press in November 2024, Bart Weiss has given a number of presentations and workshops locally and nationally.





Award winning director, producer, cinematographer and UTA alum Norry Niven has returned to campus in Fall 2024 to teach cinematic arts students.

In this interview Norry talks about his commercial filmmaking classes, which he has offered now several times at UTA, and shares insights on what may connect the art in ancient caves with a Fiat commercial.

**RIGHT:** Norry Niven with students in *Commercial Production* class at UTA Cinematic Arts, Fall 2024. Courtesy of Norry Niven.

#### Norry, how did you join UTA as a visiting faculty?

I graduated UTA in film a long time ago and always kept in contact with professors. Bart Weiss, Andy Anderson, and I became friends, and over the years I have employed several UTA students as cinematographers and directors. With 25 years of success as a commercial director (Superbowl commercial, 5 Emmy Awards, work for major global companies), I have been blessed to have the opportunity to come back to the place where I initially tried my abilities to create. First time, I taught a course at UTA on Saturdays in 2009. In 2016, I did another semester, and was honored to deliver the commencement speech at UTA that year.

It is such a delight to be able to get back, if you do it right. It is a major commitment of time, resources, and spirit, but the emotional rewards are so great. In addition to this, you are sharpening your skills by reflecting on what it means to be a better director. Classroom setting allows to reflect and productively question the rules of the industry, which is a very healthy process. Great artists should communicate in order to benefit from each other's work and progress.

### With so much experience in the industry, teaching may feel like a totally different way of organizing the creative process. How can you describe your teaching philosophy?

I am trying to light a lamp. On the first day of classes, for example, I emphasize to my students that 45 thousand years ago in a cave in the south of France, there were drawings all over the cave; it was dark inside and the fire lit there caused the images to flicker and move. Song was being sung, stories were told. This was ancient humans' need to get their dreams out, to talk about their ancestors and share their stories with young people so that they could go and learn their own journey and find their own paths...

The first record we have of human existence really was a film – with that cave as a movie theater. Film is an ancient art and a form of expression very necessary for humans. Through it we can communicate an emotion that connects you and I to something bigger than we are.

I want my students to know how it is like in the commercial environment in the real world. I am not trying to be an educator, but rather strive to explain in a professional way how to create. I show them the qualitative skills of what is considered (not)good work and how to professionally conduct yourself and use the art in order to build a career out of it. I am here for my students until the day I die. It never stops at the end of the semester.

#### What class do you teach at UTA and what is your approach to designing assignments for students?

In my Commercial Filmmaking class, I want students to have real world experience. We strive to complete an award-winning work by the end of the semester. The trophy case in the Cinematic Arts hallway in the Fine Arts Building is full of ADDY and other awards, including Clio Entertainment

Award that my students won when I taught last time.

The normal thing for a commercial director would be to communicate with the client through the creative agency that looks at the reels submitted from all over the world and picks three directors based on the pitched reels. Once selected directors pitch their creative vision and write their treatment for the commercial, the agency picks one director to shoot it.

In the fall 2024 semester we worked with students on two commercials – *Electric Chair* and *Fiat*. In our class all of the above steps, with the involvement of real professionals, happened. I invited the creative agency representative to meet with students and the class assignment immediately was to write a treatment for the commercial. I provided students with examples of treatments and key elements that should be articulated to





channel their vision. Once we pitched treatments to the agency, the agency selected one director. At that point, we assigned different roles among the class members. Then we had the agent, the client, and an editor on set, and the students were answering directly to them, someone who in the real world would be paying us for the commercial. Students got to experience the editorial and client interaction, realizing how little the director sometimes has to say in the postproduction process.

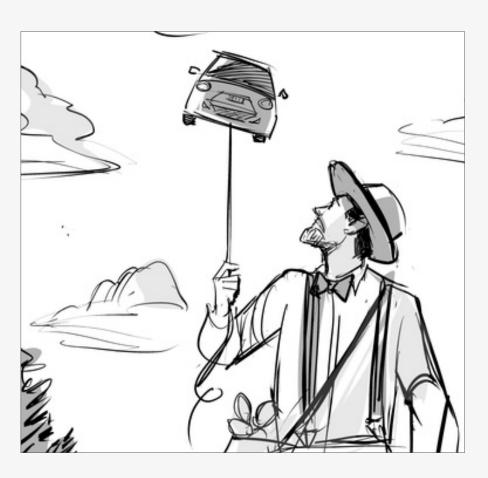
The class worked on both commercials as their group assignment. This way it was really a learning experience for everyone, with equal access to information and reduced pressure, which students might have felt had they took on these projects as their individual assignments. In addition to having access to professional camera gear and my guidance through the process, the experience students had, I hope, was invaluable, because it gave them the exact taste of what it takes to pull off a commercial production.

Images from Fiat commercial storyboard used in Norry Niven's Commercial Production class, 2024. Courtesy of Norry Niven. The Fiat commercial inspired by Fellini's 1990s sketch is such a clever way to connect with the history of cinema through assignments. How did you come across this sketch by Fellini and referenced it as material for your class? I have seen the original sketch in an art book 27 years ago. It has stuck with me as an unfulfilled vision for Fellini. And I thought, why not? It's in the universe – you have to follow it through.

Everything for the Fiat commercial was shot on UTA campus. We edited at Republic Editorial in Dallas, and the animations were done in India. With no support from Fiat or anyone else, I was doing it out of pocket for my class. We got the advertising agency story boards prepared by the professional storyboard artist from Los Angeles to work from. That is an A-list commercial experience for the students – seeing the words, talking to a casting director in LA during the production of video...

#### Where do you see UTA Cinematic Arts program a couple of years from now in terms of achievements of our students and faculty and the impact they can have within the industry?

I know that UTA have broken ground on West campus. There are early conversations about potentially building a sound stage there. It is nice to be able to have proper tools in order to correct the craft. Film is an expensive medium – our cameras are ¼ million-dollar instruments. Keeping those well maintained and up to date is very important and also expensive. When I was studying at UTA, the nursing department had better cameras than cinematic arts. Having the correct tools and broader vision on the expenses behind the facilities is essential. The investment of more funds for the tools needs to be a focus for the university so that students can learn how to work in a real world.



We have a great opportunity in North Texas to produce amazing professionals that come out of the university and have illustrious careers. So, I am hoping that we will have more facilities and better gear. Of course, in principle it shouldn't matter and you don't want to lean on the gear but it's nice to have the gear that you need. Fortunately, in my classes, I was able to bring in the best gear in the world for the students – Arri Alexa cameras, anamorphic lenses for wide screen format...

Throughout the semester we had local industry leaders visiting the class to share their work (King Hollis, Brandon Ollenburg). Rarely does that happen in Dallas that we are in the same room with another director or editor because of how geographically spread out we are in Texas. It was interesting to get the class' response to these speakers.



UTA students filming Fiat commercial advertising, Fall 2024 semester. Photo by Norry Niven.



#### What personal projects are you working on now?

I am directing a new feature about the recovery program in South Dallas, which was started 17 years ago by a man who was a drug addict, escaped death by higher power and now has saved dozens of lives and families. There is a lot of music in the film. Definitely more fulfilling work than commercials for Walmart. I am glad to be able to use my art for a purpose that is greater than me, not for the purpose of a dollar. It is called *To Save a Son* and we are set to premier it in spring 2026.

Another film I have written, *Six Painted Ladies*, has a producer in Los Angeles. It is about the *Mona Lisa* theft in 1911. It will be shot in Italy, Prague, and Paris soon.

#### nivenfilm.com

#### MFA SPOTLIGHT

#### TONYA HOLLOWAY WINS AWARDS FROM DENTON BLACK FILM FESTIVAL AND DIRECTS "PRETTY FIRE"



Tonya Holloway (second to left) at the Denton Black Film Festival Short Screenplay Competition, 2025.

Graduate student Tonya Holloway directed *Pretty Fire*, a one-woman show written by the acclaimed stage and film actress Charlayne Woodard. The play, which tells "a touching story of an African American family through three generations of love, struggle and triumph," was presented at the Latino Cultural Center in Dallas in April 2025. It was produced by Soul Rep, the longest running African American theatre company in Dallas, co-established by Tonya Holloway in 1996.

Earlier in 2025, Tonya won the Denton Black Film Festival Short Screenplay Competition, along with the Viewer's Choice Award for Best Music Video, which she filmed on UTA campus. During the festival, she also directed and produced a live reading of the two screenplay competition finalists – the first time the festival hosted such an event.

We chat with Tonya about her 20-year long career in film, commercial and theatre industries, the Soul Rep Theatre Company, which celebrates its 30th anniversary, and her pre-thesis film – the winning screenplay created under the mentorship of UTA Cinematic Arts professors Changhee Chun and Daniel Garcia.

#### Tonya, where did the world of theatre and cinema merge for you?

I have always been fascinated with television and wanted to make films. My parents wondered: why does this 5-year-old child keep talking about TV? In the 1970s in my neighborhood in Fort Worth nobody was thinking about a career in the cinema industry (the closest you could get to performances would be a dance contest at YMCA :). Without realizing the difference, I thought that one has to act in order to be in film. So, when I made it to college, I majored in theatre. Gladly, it gave me a great foundation with the training I got with Stanislavsky, and Uta Hagen, and Meisner techniques, and the Greek and Shakespeare theatre... In the theatre there are no do-overs - it's just you in the moment, and the audience. So, I don't regret that. But had I known the world of production firms, I would absolutely go straight there.

In 1994, I auditioned for Dr. Pepper commercial at KD Studios where I got a "thank you but no" answer. Before leaving the room, I asked: "Is there anything I could do on this commercial other than acting?" They offered me a production assistant role while I had no idea what a PA entails. Working in this capacity was like being in a candy store - I was constantly asking questions! This job connected me with new people and led to more production assistant roles. I would spend long hours on the set, and then waiting tables at night, but I was in hog heaven and eventually started moving from PA to video assistant, to assistant editor roles, to sitting in the editor chair finally.

In the 1990s, I first learned Adobe Premiere. The director whom I was working with at that time used to do focus groups for CapriSun, Lunchables, and other products. I would film for hours with him while people were talking about products. Then out of hours of footage we had to pull golden nuggets and make 2-3 minute

presentation for the clients. Throughout this process, he was training my eye for what to look for. My hobby is building jigsaw puzzles – and that's what editing was for me. These editing assignments made me thrive and brought me more commercial work projects. A lot of times I was the only female in the team, other than costume and make-up artists. It felt empowering and I thought that I might never have to act again. That's how I finally got into the film industry.

#### Is there much overlap between your collaborations with Soul Rep Theatre team and your cinematic arts practice lately?

Because of my love of film, SoulRep Theatre Company have integrated film components into the programming – we have done one feature and four shorts thus far. COVID period was hard for theatre companies, particularly those that didn't have their own space, like SoulRep. In order to stay afloat, art companies around the nation often were trying to put on shows via video format. In this case, SoulRep had me in their back pocket.

In 2020, my colleague Anyika McMillan-Herod was commissioned by the Southern Methodist University's Association of Practical Theology to write an original play Do No Harm about the so called "father of gynecology" J. Marion Sims (1813-1884) known for his operations on women with no anesthesia. This story imagines what life must have been like for his patients by giving voice to three enslaved women - Anarcha, Betsey, and Lucy - who are mentioned in Sims' autobiography. In the heart of COVID, we filmed this story in the mansion and slave house located in the Old City Park in Dallas. The staged production took place later at the Wyly Theatre. One of the things I will never forget is from a live zoom session with the Harward University medical students who watched the film. A female student in this group observed that still these days the prejudice exists

that "black women have high tolerance of pain," which proved that the effects of Sims' approach still linger today. I experienced it as an expecting mother at 28, not being treated properly by medical personnel.

In a review of your recent production Pretty Fire, Teresa Marrero pointed at meticulously scripted dialogues for actors that involve invisible characters. Who are these invisible characters in Pretty Fire? How do you approach and give presence to such invisible personages? And what does this mechanism allow on stage for the actors and for the audience?

Pretty Fire is written by Charlayne Woodard. I first came to Charlayne work as a kid watching her musical Ain't Misbehaving on PBS (and then over and over on a self-recorded videotape). It came full circle now when I did her play. At SoulRep, we focused on the first part of Pretty Fire (out of three) that tells the story of Charlayne's life until she turns 11. The actors in my play have black dresses and the whole set simply consists of 2 benches.

I wanted to allow room for the art of storytelling and the performance itself. It is a two women play with no breaks, and the actresses in their roles are fully believable. Throughout the play there is constant moving of benches, which represents different locations, for instance, when the actress is going from a church to a grandma's house, or to a school. I tell my actors: "You are going to be out of breath. If you are not – then you are not doing this right."

In my work I incorporate a lot of movement, unless the moment calls for a pause. I want the audience to see the actor's body morph as they talk to another imaginary person. For example, as a viewer you can sense the difference how the dialogues switch between two different grandfathers (taller and shorter) when the actor morphs her body accordingly.

### As a graduate student at UTA Cinematic Arts program, what inspirations and experience have you gained professionally?

UTA professors totally put new lenses on my glasses. Things that I never paid attention to became amplified. In my directing work, I am very sensitive to the pace and energies on the set. I picked up a lot from Professor Changhee Chun who always gives such poignant feedback on movement of the actors and cameras when we work on school assignments. I love the fact that we have professors from Peru, South Korea, a classmate from Nepal. I get to learn about film from their cultures and their unique approaches. That has opened my toolkit so much!

Mastering the skill of telling the story through the visual lens, without overusing the dialogues has become an important task for me... At our program here, experiments with equipment are also encouraged, although we don't have full access to various cameras. When Bart Weiss was here, he made sure to make students shoot on film instead of digital cameras, in order to have this experience and sensibility, which I find also important.

### You have taught film for three years at Booker T. Washington High School for the Performing and Visual Arts. What are your goals in working with the younger generation?

The kids are really infectious! I went in inspiring them to do work and exercises that we do here at the university level. My motto in the classroom is: "We are not here to make TikTok videos. We are gonna make art." Whatever we do in the classroom has legs outside the school. I make sure the kids are building their creative portfolios and I started placing their work in festivals. Two of my students have been featured in the Dallas International Film Festival program this year already. I am committed to opening the doors for kids who want to make it in the film industry.

#### What do you think draws you to your characters?

Any kind of comedic element. I come from a family of storytellers who managed to preserve their own history from the moment of getting off the boat in West Virginia. My love for history, in particular, comes from my grandmother on mom's side. I am drawn to the human element in the story. A good sci-fi or a thriller is great, but simple matters of the heart and stories that connect people of any background speak most to me. I seek characters who are rich in personality traits that mirror people in our lives.

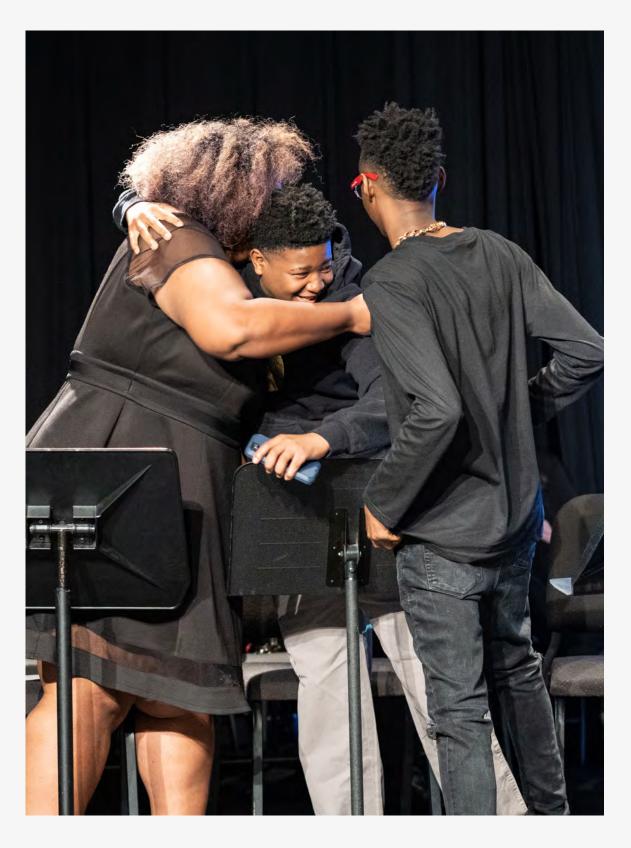
#### You are set to graduate in December 2025. What is the focus of your MFA thesis?

I found a story 10 years ago and kept it in my back pocket, until my main advisor Daniel Garcia convinced me to develop it into a film when I pitched it to him. It comes from the Federal Writers' Project (FWP) of the Library of Congress's holdings – a collection of oral history interviews captured during depression years that document the stories of former slaves. I read all the stories from Texas and major northern cities and stumbled upon the narrative of Walter Graham from Fort Worth. He tells the story of a white girl who was kidnapped from Kentucky, painted black, taken to the south and sold as a slave in Texas, near Corpus Christi. The woman eventually married a black man on the plantation, and one of her children married Walter Graham who tells this story.

This 10-minute-long film will be set in 1857. Taking it from the point of people in the slave quarters, I will explore the array of emotions that would have happened between black slaves and a person who they were told is their enemy. The fundamental question here is: What happens when the oppressed becomes the oppressor? The real protagonist of the story was a 5-year old Mary Schlauser, probably from

the immigrant blacksmiths family of German descent, based on her last name. I have some pictures and the death certificate of her daughter in Fort Worth, which will be used in the film credits.

A native of Fort Worth, Tonya Holloway holds a BA in Performing Arts from Prairie View A&M University and Screen Writing course study from Monterey Peninsula College. In 2001, she was nominated by the Dallas Theatre League for Best Director of a play (Purlie Victorious) and has won/finalist in several screenwriting competitions such as the Atlanta FF, the Hollywood Black FF, and the NYC African American FF. In 2006, 2007, and 2010 she served as Scriptwriter for the NAACP National ACT-SO (Afro-Academic, Cultural, Technological and Scientific Olympics) Awards Ceremony, an academics, visual and performing arts competition for African American high school students. In 2019, Tonya served as Writing Consultant on the Amazon Prime series #Washed as well as Casting Director for season two (2020). Her stage adaptation of Virginia Hamilton's book Her Stories that has been produced in Dallas and Stuttgart, Germany (Kelley Theatre), received five nominations at the Toppers Awards (a mini "Tony" Awards ceremony for military installations across Europe), including Best Sound Design, Best Debut Performance, Best Ensemble, Best Play and a Special Judges' Choice Awards for Best Original Music written by Mrs. Holloway.



Live reading of the screenplay competition finalists at the Denton Black Film Festival Short Screenplay Competition, 2025. Photos courtesy of Tonya Holloway.

# VISUAL COMMUNICATION DESIGN

On November 16, 2024, the annual UTA Design Expo was organized by our Visual Communication faculty mentors and students in the AIGA UTA chapter. Held at the Central Library, this year's expo featured a top-notch line up of presentations by design industry leaders, hands-on workshops, and panel discussions. Attendees had an opportunity to hear from three keynote speakers.

Jose Miguel Lopez shared his experience across advertising campaigns, TV, radio and animation, and spoke about his spectacular career journey that started in Mexico City and led him to Arlington, TX where he is currently the Senior Art Director at Dallas Mayericks.

# LEAR NING, Nicolle Wilson, Creative Director at Acuity Marketing agency, former Director of Creative Operations at Gamestop and Manager of Branding at Cinemark, among her other roles, presented a lecture "From Vision to Victory: Leadership Lessons for Creative Minds." AND CONNECTION

# AT THE UTA 2024

DESIGN EXPO



UTA alumnus Julia Cooper, owner of The Cooper Studio in Fort Worth with previous graphic design experience at General Public and Schaefer Advertising Company, gave an inspiring speech "Freelance Real Talk: 16-ish Lessons from Year One." Design Expo program also featured a UI/UX panel discussion moderated by Jeremy Johnson, Senior Vice President of Experience Transformation at Geniant and former Vice President of UX Design at Projeckt202 and director of UX at Travelocity and Gamestop. During the panel, speakers Sam Mak (Senior Designer at IBM), Zab Gonzalez (Senior UX Designer at Comcast), Cory Casella (UX Manager at Daxko) shared their career insights for aspiring UX/UI professionals.

Senior Designer at American Airlines, Miranda Mabery, led a team activity for the Expo participants focused on brand creation design. At the UTA FabLab, participants could join the workshop to create their DYI canvas tote bags using laser cutting and rubber stamps, heat transfer vinyl, and embroidery techniques. Participants presented their creative products at the Art Market, which has now become a tradition for Design Expo.

# EMPATHY, ABOVE ALL, ACROSS ALL

### ALUM CHRISTIAN HOYLE MET WITH VISUAL COMMUNICATION DESIGN STUDENTS

Students interested in entering the professional world of advertising received great advice from Christian Hoyle during a detailed Q&A Session. The event was organized by VCD area faculty Timothy Carvalho.

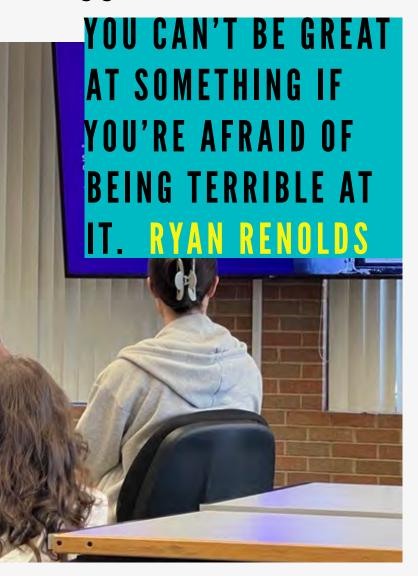
Christian Hoyle, UTA VCD alum '99 and a seasoned creative director with over 20 years of experience, gave a talk to our students on October 7, 2024. During the lecture, titled "Empathy, above all, across all," Hoyle shared his background and experiences growing up in Panamá during the reign of the dictator Noriega and his moving to Texas for college and how that informed his perspectives as a multi-cultural creative.

He emphasized the importance of empathy to connect with people in honest ways and to create work that leverages real human truths and insights that drive storytelling. In his presentation, Hoyle showed lots of outstanding digital advertising work that he has led for Pepsi / Frito Lay and other clients, including his major work for Tostitos, Doritos, Lays, and other products in the Frito Lay family. His examples spanned simple digital and social activations to huge campaigns with celebrities that aired during the World Cup. He ended the lecture with a great quote (by Ryan Reynolds):





66



Christian Hoyle is a seasoned creative director with over 20 years of experience, known for leveraging his multidisciplinary background to craft award-winning campaigns. His Peruvian heritage enriches every aspect of his work with a vibrant multicultural perspective. Christian's strategic, media-agnostic approach ensures each idea is meticulously executed, whether in traditional broadcast or cutting-edge digital content. With standout work for Frito-Lay and experience across industries like automotive, finance, healthcare, and beverages, his creativity has earned him top honors, including One Show and multiple Clio Awards. A lifelong learner, Christian is dedicated to producing impactful, resonant work that connects deeply with humanity.

Christian Hoyle meeting with the Visual Communication Design students at the UTA Fine Arts Building. Photos courtesy of Timothy Carvalho.

# PROFESSOR LISA GRAHAM RETIRES

Our colleague Professor Lisa Graham who has been on the Visual Communication Design faculty for several decades retired at the end of the fall 2024 semester. Lisa has been a long serving colleague who helped develop and grow the VCD area, dedicating her time and expertise to the benefit of our students with award-winning results. We are gratefule for all her hard work, love and care for our UTA Art and Art History Department students, faculty, and staff for these many years.

## THANK YOU, LISA!

DR. ANANYA SINGH WON GOLDEN **GROW YOU** ADDY & IDA HONORABLE AND FOR DEVELOPING THE AGRICULT INCUBATOR IDENTITY



Assistant Professor of Visual Communication Design Dr. Ananya Singh won the International Design Honorable Award and an ADDYs Gold Award for a visual identity project that she developed in 2024 together with her team and a mentor, Professor Gauri Misra Deshpande.

Dr. Singh served as the Research Analyst, working alongside Valerie Hill Rawls who is the co-founder of nonprofit EcoWomanist Institute Southeast (EWISE). EcoWomanist Institute partnered with SCADpro, a collaborative design studio at Savannah College of Art and Design in Atlanta to create a strong visual identity, which could channel and support EWISE's mission to empower Black female farmers in the southeastern U.S.

Their effort led to the creation of BRAID – Black Restorative Agriculture Incubation & Development, a project that provides supportive and uplifting ecosystem for womanist cultivators. Through research, community engagement, and storytelling, the project evolved into a movement addressing land loss and systemic barriers in agriculture.







Dr. Singh shares creative insights about developing the logo and visual identity for BRAID:



ROOTED IN COMMUNITY, HEALING, AND GROWTH,

#### THINKING PROCESS:

The name BRAID inspired the metaphor of interconnection, threads of heritage, agriculture, womanism, and spiritual ecology coming together. The design team centered the visual language around themes of unity, legacy, and regeneration, capturing both ancestral wisdom and future-forward resilience. The identity speaks to women of all ages and backgrounds, with inclusivity and empowerment at its core.

### COLOR SYMBOLISM IN THE LOGO:

The brand colors were chosen to evoke both natural and cultural meanings:

- earthy browns represent soil, grounding, and ancestry.
- lush greens signal renewal, life, and sustainability.
- radiant yellow stands for hope, warmth, vitality, and transformation—a color that invites both energy and optimism into the farming narrative.

### YELLOW FLOWER REPRESENTATION:

The yellow flower seen in the logo is a sunflower, a symbol of nourishment, resilience, and sunlight. It represents not just beauty and strength, but also the connection to **nature**, **growth**, **and feminine energy**. Positioned alongside a woman standing in a field, the flower reinforces BRAID's vision of cultivating both the land and the self.













### Rebecca, what was the biggest challenge you faced transitioning from school to the design industry?

One of the biggest challenges I faced was adjusting from long academic deadlines to the fast-paced nature of professional work. In school, projects often had extended timelines, allowing for in-depth exploration and refinement. However, in the industry, especially after joining Downtown Arlington Management Corporation immediately after graduation, I had to quickly adapt to rapid turnarounds and shifting priorities. Each workplace has its own workflow, expectations, and approach to project management, so navigating these differences and structuring my work accordingly was a learning curve. Finding the right balance between efficiency and creativity while ensuring each project met its unique requirements was a significant but valuable challenge.

#### How did UTA's graphic design program prepare you for your career?

UTA's Visual Communication Design program prepared me for my career by emphasizing problem-solving through complex projects and real-world experiences. Through active research, analysis, and creative execution, I developed a strong

foundation in design thinking. The VCD program encouraged collaboration and individual work, helping me refine my time management and resource utilization skills. By merging academic learning with industry standards and processes, I gained the ability to adapt, innovate, and approach design challenges with a strategic and creative mindset.

### Can you share a project from your time at UTA that had a lasting impact on your design approach?

Visual Identities class at UTA where I worked on Nopales Mexican Grill project had a significant impact on my design approach. This fictional Mexican restaurant concept embodies the essence of authentic, homemade Mexican cuisine, offering an upscale dining experience that warmly embraces Mexican culture. Nopales Mexican Grill was designed to appeal to those seeking traditional, handcrafted flavors paired with exceptional service that creates a welcoming and memorable atmosphere. The brand's logo incorporates the image of a woman, a color palette is inspired by Mexico's rich artistic and architectural heritage. This project was particularly meaningful to me, as it deepened my passion for branding and influenced my desire to continue working on brand identity projects after graduation. Additionally, Nopales Mexican Grill was recognized for its excellence, earning a Gold Addy at the American Advertising Federation Awards and advancing to receive a Silver Addy at the regional level. Seeing this project receive recognition was incredibly rewarding, as it resonates deeply with my background and personal connection to the culture it represents.

### What advice would you give to current graphic design students about building a strong portfolio?

Building a strong portfolio is essential for any graphic design student, as it serves as both a showcase of your skills and a direct reflection of your personal brand. As our professors often emphasize, your portfolio should be as close to "perfect" as possible. This means curating only your best work—if there is a project you are not proud of, take the time to refine it until it meets your standards.

When developing your portfolio, think deeply about who you are as a designer. This is your opportunity to present yourself authentically while also demonstrating versatility. Since your portfolio will likely be the first impression potential clients or employers have of you, it is crucial to ensure that everything is clean, wellorganized, and aligned with your goals. There is no single right way to structure a portfolio—it all depends on your target audience and the type of work you want to attract. However, variety is key. Showcasing a diverse range of styles and projects not only highlights your adaptability but also signals that you are open to creative challenges. A strong portfolio should include different design approaches, demonstrating your ability to think critically and problemsolve in various contexts. Above all, be intentional with your selections. Every piece should serve a purpose and contribute to the overall narrative of your skills and creative identity. Express yourself, but also remain mindful of the

professionalism and quality expected in the industry. Your portfolio is more than just a collection of work—it's a testament to your growth, expertise, and potential as a designer.

#### How do you stay inspired and keep up with evolving design trends?

I stay observant of my surroundings. Inspiration can be found everywhere—from product packaging and restaurant menus to public transit advertisements. I make a habit of capturing these moments, documenting unique designs that spark creativity. By paying close attention to real-world design applications, I gain valuable insights into emerging trends and innovative techniques. Taking a moment to look around often reveals fresh ideas and new perspectives, keeping my creative approach dynamic and relevant.

### Are there any tools, skills, or techniques you wish you had focused on more in school?

One area I wish I had focused on more in school is copywriting, as well as video editing and animation. With social media playing a significant role in branding and advertising, crafting compelling messaging and engaging content has become essential. Strong copywriting skills, including writing effective taglines, can make a significant difference in capturing an audience's attention. I believe developing this skill earlier would have strengthened my design projects and made them more impactful. Additionally, I wish I had explored video editing and animation more deeply. While I did gain some experience in school, many design roles today seek professionals who can handle a wide range of creative tasks. Mastering these skills would not only enhance a designer's versatility but also add valuable assets to their portfolio.

### What's one piece of advice you'd give to students about networking and finding opportunities in the design field?

You must build relationships with fellow designers, attend industry events, and join local or online design groups that can open doors to new opportunities. There are so many in the DFW area, and everyone I have encountered is so supportive. The best advice I received as a student is "They are people too." Don't be afraid to reach out to professionals whose work you admire whether through social media, LinkedIn, or networking events. A simple conversation can lead to valuable connections, mentorship, or even job opportunities. Additionally, having a strong online presence is essential. Showcasing your work on platforms like LinkedIn, Behance, Dribbble, or Instagram can attract potential clients or employers. Consistently sharing your creative process and engaging with others in the industry helps establish your credibility and keeps you on their radar. Most importantly, be open to learning and collaborating. The design field thrives on creativity and connection, so staying engaged and continuously building relationships can make a significant difference in your career.



**TOP LEFT:** Downtown Arlington 2024 Festival Summer Survival Kit designed by Rebecca Lopez.

Rebecca Lopez (first to left) with a team of colleagues at the Downtown Arington Classic Car Show, 2024. Photo courtesy of Rebecca Lopez.



Audrey Hatter (b. 2000) is a Kentucky born artist who moved to Texas a decade ago to continue her schooling. Working originally in drawing and illustrations, Audrey is now experimenting with a range of media, and majors in ceramic arts at UTA. Aubrey's work was recently on view at the UTA Student Show at the Arlington Museum of Art (2024), juried by curator Emily Edwards, the Rising Eyes of Texas (2025) in Corpus Christi, and the 2025 Artovation Student Show, organized by the Texas Association of Schools of Art and juried by Ghislaine (Ghi) Fremaux.

Audrey Hatter

Home Sweet Home, 2024

Clay: white stoneware

Dimensions: 8 1/2" x 10" x 8 1/2"

Featured here are images of Aubrey's work in progress and her finished pieces, Home Sweet Home and 1 Bedroom, ½ Bath, CHEAP.

We asked Aubrey about her new works that got so much attention and inspired her larger series or architecture-based sculptures:

2024, was part of an advanced clay assignment to create a still life. As someone who enjoys working in urban settings and environmental storytelling, I was excited to have the opportunity to portray the inside of a home. I have opted for a kitchen because this area of the home communicates a lot about the individual's personality and shows how much or how little this area is used."

Within the series, themes I have found myself interested in are housing conditions nowadays. The cost of living is skyrocketing but the quality of many homes, especially apartments, does not match the cost as those are typically outdated. Simultaneously, I find interest in the way humans will continue to make the most out of what we are given. In spite of where people are, they will personalize and add bits of themselves to their living environment. The lingering presence of humans is one of the larger themes I am fascinated by and I was able to explore these ideas further in the process of creating my works.



FOLIO 2024-25

# SCULP



# AMY STEPHENS EXPLORES MATERIAL GUILT IN A SOLO EXHIBITION AT SOUTHEAST MISSOURI STATE UNIVERSITY

Installation view of *Timeline* by Amy Stephens at her solo exhibition Material Guilt Southeast Missouri State University Gallery, 2025. Photo courtesy of the artist.

Our studio art professor and academic advisor Amy Stephens presented a solo exhibition at Southeast Missouri State University, Cape Girardeau, Missouri, on view December 6, 2024 - January 13, 2025.

Titled *Material Guilt*, the show featured mixed-media sculptures created from left over materials that challenge the conventional understanding of value and encourage an existential appreciation for material properties.

6699 In this exhibition, nothing is discarded, nothing is insignificant, and everything is reimagined. It is an exploration of the tension between creation and waste, a reflection on my personal struggle with the environmental impact of my work, and a contemplation of the value of everyday materials... The way we interact with and value materials mirrors our relationships with people, nature, and the environment... Each object, whether its a scrap of paper or a shard of glass, has a story to tell and deserves to be acknowledged even if for a brief moment.

Born and raised in Texas, Amy Stephens has had a lifelong passion for art, tracing her creative spark back to the days of playing with blocks as a child. Stephens began her professional art career as a muralist in 2012 and has completed 13 public art murals across the Dallas-Fort Worth area. She has over a decade of foundry experience, 5 years glass experience, and her work has been showcased in multiple national exhibitions. In addition to her teaching and advising roles at the UTA Department of Art and Art History, Stephens also serves as a hot shop instructor at a local nonprofit glass school and gallery and is the President of the Texas Sculpture Association. She is the Artist Liaison for Metro Sports Fieldhouse, a nonprofit that merges STEAM education and athletics for youth in the community.



Close up view of *The Collection* by Amy Stephens installed at Southeast Missouri State University Gallery, 2025. Photo courtesy of the artist.

# "DISCARDED DOCUMENTS" SERIES BY DARRYL LAUSTER ON VIEW AT THE NATIONAL LIBERTY MUSEUM



National Liberty Museum in Philadelphia features works by the Department's Associate Chair and MFA Director, Professor Darryl Lauster. The exhibition *Word Powered* explores freedom of speech as a cornerstone of democracy, and was on view from February 7 to September 8, 2025.

In this group show artists reflect on impactful political events and the role art performs "to better understand how language can be manipulated, suppressed, or celebrated." The works on view reference events in the national as well as global history such as Cultural Revolution in China, revolutionary movements in Iran among others, the banning of books by different governments, and the threats to free speech in the current era of artificial intelligence and technology.

Darryl Lauster's installation in this exhibition, titled *Discarded Documents*, features three bronze sculptures that appear as crumpled, thrown away versions of key documents in American history: the 14th Amendment which





granted citizenship in the late 1860s to enslaved Americans and people born in this country, the Oath of Office which our congressional representatives in the House make, promising to defend the Constitution, and the Letter of Indenture. Reflecting on these texts that govern and affect our lives today, Lauster's work "reminds of our democracy's past foundations, asks us to consider society's present values, and encourages the public to face what has been disregarded so they can decide what to uphold or revise," as stated by the exhibition curators.

Word Powered: Exploring Free Speech Through Art is part of an ongoing 2024-2025 initiative The Year of Free Speech at the National Liberty Museum in Philadelphia. Through a newly adopted visitor experience strategy Past, Present, Future, Always, the museum presents and explores a theme surrounding liberty and future of First Amendment rights in the United States through various exhibitions and educational programs.



Darryl Lauster *Discarded Documents*: Congressional Oath of Office, 2023. Cast bronze.



Fernando Johnson, Brandi Simpson and Nijal Munankarmi took part in the The Texas Association of Schools of Art conference on October 10-12, 2024 in San Antonio. Showcasing a dynamic group of speakers, educational workshops, and interactive sessions, this year's conference went under the theme *Mapping across Lines*.

# TASA WAS ORIGINALLY FORMED AT THE REQUEST OF THE TEXAS HIGHER EDUCATION COORDINATING BOARD TO RESOLVE TRANSFER CURRICULUM ISSUES BETWEEN TWO AND FOUR YEAR INSTITUTIONS OF HIGHER EDUCATION IN TEXAS.

Since 1970s, TASA welcomes artist/educators to discuss trends and issues in art and academia. TASA takes an active role in advocating for improvement and discussing issues facing educators in art. As a community it offers members a chance to network on many levels, ranging from exhibition and employment opportunities, and professional collaborations.

At the conference, MFA student Brandi Simpson led a workshop and presented her project Beyond Adornment: A Celebration of Tradition that was exhibited at an art gallery in Tirana, Albania, among other places:

**6699** The heart of this exhibition lies in the creation of doilies in crafting circles, fostering the tradition of community art-making. This tradition has been passed down from generations of women in my family and other families around the world. I find it fascinating that we take great care to create these delicate lace doilies to be used to protect our furniture instead of being admired for their beauty. Doilies are a lovely metaphor for women and minorities who have such abundant cultures and traditions but are often taken for granted either unnoticed or used to protect or elevate someone else." Brandi Simpson.



Nijal Munankarmi who graduated UTA with an MFA in Visual Communication Design in spring 2024, led a workshop session for TASA conference participants related to his graduate research.

6699 Designing for Culture was a thesis exhibition that encapsulated the essence of Newari culture through an innovative blend of typography, augmented reality, and traditional craftsmanship. At its core was a newly developed font, culminating in three years of academic and personal exploration. The exhibition went beyond conventional showcases by incorporating interactive elements that engaged visitors, transforming the static beauty of the font into a dynamic cultural experience. The exhibition space became a narrative vessel, intertwining historical depth with a visionary future and bridging cultural gaps through the power of design." Nijal Munankarmi.



# GLA SS

GLASS

In conjunction with the international Glass Art Society conference that UTA hosted on May 14-17, 2025, we reflect on trailblazers who have envisioned and built the wonderful glassmaking facilities on the UTA campus and contributed to the growth of what is now one of the exemplar academic glass art programs in the United States. Year 2025 marks half the century since glass equipment has been on UTA campus. Take a look at how our glass art community and facilities evolved.

WE'VE COME
A LONG
WAY SINCE
THAT LITTLE
ANNEALER...

Images courtesy of the UTA Art and Art History Department archives, UTA Special Collections and Club 2100.

### **▽ UTA GLASS**HISTORIC TIMELINE

1975: Jim Henderson (ceramics) and David Keens (metals and jewelry) acquired simple glassmaking gear for the UTA Art Department and started teaching themselves to blow, mold and experiment with glass.

**1992:** David Keens began UTA's first glassblowing classes, after training at Corning, and using modest funding to set up a basic studio with two gloryholes and two benches in the patio outside of the Fine Arts Building.

1994: Jim Bowman is the first visiting glass artist at UTA. For two weeks continual demonstrations also featured local glass artists Rick Mars and Hugh Irwin.

**1996:** Keens secured funding and designed upgrades to waterproof the glassblowing studio roof. Cold shop studio equipped inside Campus Center 103.

**1997:** Glass became a BFA concentration at UTA – the only university glass program in Texas at the time – with David Keens teaching classes in kiln forming, glassblowing, and advanced glass. Annual Glass Art Sale initiated on the loading dock behind the Fine Arts Building.

**1999:** Annual Student Glass Art Sales's revenue is \$6,500. Proceeds were used to buy raw materials, equipment, tools, and develop scholarships for students.

2001 - 2003: With 30-40 students taking classes per semester, the glass program, is outgrowing its facilities. David Keens works with architects and engineers to design the new state-of-the-art glass studios for the Studio Arts Center to be constructed on Davis Street. Plans are under way to establish a graduate program that would provide for an MFA in Glass.

**2004:** Don Beck, with over 25 years of experience in illuminated glass, introduced UTA's first neon glass classes and created seven neon icons for the Studio Arts Center, each representing a creative discipline in the facility.

**2005:** Glass studio's move to the new Studio Arts Center launched a new era with expanded facilities. Student glass art sales now bring in \$30,000 annually.

**2007:** UTA admitted its first MFA students with concentration in Glass, with Mathew Patterson graduating first in 2010, Shannon Brunskill, Julie Marie Holleman, and Justin Ginsberg in 2011, Jesse England in 2013, and Neal Paustian in 2014.

**2013:** Justin Ginsberg appointed the Head of UTA Glass area after David Keens retires.

**2013-2024:** 47 undergraduate students graduate from UTA with a BFA concentration in Glass.

**2015:** Donation of the Mac Stiles and the Art Alliance for Contemporary Glass Collection to the UTA Fine Arts Collections. Student organization Club 2100 founded.

**2019:** Dubois Pilchuck scholarship established. Schira Family Endowment for graduate research for glass students established.

2023: Jeremy Scidmore hired to lead Neon studio. Funded REU program (Research Experiences for Undergraduates) connects undergraduate students to explore the intersection of traditional glassmaking, modern engineering and innovation. UTAG faculty collaborate with Hybrid Atelier/ Computer Science and Engineering scholars at UTA and present research on glass and thermoplastics at the Urban Glass Symposium.



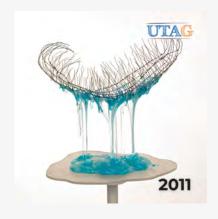








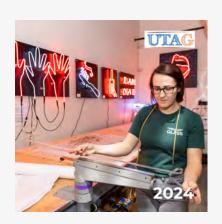














## "MOST ELECTRIFYING CONFERENCE YET!"

GLASS ART SOCIETY
BRINGS HUNDREDS OF
INTERNATIONAL ARTISTS
AND RESEARCHERS
TO UTA CAMPUS

Detail from *Sub(liminal)* by Einar and Jamex de la Torre installed at the Arlington Museum of Art, May 2025.



On May 14-17, 2025 the International Conference of Glass Art Society (GAS), a Seattle-based nonprofit, came to Texas for the first time in the annual conference's 54-year history. Hosted by the UTA Glass Studio and SiNaCa Studios in Fort Worth, this year's theme, *Trailblazing New Traditions*, focused on the future of glass art, with particular attention to inclusivity, sustainability, and innovation.

Nearly a thousand participants from all over the world attended the four-day event which featured a variety of opportunities across UTA campus and offsite such as lectures, panels, demonstrations, exhibitions, and film festival. Throughout the run of the conference, the GAS Market featured international vendors selling glass materials and tools at the UTA University Center.



Black Femme Collab, comprised of Spider Martins, Ashley Harris, Scout Cartagena, Lyncia Berry, and Adeye Jean Baptiste, kicked off the conference on the evening of May 14th presenting a collaborative demonstration and performance at UTA's Studio Art Center Foundry where our faculty Fernando Johnson and Amy Stephens led the production of a new work. Renowned architects Thomas Pfeiffer and James Carpenter gave keynote lectures focusing on the role glass plays in their architecture studios practice.







At the Arlington Museum of Art, Justin Ginsberg with the help of graduate students and fellow UTAG colleagues, organized two special exhibitions that became another highlight of the conference collateral program. Running from May 9 through June 1, 2025, Sub(liminal) by Einar and Jamex de la Torre presented a collection of works that reflect the brothers' recent practice – staging their whimsical glass sculptures within dazzling customdesigned wallpaper backgrounds and amplified by their spellbinding largescale lenticular prints that engage everything from the kitsch culture to political references into their visual language and storytelling.

In an immersive light and sound installation, Your Magic is Real by Alicia Eggert (in collaboration with James Akers and music composer Marco Buongiorno Nardelli), upon entering the room visitors encounter a stark space that is devoid of light and color. When two or more people join together to bridge handprint

sensors on the installation's central platform, the electrical current passing through their bodies completes a circuit illuminating the gallery with beautiful colors and sounds that become a telling representation of the beauty of physical connection and shared joy. At the conference Closing Night Party that took place at the Arlington Museum of Art, nearly a hundred people performed a spectacular activation of this space sending the current through their interlocked hands to the artwork.

brothers back to Texas following their 2024 retrospective at the McNay Museum in San Antonio offers the DFW community an exceptional opportunity to engage with artists whose innovative work embodies their multivalent identities as Mexican Americans. Paired with Alicia Eggert's interactive light and sound installation – previously featured in her first museum solo exhibition at the Art Museum of Southeast Texas in 2024 – these exhibitions encourage visitors, especially in today's

politically charged climate, to physically connect through touch and shared experiences, symbolizing the vital importance of cooperation and empathy in overcoming systemic alienation. **Justin Ginsberg**.

**TOP LEFT**: Alicia Eggert *Your Magic is Real*, 2024. Courtesy of the artist.

**TOP RIGHT**: Exhibiting artists at the opening of *Sub(liminal)* and *Your Magic is Real* at the Arlington Museum of Art, May 9, 2025.



CRISTINA BURDEN,
PRESIDENT OF
THE UTA GLASS
STUDENT ORGANIZATION
CLUB 2100, SHARES HER
TEAM'S PERSPECTIVE ON
THE CONFERENCE:

6699 This year's international Glass Art Society Conference was made all the more special by the fact that it was hosted at our school! Our team at 2100 Club is humbled and inspired by the experience we had at GAS 2025. I watched incredible demos done by renowned artists like Rob Stern, by my peer Phoenix Sanders ("We See Through a Glass Darkly: Reviving 19th Century Photographic Processes on Glass"), and by faculty Carrie Iverson ("Experimental Layers: Toner Lithography on Glass") and Fernando Johnson, both of whom are very supportive of the activities of our student organization.

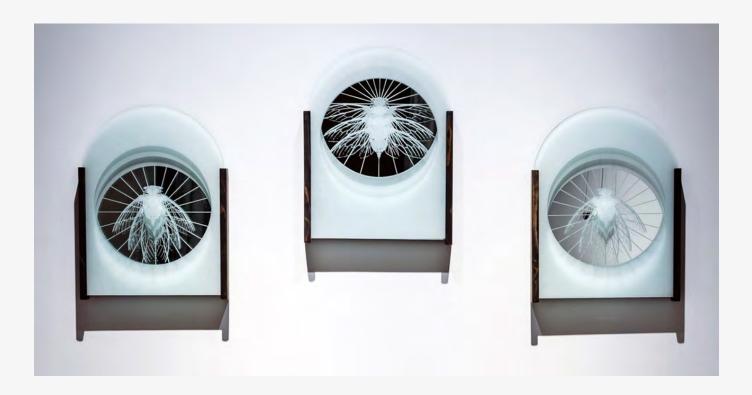
When the site committee gave 2100 Club the opportunity to work at the event and fundraise for the club, we were all ecstatic! We decided to run a coffee stand for a few hours each morning of the convention. We had so much fun and felt such overwhelming support by GAS staff and attendees that it became an all-day thing for the rest of the convention and turned into a full-blown concession stand by the end of the weekend! Running the coffee stand was a great way to meet and connect with the artists in attendance by allowing us to have more casual, one-on-one conversations whenever an attendee visited our table. From the bottom of my heart, thank vou to the wonderful GAS committee members who went out of their way to support us. We are so proud to be a part of this community.

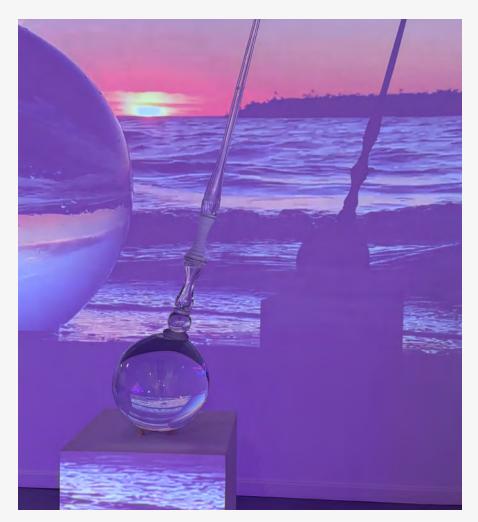


#### 2100 Club Officers (left to right):

Juno Barrera, archivist; Vanessa Prado, secretary; Cristina Burden, president; Jovi Henderson, vice president.

2100 Cafe. Jovi Henderson, 2100 Club Vice President poses at the club's coffee stand.





**TOP**: Liz Markum *Wax to Wane (of Cicadas)*, 2023. Glass, wood, etching. Installation view at The Gallery at UTA during GAS conference exhibition, May 2025.

Matthew Patterson. Installation view of *Catalysts* at The Gallery at UTA during GAS conference exhibition, May 2025. Photo: Calen Barnum.

## LOEWS HOTEL PARTNERS WITH UTA GLASS PROGRAM

In the fall 2024, faculty and students at UTA Glass collaborated with Live! by Loews hotel in Arlington. The one-ofa-kind hand-blown cocktail glassware line was meticulously crafted for the cocktails developed by the hotel's culinary designers. During this test run, the proceeds of sales from the glasses went to UTA. Additionally, Loews Hotel showcased UTA artists' handcrafted glass ornaments and festive creations at a holiday pop-up in December 2024. Loews commissioned UTA alum Kevin Jacobs, who now runs an art handling and fabrication company Pushkin & Gogol, to fabricate vitrines and pedestals for their lobby, where the work of Justin Ginsberg is currently on view. This program will be expanded as a competitive art & design call for short term student exhibitions jurored by Loews' corporate designers and artistic director.



Loews Cocktail Glass by Aubrey Barnett.



# ARLINGTON MAYOR VISITS OUR HOT SHOP

On January 22, 2025 the mayor of Arlington Jim Ross visited the glass studio to try his best at making a glass artwork with the help of UTAG faculty and student Phoenix Sanders. The video was featured on the City of Arlington's promotional channel.



Phoenix Sanders and Arlington Mayor Jim Ross, 2025.





During summer 2024, Justin Ginsberg travelled to Sweden to present his practice and work on an article about the initiatives led by the Center for Peripheral Studies at Rejmyre Art LAB and Residency.

# JUSTIN GINSBERG AT SMALL SWEDISH TOWN'S TRIAL TO BECOME AN ELEPHANT REFUGE

Located amongst the forests and lakes two hours southwest of Stockholm, Rejmyre is a small factory town centered around the Reijmyre Glasbruk, a glass factory founded in 1810 and still in operation. With a population of approximately 1000 people, the town now draws artists and researchers who come to Rejmyre Art LAB's residency "to test and develop new models for site-dependent artistic practice, to explore the role of the artist within society, especially within rural contexts, and to support artists' practices at the intersection of contemporary art, craft and societal engagement."

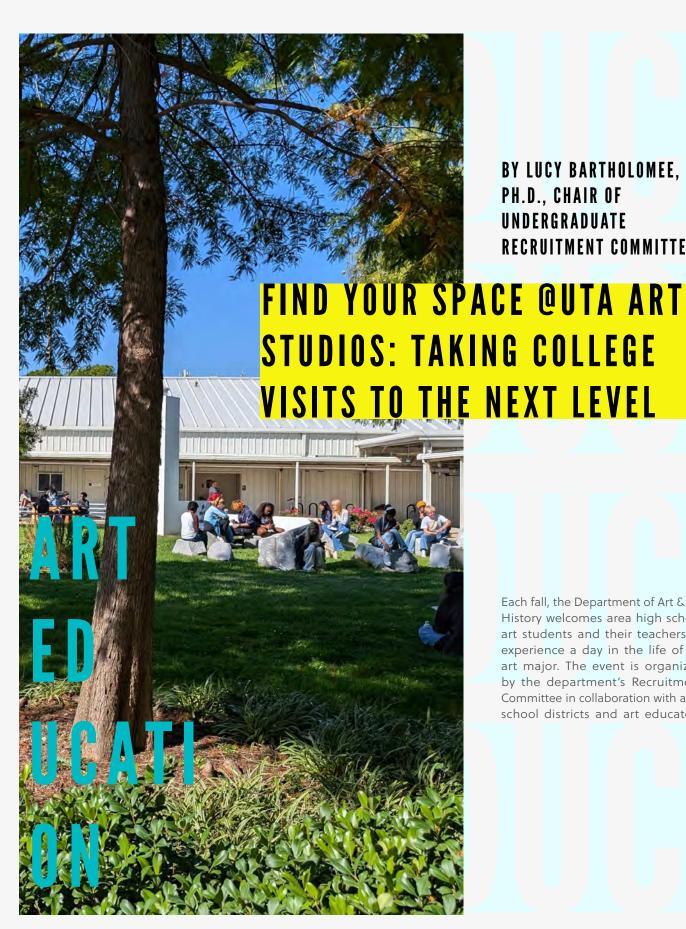
The Winter 2024-25 issue of The Urban Glass Art Quarterly Magazine features Justin Ginsberg's article titled Are Elephants Coming to a Swedish Glass Factory? where Ginsberg delves into the project initiated by Daniel Peltz, former RISD professor who moved to Rejmyre in hope of building an elephant refuge behind this Swedish glass factory. In the article Ginsberg analyzes the ambitious proposal raised by Petlz's "large-scale conceptual work" where the existential problems of residents from a polluted European industrial small-town and those of the unemployed logging elephants from Myanmar connect. The trial phase for such projects raises many questions regarding sustainability, the cleanup of a landscape, and communal survival.

Referencing the town's historic past when it provided a home for displaced Swedish glass workers in the early 19th century, in Rejmyre, Justin Ginsberg points, "the forests, the water, the sky seem nearly untouched – and it would be a shock to anyone who stood on the banks of the lake and watched a sublime 5 a.m. summer sunrise to think they were just a mile or two away from a toxic waste site. So in lieu of burying the waste, or paving it over with an unnecessary parking lot, why not create a refuge for elephants, and in the process redefine the city's identity - not as a glass factory town, but a town of refuge?"





Justin Ginsberg with Rejmyre Art LAB founders Sissi Westerberg and Daniel Pelts near Refujing Pavilion where he gave a lecture, June 2024.



BY LUCY BARTHOLOMEE, PH.D., CHAIR OF UNDERGRADUATE RECRUITMENT COMMITTEE

Each fall, the Department of Art & Art History welcomes area high school art students and their teachers to experience a day in the life of an art major. The event is organized by the department's Recruitment Committee in collaboration with area school districts and art educators.

ART EDUCATION





Faculty from all areas of the art department participate by conducting creative workshops for the high school students. These workshops last about an hour and provide a meaningful experience in an authentic university art classroom. For example, Cinematic Arts workshops teach students about lighting and introduce technical skills, Photography workshops teach traditional and digital processes, while Sculpture workshops provide hands on creativity with

found and repurposed objects.

In 2024, we welcomed 165 high school art students with 15 art teachers from eight different high schools. Each student attended two creative workshops. They began in the Fine Arts Building selecting from workshops sponsored by Art Education, Photography, Design, Art History, and Cinematic Arts. Next, they went over to the Studio Arts Center for lunch and a second workshop. Here they chose from Sculpture, Painting, Printmaking, and two different Drawing workshops. At the close of their visit, each student received a tote bag with a sketchbook, pencils, and information about becoming an art major at UTA.

Art student volunteers supported the teachers in several of the workshops. Art Education students took part in facilitating the logistics, such as guiding our guest students towards their workshops, serving pizza, and talking informally about their experiences as art majors. This kind of organic mentorship is highly influential as the young students picture themselves attending college and plotting out their future careers.

Feedback from the visiting teachers is enthusiastic, as they also seek to encourage their talented art students to take their creative skills to the next level. We already have a waiting list for attending next year's event. As Stephanie Girolamo from Arlington's Bowie High School said, "Thank you so much for Friday! "Best field trip ever" was the general consensus!"



Participants of *Find Your Space* at the UTA Studio Arts Center courtyard, October 2024. Photo by Dr. Lucy Bartholomee.

# ART HIST ORY

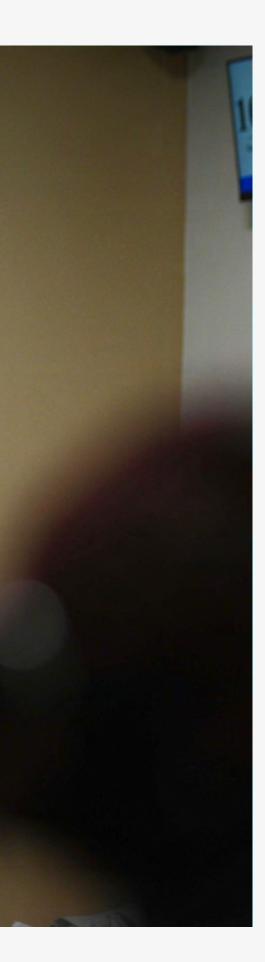
ART HISTORY

# THE ART OF SOCIAL CHANGE

BY PRESTON LIGHT,
PRESIDENT OF THE UTA
ART HISTORY STUDENT
UNION

On Saturday, April 5th, the UTA Art History Student Union had its annual Spring Symposium. Over the course of a few hours, the speakers guided the audience through Indian political cartoons, Texican graphic art, German expressionism, and even live music performed by a UTA music studies student. The topic selected during the Change" as the title. any unwanted attention, but for those word to be had; we were going to be opening a space for the social and the political to mingle through the lens of art history.

Art history student Elli Ferren presenting at the AHSU conference, April 2024. Photo by Preston Light.

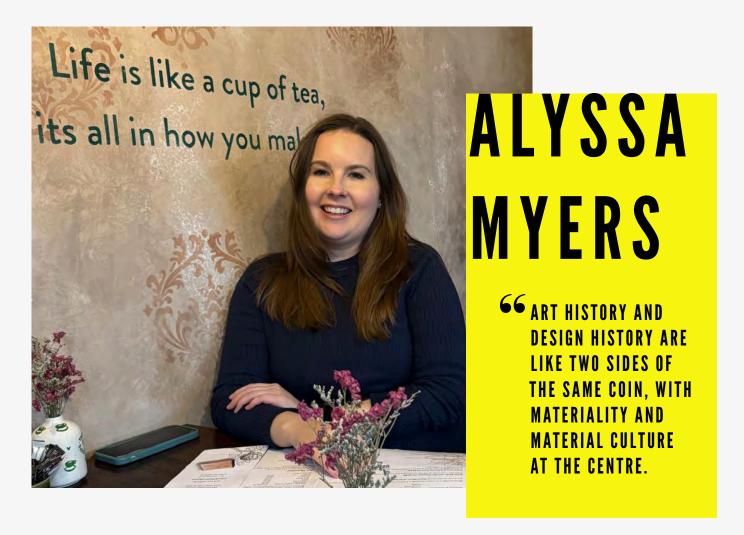


We could not have known that the day selected was going to be such a busy day for students, faculty, friends, and family; even my wife was away teaching at a workshop in NYC that weekend. On top of that, there was both nasty weather for us long commuters, and anti-fascist protests were happening all over the country, with that date being selected to take to the streets. This didn't stop us or hinder the event, and as I've taken time to reflect on it, I am glad we had the turnout we did.

The highlight of the event for me was watching UTA Art History students Elli Ferren and Kya Simpson give presentations on their outside-of-class passion projects. Elli spoke about her girlfriend's grandfather, who was a notable artist and activist in Austin, Texas, dating back to the 1970s. Kya spoke about SmithGroup's piece, Society's Cage, which is an immersive structure that utilizes data on societal and police violence against Black Americans.

The real surprise was the speaker Isabella McCord who braved the rain and wrecks of I-35 to come in from Denton to speak on Käthe Kollwitz – a profoundly moving talk on Kollwitz's relationship with her art, the loss of a child, and being a woman in Germany through both World Wars. While much of it was heavy, it showed the power of art and how it can transform into healing experiences.

I spoke last and gave a talk on the political connotations in the paintings of Harmony Hammond. The talk is something I want to grow into a paper, but all in due time. All of that said, it brought me such great joy to give Kya, Dr. Ritu Khanduri, and our speaker Isabella McCord from Denton signed and framed copies of Harmony Hammond's essay "Art History." Earlier this year, I visited Site Santa Fe to view Hammond's paintings, meet her, and have her sign them. She held my hand and told me to keep doing what I'm doing, and that she is very excited and honored about what we are doing at the Art History Student Union. Small, but mighty, it's good to know (and see) how a wider audience appreciates our passion for our materials.



Art History alumna Alyssa Myers (class of 2019) has moved into the second year of her PhD program at the Manchester Metropolitan University in the UK. Alyssa's research develops at the intersection of art history, material culture and the history of design, focusing on the forms, functions and networks of the 18th century suburban London villa. Her MA dissertation at the Victoria & Albert Museum and Royal College of Art was titled 'My first and last thought is, how it will look': Dining in the Eighteenth-Century British Country House. For her annual PhD review in 2024, Alyssa has been doing research at the British Library, and later moved to York to deeply engage with the English country house heritage. Her recent presentation entitled *The 18th Century Suburban London Villa: an early modern retirement home* advances her scholarship on this topic.



## WE ASKED ALYSSA WHAT SHIFTS WITHIN THE HUMANITIES HAS SHE WITNESSED SINCE HER PHD CAREER HAS STARTED:



"Throughout my education, from my BA in art history at UTA, to history of design for my MA and now social history for my PhD, I have seen how mutable and interchanging 'history' as a discipline has become. Art history and design history are like two sides of the same coin, with materiality and material culture at the centre. Social history borrows from both and is an umbrella term for putting people at the forefront, but still utilises methods and sources from art history, design history, architectural history and more.



The skills and knowledge I learned at UTA in art history have continued to influence my research and are still relevant. I now find myself in the 'country house' field of study. Which is truly a fascinating lens for understanding how the different disciplines of history all have a place and are in play together. For example, British country houses are often still considered treasure houses with incredible collections of paintings and sculpture, 'fine art'. Architects designed these houses to fit stylistic expectations for the time. And because of their role as power houses, owners commissioned bespoke interiors and furnishings from the top designers, such as Robert Adam, a name I came across during my time at UTA as an example of the wider Neoclassical movement.

People also lived in these houses and interacted with their ceramics, glass and silver collections daily. They wore fashionable clothes appropriate for their rank. And these houses and gardens were kept running by a team of servants. One building can cover all these different types of history. We may all be focused on individual aspects of these buildings, but we all interact in the same sphere and borrow from each other as needed. It really showcases the way history has shifted to a more communal discipline, which in my opinion, is the only way to survive the challenges humanities are facing globally."



Detail of Chao Shao-an Distant gazing atop a branch, 1970-90. Estate of the artist, Hong Kong.

# DR. FLETCHER COLEMAN RECEIVES CRYSTAL BRIDGES MUSEUM FELLOWSHIP TO WORK ON "SOLACE IN PAINTING" EXHIBITION

Dr. Fletcher Coleman, Assistant Professor of Art History, was selected as a fall 2024 member of the internationally recognized Tyson Scholars Program at the Crystal Bridges Museum of American Art in Bentonville, Arkansas. A specialist in medieval Chinese religious art by training, Coleman received the fellowship position in support of his recent research on 20th century Asian diasporic art and for the preparation of his national traveling exhibition on that subject, titled Solace in Painting: Reflecting on a Tumultuous Century. Through additional grant support, Coleman also traveled to Osaka, Japan, in July 2024 to conduct research at the Pure Land Buddhist family temple associated with one of the three exhibition artists and deliver an artwork to the temple on behalf of the artist's estate.

Through Solace in Painting: Reflecting on a Tumultuous Century, Dr. Coleman explores the foundational question of how we raise awareness about and effectively characterize the artwork of conflicted artists of the diaspora who never produced overt "conflict art." Beyond parallel biographies touched by major U.S.-led conflicts in East and Southeast Asia over the course of the twentieth century, three diasporic painters in this show, 趙少昂 Chao Shao-an (1905-1998), 岡山圭昭 Keisho Okayama (1934-2018), and Ann Phong (b. 1957), were selected based on resonances in philosophical and technical approaches to painting their experience. Ranging from classical Chinese bird-and-flower ink painting to monumental abstract acrylic canvases, the artworks in the exhibition resist biographical interpretation upon initial encounter. Coleman points towards a deeper connection to the lives and approaches of these remarkable individuals, posing these questions in his curatorial texts:





How did their artwork offer solace from and provide a space for grappling with difficult questions of conflict and identity? And, in the face of work that obscures connections to the life of the artist, how can we as viewers understand the relationship between life and art in a way that is non-exploitative and remains grounded in celebration of the artwork itself?

The exhibition Solace in Painting: Reflecting on a Tumultuous Century was on view at The Gallery at UTA from February 7 – March 29, 2025. Programming at UTA included lectures by the visiting scholar Dr. Yukio Lippit from Harvard University, artist and documentary photographer Louie Palu, and art historian Dr. Christopher K. Tong from the University of Maryland, in addition to an artist panel with Ann Phong held during opening night, and several curatorial walk throughs led by Dr. Coleman.

The next stop for the exhibition is UNO Gallery at the University of Nebraska, Omaha where the show will be in view from September 2 - October 31, 2025.

The scholarly catalogue published by SCALA for the exhibition has been awarded "2025 Outstanding Catalog Produced by a University or College Department" by the Midwest Art History Society (MAHS). This is the 22nd year that MAHS has hosted its annual catalog awards, and the professional organization is one of the few that holds a dedicated exhibition catalog competition. The catalog and exhibition were recognized at the MAHS annual conference in April 2025 in Denver.

DR. MARY VACCARO SHEDS NEW LIGHT ON ARCHITECTURE IN THE "MADONNA OF THE LONG NECK"



Francesco Mazzola, known as Parmigianino. Madonna and Child with Angels (Madonna with the long neck), 1534-1540. Ufizzi Gallery. The September 2024 issue of *The Burlington Magazine* — the world's leading art periodical — included a new contribution by Distinguished Professor of Art History Dr. Mary Vaccaro, titled Parmigianino, Damiano Pieti and the beauty of architecture in the 'Madonna of the long neck.' The famous altarpiece by Parmigianino is featured on the cover of the magazine. Previously, Professor Vaccaro published a trilogy of essays about her discoveries in the Parma baptismal records in The Burlington Magazine. In her new publication, she delves further into Parmigianino's ties to and working relationship with a local architect for whose son he had served as godfather. Damiano Pieti was translating Leon Battista Alberti's important 15th-century architectural treatise at the same time that Parmigianino was developing his ideas for a beautiful temple in the background of the painting that Dr. Vaccaro analyzed. In a related press announcement, the editor of *The Burlington* Magazine Christopher Baker states: "And why did Parmigianino place a column so prominently in the background of his splendid 'Madonna of the long neck' (Galleria degli Uffizi, Florence)? Mary Vaccaro provides a compelling explanation."

6699 Not subject to human rules, every part of (Parmigianino's) Madonna – the noble feet, the rounded belly, the elongated neck, the bejeweled coiffure – was calculated to echo an analogous feature in the (unfinished) building in the background and surpass it in grace and beauty,

#### writes Dr. Vaccaro in her essay.

During spring 2025 semester, Dr. Vaccaro was on Faculty Development Leave to undertake a new book (under contract) titled "La prontezza d'ingegno," Agostino Carracci (1557-1602), Painter and Draftsman. To conduct related primary research in Rome she was invited as a Visiting Professor by the Sapienza University of Rome. Formally known as the Università degli Studi di Roma "La Sapienza," Sapienza is one of the oldest global major education and research centers dating back to 1303, with the main graduate program in art history in Italy.

# TACO

TEXAS ART COLLECTORS ORGANIZATION

# COLLAB



**LEFT:** UTA museum studies students visit George and Beverly Palmer private collection, October 2024.

RIGHT: UTA museum studies students visit Charlie and Alice Adams private collection, October 2024. Photo: Lilia Kudelia.

# MUS EUM STUD IES

#### MUSEUM STUDIES

Museum studies students at UTA regularly receive internships and various positions at institutions such as the Amon Carter Museum in Fort Worth, Dallas Museum of Art, Arlington Museum of Art, River Legacy Nature Center and more. This year under the leadership of Associate Professor of Practice Cheryl Mitchell UTA Museum Studies have formed a new partnership with the Texas Art Collectors Organization. TACO was founded in 1996 to further the understanding and appreciation of Early Texas Art through education, study, debate, and exhibition. Throughout the year Museum Studies students have visited nearly twenty private collections in DFW area with the goal to select artworks for a group curated exhibition at The Gallery at UTA in Spring 2026. In December 2024 students in Professor Mitchell's Exhibitions Design class pitched their first proposals to peers and colleagues at the department, followed by another series of presentations in April 2025 from the second group of students who worked on refining the proposed ideas and checklists. With feedback from collectors, this project will culminate in the next academic year.





# RACHEL CHEN



In Spring 2025 semester, a sophomore art history major Rachel Chen assisted professor Cheryl Mitchell as a Museum Studies intern in co-curating Fables and Folklore exhibition at the Visual Resource Collections Gallery. Rachel talks about her internship experience at the UTA Fine Arts Collection and how it boosted her motivation to pursue a career in art conservation:

6699 My main role involved researching 14 traditional Dong Ho Vietnamese woodblock prints to better understand their cultural context and the folklore behind each image. I also contributed to designing Fables and Folklore exhibition layout, writing context labels, and creating promotional materials. Researching these works was initially challenging due to the limited scholarship on Vietnamese art. Much of my information came from translating descriptions provided by Vietnamese sellers who continue producing Dong Ho prints today. Despite these difficulties, the process was incredibly rewarding. I not only deepened my understanding of the artworks themselves but also uncovered the layered histories and narratives they carry. It was fascinating to find parallels between Vietnamese folktales and the Chinese stories my parents shared with me as a child. This project also led to a meaningful friendship with a Vietnamese student Mina Kennedy who helped me verify translations and shared her experiences growing up with these prints, especially how they are traditionally displayed during Lunar New Year.





# Tell us about your favorite works of art from the *Fables and Folklore* exhibition.

One of my favorite works I researched was The Rat's Wedding, an iconic Dong Ho painting. Its playful depiction of ambitious rat parents arranging a marriage for their daughter is layered with political and social commentary, particularly the image of mice appeasing a cat, a reference to corrupt rulers. Understanding these layers transformed how I viewed the piece and deepened my appreciation for it. Another work in the exhibition that captivated both my friends and me was Shima Seien's Heroine Yuguri. I'm drawn in by her gaze every time I stand in front of it, the softness and colors are absolutely stunning! This piece introduced me to Seien Shima who has since become one of my favorite Japanese artists. Seien was a prominent female artist of the early 20th century who worked in the Kihonga genre, a style that sought to revive traditional Japanese painting techniques during the onset of Westernization and the incoming influence of their modernized styles.

#### What other projects have you worked on as an intern?

Outside the exhibition, my internship at the UTA Fine Arts Collection has included archiving over 60 works from the Palmeri-Goodstein print collection, installing and deinstalling art across campus, and currently, working on cleaning a Picollo wood sculpture and drafting a treatment proposal for it. These tasks cater to my interest in art conservation, which I plan to pursue as a career in the future.

Currently, I am an Art History major minoring in Museum Studies but I come from an artmaking background as well. It is the hands-on aspect of working with a piece of art and understanding the materials, techniques, and its history that I am fascinated by.

## What has been the biggest impact or inspiration to you recently?

I have to give credit to the wonderful Professor Cheryl Mitchell and her passion for the collections and doing right by her students. I am constantly amazed by the amount of work she takes on and her ability to maneuver and overcome all the challenges that arise. Professor Mitchell's positivity is infectious, her generosity and willingness to help is what I aspire to have, and her work ethic pushes me to want to be greater and put forth my best effort to what I believe matters.

While completing her internship in the UTA Fine Art Collections, Rachel Chen was awarded a Spring 2025 Internship Stipend by the Association of Registrars and Collections Specialists (ARCS), an award given to students who show a remarkable interest in the fields of collections management and registration.

#### **Professor Cheryl Mitchell:**

and a joy to work with as she pursues a wide variety of skills to launch what will be a very promising career in the art world. She has shown an elevated level of maturity and focus on her studies in art historical research, curatorial and exhibition design, registration and database management, collections care and management, as well as in her case-study over future conservation needs for works in the UTAFACs. We are very proud to be a part of her educational journey!



Seien Shima (1892-1970) Heroine Yugiri (The Departed Spirit of a Courtesan) from the Complete Works of Chikamatsu, 1923. Woodblock print.

# LILIA KUDELIA AWARDED RESEARCH FELLOWSHIP AT THE CENTER FOR CREATIVE PHOTOGRAPHY IN ARIZONA

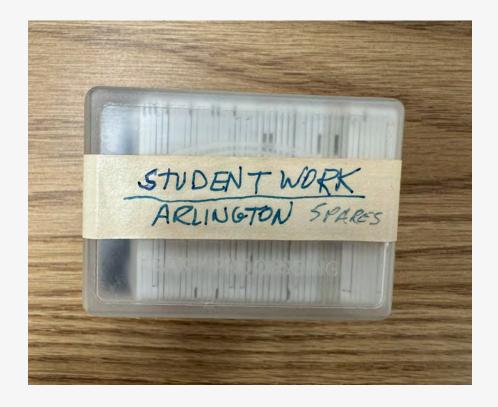


Visual Resources Curator and art history adjunct faculty Lilia Kudelia became a recipient of the Center for Creative Photography 2024-2025 research fellowship. During her trip to CCP Archives in Tuscon, Arizona in December 2024, Kudelia focused on the archival collection of the former UTA professor and renowned artist Jim Pomeroy (1945-1992).

Pomeroy taught film, video and performance at the UTA Art & Art History Department from 1987 until 1992 when he passed away unexpectedly. His archive was organized by a group of close friends and artists at his house in Arlington, TX and donated to the Center for Creative Photography in 1996.

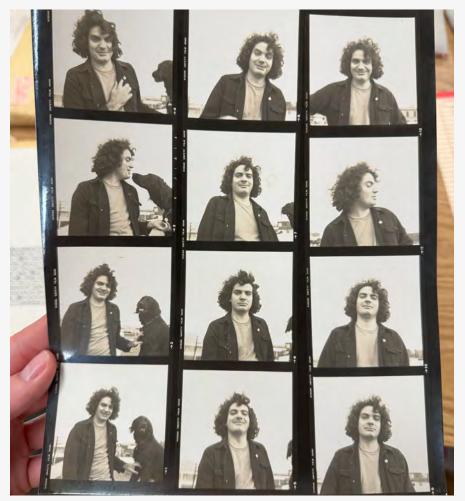
In the Spring 2025 semester, students in Kudelia's art history seminar Contemporary Art and The Archive (ART 4396-002) were introduced to her research findings and archival materials held at the CCP collection. The class worked together to develop a proposal for a future exhibition that will reflect on Jim Pomeroy's legacy, significant works that marked his prolific career, and unfinished projects. Students participated in oral history interviews with Pomeroy's former colleagues and went on a field trip to the Amon Carter Museum to expand their knowledge on Pomeroy's interest in stereophotography and innovative photographic technologies.

Lilia Kudelia with a card from *Appolo Jest* project by Jim Pomeroy, June 2024.



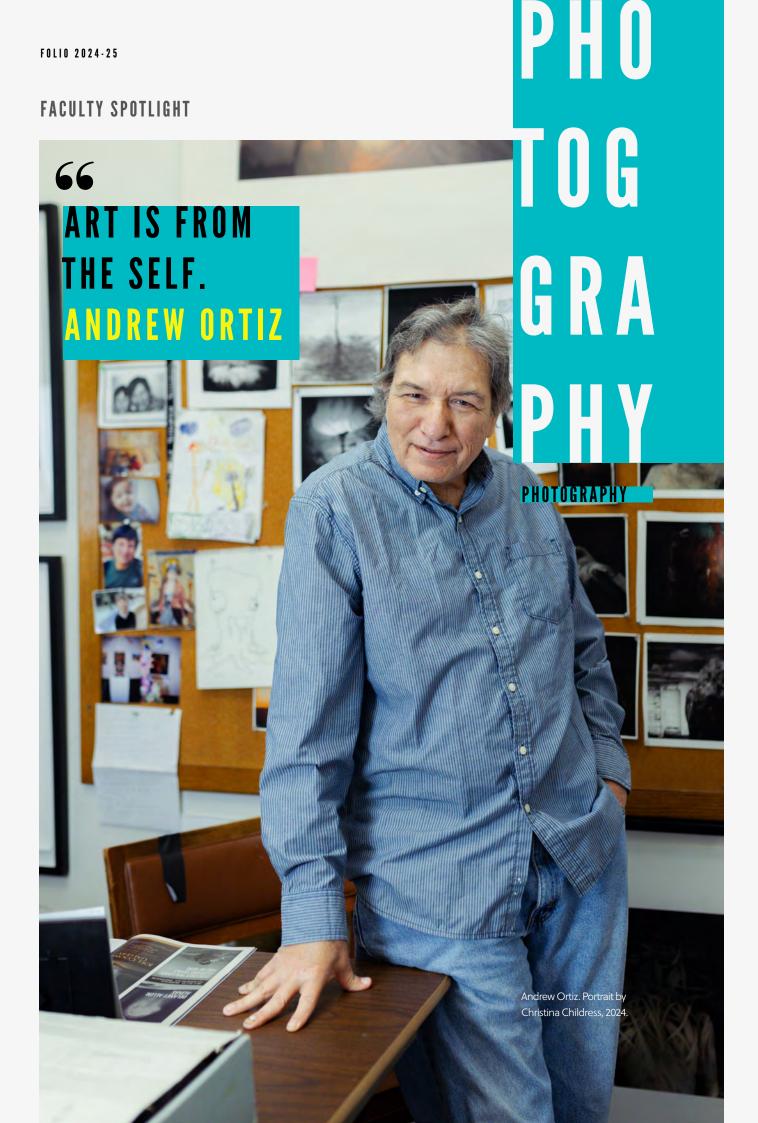
Kudelia and UTA students will continue to collaborate with the Center for Creative Photography archivists to develop the exhibition.

At the heart of the CCP fellowship program is a commitment to fostering new perspectives and critical approaches to the Center's extensive holdings. The fellowships aim to support research utilizing CCP collection materials, welcoming traditional and innovative research approaches, including creative, digital, and performance-based projects.



A box with slides from Jim Pomeroy Archive collection at the Center for Creative Photography, Tuscon, AZ.

Contact sheet with portraits of Jim Pomeroy from Jim Pomeroy Archive collection at the Center for Creative Photography, Tuscon, AZ.



Professor Andrew Ortiz retired in summer 2025 after 28 years of teaching photography and digital imaging at UTA. He joined the Department of Art and Art History in 1997, moving to Aington from Rochester, NY where he completed his MFA at the Visual Studies Workshop/SUNY College at Brockport. Originally from Pico Rivera in southeastern Los Angeles County, Ortiz started experimenting with computers as an artistic tool in the eay 1990s and has since exhibited his work in 43 solo and 183 group shows nationally. In spring 2025, UTA Oral Historian Joseph Carpenter and UTA art student Richard Lavoie interviewed Professor Ortiz on different occasions. You can read snippets of their conversations below.

#### What were your first art memories as a child?

In school we had an assignment to create little clouds. I vividly remember the color of my orange clouds that I glued on the piece of paper.

#### How did you get into photography?

I took photography as an elective in high school. My teacher showed a lot of great ways of photographing, which was incredibly important for me. During slide demonstrations, where I would always sit in the first row, our teacher showed us the picture of a red apple by Paul Caponigro (Galaxy Apple, 1964). It appeared to me at first as an image of little stars, a picture of the universe. When you look closely at it, you see it is really white speckles on an apple! This photograph resonated with me proving that it is not what the thing is but what it can be. I always go back to that apple when I make my own art.

#### What was your first camera?

My father owned a Minolta. But the first camera I used to do art with was my brother-in-law's Bronica with a 2¼ inch image (6x6cm). One evening he traded it for a Nikon 35mm. Nowadays even digital cameras have a flip back. This one was made in 1972, and its back would come out totally. The camera had a great lens, and I really loved it. I started thinking of myself as a possible professional and it was something that made me feel important. I was 13-14 at that time. Around the age of 17, I decided that I may become a photographer.

## LATER EXPERIENCES AS A PHOTOGRAPHER:

I went to San Francisco State University but dropped out in my third year. I was having problems with my seizures, not going to classes, and eventually my parents didn't have the money to keep sending me. After I left college, my friend who worked at Otis Art Institute got me a job working at the dark room. There I got back to my photography practice. My friend convinced me to go to Japan with him for a couple of weeks to photograph. I modeled for him a lot there and at home. He was a very good printer, produced very tastefully done images that I used as an example of excellent black and white printing for my early classes. At that time, I was interested in street photography. I was inspired by Garry Winogrand who had barrels full of work - unprocessed film - when he died. He knew how to photograph people on the streets as they ARE, not just what they look like.

At one point, soon after I got married, I went back to school in northern California to complete my BFA and stayed to do an MA in photography. Later on, I decided I wanted to get an MFA so I could teach and ended up in Rochester, New York at the Visual Studies Workshop.

#### How did you get into digital imaging?

During my MFA studies, about 30 years ago, I got interested in scanners, which at that time were just emerging as new technology. These scanners were still at a very low resolution, and my early images had a lot of texture as a result of it. Sometimes the surface of my early prints appears as if you were looking at a tapestry (Mi Familia: Words Unspoken Words Unheard series, 1995). The very process of generating imagery was a little complicated back then. Over the years it has become easier for me to create digital images from a technical standpoint - but the availability of new technology constantly changes photography as a medium.

#### What technological developments have had an impact on your work?

The digital tools that allow placement of one image on top of another. It shifted my understanding that photography can do more than simply depict an object. I started playing with Photoshop in graduate school in the eay 90s but really started using it as my primary tool after coming to UTA and being asked to teach photo classes using it. With superimpositions, like you can see in my work that depicts a face seemingly inside a glass jar with another image serving as a background, you can create a story from multiple images put together (Sealed, 2011).

#### CULTURAL HERITAGE:

Growing up, I thought of my cultural heritage as not really there but also often felt disassociated from being American. As a child, I had a problem with learning English (because Spanish was spoken in my home.) As a Boy Scout, marching in parades and seeing the American flag, I did not feel American at all – it was something I wasn't part of. Because I was Hispanic, I felt out of place, felt more like everybody was studying me. (image: Sometimes I Feel Beige, 1994) Later, I started going to Tijuana and Mexico to photograph....

. . . looking at my own culture – beginning to inquire what my ancestry was based on my family roots.

One of my most important and first digitally produced images I made came out of my study of Mesoamerican culture that I wanted to relate to myself. In Nuestra Signora del Mais (1999) Mary appears on corn husks as Our Lady of Guadalupe. Despite going to church at St. Francis of Assisi as a child in my hometown, I don't consider myself religious at all. But in this image, I think of my mother being disappointed by Our Lady of Guadalupe who, despite her prayers, didn't cure my epilepsy. My mother was very religious. This work was made several years before she died at the age 93.

# SEIZURES AND SYMBOLISM IN THE IMAGERY.

I was diagnosed with epilepsy before going to college. I was about 15 when I had a seizure for the first time - I felt what was happening to me was similar to what you can see in The Exorcist movie. Neurologists still don't know why my seizures are happening. Eventually my work began to evolve to deal directly with my epilepsy and the imagery had to do with neurons, chromosomes, anything that was affecting and still affects my brain. EEGs -electroencephalograms are the foundation of my recent work. Over time, the imagery has become more abstract, and I look at a lot of painters whose work gives me useful examples to study.

Starting from the series Measured Disorder (2010) where I was trying to understand what was happening in my head and the medical interventions I dealt with, my imagery carries a lot of symbolism related to my brain and seizures. An image of a glass jar photographed against a window with light coming through it with scanned numbers and a small piece of chicken symbolically represented a brain tissue



Andrew Ortiz Cloud, 2008. Courtesy of the artist.



Andrew Ortiz Mi Familia: Words Unspoken Words Unheard series, 1995. Courtesy of the artist.

sample (Specimen, 2010). In another series called Blackbird Speaking that is about communication difficulties, a work titled Cloud (2008) depicts a cloud on the head of the crow. It is important to me because it is talking about what is going on in my head – a cloud that is inside my head – it represents me. I am building an image like a puzzle, putting together symbolic pieces that form the story I want to tell.

# What was the experience of coming to Texas from Rochester, NY? Was it a culture shock?

We had moved around a lot before that - from California to New York to Texas. It wasn't a culture shock because of the number of Hispanics here. When I came here, I was asked to be a part of CMAS (Center for Mexican American Studies) – the Latino cultural center here, and I was asked to be a CMAS Fellow, which was nice. Digital imaging that I had started exploring was relatively new here, and people didn't know much about it. I did a series in my early years here called Disconnection/ Reconnection that dealt with learning about my cultural heritage. I shared a lot of that work with the community then and since then.

### As a teacher, what advice do you have for students and aspiring artists?

Don't give up. Don't be afraid to make mistakes. Nothing is wrong. Just don't give up.

Andrew received notification from the University that he had been awarded Emeritus status in June 2025.

We thank the Department of History and Geography, UTA Voices Unscripted, Joseph Carpenter, Richard Lavoie, Patricia Healy, and Lilia Kudelia for making this material possible.

## What do you hope that your legacy will be?

I would hope that people recognize my digital work was something new and something that is important, even though it is different from straight photography.

#### How do you want to be remembered?

I want to be remembered as a good father. I am very proud of my son and want to be remembered through him.

#### RETIREMENT PLANS:

To make as many pictures as I can before I say goodbye to the wod. I hope to be around campus even after I retire. I am currently going up for emeritus so I can continue to use the facilities to make prints. So hopefully, you'll still see me around.



Andrew Ortiz Shoeshine Man. Courtesy of the artist.

# Q&A WITH PROFESSOR EMERITA KENDA NORTH

Kenda North moved to Dallas in 1990, taught at UTA for three decades and chaired our department between 1991-2000. She received a National Endowment for the Arts Fellowship in 1977. Solo exhibitions of her work have been organized by the California Museum of Photography, University of California, Riverside, Orange Coast College, Costa Mesa in California, and the International Museum of Photography at the George Eastman House, Rochester, New York among others. Her photographs are held in over 100 public collections.

Known for her technically pristine photos of sunbathers and underwater still lives, Kenda North has pioneered color photography since the 1980s. In June 2025, we chatted with Professor Emerita North about her recent series that were on view at Craighead Green Gallery in Dallas in the fall 2024 and asked about her successful teaching initiatives as a UTA faculty member.

Kenda North in her home studio in July 2025 discussing a publication created during one of the study abroad trips to Italy. Photo: Lilia Kudelia.

Test prints in Kenda North's studio, July 2025. Photo: Lilia Kudelia.



In your recent show *Notes in Passing*, images of palm leaves, oleanders, orchids and philodendrons depicted on a larger-than-life scale initiate important inquiries about the quality of light in nature and the way photo cameras and printers translate color onto paper. What are you exploring in these photographic works through the application of watercolor paints?

I hand colored my photographic work for years. It started for me during graduate school at the Visual Studies Workshop in Rochester NY and continued through my years of teaching at the University of California, Riverside. For the Craighead Green gallery show in 2024, I went through my recent photographs that focused on nature and pattern as its subject, with the same question in mind: "Is it enough to settle with how the camera records and the printer translates?" Putting watercolor on the surface of an inkjet print sounds like a dangerous act but after some practice it worked well. These hand-colored prints are one of a kind and function now simultaneously as photographs and paintings (or something in between).

In a few cases in this show, I played with turning one image into three different artifacts. There was a print of peony flowers where I enhanced shadows through hand coloring. Then I cut a vase shape out of that print, placed it in the back of the window and rephotographed it. Later I printed that image on acrylic support and made a sculptural work out of it.

# This determination to do work in color made you go through lots of experimentation and technical training...

My graduate years overlap with the time when Nathan Lyons, Lee Freedlander, Garry Winogrand were producing very important work in photography – all in black and white. Color photography was discouraged at that time – it was hard to print and associated with advertising. But I knew that I wanted to print my images in color and had self-learned to do that it in undergrad school at Colorado College.

In grad school I decided that dye transfer printing was important to know. I studied with an artist in Chicago who taught me how to do a straight dye transfer print from a transparency. That is how Elliott Porter made his prints (the Amon Carter has his archive). But this process involved an aching amount of dark room labor-starting with a color transparency, making black and white separation negatives and various masks, then exposing three sheets of matrix film which was designed to soak in trays of yellow, magenta, and cyan dye.

That is when I figured out a creative shortcut. I would photograph with black and white film and then expose one piece of matrix film. I mixed up the dyes to make blue sky, green grass, denim or tanned flesh tone and applied them by brush directly onto one sheet of matrix film. When the colors were ready, I would soak the paper (in an alkaline solution), soak the matrix (in

an acid solution) and roll it in contact to transfer dyes from film to paper. The room smelled like a pickle factory! The vintage prints are very stable and haven't faded at all, as opposed to most color prints that were produced through the standard processes of the 70's and 80's.

I worked with the 20 x 24 Polaroid camera in the 80's. Through mistakes and experimentation, I found a way to use the materials to adjust color to my personal vision. The material was so rich in color and depth; it was incredible that the Polaroid extended invitations for artists to use it.

Your exhibition Notes in Passing developed from photographs taken during your travels: botanical gardens in Florida, Huntington Gardens in Los Angeles, Todos Santos in Mexico... Where else may you take this imagery? What projects are you working on at the moment?

I love to travel and plan to continue that and photograph along the way! An interesting project is coming up at Salvation Army's new facility, Dallas Social Services Campus (DSSC), that will open in 2027 in Dallas. They are building a new 21 acre, 5 building facility that will provide support system for people in need. The Art Committee has approached a number of local artists to contribute to the project. Our images are going to be displayed throughout the facility as 'quality printed, vinyl wallpaper' to avoid any risk of damage. They will use the images in whole and



in part and the artists agree to have it re-printed as time goes on. I think the recent images of nature will be a good contribution to the project.

As a Chair (1991-2000) and photography faculty (1989-2020) at the UTA Department of Art and Art History, you have led multiple summer study abroad sessions for our students over the years exposing them to the best in the world of art and art history. How do you reflect now on the impact these programs have had on your students' creative vision and careers?

My first trip with students was in 1999 to the Santa Reparata International School of Art (SRISA) in Florence, Italy, which was founded by Dennis Olsen from UT San Antonio and is now run by his daughter, Rebecca Olsen. I returned every other year until 2018. We would always have a fundraiser at the Arlington Museum of Art. We asked artists, students, and professors to donate their artworks. People would buy a \$100 ticket and then take an artwork off the walls when their number was called. The proceeds went to a dedicated account, and during the trip to Italy we could use it to buy

tickets to Venice Biennale or pay for hotels when we went on short trips outside of Florence. The students were all engaged in the event, from planning to ticket sales, and it made us a team before leaving home. I also organized an exhibition of their work after our return, which gave them a sense of accomplishment and professionalism. Studying abroad was a very transformative experience for students. Staying for an entire month meant that they learned where their local coffee shop was, how to navigate trains, how and what to order in a restaurant, how to leave home for such a long time. SRISA organized many cultural events and offered an international community of students and faculty. The students gained a new appreciation of people and culture.

In 2010 and 2012 I went to Italy by myself, enrolled in a course on Renaissance art at SRISA, and photographed the 'selfie' phenomena. I did a presentation on this body of work at an international conference and a SPE conference, relating it back to how artists in Florence discovered perspective and developed incredible architecture. Historically, artists and architects were so engaged with where to stand and how to

visualize perspective when designing their works, and now all these people were turning their backs on it to take their own portraits.

# What exhibition projects or performances have recently struck you?

Sarah Sze's exhibition at the Nasher Sculpture Garden in Dallas - I loved the complexity of her work and the beautiful way in which she reconfigures sites and places. So immersive. Generations: 150 Years of Sculpture show currently on view at the Nasher is features historic and contemporary work including several Dallas based artists. The Richard Avedon exhibition at the Amon Carter is compelling; it is interesting to see that work from the early '80s is seen in contemporary time. I look forward to seeing the New Texas Talent exhibition at Craighead Green Gallery curated by Ben Lima. I recently saw the exhibition Cataclysm at David Zwirner Gallery In Los Angeles, which featured a complete re-installation of Diana Arbus' 1972 MoMA retrospective. It was moving to be face to face with her photographs again.



Poster from the UTA students exhibition at the Arlington Museum of Art, 2009.





**TOP:** Kenda North *Hands Over Face* from the *Sunbathers* series, 1977. Hand colored dye transfer unique print.

**BOTTOM:** Kenda North *White Shorts*, 1985. Polaroid unique image.

**ALUMNI NEWS** 

# PAINTING

PAINTING

# GRACE WILKINSON AND FRANCISCO MARQUEZ RECEIVE THE DMA AWARDS TO ARTISTS



In May 2025, the Dallas Museum of Art announced the 19 recipients of its 2025 Awards to Artists, an annual grant program that supports artists of all ages. Recent UTA painting alumni Grace Wilkinson and Francisco Marquez were on this list as the recipients of Arch and Anne Giles Kimbrough Fund Awards. The award in this category is available to artists under the age of 30 who reside in Texas. Maria Elena Ortiz, Curator at the Modern Art Museum of Fort Worth served as a guest juror. Dr. Anna Katherine Brodbeck, the DMA's Hoffman Family Senior Curator of Contemporary Art, remarked that this year museum has acknowledged a record number of recipients, "from experimental media to deeply rooted cultural research, these artists exemplify the rigor and innovation that continue to shape the future of contemporary art in our region."

We speak with Grace Wilkinson about this important achievement and how it impacts her ongoing creative work.



Grace Wilkinson *With love, always,* 2023. Acrylic paint, spray paint, oil pastel, and glitter on canvas. 71 x 58 in. The painting created in the *Good/Bad Painting* class.

Grace, how did you decide to apply to the DMA Awards to Artists grant and what did you consider important to articulate about your practice in the application at that time?

I decided to apply through the recommendation from my close artist friends. I gave it a shot and I'm so glad I did. When speaking about my practice, I made sure to focus on how process heavy my work is and what that looks like for me. How I take what inspires me, which is essentially everything - people, music, objects, - and how the initial idea filters through to get to the end result on the canvas. A lot of intuition and reworking is involved and I'm not afraid of change at any point and the opportunity for new tools and materials would help me to further my practice. I also made sure to say what fuels this process: as individual as life can feel and be at times, we all go through the same things in varying degrees. It is the human condition, and I think my paintings are very reflective of that. Language is woven into your work.

# How much of it is the manifestation of your inner voice? And how much do you think it represents the symptoms and traits of your generation and contemporary culture?

Any language I incorporate into my work is entirely a direct manifestation and reflection of my inner voice. The words are pulled from a place of deep personal connection, whether that be from text in old magazines, phrases that have been spoken to me or something that I have conjured up from the source of my own emotions. I embody every single expression and every single letter. Language is the visual depiction of what I am processing through my paintings, and I feel it is very representative of my generation and contemporary culture. As young adults, we are constantly experiencing and feeling new things, whether that be personally or socially, and just like me I know others have a lot they want to express so strongly. I also feel it bleeds into other generations because the topics and themes of heartbreak and love that my paintings touch on are universal for all.

## Can you recollect the first time you used spray paint on a canvas?

The first time I picked up a can of spray paint was right before my last year at UTA in May of 2023. It was in a class called Good/Bad Painting with professor Ben Terry where we explored what made paintings good or bad and the qualities that deemed paintings as such. It was a very experimental time for me as I was still figuring out my style and what I desired to say. The very last painting I made for that class was the one that showed me how I wanted to visually represent myself as an artist on canvas. I fell in love with spray paint for its inherent attitude and power it possesses as well as the artistic effects that I can achieve with it.

# You were born and raised in California. How was it like to come to Texas to continue your studies?

Moving to Texas was one of the best decisions I've made. I had earned my AA at Santa Barbara City College back home and knew I wanted to earn my BFA. UTA's art program aligned with my goals to do that. It turned out to be an amazing experience filled with great professors, classmates who became close friends, and the opportunity to find the direction I wanted to proceed in as an artist.

#### Can you think of any major creative breakthroughs while being a student at the UTA Studio Arts program?

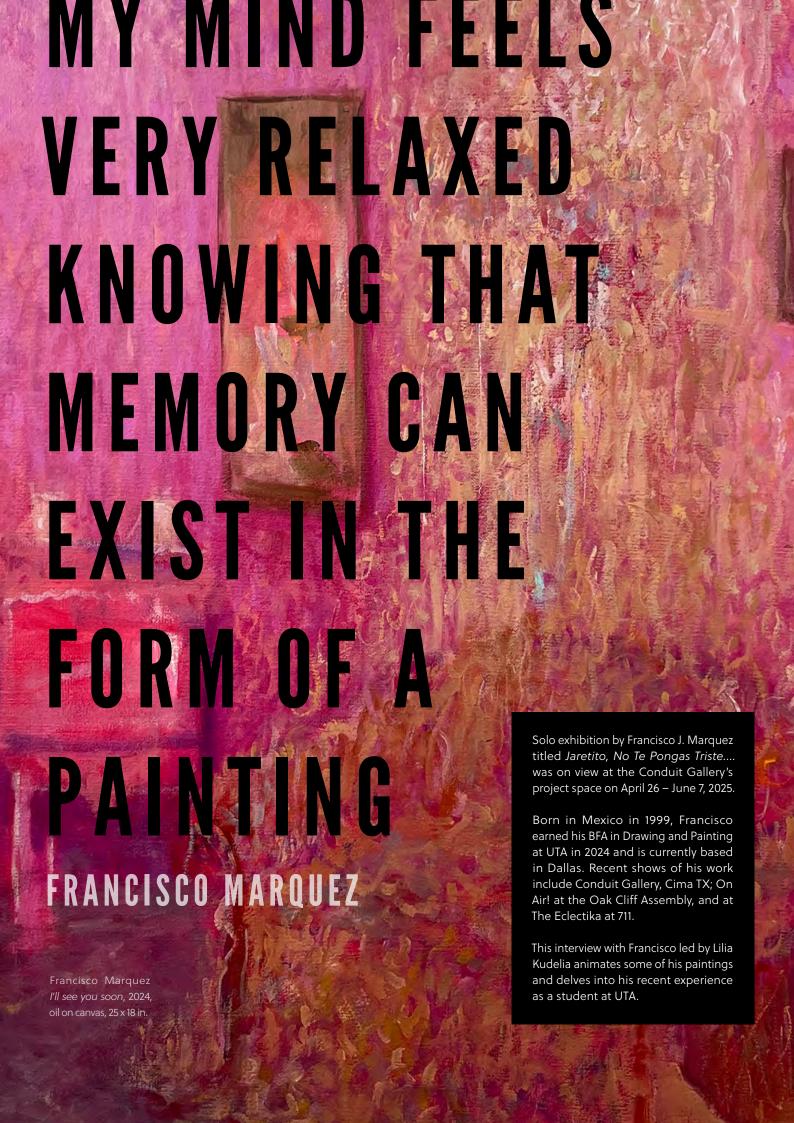
Using spray paint for the first time, along with trying to process feelings I have never felt before, was what fueled a major creative breakthrough for me. I became open to all the possibilities this new material could offer artistically while also being open emotionally. Spray paint reflects the emotionally charged condition well - these two things are both so raw and can be pretty and ugly depending on what I am trying to convey. After the Good/Bad Painting class, I took Advanced Painting in Fall 2023 and with the amount of artistic freedom it seemed like my world had opened. I no longer felt confined; we were really able to be our authentic selves and painting on a larger scale really pushed me to take it places that I wouldn't have otherwise.

#### What keeps you close to fellow artists from your UTA cohort? How do you nurture these connections nowadays when you are no longer at school?

I am very grateful for the connections I was able to form at school and we've been able to remain just as close after graduation, if not become even closer. There is something so special about being able to make and maintain friendships with those who are just as passionate as me during such a formative time in all of our lives. Continuing to stay involved as much as I can in the art community by going to shows, exhibitions, and keeping up to date on social media is how I stay in touch with all other artists that I have crossed paths with. We don't even have to know each other that closely but we are all rooting for each other. We might not see each other as much in person but the support is felt through the screen. I love being a creative surrounded by other creatives.



Grace Wilkinson *Catch and Release*, 2025. Acrylic paint, spray paint, and paint marker on canvas. 26 x 24 in.



In your statement for the show Jaretito, No Te Pongas Triste... at Conduit you speak beautifully about the "quiet sorrows" which emerge out of life that involves several homelands: "With each annual visit to Mexico I slowly started to see things change, familiar places faded, and people I loved grew older."

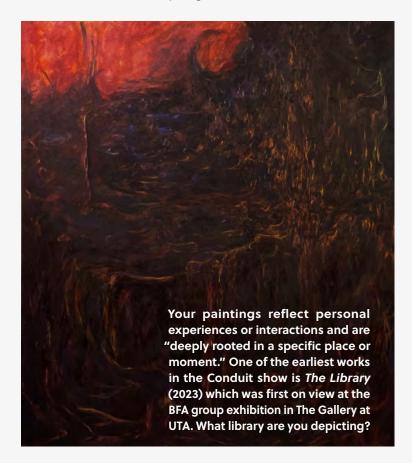
Why, in the first place, do you think you are driven by the desire to preserve these cherished moments from the past? Is it fair to say that your identity as an artist, now based in the U.S., cannot fully represent the voice of the child who grew up in a different cultural environment?

Yeah, it is about preserving that part of me. I am lucky to have parents who kept me connected to my roots, my culture, and my people. I would say my home is here in the United States, but these paintings are a reminder that my motherland will always be there to welcome me with open arms.

Francisco Marquez A Pool of Chocolate and Spice, 2024, oil on canvas, 48x42 in.

#### Who is Jaretito?

Its meee!!! Jared is my middle name; my whole family calls me by it. I love the way it is pronounced in Spanish: ha-reht. "Jaretito" is a playful nickname I had as a kid, there isn't a direct translation to English but it's along the lines of "little Jared" and/or "Sweet Jared." But in terms of how it ties into the show, I am directly speaking to my younger self.



Yes, the Library was the piece I showed for my BFA Graduation show. It is depicting my childhood library in Irving, TX, which was my favorite place to go on the weekends. My mother would always tell me to check out the maximum number of books so I wouldn't nag her to go back every couple of days. I loved walking around the tall bookshelves and looking through the colorful book spines. Books filled with animals and dinosaurs were my favorite. It doesn't exist anymore; this painting is all that's left of it. Along with the memories of everyone else who grew up with it.

I love the connection you make between the effort to recall memories and your "nervous, tentative lines" on the painting surface. The composition gets revealed to you as long as you are patient with your recollections and the handling of oil paint. As viewers, we get to experience a wealth of sensory associations that have been important to you through the paintings' titles, in addition to the work itself. A Pool of Chocolate and Spice; or Secadas y Besadas por el Sol (Sun-dried and Kissed)... The beauty of these delicate moments is largely in the idea that they seem so distant in place and time. Is each painting more about learning to let go of or treasuring the part of you that's in the past?

I would say both. It is about being glad that those moments happened; but also, to empathize with my younger self for never wanting them to go away. My mind feels very relaxed knowing that memory can exist in the form of a painting; they act as proof that these mundane things really happened. Of course, nostalgia is a powerful thing; it exaggerates good moments and filters out the bad. These two specific titles are sprinkled with magic, as if my younger self named them. A pool was really a cooking pot, and "Besadas por el sol" are dead, dried-up mesquite trees. 'Spirituality in the mundane, 'is what a professor told me once. :)

# Is the overlap between your last name and the painting title Mesquites Grow All Over Los Marquez... accidental?

No, "Los Marquez" is the name of my pueblo back in Mexico. I think about 90% of the people who live there have "Marguez" as their last name. I have only met about two people here in the United States with this surname. My home has barely changed, we just got an asphalt road about two years ago for the main street. But it is peaceful over there, time seems to move so slow when I visit: I feel like I have more hours in the day. Everything is so close, and everyone knows each other, and if they don't, they'll know my grandmother. I spend my mornings going to the city for a quick bite and for some shopping; and I spend my evenings watching TV beside my grandmother. You can see every star at night, I have the best sleep of my life in those huge old beds. And of course, mesquite trees are everywhere to provide shade and a sweet snack. As a kid, I visited twice a year, as an adult I try to go every year. I hope to see it soon.

Living spaces appear very meaningful to you. The paintings I'll see you soon and Bicicletita, no te pongas triste depict cozy interiors and breathe in a magical way, as if people's ghosts are inhabiting them. Besides your family members and friends to whom these paintings must likely refer to, are you here in conversation with other artists? And if so, who are the painters that impact the way you work on canvas?

With these two specific paintings I was inspired by Dorian Parkhurst and Grace Wilkinson. They were the two classmates in *Advanced Painting* who I looked up to. They were like my two older sisters and I'm glad we became good friends. I was inspired by Dorian's family photos that she references in her work. And I was inspired by Grace's process of constant reworking, erasing and layering, along with her empty patches of space that reference the

surface. As far as art history, Vuillard is an important painter to me. His layering, patterns, and use of color are eye candy; everything is in harmony and is perfectly balanced. Cy Twombly's mark making reminds me of my handwriting; it has always been described as ugly, hard to read and scribbly. Seeing Cy make his loosey goosey marks the forefront of his paintings made me feel content about something I have always been embarrassed by.

# Can you think of major creative breakthroughs that happened to you during your studies at UTA?

Advanced Painting class that I took during Fall of 2023 with Benjamin Terry as my professor has changed my whole life. A drawing major, at that time I had completed all my required drawing courses for my degree and decided to take painting for my final two semesters. I don't think I have ever been so encouraged, inspired, and motivated in a class before. I was surrounded by an amazing group of classmates who pushed both me and my work in exciting new directions. (Ben likes to say that I was adopted by the painting studio.) It was incredible to be among people who shared the same ambition, drive, struggles, and dedication; you feed off that energy when you are in the studio together. It made me want to stay a little longer after class, go bigger for my next painting, and take their critiques to heart. And of course, I had amazing professors who were instrumental in developing my brand of work. I cannot thank them enough - Claire Kennedy, Benito Huerta, Carrie Iverson, Matt Clark, Carlos Donjuan, and of course my main professor Benjamin Terry. I don't think they know how important they've been to me. But I like to remind them.

After graduation you exhibited work in group shows with several artists from your UTA cohort. What keeps you close to each other and how do you nurture that connection with your peers?

Me and my graduating cohort became really good friends during our time at UTA. It was very easy bonding with people who share the same goals and who are going through the same challenges. I was very lucky to see their work evolve over our time together, to get close to them as friends, and to see them grow as people. They were my classmates who became friends and are now my colleagues. I have no doubt in my mind that they are going to succeed; we are bonded for life at this point.

I have work from every one of them – prints, paintings, drawings, ceramics, and even glass sculptures. They are all hanging in my room on my little art wall. Each one of them also has something from me. As far as other rituals, we go to shows together, we let each other know about open calls and we motivate each other. I felt very special when they all came to my solo show! Along with former professors, family, and a couple of painters I admire, I felt surrounded by love in that tiny room.

**TOP:** Francisco Marquez with his painting professor Benjamin Terry during DMA Awards to Artists event, May 2025.

**BOTTOM:** Francisco Marquez *Secadas y Besadas por el Sol*, 2025. Oil on canvas, 42x30 in.

**RIGHT:** Installation view of *Girlypop Diaries* at Eclectika, Irving, TX, June 2025. Courtesy of Maria Esswein.



"GIRLYPOP"
SUMMER
COLLAB
RECLAIMS A
COLLECTIVE
SENSE OF JOY





In June 2025, MFA alum and current UTA faculty member Maria Esswein curated a show *Girlypop Diaries* at the Eclectika gallery in Irving, TX featuring recent UTA BFA alumni Ann Vo, Grace Wilkinson, Francisco Marquez, and Jesus Trujillo, as well as faculty member Claire Kennedy.

The exhibition is a collaborative installation combining painting, sculpture, and collections that celebrate the power of all things girly. Using materials like glitter, stickers, spray paint, and collectibles, the work pays homage to the aesthetic of the early 2000's with influences of early internet pop culture. Repetitive symbols like hearts, stars, and flowers recall grade school notebook scrawlings and low quality digital edits. The visual influences include imagery from the technology present in the artists childhoods - Nintendo DS, Webkinz, Animal Crossing, iMing, emoticons, and Club Penguin become topics of exploration and play.



Curator **Maria Esswein** shares her reflections on the production of this exhibition:

**6699** *Girlypop Diaries* is a collection of six artists' states of being. Similar to growing up, the work evolves and is shaped by our everyday interactions and environment. Each work has the hand of every single participating artist, showcasing our growth into adulthood while simultaneously celebrating our inner child. It is an amalgamation of our personal thoughts, memories, and emotions in one diary (aka, exhibition). As an artist, I created work by myself and avoided collaborating with other artists. Much of this hesitation has been rooted in dissatisfying group projects from school where either one person does all of the work or not everyone's ideas are even considered. Girlypop Diaries was the opportunity and chance to push myself out of my comfort zone. I selected five other talented artists whose art I admired, felt comfortable around, and was excited to see how our wildly unique styles would mesh. From start to finish, each participant has been heavily involved in the planning and execution of this body of work.

I began our process with two simple rules:

 Every piece in the exhibition had to at least be created by two or more artists.
 The theme had to fit in with what we believed to be "girly pop."

My initial vision included the Y2K aesthetic from our youth – pink, glitter, stars, hearts, flowers, and toys. Everyone else incorporated their personal definitions of girly pop and things they associated with being a child in the early 2000s.

Overall, I am incredibly pleased and eternally grateful for all of Grace, Claire, Jesus, Francisco, and Ann's contributions to this curated exhibition. This project has been such a joy and refreshing break from the topics I typically explore in my personal work. It delves into lighthearted conversations that include rediscovering old passions and first loves, video games, popular internet culture, and finding moments of joy that may be difficult to find in our current society.



#### **ALUMNI NEWS**

# JIMI KABELA'S FIRST NEW YORK SOLO SHOW

Nancy Hoffman Gallery presented the first solo exhibition by the UTA alum Jimi Kabela. On view from October 24 - December 7, 2024, *Amalgamations* show featured over 40 of his richly painted abstract oil paintings from 2023 and 2024 that integrate two sides of the artist's life and heritage—born in Congo and raised in Dallas, Texas.

6699 The fabric imbedded in the oil acts as a counterpoint to the main medium of the work, a staccato note in the compositions, akin to buried treasure. These were the fabrics worn by his mother and grandmother and the people of the Congo before he moved to this country, a vibrant part of daily life," says exhibition press release.



Born in 1990 in the Democratic Republic of the Congo in the family of 11 siblings, Jimi Kabela relocated to the United States when he was 10. After graduating with a BFA from the University of Texas at Arlington in 2021, he earned his MFA from Pratt Institute in 2023. Prior to this show in New York, his work has been shown across Texas and in Aspen, Colorado. His artistic journey has been profoundly influenced by his global voyages, traversing various corners of the world. Having explored every continent except Antarctica and Australia, Kabela draws inspiration from these diverse cultural experiences. His creative focus encompasses a keen interest in typography, language, and the power of communication.



# PRINT MAKING

#### **PRINTMAKING**

# THE TEACHING ARTIST COHORT (TAC) GRANT

Administered by the Center for Craft in Asheville, North Carolina, the TAC grant aims to support midcareer craft artists who also work as educators. In 2024, Center for Craft acknowledged 20 mid-career craft artists who joined a 6-month cohort experience that supports their artistic and teaching career development with workshops, mentorship, and peer-to-peer learning. UTA printmaking area coordinator Carrie Iverson shares her main takeaways from participating in the program.

for the Center for Craft TAC program and particularly appreciated that the grant combined financial support, networking, and mentoring to help us develop the sustainability of our practices. We had six meetings as a larger group and then connected in smaller groups for conversations on how we balance teaching with our creative practices.

We were guided by Andrew Simonet of Artists University, who led us in structured exercises to develop actionable goals and strategies for time and money management. It was particularly valuable to think about these topics in conversation with artists in a similar stage of their careers and who practice similar types of teaching and artmaking. A particularly eyeopening realization for me was that my goals tend to primarily fall in the professional category- i.e., grants, awards, shows, etc- and not so much the artistic or personal categories. That was a valuable shift to think about what can be self-directed and what is externally dictated.

Financially, the \$10,000 grant enabled me to take the time to attend the Tamarind Summer Workshop in lithography, which also allowed me to connect with fellow artists interested in lithography as both practitioners and educators.



Studio views from Tamarind Institute by Carrie Iverson, 2024.





In June 2024, Carrie Iverson participated in the Summer Workshop at Tamarind Institute in Albuquerque, New Mexico, a renowned center for fine art lithography that has published work by artists such as Nick Cave, Sonya Clark, Mark Dion, Jeffrey Gibson, and Kiki Smith. Iverson was invited as one of eight candidates from an internationally diverse group of applicants to participate in a monthlong workshop on aluminum plate lithography with Tamarind Master Printer Brandon Gunn.

Known for her innovative use of materials, Iverson's works and site-responsive installations over the years 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, which she is now teaching at UTA.

Several new prints that Carrie Iverson has produced at Tamarind were featured in her exhibition at the VRC Gallery in the UTA Fine Arts Building in the Fall 2024.

Titled *Erring Girls*, the pieces unearth stories from the archives of the Berachah Industrial Home for the Redemption of Erring Girls that operated in Arlington, Texas in 1903-1930s and is now housed at the UTA Special Collections.

Iverson's *Erring Girls* project also features a limited edition artist book with works by Carrie Iverson, photographs of the remaining cemetery site on the University of Texas Arlington campus, historic materials, and essay by the exhibition co-curator Lilia Kudelia



**TOP:** Installation view of prints and artist book from the Erring Girls project by Carrie Iverson at the VRC Gallery, UTA, October 2024.

**BOTTOM:** Carrie Iverson (third to the right) with the Tamarind Insitute fellows in Albuquerque, NM during summer 2024. Courtesy of the artist.











# PRINT AND GLASS SPECIAL STUDIES

In Fall 2024, Carrie Iverson introduced new special studies course on Printmaking and Glass (4392-002). This course explores printmaking with alternative surfaces and materials with a particular focus on glass, fabric, and papermaking. Students learned to adapt traditional techniques - screen printing, intaglio, and lithography - to experiment with the properties of these alternative media. In class, professor Iverson encouraged students to think in multiples and expand their work into multipart installations. Demonstrations, assignments, individual discussions, and group critiques were the primary tool used to build a comprehensive understanding of this experimental intersection between printmaking and glass and its potential for contemporary art practices.

Examples of students' work in *Printmaking* and *Glass* special studies course, Fall 2024. Courtesy of Carrie Iverson.



Installation view of *Day of the Dead* by Emely Guerrero at the VRC Gallery entrance.

# DAY OF THE DEAD MURAL BY EMELY GUERRERO ON VIEW AT THE VRC GALLERY

Each year, Emely Guerrero participates in the Día de los Muertos/ Day of the Dead tradition to honor her ancestors and loved ones, acknowledging their lasting influence on her life. In the Fall 2024, as a student at the University of Texas at Arlington pursuing printmaking, Emely created a mural featuring iconic Mexican musicians who have left a mark on her life: Selena Quintanilla. Joan Sebastian, Juan Gabriel, Jenni Rivera, José Alfredo Jiménez, Vicente Fernández, and Chavela Vargas. Measuring approximately 7 x 4 feet -Emely's largest work yet – the mural was installed in a wheatpase technique on the fall at the Fine Arts Building at the entrance wall of the Visual Resource Commons Gallery. Emely started her project in October, spending time drawing, screen printing, and wheatpasting it onto the wall offering this excellent wall for the many students and gallery visitors.

household, Día de los Muertos has always been significant to me. Celebrated on November 1st-2nd, this holiday honors loved ones who have passed on. November 1st remembers "angelitos," young children and those who died tragically, while November 2nd is for adults. We traditionally visit gravesites and create an "ofrenda" (altar) with photos, favorite foods, papel picado, and marigold flowers (Cempasuchil) to guide spirits back to their families, says Emely about her inspirations for the installation.

challenging and rewarding, teaching me patience, dedication, and time management. Through collaborating with UTA's art department and faculty, I've grown as an artist and am excited to explore more with this medium in the future.

# NEW LIFE FOR THE WILD PONY EDITIONS

Emely Guerrero and Verania Gonzalez are printmakers at UTA, united by a shared passion for storytelling through art.

Emely's journey began at an early college high school, where she graduated at seventeen with both a high school diploma and an associate degree. Although art had always been part of her life – from the music she listened to, to the sketches she made fine arts weren't encouraged. Determined to explore her creativity, she enrolled in studio and art history electives at Tarrant County College and UTA, where she discovered printmaking. Suddenly, everything clicked. With encouragement from family, friends, and inspiring professors, she applied to UTA to pursue a BFA in Printmaking. Since 2023, her experience at UTA has balanced challenge with creativity. With guidance from her mentor professor Carrie Iverson, she has exhibited work and built a portfolio rooted in her experience and identity as a Mexican American woman.

Verania has been making art since she was four, always supported by her family. She completed her basics at Dallas College El Centro, earning an Associate of Arts in May 2023 before transferring to UTA for the Visual Communication Design (VCD) program. Though she created work she was proud of, she struggled to feel fully connected. In Fall 2024, while juggling her final VCD course and an *Intro to Print* class with professor Iverson, she made the difficult decision to drop VCD and fully commit to printmaking. It was the best decision she's ever made.

That semester, she created more artwork than ever – including a life-size linoleum print of her own body, one of her most personal pieces to date.

Together, under professor Iverson's mentorship, Emely and Verania revived Wild Pony, a student-led printmaking collective, just a week before Valentine's Day in February 2025. With limited planning time, they hosted their first workshop – and it was a hit. That single event sparked new interest in printmaking and led to collaborations with groups like the 2100 Club, where they hosted a late-night "print party" and even screen-printed custom shirts. Soon after, Verania and Emely were invited to lead a community workshop at River Legacy Nature Center in Arlington.

Wild Pony is helping spotlight UTA's printmaking department – so much so that *Intro to Print* filled up on the first day of registration. While it is not yet an official campus organization, Emely and Verania's vision is big: a student-run print house, seasonal workshops, a print market, and community exchanges.

without professor Carrie Iverson. Her belief in us, encouragement to take risks, and commitment to fostering collaboration have shaped who we are as artists. We are excited to keep growing and sharing the beauty of printmaking with the UTA community and beyond," **Emely Guerrero and Verania Gonzales.** 

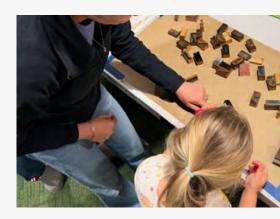
#### ТОР ТО ВОТТОМ:

Emely Guerrero (left) with the attendee of the Valentine's Day printmaking workshop at Wild Pony studio, February 2025. Photo courtesy of The Shorthorn.

Emely Guerrero and Verania Gonzalez lead printmaking workshop at River Legacy Nature Centre, April 2025. Courtesy of the artists.









"CREATE BOLDLY. THINK DEEPLY. INSPIRE CHANGE.

PHOENIX "HIGH WATER", 2024. CAST GLASS, CUT AND POLISHED. COURTESY OF THE ARTIST AND THE GALLERY AT UTA.

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